Access to Culture - Policy Analysis

Final Report

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Foreword[1]

Because the development of modern societies is closely connected with the idea of nations, cultural policy has been mainly a domain of nation states. Constructing a nation depended on constructing a common culture. The bourgeoisie, as the main bearer of this process, supported the creation of a national identity by building a particular cultural infrastructure. However, the resulting infrastructure excluded the biggest part of the national societies, due to social, ethnic or educational backgrounds. Today, this traditional emphasis on a cultural infrastructure is increasingly challenged. In times of growing demographic changes, the use of cultural infrastructure by an exclusive minority of the population is understood as an increasing challenge to democracy.

One answer to this challenge is the boom of professional cultural institutions providing education and mediation programmes intending to enable access for citizens who had previously been excluded. This development goes together with a comprehensive, mostly market-driven introduction of digital media that is believed to overcome traditional barriers of access. Another more fundamental response is to try questioning the dominant definition of 'culture'. Homi Bhabha, for example, questions the timeless and eternal cultural essence of a nation. In a more deconstructivist approach, they follow the argument of Benedict Anderson that nations can be defined as 'invented communities'. The so-called unity of nations is constructed by particular discursive strategies which—and this is the crucial point—can be changed through cultural policy.

To use policy to redefine 'cultures' according to socially pluralistic, multi-ethnic and multi-religious realities of European societies, theoreticians such as Bhabha therefore warn against continuing national cultural policies that try to maintain (cultural) identities (to which it wants to provide access) based on concepts of cultural diversity. Instead, Bhabha pleas for the construction of 'third spaces' in which cultural negotiations and translations are possible.

This is the point where the European Union comes into play and from where the present study departs. As a transnational political construct, the EU might be able to at least relativise the traditional, exclusively national approaches of more or less homogeneous cultural identities. Only in 1992 did European primary law first touch upon the field of cultural policy, which had followed the subsidiarity principle of only belonging to the competence of the nation states.[2] The Treaty of Maastricht stated that the European community shall 'contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity, and, at the same time, bring their common cultural heritage to the fore'.[3] Already after a first reading, the cautious formulations make clear that the EU at this stage did not intend to intervene significantly in this delicate national policy field or had not even tried to formulate something like a European cultural policy approach based on a common definition. As a result, we can recognise that much of the old terminology involves 'identity' or 'diversity'. Nevertheless, as a new player, the EU entered the cultural policy domain by emphasising the importance of a new culture of governance that opens new spaces for negotiations among cultural actors as well as decision-makers on all political levels.

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[1] The foreword has been written by researchers Michael Wimmer and Angela Wieser from EDUCULT, the coordinating partner of the *Access to Culture* project.

[2] Mokre, Monika. 2006. *European Cultural Policies and European Democracy.* Retrieved from: http://eipcp.net/policies/dpie/mokre/en, wep page last time visited: 28/05/2015.

[3] Article 151 in the Treaty of Amsterdam that is now in Article 167 TFEU, now Treaty of Lisbon. Retrieved from: http://www.lisbon-treaty.org/wcm/the-lisbon-treaty/treaty-on-the-functioning-of-the-european-union-and-comments/part-3-union-policies-and-internal-actions/title-xiii-culture/455-article-167.html, web page last time visited: 22/06/2015.

Parallel to the EU becoming active in cultural policy, the relevance of cultural policies (in western as well as in eastern Europe) decreased as a driving force for overall democratic development of the national societies. The general trend of democratisation did not include a high priority on how citizen have access to and can actively take part in social and cultural development. Throughout the last twenty years, disenchantment with the field of cultural policy narrowed the means of access to organising a professional cultural sector. In this respect, one observes a decreasing relevance of *Access to Culture* as an explicit priority of cultural policy. At the same time, one can notice a growing ambiguity about the meaning of *Access to Culture*. Therefore, the present research sought to reflect upon cultural policy developments as a whole and to detect what implicitly defines the meaning of *Access to Culture*. Accordingly, in **Chapter 2,** this report starts by surveying the existing discourses about this issue. In particular, it considers the different historic contexts in which *Access to Culture* has been negotiated and has led to very different results.

Following the assumption that cultural policies are still mainly nationally based, **Chapter 3** attempts to define the status quo on the European level. It reviews the relevant policy framework as defined in the key EU documents as well as a summary of selected research reports on the European level. The overview reflects on the increasing rhetorical importance given to *Access to Culture* on all political levels. However, the rhetorical commitment does not seem to be supported by actual developments. In this respect, for example, the final report of the European Platform on *Access to Culture* states 'there is a notable gap and a lack of political and public debate on and between principles and commitments, and everyday practices of fostering *Access to Culture.*'[4]

In a next step, the research seeks to more closely examine the gap between social reality and political normativity in the area of *Access to Culture*. Building on the insights of Chapter 3 and the meaning of *Access to Culture* on the European level, the research then focussed on investigating the meaning of *Access to Culture* and the political objectives defining it in a national context. Following the method of policy field analysis, **Chapter 4** investigates how and why definitions and instruments of *Access to Culture* differ among countries; in which way *Access to Culture* is addressed in the national constitutions, in the actual political decision-making or in designated cultural policy; and how national implementations interlink with European cultural policy setting. This chapter also looks at the status of data collection on *Access to Culture* in the countries under consideration to see how and in which way this kind of input influences cultural practices.

Chapter 4 also illustrates the comparative character of the research project. It specifically compared meanings, instruments and actors addressing *Access to Culture* in six different countries, four of them EU member states (Austria, Croatia, Spain and Sweden) and two non-EU member states (Norway and Turkey). Due to all these partners from different countries the comparison looked at a broad range of diversity in terms of traditions, definition, implementation strategies but also generation of evidence for *Access to Culture* in these countries. The comparison was further defined by an open process of data collection with relevant national stakeholders. This form of exchange also enabled in-depth discussion of cross-national issues, which characterised the next level of comparison. The comparison between the six countries builds on six national reports on *Access to Culture* prepared during this research project.[5]

[4] Civil Society Platform on *Access to Culture*. 2009. *Access to Culture. Policy Guidelines.* Brussels, p. 3 of 186 pp. Retrieved from: http://www.interarts.net/descargas/interarts604.pdf, web page last time visited: 22/06/2015.

[5] The six national reports on Access to Culture can be found in the Annex of the online version of this report as well as on the websites of the project partners.

Assuming that particular contexts greatly influence the European discourse on *Access to Culture*, **Chapter 5** identifies five aspects which might be of significant importance. During the process of applying for the project, these topics were selected according to specific expertise of each project partner and the relevance of the topics democratisation, heritage, digitalisation, social inclusion and diversity and arts education. By these means, Chapter 5 looks specifically at the different thematic areas, while at the same time attempting to illustrate their interconnectedness.

From the insights and results of the policy field analysis and the comparison along the five thematic areas, **Chapter 6** then moves to an overview on the existing indicators on (selected) national and on European levels that give evidence on respective input and output/outcome figures relevant for *Access to Culture*. As our findings suggest there is no comprehensive format of indicators and evidence based policy but several, often unrelated, pieces of a puzzle. Expectations in the direction of a more systemic evidence based policy in our research field should therefore not be overestimated at current state.

To overcome this void and to be able to grasp the vague reality of *Access to Culture* policy, the report concludes with a **list of recommendations** for policy-makers on national as well as on European levels; these recommendations aim to improve European thinking on *Access to Culture* and to link national discourses and the European dimension. Therefore, the recommendations include suggestions for further development strategies, the improving of legislative commitments, the enabling of a new generation of (trans)national cooperation to construct third spaces as well as proposals for implementing specific programmes and projects. The report's annex also includes detailed national analyses on the situation of *Access to Culture* in the project-partner countries.

The project and this report were carried out by the Cultural Policy and Management Research Centre (KPY)/ Turkey, the Institute for Development and International Relations (IRMO)/Croatia, interarts/Spain, the Telemark Research Institute (TRI)/Norway, the Nordic Centre for Heritage Learning and Creativity (NCK)/Sweden and EDUCULT—Institute for Cultural Policy Research and Management/Austria. All these institutes are experts in cultural policy; at the same time, their backgrounds in specific countries enabled the consideration of different national approaches to cultural policy and the relation to European developments.

As the leading partner, EDUCULT wants to thank the other partners for accepting the invitation and for the inspiring and fruitful cooperation during which we learned greatly from each other and through which we produced results that might be relevant for further efforts in the fields of theoretical discourse, policy-making or cultural activism. EDUCULT also wants to thank the European Union for enabling this project and hopes that the results might be useful for further policy-making on the European level. We wish an inspiring reading for all others.

Discourses about *Access to Culture*[6]

Access to Culture and Political Power

Scholars have pointed out that culture is not a good starting point for a political project; especially not a project of integration, since the evocation of cultural differences can strengthen antagonisms within a state and between them.[7] It is also not a good starting point because it can serve as a force of exclusion, as a ground for separation and differentiation between people along the lines of cultural identity. Culture and cultural identity are two-edged swords that can foster solidarity while also emphasising difference on the other. Culture is the main category of difference, essential for defining the 'us', and at the same time excluding the 'other'.

Culture has therefore always been subject to political power, serving the interest and purpose of politics. For example, cultural institutions first developed with the main political purpose to serve those in power. They were the privilege of feudal elites running them and established the symbolic distinction between those belonging to the ruling class and others. With the bourgeois revolution, the political power changed and so did the representation of power through cultural institutions. In the fight for political influence, the emerging middle class celebrated its social importance by establishing new cultural institutions. Particularly in Central European countries, these cultural institutions tried to compete with the glamour of the aristocratic institutions. Because access to the institutions was restricted to the bourgeoisie, the basis for the cultural infrastructure of many European countries was laid on very political and exclusive grounds.

This example shows that cultural institutions and *Access to Culture* historically mirrored political power and the dominant political processes. By these means, they were always a mirror of the exclusiveness or inclusiveness of a society, as well as a subject for those demanding access to power. As indicated in the introduction, *Access to Culture* has always been a reflection of inherently exclusive nation-building as well as inclusive efforts of democratisation. In other words, *Access to Culture* has been at the heart of the relationship of nation states and democracy.

In terms of nation states, a common cultural identity was crucial in building up a political identity and loyalty in linguistically and culturally diverse societies.[8] The role of culture for a political community went even further. Not only has culture become a crucial factor of a political identity, it has itself become the political stage, defining the conditions and possibilities of a society and its political reality. This means that culture frames our societies and the perception of political reality.[9] By these means, the definition of culture and cultural identity shapes the inclusiveness or exclusivity of a society. This is also the reason why democracy and the pursuit of freedom, equality or social justice today seem to be culturally defined.[10]

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[6] The following chapter has been written by researchers Michael Wimmer and Angela Wieser from EDUCULT, the coordinating partner of the *Access to Culture* project, reflecting on discussions and input received during all project phases and the project partners meetings.

[7] Mokre, Monika. 2006. *European Cultural Policies and European Democracy*. Retrieved from: http://eipcp.net/policies/dpie/mokre/en, web page last time visited: 28/05/2015.

[8] Mokre, Monika. 2006. *European Cultural Policies and European Democracy*. Retrieved from: http://eipcp.net/policies/dpie/mokre/en, web page last time visited: 28/05/2015.

[9] Buden, Boris. 2006. Kulturelle Übersetzung. In: *Kulturrisse*. *Zeitschrift für radikaldemokratische Kulturpolitik*. Retrieved from: http://kulturrisse.at/ausgaben/022006/oppositionen/kulturelle-uebersetzung, web page last time visited: 28/05/2015.

[10] Buden, Boris. 2006. Kulturelle Übersetzung. In: *Kulturrisse*. *Zeitschrift für radikaldemokratische Kulturpolitik*. At: http://kulturrisse.at/ausgaben/022006/oppositionen/kulturelle-uebersetzung, web page last time visited: 28/05/2015.

Again, access to cultural institutions serves as a relevant example. After the bourgeois revolutions laid the grounds for nation-building in Europe and thereby also developed the grounds for national cultures and identities by supporting the creation of cultural infrastructure, another class then demanded access to power and access to cultural institution.

The working class now requested its share of material resources as well as part of the cultural field. An emerging class demanded equal access to cultural institutions that had been only used by the 'sophisticated' part of society. The democratic argument is obvious: When all citizens have the duty to maintain the traditional cultural infrastructure, they should also have equal rights to take part in cultural offers. The demand for access to cultural institutions went even further. Although these highly selective cultural institutions had been taken over by democratic regimes, they nevertheless continued to represent a cultural hegemony of an elite, that finds symbolic ways to exclude most citizens from the institutions, some even demanded the abolishment of the institutions. One of the most prominent examples was the famous musician and composer Pierre Boulez who demanded in the 1970s to 'slaughter the holy cows'.

The 'cows were not slaughtered' and still today mainly an educated elite uses the offer of cultural institutions while the rest do not feel addressed. Bearing this in mind, the urgency of access in the cultural policy debate has strong links to expansion of the welfare state after the Second World War. A new and more comprehensive political approach towards culture in the 1970s and 1980s increased pressure on the dominating cultural conservatisms. By cleansing 'culture' of its selective and exclusive character, culture could become part of everyone's life.

Politics of the 1970s towards the implementation of cultural democracy

Hilmar Hoffmann created the influential concept of a wide definition of culture (breiter Kulturbegriff) relating to the theoretical ancestors of the Birmingham School of Cultural Studies or even cultural policy approaches of the 'Red Vienna' in the 1920s. With reforms to assure social welfare came the idea of developing 'cultural democracy'. Cultural policy became a major force for changing not only cultural institutions (and their rules of access) but the whole society. Progressive politicians particularly supported the idea that political reforms should lead from 'rule of law' to 'welfare state' (Wohlfahrtsstaat) and from there to a 'cultural state' (Kulturstaat) with more equal distribution of symbolic goods. Nevertheless, this paternalistic concept gave the state—despite a lot of emancipatory rhetoric—not only the power to guarantee the law, but also to redistribute money and material goods according to the principles of solidarity and justice. This also entailed immaterial goods such as culture, well-being, even happiness not just for the working class but—at least theoretically—for all members of society.

This approach was not completely different to cultural policies in the Eastern European socialist countries. Socialist cultural policies in the East attached great importance to maintaining an official cultural infrastructure, which should be accessible to the majority. Obviously, organising such an open access was bound to the political compliance of all involved, enabling some to have a very privileged position while greatly oppressing all kinds of 'dissident' cultural production and consumption.

In the actual cultural policy discussion in Western Europe, 'access' did play a major role in at least two aspects. On the demand side, it was indeed about the political intention to improve access to traditional cultural institutions (which should not be reserved anymore for a well-educated bourgeois audience having been prepared by special schools). Everybody should have equal access, particularly to the publicly funded cultural institutions. However, a new awareness developed of the supply side, when a new generation of artists, who had been discriminated against, benefited from a new cultural policy and access to the funding system.

Nevertheless, it soon became clear that the main cultural policy priority was about opening up the traditional cultural institutions to social groups suffering from discrimination, while not realising broader concepts of a 'culture of the people'. Therefore, a new generation of cultural workers tried to implement new cultural initiatives to get closer to the people. In these efforts, some connected with early 20th century avant-garde aesthetic concepts of combining 'art and life' and disposing of all kinds of representative art stored and displayed in the 'old cultural temples'.

This political attempt to improve *Access to Culture* did not significantly increase audiences in the traditional institutions. What really changed is the character of legitimation from the 1970s when the funding state saw these institutions as a reference to 'culture'. Today these institutions have lost their monopoly of decreeing cultural norms and they must find new justifications for being favoured by the state in a pluralistic society

Homogeneity versus plurality – Towards the marketisation of cultural institutions

Along with the political intent to increase access, a second wave of cultural policy approaches was based on the changing character of European societies that had increasingly lost cultural homogeneity (if it ever existed) in nation states. In the late 1980s, Western European societies (and after 1989 also the eastern European ones) faced an economic change. The economic challenge also included cultural sectors, specifically traditional cultural infrastructure, which until then saw itself as a stronghold against the market forces rather than an actor in the cultural markets.

With the implementation of new cultural management strategies, public cultural institutions became economic entities that have been not only measured artistically, but increasingly also in terms of efficiency. In order to justify public funding, one of the most important criteria of efficiency became the numbers of visitors. Unsurprisingly, a new set of cultural policies advocated that publicly funded cultural institutions look for new audiences (particularly within socially disadvantaged groups). The institutions implemented new strategies of audience development that expanded existing marketing programmes to include education and the media.

At least on a structural level, the results, up until now, are modest. Obviously the 'history of exclusion' is still present in the architecture, in the programme but also in the staff of the institutions (with remarkable exceptions) and impedes regular access for people who cannot find a proper relation between what happens on the stage and their everyday life. The limits of special mediation programmes can also be found in potential users who do have the necessary knowledge and attitudes to simply understand the aesthetic languages of the cultural offers. This also has to do with decreasing efforts in schools to provide students the necessary educational prerequisites for becoming lifelong users of cultural productions.

Is the private sector taking over?

The privatisation of cultural production created a new context in which traditional cultural institutions lost their position of exclusivity. Compared to the political efforts to enable access in the 1970s, the market has created many non-profit as well as profit-making cultural enterprises searching for potential consumers. In principle, this has greatly demolished ideological barriers hindering access and has made evident the emancipatory character of the market forces: As a consumer, everybody can take advantage of the offers on the market—if he or she has the necessary means. Nevertheless, even under market conditions, culture continues to have the ambiguous character of individual social groups trying to identify with particular cultural expression forms that repeatedly lead to new forms of exclusion and integration (temporary scenes).

In terms of cultural policy, this has enabled a partial redirection from the supply to the demand side. Throughout the last century, cultural policy primarily focussed on the production and representation of the arts, while the users and visitors were seen as an unavoidable necessity. With the increasing marketisation, public policy inevitably encountered an increasing importance placed on those for whom arts production took place. It became increasingly evident that—compared to many businesses—cultural policy did not know very much about (potential) users and how to include their cultural interests in policy-making.

What we can experience is a reorientation of cultural policy in the direction of cultural economic policy. As cultural and creative industries have become the new interests, the aspect of access turns to the hope of a new economic sector (which is also strongly motivated by the rhetoric of the European Commission). In comparison with the new sector, which follows the economic leitmotiv of the recent years, the traditional cultural institutions just look outdated. Consequently, strategies enabling *Access to Culture* tend to forget about the traditional cultural infrastructure (which—in the minds of more educators—has less to say about the realities of today). On the contrary, they concentrate more on developing qualified people to become thriving forces in the cultural and creative industries.

It’s the media

With the widespread use of digital media, a further paradigm shift can be observed. Digital media is highly commercialised and follows the rules of the markets in a globalised world; however, it still offers free access to most of the offers negotiated within the net. As with previous introductions of new media (book, film, television), digital media will fundamentally transform all we have discussed up until now in terms of culture. Now that most traditional cultural offers can be mediated virtually, this has many consequences for *Access to Culture*. Digital media also creates new cultural spaces, which will require a rethinking of existing concepts of culture. In addition, cultural policy has not yet found an effective role in these new cultural places (dominated by a few multinational companies that incite fear that they will re-establish a new feudal system at the global level).

To sum up, the comprehensive marketisation of the cultural infrastructure produced a significant re-profiling of public cultural institutions; to justify further public funding, they were forced to develop new ways of communication with the (potential) audiences. Until now, there is no evidence of a significant change of the social structure of the users. This is even more remarkable when considering that European societies with their long tradition of migration and integration have become increasingly diverse, while audiences of traditional cultural institutions seem to remain comparably homogeneous and often mourning their former hegemonic dominance apparently gone forever.

At the same time, art production and reception have unprecedented high levels. It takes place in many new cultural places, which temporarily decide upon affiliation and non-affiliation. With the multiplication of cultural places (together with the increase of education standards), the general attitudes towards *Access to Culture* might be shifting; the characteristic of the traditional 'univores' (just interested in one cultural shaping) slightly changes in the direction of 'multivores' who might be interested in one cultural offer today and in quite another offer tomorrow without being connected to social background.

Towards a re-politicisation of cultural communication?

During this current European crisis, a third wave in cultural policies is underway. In comparison to the 1970s, the state is systematically withdrawing because it is not seen as strong enough to steer cultural developments. The apparent lack of alternatives to the comprehensive marketisation of the cultural sector means that we can witness an increasing trend of 're-politicisation' with consequences. Primarily, members of civil society suffer from the current lack of opportunity and are taking the initiative. Following new concepts of cultural citizenships (*Kulturbürgertum*), they try to find a political standing somewhere between state authorities, commercial businesses and private engagement. As such, they want to engage actively in current societal developments. They are not content only with having access as user and/or consumer but also demand access in relevant decision-making. As a consequence, new governance strategies, also in cultural policy, are tested. In this respect, some cultural institutions and even cultural bureaucracies are trying new ways of integrating their communities not only in the programmes but also in the decision-making about their programmes.

This trend of soft re-politicisation directly relies on an increasing number of young artists not satisfied with becoming prepared for the art market, but who want to actively engage in society. Everywhere we are confronted with strategies of repositioning the arts in society. Against rampant hopelessness, artists express their willingness to compete to change existing concepts of arts production, which cannot be reduced any longer to the production of artefacts, but must also be understood as a means of communication. This interpretation is not new, but follows the tradition of the avant-gardes such as in the early 20th century. It celebrates a renaissance of the arts as a political factor implying once more the redefinition of access. When the work of the artists relies on social intervention, communication with communities is a condition sine qua non. As a result, 'access' could get rid of its top-down connotation of authorities granting access, but instead be a bottom-up procedure in which both artists and the other members of the communities take an active role and influence each other.

Access to Culture – Literature review on the policies at the European level[11]

Introduction

Different policy documents reveal how Access to Culture is present in EU level discourse about cultural policies. Even though the EU has not been involved in formulating an explicitly common cultural policy, as this was considered politically inacceptable, it has been indirectly contributing to the creation of a common cultural policy framework by introducing 'soft cultural policy instruments and mechanisms'. Based on the principle of subsidiarity, Member States decide on their own cultural policies and its financing. Culture was first explicitly mentioned with the introduction of 'article on culture', that is, Article 167 of the Treaty of the Functioning of the European Union—TFEU.[12] Thereafter, the EU developed a certain focus in this field that was oriented mainly to cultural exchange and cooperation between Member States. Subsequently, these priorities, as defined in the previously mentioned article, also entered onto the agenda of national cultural policies, and were, in different formats, adopted as part of particular national strategic and policy documents (e.g. cultural diversity and intercultural dialogue). However, an implicit strategic orientation of EU towards specific cultural policy issues can be discerned through EU programmes and projects such as *Culture* and *Media* programmes (now *Creative Europe*), the long-standing *European Capital of Culture* programme, and currently through the *Creative Europe* programme. With the introduction of the Open Method of Coordination (OMC), the EU engaged in more explicit forms of coordination of cultural policy issues but still within the framework of voluntary coordination rather than through compulsory adoption of common policy and legal documents, which created space for the introduction of 'structured dialogue' platforms to include cultural sector as well.

To provide a general outline of the current context of *Access to Culture* policies at the European level, this chapter summarises the positions on *Access to Culture*—first, as stated in official policy documents and policy papers; and second as presented in selected research studies and reports. The analysis of documents considered approaches taken, definitions of access proposed and possible indicators used. The first section reviews the relevant policy framework as defined in key EU documents. The second section summarises selected research reports and studies from civil society actors: representing their responses to the growing need for raising awareness on *Access to Culture* as a policy domain as well as providing a more succinct and grounded definition that policy documents sometimes lack.

[11] This chapter is a result of the work in the Working Package 2, undertaken in the initial phase of this project with the aim to identify and analyse recent documents addressing policies for *Access to Culture* at European level. Project partners from the Nordic Centre for Heritage Learning and Creativity (NCK), the Institute for Development and International Relations (IRMO) and the Interarts Foundation were involved in preparing this literature review. Researchers who contributed to this chapter are: from NCK—Henrik Zipsane and Anna Hansen, from IRMO—Paško Bilić, Jaka Primorac and Aleksandra Uzelac; from Interarts—Jordi Baltá and Mercedes Giovinazzo. Comments received from the internal peer review of the project partners have been incorporated into this chapter.

[12] Former Article 151 of the Treaty of Amsterdam, and thus Article 128 of the Maastricht Treaty, that is now in Article 167 TFEU, Treaty of Lisbon. At: http://www.lisbon-treaty.org/wcm/the-lisbon-treaty/treaty-on-the-functioning-of-the-european-union-and-comments/part-3-union-policies-and-internal-actions/title-xiii-culture/455-article-167.html, web page last time visited: 22/06/2015.

Overview of the EU policy framework

On the European Union level, the policy definition of *Access to Culture* has slowly evolved over the years; these changes often reflect the broader societal challenges, as well as the changes within the EU long-term strategic considerations. The development of the *Access to Culture* concept is reflected in policy documents ranging from the European Commission's *European Agenda for Culture in a Globalising World,* to respective and relevant Council conclusions, specific intergovernmental policy exchange method such as the Open Method of Coordination and a 'structured dialogue' platform directly related to *Access to Culture*.

The starting point of EU political emphasis on the *Access to Culture* is thereby given by the European Commission's ***European Agenda for Culture in a Globalizing World***[13]**.** In 2007, the Agenda defined the main objectives of the EU in the area of culture focussing on the promotion of cultural diversity and intercultural dialogue; the promotion of culture as a catalyst for creativity and the promotion of culture as a vital element in the European Union's international relations. It thereby perceives globalisation as an opportunity for cultural exchange and curiosity about different cultures, and also as an opportunity to question European identity.[14] *Access to Culture* is not the main topic of this document but provides an integral part of it, not always clearly and explicitly separated from other policy areas. When considering Article 167 of the Treaty on the Functioning of the European Union (TFEU) and the subsidiarity principle, the European Union is seen as a social and cultural project where culture should be the driver of economic success and democratic development.

Explicitly, the Agenda targets *Access to Culture* only in the strategic objective number three that focuses on the European Union's international relations. It is specified in the following way: '[c]ulture is a resource in its own right, and Access to Culture should be considered as a priority in development policies'.[15] The role of culture in international relations regarding *Access to Culture* is integrated into a set of specifically defined objectives in this document: the promotion of market access; preservation of and access to cultural heritage; and ensuring that all cooperation programmes take into account local culture and contribute to people's *Access to Culture*. It emphasises the importance of education, including advocacy for the integration of culture in educational curricula.

Taking this into account, the Agenda, as one of the main relevant EU documents in the field of culture, does not explicitly emphasise *Access to Culture* in the EU's internal culture policies, but clearly refers to *Access to Culture* in the European Union's external relations. Therefore, in the Agenda's context *Access to Culture* has a distinct emphasis in processes of globalisation, international relations and development policies.

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[13] European Commission. 2007. *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world*. Brussels, 15 pp. At: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF, web page last time visited: 29/08/2013.

[14] European Commission. 2007. *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world*. Brussels, 15 pp. At: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF, web page last time visited: 29/08/2013.

[15] European Commission. 2007. *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world*. Brussels, p. 10 of 15 pp. At: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF, web page last time visited: 29/08/2013.

Reacting to the European Commission's Communication on the European Agenda for Culture, the Council of the European Union adopted a ***Resolution of the Council of 16 November 2007 on a European Agenda for Culture.***[16] The Council shares the view that culture should be better recognised in the Lisbon Agenda, considers the fact that culture should play an important role in EU's external relations, underlines the strong link between culture and development, and stresses the importance of deepening intercultural dialogue.

Access to Culture is mentioned in the introductory part in 'taking note of the suggestion by the Commission to enhance mobilization and diversification of funding in favour of increased access of local population to culture, and of cultural goods of those countries to European markets'.[17] The document outlines six priority areas for the period between 2008 and 2010, *Access to Culture* being one of them. It states that it should be given higher priority through the promotion of cultural heritage, multilingualism, digitisation, cultural tourism, synergies with education, especially art education, and greater mobility of collections.

Apart from responding positively towards the European Union's Agenda for Culture document, the Council also gives specific guidelines for the Open Method of Coordination (OMC) that had been formulated as a policy-exchange methodology in the Commissions' Communication in context of the Agenda's objectives. OMC offers an intergovernmental, non-binding framework for Member States to exchange policy experiences and cooperate in the field of culture between the. With its resolution, the Council added specific guidelines carrying out the OMC. These included using a flexible approach, minimising financial and administrative burdens, setting up triennial work plans, ensuring continuity through the leading role of the Council, preparing Member States' progress reports and informing cultural actors and the public. Regarding the horizontal aspects of cross-sector policy-making, the Council invites the Commission to improve cultural statistics; it welcomes the creation of an inter-service group, and recommends strengthening the interface between cultural aspects and other Community policies.

The first Open Method of Coordination working group dedicated to the issue of *Access to Culture* was set up by the national ministries of culture following the initiative from the Council and Commission in 2008.[18] In carrying out this intergovernmental method, every four years, EU Member States agree about the themes on which the OMC should focus in the Council Work Plan for Culture. Since 2008, there have been two such work plans—from 2008 to 2010 and 2011 to 2014; within these work plans, EU Member States selected 14 important topics for OMC discussion, and *Access to Culture* was among them. The report of the first working group entitled ***Working Group on developing synergies with education, especially arts education. Final report***[19] focused on developing synergies with education, especially arts education, and the final recommendations, have placed special focus on formal compulsory education and a tendency to primarily look at the arts. The report results in recommendations about promoting trans-disciplinarity, heritage education, media literacy and creative media use, as well as to evaluate the creativeness acquired by children's use of new media, promote and invest in cooperation and

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16 Council of the European Union. 2007. *Resolution of the Council of 16 November 2007 on a European Agenda for Culture*. In: *Official Journal of the European Union. OJ* C 287, 29/11/2007, 4 pp. At: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:32007G1129%2801%29:EN:NOT, web page last time visited: 29/08/2013.

17 Council of the European Union. 2007. *Resolution of the Council of 16 November 2007 on a European Agenda for Culture*. In: *Official Journal of the European Union. OJ* C 287, 29/11/2007, p. 1 of 4 pp. At: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:32007G1129%2801%29:EN:NOT, web page last time visited: 29/08/2013.

18 Council of the European Union—Open Method of Coordination (OMC). 2010. *Working Group on developing synergies with education, especially arts education. Final report*. Brussels, 62 pp. At: http://ec.europa.eu/culture/documents/mocedu_final_report_en.pdf, web page last time visited: 14/08/2013.

19 Council of the European Union—Open Method of Coordination (OMC). 2010. *Working Group on developing synergies with education, especially arts education. Final report*. Brussels, 62 pp. At: http://ec.europa.eu/culture/documents/mocedu_final_report_en.pdf, web page last time visited: 14/08/2013.

partnerships between schools and cultural organisations and strengthen training of teachers, artists and other professionals in the field and relevant evaluation approaches. On the level of policy measures and instruments, the report recommends that actions should be taken to raise the status of arts education and to establish a European observatory aimed at monitoring the development in the respective areas. Particular emphasis is placed on the access to arts and culture education, rather than access to education through the arts and culture. The potential synergy between education and culture is used in close relation to youth policy in a broader sense and especially with an ambition to stimulate more creativity in children and young people.

Another OMC group was set up in 2010 with the purpose to collect and analyse good practices in policies as regards *Access to Culture* that resulted in the ***Report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture.***[20] Its main areas of interest, as shown in the best practices collected and the recommendations produced, included (1) defining whose access (identified as non-users), (2) removing obstacles, (3) building an audience through both formal and non-formal education, (4) digital access and (5) special attention to stimulation of creativity.[21] The concept of 'access' focusses on enabling new audiences to use the available cultural offer, by opening the doors to non-traditional audiences, so they may enjoy a cultural offer or particular heritage item/venue that, because of a different set of barriers, they had difficulties in 'accessing'. By putting the emphasis on participation (to decision-making, to creative processes, to construction of meaning) this OMC group recognises the audience as an active interlocutor, to be consulted or at least involved in planning and creating the cultural offer. The report also refers to the key European lifelong learning competence of cultural awareness and expression and many of the best practice examples collected in the report are interpreted as stimulating participation. The report highlights this key competence as a precondition for personal fulfilment and development, social inclusion, active citizenship and employment. Thereby 'cultural awareness and expression' becomes a broker or facilitator for other elements of other key competences in lifelong learning, as identified by the EU. The report recommends that Member States should have a clear view on why particular measures to increase *Access to Culture* are devised.[22] It is also recommended that studies and assessments on *Access to Culture* policies cover the full chain of defining the users and non-users, design, delivery, monitoring and evaluation. It is stressed that assessment of indicators should also focus on partnerships which are seen as key to success on increasing access. Cultural education is considered important in order to develop what is referred to as the 'demand side' of *Access to Culture*.[23] By putting the first key competence of 'cultural awareness and expression' in relation to the second one dedicated to 'learning to learn' the OMC group illustrated the interdependency of these key competences for the lifelong learning. By stressing the fact that including more groups of people in arts and culture through enabling access actually means growth in demand, the OMC group has indirectly related the concept of access to the political strategy of growth in the cultural and creative sector.

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[20] Council of the European Union—Open Method of Coordination (OMC). 2012. *Report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture*. Brussels, 120 pp. At: http://ec.europa.eu/culture/our-policy-development/documents/201212access-to-culture-omc-report.pdf.

[21] Council of the European Union—Open Method of Coordination (OMC). 2012. *Report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture*. Brussels, 120 pp. At: http://ec.europa.eu/culture/our-policy-development/documents/201212access-to-culture-omc-report.pdf.

[22] Council of the European Union—Open Method of Coordination (OMC). 2012. *Report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture*. Brussels, 120 pp. At: http://ec.europa.eu/culture/our-policy-development/documents/201212access-to-culture-omc-report.pdf.

[23] Council of the European Union—Open Method of Coordination (OMC). 2012. *Report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture*. Brussels, 120 pp. At: http://ec.europa.eu/culture/our-policy-development/documents/201212access-to-culture-omc-report.pdf.

When dealing with *Access to Culture* issues, apart from the above-mentioned documents that tackle the topic in more general terms, it is necessary to mention documents referring to access issues to specific audiences. In this way, one has to note that the ***Council conclusions on access of young people to culture***[24] were adopted. This was done in the wake of the EACEA-commissioned *Study on the Access of Young People to Culture*[25] and it also followed issues raised by the *European Year of Creativity and Innovation* in 2009 (among others). Young people are particularly seen here as users/consumers and as participants/creators. The Council conclusions invite the Commission and Member States to take into consideration all the recommendations made in the study commissioned by EACEA. In addition, specific recommendations are made, among others, to ease access for all young people to culture, reducing relevant obstacles and fostering opportunities particularly in the educational system; to promote long-term coordinated cultural, youth and education policies; to deepen the knowledge on how young people get access to culture; to exchange and promote experiences, practices and information of all relevant stakeholders on how young people get access to culture; to support quality education, training and capacity building of youth workers and youth leaders; to promote access for young people to culture as a means of promoting social inclusion.

Another relevant document for tackling *Access to Culture* issues—***The Council conclusions on the role of culture in combating poverty and social exclusion***[26]—partly draw inspiration on policies related with human rights issues, by arguing that 'everyone has the right to have access to cultural life and to participate in it, to aspire to education and lifelong learning, to develop his/her creative potential, to choose and have his/her cultural identity and affiliations respected in the variety of their different means of expression'.[27] The document highlights the ways in which *Access to Culture* can foster social inclusion, stating that 'it is important for a cultural dimension to be incorporated into national and European policies against poverty and social exclusion'.[28] This mainstreaming of cultural aspects refers both to their tangible dimension, but also to a more anthropological notion of culture. Council proposes that steps should be taken to develop a comprehensive, coherent and participative approach to promote the cross-cutting contribution of culture; strengthen links between education, training, economy, employment and culture; mobilise the potential of culture to combat stereotypes and prejudice against particular social and cultural groups experiencing poverty or social exclusion; remove obstacles to *Access to Culture*, including by promoting greater awareness within the cultural sector, circulating easily accessible cultural information, improving access to new information and communication technologies and pursuing policies designed to cut the cost of *Access to Culture* for specific target groups and increase participation in cultural life and cultural expression.

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[24] Council of the European Union. 2010a. *Council conclusions on access for young people to culture*. 4 pp. At: http://www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/en/educ/ 117876.pdf, web page last time visited: 13/09/2013. Web page is no longer available.

[25] Laaksonen, A. (dir.) et al. 2010. *Access of Young People to Culture*. Brussels: European Commission's Education, Audiovisual and Culture Executive Agency, 178 pp. At: http://ec.europa.eu/youth/documents/study-on-youth-access-to-culture-full-report_en.pdf, web page last time visited: 13/09/2013.

[26] Council of the European Union. 2010b. *Council conclusions on the role of culture in combating poverty and social exclusion*. 4 pp. At: http://www.consilium.europa.eu/uedocs/cms_data/ docs/pressdata/en/educ/117797.pdf, web page last time visited: 13/09/2013. Web page is no longer available.

[27] Council of the European Union. 2010b. *Council conclusions on the role of culture in combating poverty and social exclusion*. 4 pp. At: http://www.consilium.europa.eu/uedocs/cms_data/ docs/pressdata/en/educ/117797.pdf, web page last time visited: 13/09/2013. Web page is no longer available.

[28] Council of the European Union. 2010b. *Council conclusions on the role of culture in combating poverty and social exclusion*. 4 pp. At: http://www.consilium.europa.eu/uedocs/cms_data/ docs/pressdata/en/educ/117797.pdf, web page last time visited: 13/09/2013. Web page is no longer available.

Another set of ***Council conclusions on the contribution of culture to the implementation of the Europe 2020 strategy***[29] refers to the role of culture for the achievement of the *Europe 2020* strategy, and it particularly draws inspiration from recent policy documents on the potential of the cultural and creative industries for enhancing growth and for advancing regional development. This document does not provide particular reference to *Access to Culture* issues. However, when referring to culture's contribution to inclusive growth a reference has been made to the role culture in promoting intercultural dialogue and strengthening social cohesion. The document includes several recommendations addressed both to EU institutions and to Member States. In particular, it stresses the need to promote partnerships between education, culture, research institutions and the business sector; to explore the role of tangible and intangible cultural heritage in community development and in promoting active citizenship; to promote the digitisation of and access to cultural heritage and contemporary cultural content, including audio-visual works, in particular through the Europeana project, thus also promoting and preserving cultural diversity and multilingualism in full respect of the copyright and related rights; and to explore how to strengthen a strong cultural component in lifelong learning in order to help develop key competences. The conclusions also call Member States and the Commission to deploy the statistical framework being developed by ESSnet culture.

The 'structured dialogue' mechanism has been used to include the cultural sector itself, thus to also include the field experts as well as citizens in the discussion resulting from the introduction of the Open Method of Coordination. In this frame, three Platforms were created: Intercultural Europe; Potential of Creative Industries; and *Access to Culture*. Thus, the formal answer to the political question about *Access to Culture* from the sector of arts and culture itself was formulated by the 'structured dialogue' platform on this issue initiated by the European Commission in 2008.

The *Access to Culture* Platform produced its first tangible output entitled ***Policy Guidelines*** in the summer of 2009. The participants in the platform predominantly contributed from the perspectives of learning, creativity and participation.[30] The document uses a definition of *Access to Culture* that highlights understanding the needs of the public for getting access (e.g. linguistic barriers, information and communication technology and mobility), and improving access by developing the audiences (audience development and learning through culture).

The political profile of the document is predominantly on access to arts and culture as a form of public and individual development. *Access to Culture* gives 'access' to other parts of life. The document also highlights the needs of professionals in arts and culture (easier funding opportunities, stronger political positioning of arts and culture). Recommended indicators are data collection, overcoming linguistic barriers, resources and regulations for professional development, funding procedures, mobility, ICT facilitation, stimulation of learning through culture, *Access to Culture* policy positioning in political landscape and actions for awareness-raising on *Access to Culture*. The document points out the necessity to understand that the concept of access includes both a perspective about the right to access for all and also an implication that *Access to Culture* is important because of positive impact on individuals and society.

Access to Culture Platform provided the cultural sector with the opportunity to contribute their own views on the issue, including an identification of challenges and needs among individual professionals and organisations and

[29] Council of the European Union. 2011. *Council conclusions on the contribution of culture to the implementation of the "Europe 2020" strategy*. 5 pp. At: http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/122102.pdf, web page last time visited: 13/09/2013.

[30] Civil Society Platform on *Access to Culture*. 2009. *Access to Culture. Policy Guidelines.* Brussels, p. 3 of 186 pp. At: http://www.interarts.net/descargas/interarts604.pdf, web page last time visited: 22/06/2015.

a reflection on obstacles and difficulties hindering access. In addition to this, a more in-depth view of the *Access to Culture* issues from the cultural sector and researchers connected to it will be outlined in the continuation of the text.

Review of research reports and studies

In the continuation of this text, we will look at selected research reports of civil society organisations and independent researchers, which have been commissioned by either intergovernmental organisations, cultural networks or have in other ways been relevant to the discussions on *Access to Culture* policy at the European level. This selection of research reports and studies is a selective one, and it tries to cover key issues of the *Access to Culture* debate in the recent years. A preliminary review of reports executed by cultural sector organisations and networks is followed by the analysis of reports prepared for the CoE Moscow Conference devoted to the topic of *Access to Culture*, and reports devoted to issues of digitisation and *Access to Culture*.

Reports from/for cultural sector

The study on the ***Access of Young People to Culture*** by Annamari Laaksonen and a group of European experts and national correspondents[31] collected data on cross-country trends in this field and was financed by the European Commission. The study bases its analysis on references to *Access to Culture* in international law and other international standards, including the *UNESCO Recommendation on Participation by the People at Large in Cultural Life and their Contribution to It,* published in 1976, where *Access to Culture* is defined as: 'concrete opportunities available to everyone, in particular through the creation of appropriate socio-economic conditions, for freely obtaining information, training, knowledge and understanding, and for enjoying cultural values and cultural property.'[32] Among the key issues identified by the study that have policy relevance are the following: financial constraints, geographical constraints (e.g. rural vs urban areas, transport limitations, etc.) and time, which remain the main obstacles in terms of access for young people to culture. The study suggests that digitisation can be used to encourage cultural participation and stresses that better knowledge of youth participation and *Access to Culture* should be developed. Furthermore, it points to the need to promote information and research in this field, in order to respond to the need to promote access to information on cultural opportunities for young people, and to the need to improve the media image of young people.

The study highlights that no indicators on *Access to Culture*, or on the impact of policies aiming to foster access, have been found. Thus, the study's recommendations include the need to '[develop] a set of indicators and follow-up systems to measure the access of young people to cultural institutions, activities, equipments, education, cooperation and intercultural communication'[33] as well as to measure the impact of policies in this field.

[31] Laaksonen, A. (dir.) et al. 2010. *Access of Young People to Culture*. Brussels: European Commission's Education, Audiovisual and Culture Executive Agency, 178 pp.
At: http://ec.europa.eu/youth/documents/study-on-youth-access-to-culture-full-report_en.pdf, web page last time visited: 13/09/2013.

[32] United Nations Educational, Scientific and Cultural Organization (UNESCO). 1976. *Recommendation on Participation by the People at Large in Cultural Life and their Contribution to It.* Nairobi, p. 4 of 13 pp.
At: http://www.univeur.org/cuebc/downloads/PDF%20carte/79.%201976%20UNESCO%20Recommendation.PDF, web page last time visited: 22/06/2015.

[33] Laaksonen, A. (dir.) et al. 2010, *Access of Young People to Culture*. Brussels: European Commission's Education, Audiovisual and Culture Executive Agency, p. 176 of 178 pp.
At: http://ec.europa.eu/youth/documents/study-on-youth-access-to-culture-full-report_en.pdf, web page last time visited: 13/09/2013.

In another independent study, based on the recognition of cultural rights in international law, commissioned by the Council of Europe called ***Making Culture Accessible. Access, participation and cultural provision in the context of cultural rights in Europe***[34]***,*** Laaksonen analyses provisions for *Access to Culture* in the legislation of European countries, as well as policies and programmes in this field. Specific reference is made to individual groups in society, such as people with disabilities, ethnic, national and linguistic minorities, the ageing and the young. The study does not provide a common definition of *Access to Culture*, but rather examines the issue from a range of perspectives and analyses the prevailing approaches in legislation, policy and academic literature. Among the key policy issues identified by the study one can highlight: the need to make cultural provision universal, by addressing inequalities and basing policy on values and principles that have equity, non-discrimination and dignity at their root; the need to promote research and discussion on different forms of access and participation in cultural life; the need for cultural policies that answer the needs of 'users', including young people, cultural minorities, etc; the need for fostering dialogue between different actors, also including interdisciplinary networking and cooperation; the need to make successful experiences more visible and accessible; the need to have better and more accurate statistics; the need for capacity-building for professionals working in the cultural sector and the need for good legal instruments and follow-up of their implementation.[35]

The study presents a list of indicator fields for the evaluation of a cultural rights approach to policy. The list includes 13 fields—all of which could be assessed with regard to their legal development (structural), administrative level (process), civil society (outcome) and cultural institutions (process/outcome). The fields identified include 'specific groups (people with disabilities, minorities, women, groups in danger of social exclusion, people in institutions, children and young people)', 'access to heritage' and 'access to other cultures'. Rather than identifying specific indicators, the list serves as a general framework and a checklist (i.e. is there legislation/policy/structures/procedures in the relevant field) which may later inspire more specific indicator suites.[36]

The issues of cultural statistics, the obstacles with measuring and developing indicators are among key challenges for cultural policy in general and for measuring *Access to Culture* in particular. ***Measuring Cultural Participation***[37]**,** a UNESCO handbook, is one of a series of handbooks commissioned by the UNESCO Institute for Statistics (UIS) to help carry out the **2009 UNESCO Framework for Cultural Statistics** by exploring the key topics behind the issues raised therein and presenting existing methodologies to measure them. By comparing existing approaches to the measurement of cultural participation, the document does not aim to present a reductionist vision, but rather to lead to a deeper understanding of cultural participation and what it involves.

The handbook focusses on cultural participation rather than access, although various references to access are made in the document. Rather than providing a single definition, the authors prefer to examine previous definitions of cultural participation and identify common elements. Relevant aspects include the agreement that

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[34] Laaksonen, A. 2010. *Making culture accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Strasbourg: Council of Europe Publishing, 194 pp.
At: http://www.coe.int/t/dg4/cultureheritage/culture/Moscow/Laaksonen.pdf, web page last time visited: 13/09/2013.

[35] Laaksonen, A. 2010. *Making culture accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Strasbourg: Council of Europe Publishing, 194 pp.
At: http://www.coe.int/t/dg4/cultureheritage/culture/Moscow/Laaksonen.pdf, web page last time visited: 13/09/2013.

[36] Laaksonen, A. 2010. *Making culture accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Strasbourg: Council of Europe Publishing, 194 pp. At: http://www.coe.int/t/dg4/cultureheritage/culture/Moscow/Laaksonen.pdf, web page last time visited: 13/09/2013.

[37] Bollo, A. et al. 2012. *Measuring Cultural Participation*. Montreal: UNESCO Institute for Statistics. 128 pp.
At: http://www.uis.unesco. org/culture/Documents/fcs-handbook-2-cultural-participation-en.pdf, web page last time visited: 13/09/2013.

cultural participation is part of everyday life, something that improves quality of life, and a conscious act.[38] Given the handbook's main focus on the measurement of cultural participation, the key policy issues identified refer to refining definitions and improving research and measurement tools, rather than actual measures to support access to and participation in culture.

The handbook also presents a draft checklist to measure cultural participation. This checklist identifies a dozen relevant topics or areas of focus, which involve both actual attendance/participation and non-attendance/non-participation. Each issue is complemented with one or more suggested indicators, sample questions to be used and examples of countries or contexts in which these indicators have been applied. Most indicators suggested are of a quantitative nature, although a few qualitative examples are included as well (e.g. 'Reasons for participating/attending', 'Reasons for not attending', 'Meaning of participation', etc).[39]

Access to Culture Platform has produced some relevant documents related to different aspects of the access issue. The study ***Arts and Human Rights*** conducted by Laurence Cuny and Richard Polacék[40] has been produced within the *Access to Culture* Platform. It analyses the legal framework of the field of human rights and artistic freedom. The study analyses the artists' right to expression and protection of artistic freedom when it comes under attack. It reviews the possibilities and actions of the UN special rapporteurs on cultural rights and human rights defenders, UNESCO, the European Parliament and the external action service, the Council of Europe and OSCE. The study analyses to what extent real and legal censorship as well as self-imposed censorship bring limitations to *Access to Culture*. The study demonstrates through different examples how governments, industry and religious groups can all be regressive actors in terms of *Access to Culture*. Therefore the study primarily proposes to look at the amount and seriousness of critical reports on limitations to artistic freedom and reviewing policy standards.

The *Access to Culture* Platform through the Work Group on Education and Learning collected best practice examples on learning and educational experiences through arts and culture from different fields all over Europe: ***We are more! The overlooked potential of learning through cultural engagement*.** The examples were analysed by the Nordic Centre of Heritage Learning and categorised from the perspective of the eight European key competences. The analysis provides the key results; first, it shows that experiences with arts and culture—when of best possible quality—are relevant for all the eight different key competences and that experience with arts and culture is highly relevant in a lifelong and life wide learning perspective. Second, the study shows that arts and culture do have the competence to produce and offer relevant and attractive learning experiences that address the European lifelong learning agenda.[41]

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[38] Bollo, A. et al. 2012. *Measuring Cultural Participation*. Montreal: UNESCO Institute for Statistics. 128 pp. At: http://www.uis.unesco.org/culture/Documents/fcs-handbook-2-cultural-participation-en.pdf, web page last time visited: 13/09/2013.

[39] Bollo, A. et al. 2012. *Measuring Cultural Participation*. Montreal: UNESCO Institute for Statistics. 128 pp. At: http://www.uis.unesco.org/culture/Documents/fcs-handbook-2-cultural-participation-en.pdf, web page last time visited: 13/09/2013.

[40] Cuny, L./Polacék, R. 2012. *Arts and Human Rights*, *Access to Culture* Platform. Brussels, 29 pp. At: http://ec.europa.eu/culture/our-policy-development/documents/report-arts-and-human-rights.pdf, web page last time visited: 13/08/2013.

[41] Zipsane, H. 2011. *We are more! The overlooked potential of learning through cultural engagement*. *Access to Culture* Platform. Brussels, 19 pp. At: http://www.access-to-culture.eu/upload/Docs%20ACP/WEAREMORE-THEOVERSEENPOTENTIAL.pdf, web page last time visited: 14/08/2013.

Another study related to the transversal issues of *Access to Culture* in the educational sector is the document entitled ***Untraditional Creative Partnerships—Seven Wonders of Arts and Culture in Education.***[42] This study analyses seven different arts and cultural activities emphasising cooperation, and it illustrates some factors, which seem to be important for success. These factors are: It is important for cultural institutions to really recognise partners with competences and capacities which can give added value to a product from arts and culture; it is equally important that the potential of the arts and culture in relation to learning become more widely known; and in that respect it is especially the potential of individual and social capacity building through self-esteem which grows when arts and culture go into partnerships with private companies and public authorities and institutions.[43]

This study also uses the perspective of *Access to Culture* as a facilitator of learning for some people who may be difficult to reach by formal education and as a stimulator of learning more or better in some areas which are natural for arts and culture, which can be the case for almost all learners. *Access to Culture* is seen as a way to overcome social and economic barriers for participation in learning and educational activities. The key point in this study is that *Access to Culture* in relation to learning and education should not be limited to formal education only and that it should not be exclusive for children but should be recognised as a learning tool and learning facilitator in a lifelong and life wide perspective and as an asset in both formal, non-formal and informal learning.

Research in the Context of the CoE Moscow conference

In April 2013, a Council of Europe Ministerial Conference held in Moscow focused on *Access to Culture* and (cultural) participation issues. It was an important moment for putting this issue on the policy agenda. In the preparations for the conference, the CDCPP (Steering committee for culture, heritage and landscape) delegates stressed how 'the conference theme is politically relevant in a period of economic crisis threatening the current models for the financing of culture in many Member States and with new factors influencing participation in cultural life by Europeans linked to demographic and societal changes, as well as new technologies'. Thus, for the preparation of the Conference entitled **'Governance of culture—promoting *Access to Culture*',** some papers and studies were prepared. Here we review some of these reports, outlining the issues important for the understanding of the *Access to Culture* problematic.

Cultural Policies in Times of Change is the report for the Council of Europe prepared by Péter Inkei to summarise the findings of a survey sent to ministries in charge of cultural affairs in 49 countries covered by the Council of Europe's programmes, in preparation of the Ministerial Conference held in Moscow in April 2013.[44] Evidence was obtained from 21 countries. Its questions addressed existing policies to foster *Access to Culture*, relevant initiatives in this field, and the role of the digital technologies to improve access and participation and current models of financing in the cultural field.

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[42] Zipsane, H. 2012. *Untraditional Creative Partnerships—Seven Wonders of Arts and Culture in Education*. *Access to Culture* Platform. Brussels, 20 pp. At: http://www.houseforculture.eu/upload/Docs%20ACP/UNTRADITIONALCREATIVEPARTNERSHIPS2012formated.pdf, web page last time visited: 14/08/2013.

[43] Zipsane, H. 2012. *Untraditional Creative Partnerships—Seven Wonders of Arts and Culture in Education*. *Access to Culture* Platform. Brussels, 20 pp. At:http://www.houseforculture.eu/upload/Docs%20ACP/UNTRADITIONALCREATIVEPARTNERSHIPS2012formated.pdf, web page last time visited: 14/08/2013.

[44] Inkei, P. 2013. *Cultural Policies in Times of Change. Findings of the survey in preparation for the Moscow Conference of Ministers of Culture*. Strasbourg: Council of Europe, 14 pp. At: http://www.coe.int/t/dg4/cultureheritage/culture/Moscow/MinConfCult2013_8Survey_EN.pdf, web page last time visited: 13/09/2013.

The document does not present a clear definition of *Access to Culture*, but rather focusses on governments' identification of policy priorities and existing measures in this field. However, the case is made for *Access to Culture* to be considered a fundamental aspect in the promotion of democracy and something, which contributes to tackling social challenges and fostering social inclusion. In this respect, several examples of public and private programmes are presented aiming to foster *Access to Culture* by disadvantaged groups, including people with disabilities, the elderly, disadvantaged sectors among children and young people, the homeless, migrants, marginalised Roma communities, women at risk of poverty and social exclusion, etc.

The following areas of policy focus are identified throughout the document: exploratory research, including analyses of existing patterns of cultural access and participation; measures aimed at enhancing active participation in cultural life; measures aimed at reaching people who are prevented from participating in culture for social reasons or to use culture in various ways to alleviate social problems; specific measures to foster *Access to Culture* among children and young people, both through cultural education at schools and through initiatives by cultural institutions; specific measures to foster cultural participation among the elderly; specific measures to address other social groups, including women (although this only featured in the replies of two governments), the unemployed and people with disabilities, including among others the setting-up of consultative panels of disadvantaged people; specific measures with regard to cultural minorities, including both autochthonous ethnic minorities and migrant groups and new opportunities brought about by the new digital technologies, including through the setting-up of new databases and library catalogues, content digitisation, digital displays, new media literacy schemes, etc.

Another item prepared for the 10th Council of Europe Conference of Ministers of Culture held in April 2013 in Moscow was a background paper by Di Federico and others entitled **'Governance of Culture—Promoting *Access to Culture*'.**[45] The authors take a cultural democracy approach claiming that culture is vital in promoting and maintaining healthy democratic societies, particularly in enabling bottom-up approaches through involvement, equality and diversity. The authors recall the 2005 Warsaw Summit where the political leaders of Europe agreed on the standard-setting potential of the Council of Europe in suggesting cultural policies to Member States that would reflect various democratic values.

The authors define culture as a basic human right and state that '[t]he right to culture implies equal access, regardless of gender, ethnic and other cultural differences, and requires special attention to the needs of the young, the excluded, the disadvantaged and the disabled'. And at another place in the paper it is stressed that: '[a]ccess to culture—whatever the definition—is always unequal as it depends on the necessarily unequal distribution of cultural opportunities (institutions, venues, facilities) and personal ˝resources˝ (skills, schooling, interests, income, information, leisure time, and household facilities)'.[46] Greater autonomy of citizens in defining their cultural priorities and habits; giving people a say in matters of public culture; local communities as key arenas of cultural democracy; the need for more convincing proof of supporting the role of culture for democracy; more focus on non-participation. The following indicators for understanding non-participation are suggested: Physical barriers, Psychological barriers, Economic barriers, Social barriers and 'The alternative', i.e. what people do *instead* of culture: 'What activities can be considered informal Access to Culture?', 'What activities belong to a broader anthropological conception of culture?' and 'What other occupations qualify as cultural on closer inspection or from a different angle?'

[45] Di Federico, E. et al. 2013. 'Governance of Culture—Promoting *Access to Culture*'. Background paper 4 for the *Council of Europe Conference of Ministers of Culture*, 14 pp.

[46] Di Federico, E. et al. 2013. 'Governance of Culture—Promoting *Access to Culture*'. Background paper 4 for the *Council of Europe Conference of Ministers of Culture*, 14 pp.

The authors outline some possible indicators for measuring democratic governance in culture: appropriate strategies, other tools for support, multi-stakeholder approach towards a shared governance of culture, education policies, social policies, architecture and urban planning, and immigration policies; the segmentation of non-participation along socio-demographic lines; the implications of the digital era, international dimension, a consensual minimum of shared European standards in terms of the nature and degree of *Access to Culture*; indicators of access and participation; desired effects expected from improved and increased access; and basic criteria of the democratic governance of culture.

Perspectives for the Council of Europe as the intergovernmental forum on culture in Europe and laboratory of democratic governance—challenges and perspectives, also in connection with the creation of a highly effective model of cultural co-operation in Europe is another background paper by Corina Şuteu produced for the previously mentioned Moscow conference.[47] The author discusses the European project in the context of globalisation, technological change and strong neo-liberal influences in policy-making. She also acknowledges the diversity within Europe, especially emphasising the 'lack of cultural democracy' in post-socialist Europe.

Şuteu outlines that 'Access is the key in enabling the creation of anti-elitist, purely democratic—i.e. egalitarian—societies. If only the few access the arts and cultural goods, the very notion of governance on a broader scale is denied to the citizen'. There are many external and internal identified issues related to *Access to Culture*. The external issues are: the globalisation of cultural goods and transversal consumption; the emergence of a global cultural system; information transfer supported by the new technologies and the Internet; reconfiguration of cultural participation of audiences, artists, producers and mediators; and the global economic crisis. Internal issues include the fragmentation of European societies; increasing regionalisation; the need for greater access for the neglected citizens; and the increasingly important role of large companies, private projects and advertising agencies.

Instead of indicators on a concrete level the author offers cultural policy recommendations. Şuteu proposes that initiatives should address the still existing democratic deficit(s) in Europe with national cultural policies, by promoting integrated and, as far as possible, coordinated cultural policies focusing on education, youth, human rights, employment and cohesion and, by doing so, reinforcing the notion of a European identity based on certain socio-political and economic values with democratic governance as a supporting pillar. The crosscutting character of cultural policies should become visible through legislative instruments initiated in this connection by each Member State. The complex relationship between culture and individual freedom, as well as creative freedom, needs to be reconsidered and taken into account in the national cultural policy framework. Cultural policies need to adapt to the fluidity of cultural production today, to the unprecedented interaction between traditional and contemporary and culture and to process-oriented, interdisciplinary and globalised forms of cultural and artistic practice. To maintain its role as a laboratory of democratic governance, the Council of Europe should initiate co-operation with all generations and types of users and producers of culture today and take into account the irregular aspect of all systems where art is produced and distributed beyond the boundaries of traditional cultural administrations.

The author recommends making a convincing case for culture, which means inventing better and more fully argued narrative on Europe, proposing that the Council of Europe should more aggressively and resourcefully continue to provide support for encouraging Member States to fully finance research in cultural policies, comparative practices and mapping cultural behaviour. In this connection, there are still considerable disparities between Member States and the reliability of information from observatories and research centres in different

[47] Şuteu, C. 2013. *Perspectives for the Council of Europe as the intergovernmental forum on culture in Europe and laboratory of democratic governance—challenges and perspectives, also in connection with the creation of a highly effective model of cultural co-operation in Europe.* Background paper 6 for the *Council of Europe Conference of Ministers of Culture.* 18 pp.

countries. This becomes a main impediment to the coordination of policy actions that might be effective at European level. This paper highlights the present 'weakness' of ministries of culture as trendsetters for a visible cultural policy. Awareness campaigns such as *We are more* should be engineered to support the Council of Europe's work, but also to raise awareness of the importance and relevance of ministries of culture in the Member States. The Council of Europe should take immediate action to urge private companies, advertising agencies and strong networks to enter into partnerships with NGOs and should emphasise projects supported by the ministries of culture in Member States and the Council of Europe's own flagship projects. These partnerships can be a fertile ground for making sure that different sets of values are incorporated into the purely market- and consumption-oriented way in which cultural events are designed.

Finally, the author stresses the need to ensure the non-negotiability of certain cultural rights and cooperation with the UNESCO, and promotes 'culture' in relation to 'governance' and 'democracy' as a 4th pillar of sustainable development. She proposes that the Council of Europe should consider joining forces with the organisers of the Agenda 21 for Culture to work on the promotion of culture as the fourth pillar of development. This pioneering idea contains all the ingredients necessary for a democratic and participatory way for citizens to be seen as the supporters and beneficiaries of holistic cultural policies.

Research efforts on digital access

Taking into account some changes prompted by digitisation, and the issues raised by the Digital Agenda that are connected to *Access to Culture*, one can note the intensification of research efforts in this field. When considering access issues related to digital culture the focus of the early writings have been initially placed on general connectivity and providing access to infrastructure (technical access issues), but in recent analyses, real participation opportunities for users and their required skills and competences have been taken into account as well.

In the background paper **'Assessing the impact of digitisation on *Access to Culture* and creation, aggregation and curation of content'**[48] (also written for the 10th Council of Europe Conference of Ministers of Culture held in April 2013 in Moscow), Frau-Meigs explores '*the policy-relevant consequences of the changes brought about by ICT-mediated culture*'. In the digital domain, access issues are placed in a wider framework of ensuring balance between commercial and public interest and ensuring active users' full engagement with creation, curation, and aggregation of content, that also involves awareness of new literacies needed (i.e. 'screen-smartness', etc). Thus, issues related to copyright, net neutrality and open access represent a relevant framework for considering access in the digital domain as well.

When considering *Access to Culture* issues in the digital context, the current general imbalance needs to be taken into account. The author quotes from the available studies that indicate that Internet use remains strongly correlated with gender, age, education, nationality and household income. This indicates that the digital divide is therefore a cultural divide that prompts development of policy measures that would minimise inequalities in *Access to Culture*. In addition, practices such as commercial bundling and locked-in systems try to fence in users behind digital pay-walls' making open sharing more difficult.[49]

[48] Frau-Meigs, D. 2013. 'Assessing the impact of digitisation on *Access to Culture* and creation, aggregation and curation of content'. Background Paper for Governance of Culture – Promoting *Access to Culture*, Moscow 15-16 April 2013 (MinConfCult (2013) 5). PDF received via email on 15 April 2013, 24 pp.

[49] Frau-Meigs, D. 2013. 'Assessing the impact of digitisation on *Access to Culture* and creation, aggregation and curation of content'. Background Paper for Governance of Culture—Promoting *Access to Culture*, Moscow 15-16 April 2013 (MinConfCult (2013) 5). PDF received via email on 15 April 2013, 24 pp.

The author claims that there is a lack of information on how supply and demand sides interact to determine the online value of content creation and appropriation. Cultural institutions that often serve as intermediaries and provide access to cultural content have strongly felt the change of the overall context of their work. In the digital context, a significant impact has been made by the restrictions due to intellectual property rights. It is necessary to reconsider the role of museums, archives and libraries in the digital era and propose solutions to ensure that the values they defend (protection of heritage, equity of access, etc.) are transposed to networked cultures. The author warns that it is also important to recognise new repositories of culture emerging online and see how they fit with the current heritage policies as 'for most people non-official sites have become the first place they go to in order to have their first encounter with culture, be it by browsing or more participatory activities.'[50]

The digital environment enables different ecosystems where different cooperation models such as crowd-sourcing and open-sourcing could bring new social benefits and new opportunities for creative practices and education, provided that the public interest and users' rights of access and expression are preserved in such ecosystems.

The paper concludes by drawing attention to the importance of preserving public interest and the hard-won freedoms of the pre-digital era in the digital environment and it stresses that '[l]egacy arts and infomediaries such as publishers, libraries and museums are at risk if they are not given legal and regulatory support by states and civil society. Their legitimacy in terms of public goods, which are of interest to all citizens, with opportunities for self-actualisation, life longings and civic agency, needs to be retooled and reasserted for the digital age.'

In the study ***Public and Commercial Models of Access in the Digital Era***[51]*,* produced under a request from the European Parliament*,* the authors explore the public and commercial digital models of *Access to Culture*. The study reviews the status and evolution of how cultural and creative content (both commercial and public) is delivered to and accessed by the wider public in Europe. The study has put in focus the media and content sector that encompasses a set of industries including music, film and video, publishing, according to their existing value chains with three main stages: production, distribution and consumption.

The study analyses commercial content and public content separately. It starts with an analysis of four of the main (commercial) industries in the media and content sector (film, videogames, books and newspapers), aiming to highlight the disruption brought about by digitisation, the common attributes of these industries as well as their dissimilarities and possible implications for their future developments. The public content has been examined separately, due to its distinctive features (e.g. regulatory and public good implications). The study does not provide any explicit definition of *access*. It approaches the subject from the perspective of business models and focusses on content-delivery models such as web browser, client applications, mobile applications, etc.; payment models such as subscription, pay per download, *freemium* model, etc.; and open or closed environments.[52]

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[50] Frau-Meigs, D. 2013. 'Assessing the impact of digitisation on *Access to Culture* and creation, aggregation and curation of content'. Background Paper for Governance of Culture—Promoting *Access to Culture*, Moscow 15-16 April 2013 (MinConfCult (2013) 5). PDF received via email on 15 April 2013, 24 pp.

[51] Feijoo, C. et al. 2013. *Public and Commercial Models of Access in the Digital Era*. European Parliament, Directorate General for Internal Policies, Policy Department B, Structural and Cohesion Policies, Culture and Education. Strasbourg, 211 pp. At: http://www.europarl.europa.eu/committees/en/studiesdownload.html?languageDocument=EN&file=93070, web page last time visited: 20/08/2013.

[52] Feijoo, C. et al. 2013. *Public and Commercial Models of Access in the Digital Era*. European Parliament, Directorate General for Internal Policies, Policy Department B, Structural and Cohesion Policies, Culture and Education. Strasbourg, 211 pp. At: http://www.europarl.europa.eu/committees/en/studiesdownload.html?languageDocument=EN&file=93070, web page last time visited: 20/08/2013.

Digitisation has brought radical transformation to the cultural industries sector, reducing production and distribution costs, as well as changes in how users consume and view media and content. These changes have changed the structure of the content industries and posed new challenges. New entrants and new media have appeared and new digital stakeholders are currently leading the process of re-intermediation. Public information and content is only starting to use the potential of these new entrants and new media, and has yet to work out a model to reconcile public objectives and commercial interests in the digital environment. From the consumers' perspective, there is now considerably less difference between public information and content and commercial products/offers. The study outlined some recommendations to address the challenges identified in the transition to the digital era.[53]

The first set of recommendations of the study focusses on the need for *further funding* of digitisation, preservation, and technical and business innovations. This investment is needed because of the positive economic and societal externalities arising from digitising content. However, funding schemes need to be re-thought. Further funding should: involve continued support for the digital transformation of media and content industries; focus on research into and development of technical and business innovations; consider cross-media production as a prime opportunity; establish new forms of long-term orientated funds, particularly for non-profit organisations; create specific programmes and tools for entrepreneurs and innovators in digital media and content; aim at creating European multi-sided platforms and ecosystems in digital media and content, in particular using the sectors and areas in which Europe is leading; promote cross-sector and cross-border production and distribution of content; encourage PPP in the public domain for the acquisition of expertise, the use of existing technologies and for funding initiatives; and re-design existing programmes to avoid duplication of initiatives.

Together with funding, European policies should also be orientated towards *increasing coordination and creation of economies of scale* in the use of technical infrastructures: create economies of scale both in technical infrastructures and management units for producing and distributing digital content and media; encourage centralised or coordinated rights management agencies; investigate and reduce transaction costs in the provision of digital media and content throughout Europe; fight insufficient provision of digital content and media across EU territories due to market barriers; coordinate activities in the digital public provision of content, including production, distribution, consumption and negotiations with existing platforms; bring content to wherever the user is, for example, by placing content in existing platforms; foster coordination among initiatives, and adopt a harmonised framework and package of measures to fight online copyright infringement to 'keep honest users honest'.

Specific recommendations on the improvement of *multi-territorial licences and revision of the intellectual property regime:* harmonise framework for digital intellectual property rights and review the intellectual property regime to foster innovative and creative developments, which is particularly needed for orphan works; consider an improved multi-territorial licence regime—including speedy implementation through coordination of existing licences—for media and content to bypass existing barriers to distribution and consumption inside the EU;

[53] Feijoo, C. et al. 2013. *Public and Commercial Models of Access in the Digital Era*. European Parliament, Directorate General for Internal Policies, Policy Department B, Structural and Cohesion Policies, Culture and Education. Strasbourg, 211 pp. At: http://www.europarl.europa.eu/committees/en/studiesdownload.html?languageDocument=EN&file=93070, web page last time visited: 20/08/2013.

explore, research—and promote—new avenues in the intellectual property regime (common policies, open licences, etc.); promote open access to orphan and out-of-commerce works; and guarantee educational use of public content under special conditions (open access is recommended).[54]

The fourth set of recommendations is orientated towards improving *access to public content and the promotion of innovation* around it: re-think public policy on media and content, including the assessment of direct provision of content and information through diverse variations on public service; consider in particular commercial initiatives and social innovation to meet the objectives in public production and diffusion of content; create an ecosystem around public content: open data and distribution platform initiatives; experiment and use—for specific types of public content—new flexible business models taken from commercial content initiatives; in particular consider the 'freemium' model as it makes a clear distinction between public service, basic objectives and further commercial interests; investigate and promote the role of users as 'prosumers' of content of public interest; and promote the creation of innovative user experiences from the wealth of public content, eliminating the current barriers so that innovators and entrepreneurs can use it fairly.

The final set of recommendations is orientated towards raising *user awareness* and *education of highly skilled professionals.* In this field, the policies should in particular be oriented to raise user awareness of digital European heritage; invest in talent; create positions in the public sector with the required digital expertise; and to create a forum with the industry to work on a European curriculum for the media and content sectors.

Concluding remarks

This chapter reviewed the policy documents as well as selected research reports and studies related to *Access to Culture* on the EU level, situating our research endeavours into the broader context of recent contributions to this issue at European level. From the documents that have been reviewed it is visible that the EU's policy definitions of *Access to Culture* have slowly evolved over the years, often as a part of dealing with broader societal challenges or within long-term strategic considerations. In the initial policy documents, it was defined as part of a broader discussion on the position of the European Union in the globalised world. *Access to Culture* provides an integral part of Agenda for Culture, but it is not always clearly and explicitly separated from other policy areas; it is mentioned as one of the priorities in the development policies[55], but not necessarily the most important one. The Council of the European Union[56] added to the definition the need to increase the access of local populations to culture. Open Method of Coordination working groups emphasised the role of formal

[54] Feijoo, C. et al. 2013. *Public and Commercial Models of Access in the Digital Era*. European Parliament, Directorate General for Internal Policies, Policy Department B, Structural and Cohesion Policies, Culture and Education. Strasbourg, 211 pp. At: http://www.europarl.europa.eu/committees/en/studiesdownload.html?languageDocument=EN&file=93070, web page last time visited: 20/08/2013.

[55] European Commission. 2007. *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world*. Brussels, p. 10 of 15 pp. At: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF, web page last time visited: 29/08/2013.

[56] Council of the European Union. 2007. *Resolution of the Council of 16 November 2007 on a European Agenda for Culture*. In: *Official Journal of the European Union. OJ* C 287, 29/11/2007, 4 pp. At: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:32007G1129%2801%29:EN:NOT, web page last time visited: 29/08/2013.

compulsory education[57] and also the need to enable *Access to Culture* to new non-traditional audiences.[58] The Council of the European Union recommended facilitating stronger access for young people to culture[59] and fostering social inclusion.[60] In recent Council conclusions (2011) the role of culture in achieving the *Europe 2020* strategic goals has been emphasised, although no explicit mention of *Access to Culture* was made.[61] To improve the harmonisation of cultural statistics and to develop more adequate cultural indicators, the Council conclusions also call for deployment of the statistical framework being developed by ESSnet culture by Member States and the Commission. However, the cultural sector has also provided its own views on the issue, including an identification of challenges and needs among individual professionals and organisations and a reflection on obstacles and difficulties hindering access.[62]

Unlike policy definitions of *Access to Culture*, researchers usually try to provide a more comprehensive and holistic view of the necessary factors to ensure and increase *Access to Culture*. Cuny and Polacék[63] discuss different kinds of censorship as limitations to *Access to Culture*. Laaksonen et al.[64] claim that certain social groups need to be specifically targeted to increase access including people with disabilities, ethnic, national and linguistic minorities, the ageing and the young. Their study does not define *Access to Culture,* but discusses the issue of cultural rights in international law. Similarly, Zipsane[65] focusses on *Access to Culture* as key to overcoming social and economic barriers for participation in learning and educational activities. Bollo et al.[66] consider cultural participation instead of access, claiming that participation in general improves the quality of life. Legal rights and democratic aspects of *Access to Culture* are once again emphasised in the study by Inkei[67] who believes that culture is a fundamental aspect in the promotion of democracy and social inclusion. Di Federico et al.[68]

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[57] Council of the European Union—Open Method of Coordination (OMC). 2010. *Working Group on developing synergies with education, especially arts education. Final report*. Brussels, 62 pp. At: http://ec.europa.eu/culture/documents/mocedu_final_report_en.pdf, web page last time visited: 14/08/2013.

[58] Council of the European Union—Open Method of Coordination (OMC). 2012. *Report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture*. Brussels, 120 pp. At: http://ec.europa.eu/culture/our-policy-development/documents/201212access-to-culture-omc-report.pdf.

[59] Council of the European Union. 2010a. *Council conclusions on access for young people to culture*. 4 pp. At: http://www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/en/educ/ 117876.pdf, web page last time visited: 13/09/2013. Web page is no longer available.

[60] Council of the European Union. 2010b. *Council conclusions on the role of culture in combating poverty and social exclusion*. 4 pp. At: http://www.consilium.europa.eu/uedocs/cms_data/ docs/pressdata/en/educ/117797.pdf, web page last time visited: 13/09/2013. Web page is no longer available.

[61] Council of the European Union. 2011. *Council conclusions on the contribution of culture to the implementation of the "Europe 2020" strategy*. 5 pp. At: http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/122102.pdf, web page last time visited: 13/09/2013.

[62] Civil Society Platform on *Access to Culture*. 2009. *Access to Culture. Policy Guidelines.* Brussels, p. 3 of 186 pp. At: http://www.interarts.net/descargas/interarts604.pdf, web page last time visited: 22/06/2015.

[63] Cuny, L./Polacék, R. 2012. *Arts and Human Rights*, *Access to Culture* Platform. Brussels, 29 pp. At: http://ec.europa.eu/culture/our-policy-development/documents/report-arts-and-human-rights.pdf, web page last time visited: 13/08/2013.

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[65] Zipsane, H. 2012. *Untraditional Creative Partnerships—Seven Wonders of Arts and Culture in Education*. *Access to Culture* Platform. Brussels, 20 pp. At: http://www.houseforculture.eu/upload/Docs%20ACP/UNTRADITIONALCREATIVEPARTNERSHIPS2012formated.pdf, web page last time visited: 14/08/2013.

[66] Bollo, A. et al. 2012. *Measuring Cultural Participation*. Montreal: UNESCO Institute for Statistics. 128 pp. At: http://www.uis.unesco.org/culture/Documents/fcs-handbook-2-cultural-participation-en.pdf, web page last time visited: 13/09/2013.

[67] Inkei, P. 2013. *Cultural Policies in Times of Change. Findings of the survey in preparation for the Moscow Conference of Ministers of Culture*. Strasbourg: Council of Europe, 14 pp. At: http://www.coe.int/t/dg4/cultureheritage/culture/Moscow/MinConfCult2013_8Survey_EN.pdf, web page last time visited: 13/09/2013.

[68] Di Federico, E. et al. 2013. 'Governance of Culture—Promoting *Access to Culture*'. Background paper 4 for the *Council of Europe Conference of Ministers of Culture*, 14 pp.

emphasise that access is important in overcoming cultural and social differences. Şuteu[69] believes that access can enable anti-elitist and truly egalitarian societies. Frau-Meigs[70] emphasises the importance of media and information literacy to access new types of cultural content and engage in cultural production. Feijoo et al.[71] also look at the changes brought forth by the digital environment and consider different business models for delivering appropriate content to interested users. These definitions revolve around a core of similar and related issues such as democratic rights, education, social inclusion, quality of life, media and information literacy, etc.

Among the issues that stand out in this analysis of policy documents and relevant research reports is the progressive assumption of a rights-based approach to *Access to Culture*. By placing this objective among other human rights and highlighting its links with human dignity, the recent understanding of *Access to Culture* has increasingly explored connections with other areas of welfare and public policy, including lifelong learning, social inclusion, intercultural dialogue, employment and citizen participation. A more complex approach to *Access to Culture* emerges therefrom, the following aspects need further analysis:

1 The **obstacles**: information, price, skills, physical barriers, etc;

2 the different **layers** or **levels** of access and participation: from *non-users* or *non-audiences*, through attendees, to active participants, which include those who develop their creative skills and those who take part in decision-making, among others; and

3 the different **domains** in which *Access to Culture* takes place nowadays, including the digital sphere (with policy implications including how to address the digital divide), the informal areas of cultural practice and the more traditional spaces of cultural access and participation.

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[70] Frau-Meigs, D. 2013. 'Assessing the impact of digitisation on *Access to Culture* and creation, aggregation and curation of content'. Background Paper for Governance of Culture – Promoting *Access to Culture*, Moscow 15-16 April 2013 (MinConfCult (2013) 5). PDF received via email on 15 April 2013, 24 pp.

[71] Feijoo, C. et al. 2013. *Public and Commercial Models of Access in the Digital Era*. European Parliament, Directorate General for Internal Policies, Policy Department B, Structural and Cohesion Policies, Culture and Education. Strasbourg, 211 pp. At: http://www.europarl.europa.eu/committees/en/studiesdownload.html?languageDocument=EN&file=93070, web page last time visited: 20/08/2013.

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Comparative Study: Polity—Politics—Policy—Practice[72]

Based on the trends identified in the previous chapter, the following sections compare the findings from the country reports by using the analytical framework of the 'Polity—Politics—Policy—Practice' grid. After reviewing normative definitions relating to *Access to Culture* in the researched countries, the analysis looks at the general cultural policies and at the institutional framework influencing the implementation of *Access to Culture*. In addition, the understanding of *Access to Culture* in specific national political settings is analysed, where special attention is given to actors and agents responsible for *Access to Culture* issues. A special section is devoted to analysing processes that enable the translation of politics into policy instruments and practices in specific national settings, while another section is devoted to the influence of EU documents on national policies and programmes relating to *Access to Culture* and issues of cultural participation. Before concluding remarks, an additional section considers the current trends.

National constitutions and culture

The country reports looked at various constitutional and legal provisions relevant to *Access to Culture*. From a comparative perspective, three (Croatia, Spain and Turkey) out of six countries have a more direct reference to culture in their national constitutions. The other three countries (Austria, Norway and Sweden) have constitutions with indirect references to culture that relate to the topic in a broader sense.

The scope of issues relevant for the cultural field and the number of clauses directly mentioning culture vary greatly in the texts of analysed constitutions of Croatia, Spain and Turkey. The Turkish constitution emphasises state measures to protect the historic and cultural assets and values of the country; it provides grounds for the protection of art and artists. It also covers the freedom of science and art in Article 27, but does not articulate the role of the state to promote science and art. The Croatian constitution, however, states the importance of freedom of scientific, cultural and artistic creativity and obliges the state to protect and stimulate such creativity.[73] In addition, the Croatian constitution covers a range of additional spheres relevant to culture, similarly to all other constitutions. Apart from the freedom of scientific, cultural and artistic creativity and the obligation of the state to protect and stimulate such creativity[74], the constitution also guarantees freedom of thought and expression, freedom of the media, freedom of speech and public activities, and prohibits censorship.[75] In addition, the constitution also refers to norms defining the competence of various governmental bodies and the scope of local and regional autonomy in terms of cultural policy.[76] Specific references to culture

[72] This chapter is a result of the comparative research of this project with the aim to compare the polity, politics, policies and practices of *Access to Culture* in the partner countries. Project partners from EDUCULT and the Institute for Development and International Relations (IRMO) were involved in preparing this literature review. Researchers who contributed to this chapter are: from EDUCULT—Michael Wimmer and Angela Wieser, from IRMO—Paško Bilić, Jaka Primorac and Aleksandra Uzelac. Comments received from the internal peer review of the project partners have been incorporated into this chapter. Furthermore, the analysis is based on the six national reports from the partner countries that can be found in the annex of the online version of this report or the websites of the project partners.

[73] Croatian constitution, Article 69

[74] Croatian constitution, Article 69

[75] Croatian constitution, Article 38

[76] Croatian constitution, Article 133

can be found in the Spanish constitution, which gives considerable prominence to cultural affairs. Culture is marked in the 1978 constitution as one of the main spheres of government action. The constitution stresses that culture is a right of all citizens and is to form part of the presiding principles of social and economic policy. According to the constitution, public authorities have to be equipped with specific responsibilities and tasks in culture. Article 20 guarantees cultural democracy, i.e. freedom of expression and creativity, and Article 46 entrenches protection of the historic, cultural and artistic heritage that are other important mandates of the constitution. Also, the constitution emphasises that autonomous regions have direct responsibility for linguistic and cultural plurality.[77] The Swedish constitution strongly emphasises the freedom of speech and expression, as well as free access to public records. There are also laws protecting cultural heritage sites and buildings of cultural significance, which can also be found in Norway.

In general, legal provisions can be grouped into two major streams—in *Access to Culture* as a freedom and *Access to Culture* as a right. As a freedom, *Access to Culture* refers to freedoms of thought, media and expression such as in the Croatian constitution, as well as to freedom of expression and creativity in the Spanish constitution. In some cases, national constitutions specifically mention freedom of artistic expression. The Turkish constitution, Article 27, mentions freedom for science and art. Freedom of artistic expression was introduced in the Austrian constitution in 1982, following several cases of censorship and political debates. The charter regulating the basic rights of Austrians, which has the same value as the constitution, states in B-VG Article 149 § 1: 'The artistic creation, mediation of arts and education of arts is free'.[78]

The debates on the role of culture in the Austrian constitution are also related to the notion of *Access to Culture* as a right and the question to which degree the Austrian state has responsibility to ensure culture as a right. In 1983, one year after introducing freedom of artistic expression to the constitution, the governing Social Democrats attempted to add a paragraph related to the state responsibility in funding culture in an indirect way by adding culture to the other basic rights listed in the constitution. However, the proposed change failed to reach the necessary two thirds of the votes in the Parliament. The interconnectedness between the spheres of *Access to Culture* as a freedom and as a right also becomes evident in the Croatian constitution, which guarantees the freedom of scientific, cultural and artistic creativity and obliges the state to stimulate and help their development.[79] The constitution also prescribes rights that are directly related to the freedom of creativity, by guaranteeing the protection of scientific, cultural and artistic assets as national spiritual values and the protection of moral and material rights deriving from scientific, cultural, artistic, intellectual and other creative efforts. Another example of how *Access to Culture* as a freedom and as a right may interconnect is the Norwegian constitution that states in Article 100 the principle of freedom of expression. The same article also determines the right to access the documents of the state and municipal administration as well as the responsibility of the state to create conditions that promote open and enlightened public discourse.

These examples from national constitutions illustrate that *Access to Culture* is not a distinct legal concept but can be implicitly formulated through various normative provisions. In international law, many different legal instruments also include direct or indirect references to *Access to Culture*. The *Universal Declaration of Human*

[77] Spanish constitution, Preamble and Article 3.2

[78] As stated in the Article 17a of the Austrian Federal Law (Staatsgrundgesetz) that '(…) 'the cultural creation and the mediation of culture are free' ('*Das künstlerische Schaffen, die Vermittlung von Kunst und deren Lehre ist frei',* translation by the editor*).* At: https://www.ris.bka.gv.at/GeltendeFassung/Bundesnormen/10000006/StGG%2c%20Fassung%20vom%2023.06.2015.pdf, web page last time visited: 23/06/2015. The Austrian example shows that also the mediation of culture and education of arts takes an important role in the implementation of *Access to Culture*. In order to make arts accessible to a broad range of people, one needs the mediation of arts and culture as well as arts education. Therefore, when considering the democratisation of arts and culture, one must take into account the mediation and education of arts because more people can be reached through it.

[79] Croatian constitution, Article 69

Rights[80] and the *International Covenant on Economic, Social and Cultural Rights*[81] are most explicit by defining the right to take part in cultural life. Other international human rights treaties also refer to the topics relevant for *Access to Culture*, such as the right to freedom of expression, the right to information and the right to education.[82]

Therefore, when looking at legal provisions on *Access to Culture* one not only has to consider the constitutional grounds, but also international treaties binding on the countries, as well as other national provisions relating to issues of culture and cultural diversity. All the countries in this study have ratified the *International Covenant on Economic, Social and Cultural Rights*.

Institutional Frameworks influencing *Access to Culture*

The institutional framework among the researched countries can be divided mainly along axis of centralised/ decentralised structures, where many differences can be observed in relation to historical context, available (cultural) infrastructure, development index and financing opportunities. The comparison of national policies under consideration has shown that it is not so much the constitutions that provide grounds and sources of legal references for *Access to Culture*, but that the institutional framework determines the legal framework and key cultural policy instruments. It does so by defining the legal entities and thereby the legal competences divided among the various national administrative levels. For example, Austria is a federation in which most the federal states have their own constitutions. Most of these federal states (except for Vienna, Styria and Burgenland) underline their responsibilities for the arts and culture in their respective constitutions. Tirol, Vorarlberg, Lower Austria and Salzburg, for example, have constitutions referring to cultural needs of the people including the recognition of cultural heritage, while Carinthia only refers to the latter. The constitutions of Upper Austria and Salzburg even explicitly outline the responsibility of the state to ensure *Access to Culture* as a means of peoples´ participation in the cultural life.[83]

All of the analysed countries have varieties of decentralised constitutional structure that divide the competences in culture among the regional administrative structures. The Spanish constitution of 1978 establishes the division of responsibilities between the central government and the regions. Article 149 describes which areas are of the sole responsibility of the central government, while Article 148 defines which fall under the responsibility of the regions. The Spanish case also shows the importance of culture within autonomous communities, since the autonomous communities are described as adjacent provinces sharing 'common historic, cultural and economic characteristics'.[84] Lastly, and as regards the municipal level, the *Local Regime Act 1985* empowered city and town councils with administrative responsibilities over local heritage, cultural activities and amenities.

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[80] United Nations General Assembly. 1948. *Universal Declaration of Human Rights,* Article 27.
At: https://www.un.org/en/documents/udhr/, web page last time visited: 22/06/2015.

[81] United Nations General Assembly. 1976. *International Covenant on Economic, Social and Cultural Rights,* Article 15(1).
At: http://www.ohchr.org/Documents/ProfessionalInterest/cescr.pdf, web page last time visited: 22/06/2015.

[82] Civil Society Platform on *Access to Culture*: *Policy Guidelines*. July 2009, p. 17.
At: http://www.interarts.net/descargas/interarts604.pdf, web page last time visited: 29/05/2015.

[83] As stated in Article 9 of the Salzburg State Constitution the responsibility of the federal state is, among others, '(…) enabling all interested persons to participate in education and cultural life.' („„("'…)*die Ermöglichung der Teilhabe aller Interessierten an Bildung und am kulturellen Leben*"'' translation by the editor).
At: https://www.ris.bka.gv.at/Dokumente/LrSbg/LSB40014698/LSB40014698.pdf, web page last time visited: 22/06/2015.

[84] Spanish constitution of 1978, Article 143

However, the other countries also divide their responsibilities in *Access to Culture* along the central/national, regional and local level. Even in those countries in which responsibilities for *Access to Culture* policy instruments remain mainly at national levels, several policy changes can be observed. For example, Sweden has, until recently, had cultural policy model mainly implemented on the national level. The government bill on cultural policy in 2009 changed the previous focus on the national level. Specifically, the funding authority of the ministry has been divided among the national ministry and regional governments. By these means, the Cultural Cooperation Model (*Kultursamverkansmodellen*) has been established as a way of distributing certain government funding to regional cultural activities, and thus requiring co-operation and coordination between national and regional governments. Sweden is divided into 21 counties (*län*). Each county has a County Administrative Board (*länsstyrelse*) appointed by the government to coordinate the national and regional political goals. Each county also has a County Council (*landsting*), which is a policy-making assembly elected by the residents of the county. The role of regional governments in cultural policy has historically been limited, but this is now changing.

The difficulty as well as importance of clarity in terms of competences related to *Access to Culture* can be illustrated by the Croatian example. In the last fifteen years, the issue of decentralisation has been a burning topic of cultural policy debate; particularly with regard to funding.[85] Considering the country's size and the number of inhabitants, it has a relatively large number of local and regional units and the issue of reducing its number is frequently discussed, because financial constraints undermine their sustainability. This has been especially evident recently when the recession caused even more drastic cuts for culture first at local levels but also at the national level. The adoption of the Law on Cultural Councils[86] was frequently stressed as one of the major changes in cultural policy in Croatia. The councils were introduced as semi-autonomous bodies independent in making decisions about the distributions of funds. However, their mandate was changed repeatedly. Today the councils are compulsory in cities with more than 20 000 inhabitants, yet no penalties are envisaged for counties or cities that do not implement this law.

Turkey has a highly centralised system for both cultural policy development as well as cultural management. For example, the state owns most museums and heritage sites in Turkey and they are centrally managed. The state is also responsible for state theatres, operas, ballets and art galleries, symphony orchestras. The funding for these activities all comes from central state resources. However, the present government of AK Party had tried to carry out a public administration reform and in 2004 passed a Law 5227 that aimed to decentralise executive power and resources to local administrations. Due to its rejection by the then President and its lack of support from the opposition parties, the bill was shelved, with some degree of decentralisation achieved, though at much limited scope. As part of this decentralisation (or 'de-concentration process'[87] as Ayça İnce calls it) locally elected bodies—that is municipalities and metropolitan municipalities became much more active in cultural provision, management and heritage protection. Municipalities started investing in the construction and management and programming of municipal cultural centres, which are increasingly undertaking the role of the provider of some different cultural services in districts and cities. Municipalities run municipal cultural centres and also recently formed libraries (known as people's libraries) that increasingly undertake the role of providing many different cultural services.

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[85] According to the latest data for 2013 from the Ministry of Culture (2014), the funding has been rather centralised mainly to the state level as the Ministry of Culture provides 38% of public cultural expenditure is provided by the Ministry of Culture, while cities (except for the City of Zagreb) provide the other 32% of financing of culture. The City of Zagreb still provides a large share of the financing—22%. Counties and municipalities have a small share of the cultural financing contributing with 4% each (see National Report Croatia).

[86] Adoption of the Law on Cultural Councils NN 48/04, NN 44/09, NN 68/13

[87] Ince, Ayça. 2009. Cultural Policies and Local Public Administration. In: Ada, Serhan/İnce, Ayça (ed.). 2009. *Introduction to Cultural Policy in Turkey*. Istanbul: İstanbul Bilgi University Press.

When analysing the division of competences in all researched countries, we can note that issues of *Access to Culture* are very much defined along the lines of regional cultural policies versus national cultural policies. Countries with decentralisation have defined cultural priorities under the influence of regional identities and traditions. The selected examples from those countries with a decentralised system show that issues of culture and education (that often imply connection to *Access to Culture* issues) are always caught in the administrative division between the state and competences of regions, as well as within the administrative boundaries of specific sectors.

Access to Culture as subject of politics

In most of the analysed countries, *Access to Culture* is not explicitly mentioned in the key documents of the major political parties. However, similar to legal definitions of *Access to Culture,* we can trace how the political leadership understands and conceptualises *Access to Culture*.

In Turkey, for example, although none of the parties mention *Access to Culture* explicitly as a policy aim, one can say that AKP, the ruling party, and CHP, the main opposition party, have a consensus on the need for achieving the necessary conditions for wider availability of cultural resources. AKP, the ruling party, especially emphasises youth and their participation in social, cultural and sport events, and highlights the role of local municipalities in achieving this aim. The main opposition party CHP stresses their intended measures to support the arts. Among these measures, the CHP emphasises ensuring freedom of expression and recognition of cultural diversity. Similarly, another opposition party, HDP also takes cultural rights as the cornerstone of their cultural policy approach. Both these opposition parties strongly advocate improving cultural participation by recognising and respecting cultural rights. The programmes of Croatia's major political parties do not significantly differ when addressing key cultural policy challenges including *Access to Culture*. Some ideological differences can be observed, but there is very little confrontation over specific strategic directions of Croatian cultural policy. *Access to Culture* (as a concept) does not appear explicitly in key policy documents of major parliamentary parties; however, implicitly it is recognised as an important issue. During Croatia's socialist period, *Access to Culture* was important because socialist cultural policy had a main goal to make culture accessible to all citizens. This policy resulted in maintaining and financing a network of different public cultural institutions; contemporary cultural policy maintains this goal. While this can be seen as a factor that today creates some imbalances in the cultural offers (public institutions are in much better position than the independent sector), it represents an important element for securing balanced *Access to Culture* across the country. The example shows that the political notion and relevance of *Access to Culture* has a central role in influencing its structure as well as its implementation.

The Swedish case illustrates the debates about the socio-political aspect of *Access to Culture* and a question of how to reach it. Swedish political actors share a broad consensus on the issues related to cultural funding, because the 'welfare system is responsible for providing its citizens with culture', but the differences lie in the way, the level of financing and on the responsibilities of government in culture. Historically, Swedish national politics has largely been dominated by the Social Democratic Party *(Sveriges socialdemo-kratiska arbetareparti),* but between 2006 and 2014, their opponents—the Alliance—formed the government. In 2005, the Social Democratic government introduced free admission to national museums following the UK model and as an instrument to make culture accessible irrespective of the social status (of a citizen). However, out of the seventeen museums included in the programme, only three are located in towns outside Stockholm. The Alliance abolished the model in 2007. Free admission had been a key component of the Social Democratic cultural policy,

and it was therefore ideologically important for the Alliance to reverse it. When the coalition of Social Democrats and the Green parties was elected in 2014, again their main issue within cultural politics was free admission to museums. In an interview in 2010, Lena Adelsohn Liljeroth, the head of the Ministry of Culture, said that the most important reform for *Access to Culture* under the Alliance's administration was the general income-tax reduction, which made it possible for people to consume arts and culture according to their own choice.

Norway also has a similar broad political consensus around the key cultural issues. The consensus is based on the key premises that (1) culture should be available for everyone, and (2) everyone should be able to take part in cultural activities. The parties have differences in their political programmes on *Access to Culture*. Nevertheless, the general accord is based on principles of the intrinsic value of culture, the artistic autonomy, principle of quality, on democratic principles of cultural policy, and on the public obligation for ensuring a certain level of production and distribution.

The Austrian case also shows that the social sensitivity of *Access to Culture* is a main subject in terms of rationales and values of political actors. The conservative Austrian Peoples Party emphasised that the arts should not become a luxury that only some citizens can afford. Similarly, the Austrian Social Democrats aim at reducing social barriers in the access to arts and culture. They mention barriers resulting from prices, regional socioeconomic developments or educational background. Also, all other parties in Austria assert that *Access to Culture* must be independent of socioeconomic status.

The national reports lead to the conclusion that the goal of *Access to Culture* is not neglected anywhere and there is a common understanding that culture has to be accessible to all citizens irrespective of their social background. However, political actors do not seem to have a clear consensus on the second factor characterising political debates and policies on *Access to Culture:* sensitivity to different social background, that is to say the issue of multiculturalism in cultural access.

The inclusiveness or exclusiveness of politics in the cultural sphere, i.e. political views on defining who has access and who does not, becomes specifically obvious in the case of three other EU countries, Austria, Spain and Sweden, where the issue of migrant inclusion strongly influences debates and political positions *on Access to* Culture. In Sweden, the big issue seems to be the Sweden Democrats' entry into parliament in 2010 and the potential impact it might have on cultural policy. The party focusses on limiting immigration to Sweden and opposes the perceived multiculturalism of existing policies. During their time in the parliament, they have proposed several motions to remove the elements relating to cultural diversity issues from the cultural policy (and other policies, for example, education policy and the issue of the school curricula). In some cases, they have actively tried to stop conferences and exhibitions dealing with diversity and multiculturalism by protesting and reporting to the parliamentary ombudsmen.

In Austria, the notion of multiculturalism has also been an important factor characterising the position of political parties on *Access to Culture*—especially considering the experience of the end of the right-wing coalition from 1999 until 2006. In 2010, the Social Democrats and Green Party formed a government in Vienna. Although an exception to the Austrian-wide policies, the red-green coalition paper stressed that about 44% of Viennese citizens have a migrant background and that cultural policy for the city of Vienna should empower these people to become more engaged and visible in the cultural sector. Therefore, an intercultural approach and migrant mainstreaming should be fostered to ensure a better and a wider access to arts and culture.[88]

[88] As stated in the Preamble of *Gemeinsame Wege für Wien. Das rot-grüne Regierungsübereinkommen.* 2010. Wien. At: https://www.wien.gv.at/politik/strategien-konzepte/regierungsuebereinkommen-2010/pdf/regierungsuebereinkommen-2010.pdf, p. 7, web page last time visited: 29/05/2015.

Finally, Spain also finds its political positions on *Access to Culture* influenced by migration and immigration. Spanish political actors have traditionally strongly emphasised protecting cultural heritage as a central issue of *Access to Culture*. They focused on 'territorial cultural diversity' characterised by territorial cultural autonomy, which can be understood as the reverse of 'cultural minorities' since the concept of cultural minorities does not necessarily link to a specific territory. Spain has not yet held a profound debate on cultural policy for minorities, which can be partly explained by the recentness of relevant phenomena such as increased immigrants since the early 2000s until the start of the crisis and the Spanish emigration abroad due to the crisis. However, this issue of cultural minorities has been increasingly present in other issues such as education, citizenship, customs, security, etc.

Actors and Agents of *Access to Culture*

A specific country's political traditions and trends but also administrative framework largely determines the actors and agents of *Access to Culture*. The relation of centralised and decentralised structures is, for example, a factor determining who influences scopes and understandings of *Access to Culture*. The degree that decisions are made on the central state level instead of the regional level, not only defines the scope of power of state institutions, but also defines on which level non-state actors become active. As such, the Norwegian cultural policy model is both centralised and decentralised. The central state mostly provides the basis for cultural policy. However, local and regional authorities have been delegated considerable responsibilities for the shaping and implementation of cultural policy. For example, the renowned programme 'Cultural Rucksack' (see Chapter 1.5.) is a joint initiative between the Ministry of Culture and the Ministry of Education and Research. However, the counties primarily administrate the programme in cooperation with the cultural and educational regional administrations.

Apart from the relation between the state and the federal, central and regional levels of government, *Access to Culture* actors can also be categorised based on the division of competences in each country. In other words, one should identify which ministries or government agencies deal with the *Access to Culture* issues in their respective portfolios. The selected countries studied for this report all had cultural ministries as the main relevant state institutions for *Access to Culture*. In addition, other ministries such as the education ministry played relevant roles in defining and implementing *Access to Culture*.

Austria, for example, gave the competence for the arts and culture to the Federal Chancellery. While Austria no longer has a ministry of culture, the Federal Chancellery has a Department for Arts and Culture. In addition, the Federal Ministry of Labour, Social Affairs and Consumer Protection has relevance for *Access to Culture*, since it determines and finances programmes and projects relating to access of persons with disabilities as well as deals with other issues such as civil engagement, corporate social responsibility as well as promotion of diversity. In addition, the Department of Integration at the Ministry of Foreign Affairs has a specific focus on intercultural dialogue and thereby becomes relevant to policies of *Access to Culture* in Austria.

Since *Access to Culture* is a transversal issue relevant to a range of policy areas, not only the fields of culture and arts are relevant, but also the coordination between various institutions in different fields is important. In Croatia, the main agents of *Access to Culture* are the Ministry of Culture and relevant local and regional authorities, agencies, councils and foundations. Nevertheless, other sectors, such as education, social issues and youth are also important. As such, Croatia's Ministry of Education, Science and Sports (MZOS) has a key role to promote participation of children and youth in cultural life. However, most respondents interviewed for the

national report emphasised the lack of coordination between the culture and education sectors as a key obstacle to improve access and participation in culture. They felt that culture should systematically be present in the educational system and not as in the current situation when culture's presence in the education system depends on individual efforts and good will.

The Croatian example has also revealed that not only state authorities, but also agencies and foundations figure as important agents to promote *Access to Culture*. Although none of the countries under consideration has an autonomous cultural policy model in place, we can find examples of semi-autonomous institutions in our case studies. We have already described Croatia's cultural councils as semi-autonomous bodies. In Austria, KulturKontakt Austria resulted from the idea of an autonomous institution that should ensure more neutrality in public funding. It is an example of an increasingly important institution that not only funds cultural and educational activities, but also funds research in education and culture. However, it is only semi-autonomous, since government representatives in KulturKontakt's executive committees decide not only about its general direction but also about specific tasks, responsibilities and focusses. Other non-state actors in the arts include independent agents in the private sphere and NGO sector. The relationship between the state and independent actors reveal a strong trend towards sponsorships and public-private partnerships as ways to include private actors into the funding of cultural institutions and increase the visibility of the institutions.

Turkey provides a good example of the role of foundations and not-for-profit private sector actors in the cultural life of the cities. The Ministry of Culture and Tourism is the main player in the arts especially in heritage management and museums as well as in performing arts such as opera, ballet, and western classical music at the national level. However, foundations only set up to manage artistic activities and private not-for-profit operations have equal importance in visual and contemporary arts, in running of artistic events and increasingly in providing funding for the arts and heritage projects through sponsorships and direct grants or commissions. These non-state initiatives tend to take place in certain cities with very little resources to expand their accessibility to the rest of the country. However, in recent years, some of these non-state cultural actors began to make tours with their cultural programmes to many cities. State and non-state actors in Turkey have recently increased their cooperation. This is a significant development, because Turkish state and non-state actors used to lead parallel cultural lives. Especially the cultural industry sectors, such as publishing, support collaboration between the state and the non-state actors (this increasingly effective strategy promotes Turkey's cultural industries in international markets). The private-sector-sponsorship model also contributes to collaboration, such as a recent project between a private company and the state symphony orchestra, involving the touring of the symphony orchestra to state universities across Turkey. Another form of cooperation results from the Ministry of Culture and Tourism contracting with the Tourism Agencies Union to manage the entrances of the heritage sites.

In Sweden, the cultural actors are not only on the state or even regional levels. The municipalities are also important actors for the culture in the local communities. Most municipalities run a 'cultural school' or a 'music school' for children. They often collaborate with schools, where children receive instrument lessons or sometimes art or theatre, during the school day or in connection to classes. Municipalities also support different clubs and associations, many of which are about cultural activities, such as choirs, local history associations, art clubs and dancing. Sweden has a long history of engaging in these kinds of clubs or associations. To enable the clubs and associations to provide these activities at a low cost, municipalities often contribute by offering free or low-cost venues and a small subsidy if the activities involve children or young people. Just as with national policies, subsidies support the access of the main target groups, children and youth.

The example of Norway shows that including private funding is also relevant for *Access to Culture* because it can decrease dependency on public funding. The new Norwegian government in 2013 had the important

political idea of the so-called liberty reforms to promote incentives to use private funding and disperse power. All other countries in this study had similar developments promoting the role of private funding, because private sponsorship is a welcome practice in any country. However, the discussion in Norway surrounding the reforms illustrates their relevance for the concept of *Access to Culture.* The reforms have been important political ideas for the new government, which often returns to the importance of private funding of culture in addition to the more traditional public funding. According to the current government, this could make art and artists less dependent upon public subsidies. However, the cultural scene contests that view and focusses the discussion on the question of whether public or private financing ensures greater degree of artistic autonomy.

In Spain, leading cultural institutions can be divided into three groups: state institutions (fully dependent on the central government for funding), institutions set up by civil society, and institutions that emerged during the period of restored democracy. The framework of the *Cultural Institutions' Modernisation Plan* and the *General Strategic Plan 2012-2015*[89] of the State Secretariat for Culture has initiated greater autonomy in managing the country's principal cultural institutions and seeks to promote their financial sustainability through greater public-private cooperation.

In determining key actors of *Access to Culture* in each individual country, one also has to analyse various political traditions. Here again, Norway serves as an interesting example especially when looking at the NGO sector and interest groups. Corporatism has traditionally characterised the cultural policy in Norway and could be defined as organising different sectors of society through diverse interest organisations. In the relevant cultural policy context, corporatism describes the influence of different kinds of artists' organisations. This influence has been strong in Norway through the organisations' right to appoint members for grant committees and through the right to negotiate with public authorities on issues of wages and working conditions for artists. In the mid-1970s, artist organisations were given such a right to negotiate, and this made interest organisations for artists function like trade unions. Some say that recent developments have diminished such corporatist power, but the organisations for visual artists, writers, actors, musicians and dancers still remain as important and powerful actors. It has to be pointed out that interest groups in the cultural sphere in the countries studied are mainly related to producers of arts and culture. For example, Austria has a range of organisation representing artists, associations of producers and artistic mediators. We can find interest groups representing the side of cultural production—the artists, the producers or the mediators; however, no interest groups or any other sort of organisational structure represent the interests of users of culture, such as visitors.

Translating politics into policies

Looking at the countries under consideration, we can conclude that political parties do not formulate many political objectives direct focused on *Access to Culture*. Norway is an exception because of their explicit political consensus that culture should be available for everyone and everyone should be able to participate in cultural activities. Notwithstanding the consensus, two different perspectives can be identified. The first one argues that Norwegian cultural policy has too much elitism because a small elite makes decisions and governs on behalf of the broad population. The recently formulated second perspective represents the complete opposite to the first one, by arguing that there might be too little elitism. It also claims that Norwegian cultural policy must acknowledge that not all culture can be accessible to all, and that Norway should give up on the unrealistic

[89] Secretaría de Estado de Cultura. 2012. *Plan Estratégico General 2012-2015.* (Spanish State Secretariat for Culture. 2012. *General Strategic Plan 2012-2015).* At:http://www.cultura.gob.es/principal/docs/novedades/2012/PlanEstrategicoGeneral2012-2015.pdf, web page last time visited: 23/06/2015.

attempts of giving everybody access to absolutely all cultural services. These two different perspectives can also be detected in the continuity of programmes that characterised Norwegian policies to promote *Access to Culture* since the end of the Second World War. Norwegian cultural policies are usually differentiated along the concepts of *cultural democracy* and *democratisation of culture*. These concepts also describe different phases in Norwegian policy on *Access to Culture*. The latter concept, democratisation of culture, refers to the traditional post-war cultural policy of distributing high-quality arts and culture to as many citizens as possible. The former concept, cultural democracy, is usually used to describe some new ideas emerging in the cultural policy of the 1970s. This era was marked by explicit ideas to include new forms of culture into the area of cultural policy and to include a broader population in defining what was worthy of a cultural policy effort. Sweden has recently emphasised the connection between democracy and culture. A new government, a social democratic and green coalition, elected in September 2014, introduced a minister for culture and democracy, linking issues of social inclusion, the national minorities, diversity and participation directly with culture. This should give issues such as minority languages and cultures higher priority on the cultural-political agenda.

However, both Sweden's and Norway's cultural policy is explicit in terms of the meaning of *Access to Culture* in comparison to other researched countries. Apart from tightly linking culture and democracy to each other, the notion of *Access to Culture* can be explicitly found in documents defining funding in the cultural policy areas. In the letters of funding from public authorities, and especially from the Ministry of Culture, the beneficiaries are expected to work towards designated goals. Some of these goals explicitly concern *Access to Culture* and cultural diversity.

Explicitness in politics and legal definitions of *Access to Culture*, its scope and content, can consequently foster tailor-made programmes regarding *Access to Culture*. This is also illustrated in the successful Norwegian cultural project, the 'Cultural Rucksack'. It was established as a national scheme in 2001 and has recently become the most prominent programme to promote participation in cultural life in Norway. In economic terms, it is one of the most important cultural policy schemes since the Second World War; in 2014, it received an earmark of about 200 million NOK. Its primary objectives are to enable children and young people in primary and secondary school to enjoy artistic and cultural productions provided by professionals, to ease the pupils' access to a wide range of cultural expressions and to assist schools in integrating different forms of cultural expression with their own efforts to attain learning goals. The 'Cultural Rucksack' is supported by other programmes such as the 'Cultural Walking Stick'—aiming to provide elderly people with *Access to Culture*; the 'Cultural Child Carrier'—aiming to give kindergartens/nurseries cultural offers and the 'Cultural Lunch Box/Art in the Workplace'—aiming to offer arts and culture to workplaces.

The scope and variety of the Norwegian programmes reflect a general political emphasis given to *Access to Culture,* while other countries in this study more implicitly showed their commitment to *Access to Culture* through other policy mechanisms. For example, the Swedish policy on *Access to Culture* has primarily been characterised by efforts in youth policy. In Sweden, the notion of *Access to Culture* as a right has almost only been used in relation to children and youth. According to The Swedish Arts Council there has also been a paradigm shift in view of culture for children and young people during the past ten years. Contemporary researchers of children's culture speak of the difference between 'culture for children, culture with children and culture by children'. These various forms overlap and interplay with each other. This new paradigm recognises children as competent co-creators of their own culture. Today, children are the highest priority group when it comes to *Access to Culture* and children's perspective can be found in legislation and regulations, in special commissions to authorities and in the national cultural policy goals.

In Norway and Sweden, the focus of policy instruments promoting *Access to Culture* is on audience development, especially targeting specific groups, such as the young. In other countries, for example in Croatia and Turkey, one can observe policies that focus on cultural infrastructure in providing *Access to Culture*—though Turkey also has a new focus emerging on the youth and on the disabled. Croatia has some programmes in different areas that indirectly promote access and participation. One programme finances public infrastructure to ensure even distribution of cultural institutions and venues across the country, such as a network of public libraries, community cultural centres, museums and a network of archives. In addition, Croatia placed a special effort in the past 15 years on restoring damaged properties in the areas that suffered destruction during the war. The ministry of culture, in cooperation with local authorities, co-finances the network of public libraries and the law on libraries prescribes that each city and municipality must have a library. A rare project dealing only with *Access to Culture* issues is project 'Backpack (Full) of Culture'—*Ruksak (pun) kulture* that is similar to some existing projects that have been successfully implemented in several European countries (e.g. the above mentioned case of Norway). The project seeks to promote *Access to Culture* for children and youth and to complement school curricula, which lack arts' education and participation of children and youth in art and culture activities.

In Spain, policies for access are addressed in the *General Strategic Plan 2012-2015* of the Secretary of State for Culture, which aims to protect Spanish heritage and reduce the pressure of cost-effectiveness in the cultural sector through awareness-raising campaigns around which to articulate a state policy that guarantees the right of *Access to Culture* and thus contributes to citizenship and social cohesion. To encourage civil society to support and promote culture, it intends to promote private funding and emphasises the importance of supporting the modernisation of business models in the cultural and creative sectors.

In Turkey, *Access to Culture* issues are mainly connected to policies related to enhancing so-called passive cultural participation (measured in terms of attendance figures, sales of the 'Museum Card', and also the numbers of library materials used), but also to developing cultural infrastructure to ameliorate large regional differences. Thus, the present AK Party government policies on *Access to Culture* largely concern improving cultural infrastructure and visitor services at museums and heritage sites. Cultural infrastructure covers libraries, museums, heritage sites, and cultural centres, as well as state theatrical venues. A significant policy priority therefore refers to the availability of spaces for cultural activities, which is reflected in the funding spent on cultural infrastructure. Since 2002, large-scale investments have increased the number of cultural centres from 42 in 2002 to 58 across Turkey and 57 more are under construction. For example, in 2013, the Istanbul Special Provincial Administration spent 4 million TL (1.6 million EUR) to construct three cultural centres in the city. These cultural centres are used as staging venues for state performing arts performances as well as for cultural activities and educational programmes organised by local state institutions. In these cultural and educational programmes, children tend to be a specifically targeted group.

Another focus in translating politics into policies has been in Austria after 2006 with an emphasis on mediation of arts and culture. When the socialist party regained the majority in parliament in 2006, the party's political programme in terms of *Access to Culture* was translated into policies through a focus on a broad effect of cultural education and promoting participation to culture. However, the emphasis on broader education and mediation of culture in order to provide broader access was not adequately supported financially. After the coalition government dissolved in 2008 and was reformed with the same two coalition parties only a few months later, the emphasis on cultural education and mediation of arts remained part of the governmental programme. However, ever since, no committed policy has been observed.[90]

[90] Wimmer, Michael (2011). *Kultur und Demokratie*. StudienVerlag, pp. 349-359

Influence of EU documents

Analysis of national reports discovered limited evidence of influence of EU documents on national policies and programmes in *Access to Culture* and cultural participation. Although all reports include a specific chapter on the influence of EU documents, those chapters related to policies, programmes or trends that reveal the indirect impact of various EU documents. This results from the countries' different positions in EU integration; out of six countries included in this comparative analysis, three belong to the group of 'old member states' (Spain, Sweden and Austria), one has joined the EU very recently (Croatia), one is a member of the European Economic Area but is not a formal member of the EU (Norway) and one is still negotiating with very unclear prospects on possible date of accession (Turkey).

In the six national reports, the national respondents took different approaches in addressing the question of possible influence of EU documents. Spain and Norway reported on the general influence of EU policies on cultural policy without many specific references to *Access to Culture* and cultural participation. Croatia and Austria did not report on visible influence of EU documents on *Access to Culture* policies, but both countries referred to the EU funded programmes (*Creative Europe*, former *Culture* programme) as important vehicles for transposing European priorities and European topics into national policies and programmes, including access and participation. Spain also mentioned the importance of European programmes. Spain and Austria both highlighted the role of Cultural Contact Points (now Creative Europe Desks) in promoting EU policies and priorities in the field of culture in their respective countries. Turkey also examined the role of the Cultural Contact Point (the Creative Europe Contact Point) in building bridges between the cultural operators in Turkey and the EU. Although Norway is not a member of the EU, it did report on some references to the EU policies in the national documents on *Access to Culture.* The previously cited white paper on *Access to Culture* explicitly mentions some of the work being done in the EU to promote *Access to Culture*.

Sweden took a different approach from the others and reported also on the Swedish government's attempts to influence cultural policy and recommendation of the European Union. Official cultural policy documents focus on how Sweden can influence the international organisations including the European Union and not so much the other way around.

For example, the Swedish government, when responsible for The Presidency of the Council of the European Union in 2009, actively worked to implement Swedish priorities in EU cultural policies. The main priority was to integrate the child perspective and stress the importance of children and youth participation in cultural life. Another priority area where the Swedish government has sought to influence the EU is access to cultural heritage through digitisation; for example, through the digital archive and library *Europeana.*

In their reports, some countries referred to different European (EU and the Council of Europe) documents and/or ratified international agreements but without clear explanations of how and if these documents have influenced national policies. Spain presented a comprehensive list of more than 20 international documents particularly relevant for formulating cultural policies. Turkey decided to collaborate with the Council of Europe by publishing its National Cultural Policy Review Report in 2013 and to collaborate with the Council of Europe independent experts group, who also published their independent report on cultural policy in Turkey.[91] This should be taken as a very significant step in situating cultural policy as an instrument for not only developing arts and culture

[91] Council of Europe, CDCPP. 2013. *Presentation of the cultural policy review of Turkey. Independent Experts' Report.* Strasbourg. At: http://www.coe.int/t/dg4/cultureheritage/culture/Reviews/CDCPP-Bu-2013-2_Turkeyexperts_en.pdf, wep page last time visited: 29.05.2015.

but, also, enhancing democracy and freedom in Turkey . The influence of EU documents is particularly visible in some policy areas relevant to promoting *Access to Culture* and cultural participation, namely minority issues, cultural diversity or intercultural dialogue. Norway, for example, highlighted obligations derived from the European Charter for Regional and Minority Languages as important provisions introducing standards to respect the minority languages of Norway. Spain adopted some policy documents to follow EU priorities such as *the Strategic Plan on Citizenship and Integration* aimed at promoting social cohesion. Spain also created a National Commission for the Promotion of Intercultural Dialogue to prepare for the European Year on Intercultural Dialogue in 2008. Activities of the National Commission included some projects specifically aimed at promotion of access and participation (for example, the 'Biblio-Dialogue Project in Europe'; the festival 'They create'; the 'International Festival on Diversity and Intercultural Dialogue', etc.).All six countries shared examples of projects funded by various EU programmes (Culture, Creative Europe, European Social Fund and others) which are either specifically targeting to improving of *Access to Culture* and cultural participation or have the objective of promoting access and participation set very high on the list of other goals of different projects.

Interesting examples of EU funded projects relating to *Access to Culture* issues include the following: The Swedish organisation *Scenkonstbolaget*, in partnership with several cultural organisations, organised in 2013 a conference on culture and disability financed by The European Social Fund. Arts Council of Norway organised between 1999 and 2003, a project *Klangfugl* (Soundbird) which aimed to develop art and culture productions for children between 0 and 3 years of age. It was developed and followed up by the international project *Glitterbird—Art for the Very Young*, which had European collaborators and considerable EU funding from Culture 2000. Croatia reported on a project *Read to me!* which was launched on the occasion of the European Year of Reading Aloud. It is the first national campaign promoting early reading aloud organised by Croatian Library Association in partnership with several other organisations. Turkey reported on the important role of internationally funded projects to promote access and participation; for example, *the ACCESSIT* project, run together with the British partners, aims to advance cultural interchange through the exchange of skills in information technology.

Current issues—Trends

The country analyses using the 'Polity—Politics—Policy—Practice' grid have included sections on trends in every subchapter—trends in the sphere of polity, politics, policy and practice. Many trends relate to the specific national context. At this point, only parallels in the trends among the countries will be summarised, emphasising developments that interconnect the polity politics, policy and practice with each other. We analysed these trends in depth in our five thematic reports; entitled, Arts and Education, Digital Access, Culture and Democracy, Heritage and Social Inclusion. What needs to be stressed is that in all the countries researched, the policy environment today is fundamentally different than when cultural policy emerged as an important public instrument after the Second World War. Today, the state's traditional role in culture as an agency of funding is being questioned due to the changing economic conditions as well as the proliferation of delivery and engagement mechanisms through the digital revolution.

Tackling the Economic Challenges of the 21st Century

In terms of institutional design and funding, an impact of the economic crisis can generally be observed in the countries under consideration. It relates to the question of the institutional setup of the cultural sector and

its ability to tackle the economic challenges of the 21st century as well as the issue of public expenditure on the culture sector. Although three out of six countries (Sweden, Norway and Turkey) have had relatively stable public funding for culture during the last years, the other three countries had budget cuts due to the crisis. For example, in Austria, the financial crisis has resulted in some cuts in the cultural sector; particularly, in the budgets for larger institutions on the state level such as the state museums. The effects of the economic crisis have, however, clearly been stronger in Spain and Croatia in which the economic crisis had a worse impact. Spain had a decline in public spending on culture, particularly at regional and central levels since 2008 that clearly reflects the impact of the economic recession. Public statements in Spain emphasised the need to regard the crisis as an opportunity for Spanish society, in particular, for cultural professionals and businesses, since it enabled them to reconsider existing cultural models that have been applied in recent decades and to define future responsibilities and adjustment policies. Between 2004 and 2011, the central government also sought to strengthen co-operation and the consideration of culture as a tool for economic development and social cohesion. In addition, the government tried to carry out structural and procedural reforms in the principal cultural institutions in order to ameliorate side effects of the economic crisis. The Spanish analysis, however, reveals that although some declarations were made and steps were taken in the face of the economic crisis, more reform is needed in order to provide the cultural sector with the necessary instruments to face new economic challenges. This includes measuring the capacity of cultural policies to actively promote social development, innovation processes and expansion of other productive sectors. In addition, a new law of cultural sponsorship could promote the participation of all segments of the productive economy in financing of cultural projects and in sustaining the sector. Furthermore, increasing the transparency, planning, accountability and coordination in the institutional cultural policy should promote new forms of public-private partnerships.

In recent years, Croatia has also witnessed a slow decrease of funding, with a sharp decline in 2014. However, at the same time, Croatia has made no institutional changes to deal with the challenges of the financial crisis in the cultural sector. Therefore, the national report emphasised the structural challenges of Croatian economy, the influence of prolonged financial crisis and the need for further budgetary cuts. Croatia still preserves many cultural policy instruments and organisational models dating back to the socialist period. This is particularly visible in the general policy of subsidising production of all forms of arts and culture to ensure that the ticket prices are accessible to the general population. The economic crisis was viewed as both a challenge as well as a chance for the institutional and organisational models in the researched countries. In addition, it also confirms the importance of the institutional setup in defining and implementing *Access to Culture* as already described in Chapter 1.2.

Challenges of Digitalisation

Another common trend interconnecting the spheres of polity, politics, policy and practice is the notion of digital access becoming increasingly important for policies and practices connected to *Access to Culture.* Digitalisation's importance can be primarily noted on two issues: promoting digital access of citizens, specifically in libraries, and preserving cultural heritage.

Turkey has developed a digitalisation policy and used technological advances in different large and small-scale programmes. A large programme resulted in the Internet Access Centres to provide Internet access to low-income families. The Ministry of Culture and Tourism carried out the project between 2005 and 2012 and, as a part of this project, equipped 327 public libraries with 6080 computers that became public Internet access points. The same ministry had the 'E-Library' project to foster interest for reading among children and the youth

by covering the copyright costs so 200 books could be provided free on an 'E-Library' website. Other projects have sought to improve the access to libraries by visually impaired citizens.

Similarly, Norway has specific policies for libraries in the digital age. The governmental 2009 white paper on libraries aimed to describe new roles for libraries in a modern, digital age. The paper's subtitle reflected the important concept of knowledge commons: 'Knowledge Commons, Meeting Place and Cultural Arena join a Digital Age.' Specific attention has been given to implementing projects for the elderly. For example, the interest organisation SeniorNett Norge works to increase use of IT by older adults and organises *SeniorSurf-dagen*, a day to educate senior citizens on the use of Internet.

The second focus is the digitalisation of cultural heritage, which can also be observed in some countries in this study. The current government in Croatia stressed in the 'Strategic Plan of the Ministry of Culture (2014-2016)' its aim to increase the availability of cultural heritage in the digital arena (including the general public) through digitalisation projects. Specific steps are being developed in the Strategy of Digitalisation of Cultural Heritage until 2020. Since 2006, Austria has also emphasised digitalisation of cultural heritage by digitalising its collections so wider access would be available of Austrian cultural goods. A central platform 'Kulturpool' provides an overview of the digital collections and will be incorporated in the European digitalisation initiative. However, Austria lacks an overall strategy for using the digital resources for new audiences or target groups because each institution bears responsibility for further progress.

The importance of digitalisation is, however, not only raised by governmental policies changing the cultural infrastructure to ensure more *Access to Culture* through digitalisation, but is also a topic broached directly in arts. In Spain, some significant public and private initiatives for cultural programmes and projects include new technologies that specifically look at contemporary digital culture. For example, the Canarias Mediafest is an International Arts and Digital Culture Festival for video, animation, artistic documentary, multimedia, music and photography. The idea behind the festival is to highlight the relationship between artistic creation and the new technologies. As a pioneer and trendsetter for this kind of event in Spain, the Canarias Mediafest was founded in 1988 and became a biennial in 1996. Another festival is the ArtFutura festival, the festival of Digital Culture and Creativity, which was founded in 1990.[92] In addition, the OFFF festival started in Barcelona in 2001 as a festival of post-digital culture, and today combines art, design and technology through different activities such as conferences, workshops and exhibitions.

Conclusion

In this chapter, we have given a comparative overview of key issues related to *Access to Culture* in researched countries by using a Polity—Politics—Policy—Practices (PPPP) framework developed for this research project. The analysis has shown that many differences in existing polity frameworks and policy approaches towards this subject stem from the diverse socio-political and historical frameworks, but some comparable features can still be highlighted.

[92] The festival has become a reference in Spain for art, technology and digital culture, and offers an extensive programme of activities in museums and cultural centres in more than twelve different Spanish cities. Each year, ArtFutura presents the most outstanding and innovative international projects of the previous twelve months in digital art, interactive design, computer animation and video games.

In terms of the polity framework, the comparison has shown that in three out of six countries a direct reference to culture can be found in national constitutions. In the other countries, some articles of the national constitutions relate to the topic in a broader sense. However, national constitutions generally take a secondary importance in defining the polity framework for *Access to Culture*.

- **The comparison has shown that the institutional framework along the axis of centralised/decentralised state structures are determining the grounds and sources of legal references for *Access to Culture*.**

They do so by defining the legal entities and thereby the legal competences divided among the various national administrative levels. By these means, the institutional division is also determining the levels of cultural policies relevant for *Access to Culture*.

- **The national reports did not note many specific (cultural) policy instruments oriented towards developing *Access to Culture* and cultural participation.**

The existing explicit policy instruments (such as the programme 'Culture Rucksack' in Norway and project 'Backpack (Full) of Culture' in Croatia) are directed mainly towards bridging education and the field of culture. Thus, they are mainly oriented towards providing specific arts and culture programmes for children and youth that are, to a certain extent, connected to their educational programme.

- **However, our analysis shows that all the researched countries had many implicit public policy programmes oriented towards enhancing *Access to Culture*.**

These fragmentary programmes differ in their focus and intensity, in their orientation to specific users and audiences, different funding levels, administrative obstacles, etc.

Many differences between the researched countries stem from diverse socio-political circumstances also reflected in the national constitutions and their references to culture. However, some similarities can be found in *Access to Culture*.

- **Most of the countries had some bottom-up initiatives to improve access and participation across all cultural sectors and that were oriented towards different segments of the population including different age groups as well as some programmes aimed at various minority groups, people with special needs, etc.**

Some programmes started with projects and programmes funded by the EU, but others resulted from strategic orientations of particular institutions and organisations. Despite some positive examples, public policies inadequately responded to these bottom-up initiatives. Besides, these bottom-up initiatives tend to be developed by independent cultural institutions that often have to charge for their cultural services—leading to what may be termed 'privatisation' of culture. When the state withdraws as a funding body and is unable to develop mechanisms to address inequalities of access due to the 'privatisation' of culture, this strains the public value of culture.

- **Cultural policy stakeholders have not reacted towards these actions and the cultural organisations resort to their own devices to try promoting Access to Culture and strengthen cultural participation.**

The recent economic crisis has been viewed both as a challenge and as an opportunity in changing existing policy. Similarly, digitalisation was viewed with high hopes for the possibilities on 'democratisation of culture'. However,

cultural institutions and organisations encountered many obstacles in their attempt to adequately participate in digital culture. Not many substantial developments can be expected in (access to) culture without stronger support in the explicit (cultural) policies from either national and/or local level reflected in the (augmented) finances (either public or private).

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Areas of *Access to Culture*[93]

Democracy and *Access to Culture*[94]

Introduction

What is the relationship between access to and participation in culture and democracy? What are the effects of cultural participation for a democratic life? Is there a causal relationship between the two? What does cultural participation entail that contributes to democracy? These questions need to be addressed in the context of policy that seeks to improve access to culture. This section will examine literature on Access to Culture that explicitly links it to democratisation and will try to put together some key themes that should be addressed by cultural policy stakeholders that want to democratise society. We shall briefly consider how this study's project countries have investigated this issue.

As a starting point, specific hypotheses connecting culture and democracy can be examined. Michael Hoelscher, in his draft report for the *Compendium: Cultural Policies and Trends in Europe, titled, Indicator Framework For Culture and Democracy,* argues that hypotheses on the relation between culture and democracy include 'participation in cultural activities increases trust, and trusting societies are more inclusive/show better democratic performance'. Another hypothesis is that 'creative and vibrant culture correlates positively with democratic openness, inclusion and tolerance'.[95]

According to Elena Di Federico, 'participation is a kind of core competence and behavioural attitude in confronting choices'.[96] 'Participation', says Di Federico, 'can encompass civil life, political issues, cultural activities, religious ceremonies, sports and leisure… Cultural participation may be considered as a specific element of this 'holistic participation capacity' and a way of strengthening it.' According to this view, participation helps individuals to develop a 'core competence' 'in taking something into account in critical terms and deciding whether to take part or not, according to the specific situation'.[97] In other words, participation, here, connotes active citizenship.[98]

Literature on cultural policy contains similar views that refer to the importance of participation in cultural life for

[93] The analyses along the lines of the areas of *Access to Culture* are based on the six national reports from the partner countries that can be found in the annex of the online version of this report or the websites of the project partners.

[94] This chapter has been prepared by project partners from KPY Bilgi University. Comments received from the internal peer review of the project partners have been incorporated into this chapter.

[95] Hoelscher, M. 2014. *Compendium: Cultural Policies and Trends in Europe. Indicator Framework For Culture and Democracy.* Draft Report.

[96] Di Federico, E. et al. 2013. 'Governance of Culture—Promoting *Access to Culture*'. Background paper 4 for the *Council of Europe Conference of Ministers of Culture*, 14 pp.

[97] Di Federico, E. et al. 2013. 'Governance of Culture—Promoting *Access to Culture*'. Background paper 4 for the *Council of Europe Conference of Ministers of Culture*, 14 pp.

[98] Here, we may use the quote that Annamari Laaksonen uses in her report 'Making Culture Accessible'. The quote is from Dick Stanley's report for the Council of Europe, (2007),'A reflection on the function of culture in building citizenship capacity'. In this report, Stanley says: 'In a liberal democracy, by definition, we want citizens as a whole to determine what are appropriate behaviours, actions and choices to make, because citizens as a whole are the only source of legitimate power to make those kinds of decisions (regardless of the sorts of institutions they have agreed to set up to actually effect the decisions). Exclusion from this determination process (cultural participation) therefore constitutes a failure of democracy. We want every citizen to have an equal right and capacity to influence the interpretation and creation of meaning and all of them to feel ownership. In this way, they are not only empowered and socially cohesive (i.e., willing to cooperate with each other), but also attached to the partnership that is the state. Therefore, all of them must have full cultural access to be complete citizens.'

democracy. In the preface to the Council of Europe Report 'Making Culture Accessible, Access, participation and cultural provision in the context of cultural rights in Europe'[99], Gabriella Battaini-Dragoni, the Council of Europe Director General of Education, Culture and Heritage, Youth and Sport and Coordinator for Intercultural Dialogue and for the Anti-Discrimination Campaign, asks, 'why should an intergovernmental organisation defending human rights, democracy and the rule of law be looking at cultural participation and access?' Her answer is that she 'strongly believe[s] that these noble objectives [human rights, democracy and the rule of law] cannot be reached without a strong relationship with culture'.[100] According to Gabriella Battaini-Dragoni, 'The Universal Declaration of Human Rights encompasses cultural rights, which invite participation in cultural life in all societies. Such participation fosters the exercise of active citizenship and promotes cohesion.'[101] We are, thus, 'dealing with key questions of democracy, when asking about cultural participation'.[102] If intergovernmental agencies such as the Council of Europe advocate participation in culture as vital for democracy, clearly, we need indicators to measure the success of participatory policies and to understand the nature and the effects of this relationship.

It is important, in this regard, to look once again at what is meant by the concepts culture and cultural participation in intergovernmental agencies' binding conventions and declarations. The United Nations Universal Declaration of Human Rights[103] and then the International Covenant on Economic Social and Cultural Rights[104]—a source of binding law in 160 countries—recognises 'the right of everyone to take part in cultural life.' What does this concept, 'cultural life', mean? As Lea Shaver and Caterina Sganga[105] argue in their article 'The Right to Take Part in Cultural Life: Copyright and Human Rights', 'the phrase [the right to take part in cultural life] includes not only traditional customs that distinguish each ethnic community, but all the ways in which human beings express creativity, seek beauty and truth, exchange ideas and create shared meanings.' Cultural life, according to Shaver and Sganga, 'takes many forms: traditional culture, "high" culture, popular culture and even "digital culture".' Lea Shaver and Caterina Sganga make a very useful clarification that the 'choice of the phrase "cultural life" rather than simply "culture" [in the Covenant] uniquely suggests an understanding of cultural life as something vibrant and dynamic, a diverse phenomenon that changes and develops'.[106] Thus, for them, '[t]o take part in cultural life implies the ability to access, enjoy, engage with and extend the cultural inheritance; to enact, wear, perform, produce, apply, interpret, read, modify, extend and remix; to manifest, interact, share, repeat, reinterpret, translate, critique, combine and transform.'[107]

After clarifying the meaning of participation in cultural life, then the next step is to stress that this is a fundamental human right. Everyone should be able to participate in cultural life. Therefore, it becomes a key cultural policy question to address the barriers to participation. Cultural policy should focus on 'the elimination

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[99] Battaini-Dragoni, G. 2010. *Making Culture Accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Council of Europe.

[100] Battaini-Dragoni, G. 2010. *Making Culture Accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Council of Europe.

[101] Battaini-Dragoni, G. 2010. *Making Culture Accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Council of Europe.

[102] Battaini-Dragoni, G. 2010. *Making Culture Accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Council of Europe.

[103] Article 27 of the *Universal Declaration of Human Rights* states: '(1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits. (2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.'

[104] Article 15(1)(a) of the *International Covenant on Economic Social and Cultural Rights*

[105] Shaver, L./Sganga, C. 2009. 'The Right to Take Part in Cultural Life: Copyright and Human Rights.' *Faculty Scholarship Series.* Paper 23. At: http://digitalcommons.law.yale.edu/fss_papers/23.

[106] Shaver, L./Sganga, C. 2009. 'The Right to Take Part in Cultural Life: Copyright and Human Rights.' *Faculty Scholarship Series.* Paper 23. At: http://digitalcommons.law.yale.edu/fss_papers/23.

[107] Shaver, L./Sganga, C. 2009. 'The Right to Take Part in Cultural Life: Copyright and Human Rights.' *Faculty Scholarship Series.* Paper 23. At: http://digitalcommons.law.yale.edu/fss_papers/23.

of discriminatory barriers, as well as special measures to prevent barriers of geography, language, poverty, illiteracy or disability from blocking full and equal participation'.[108] We can conclude that when everyone's right to participation in the cultural life is secured and the conditions provided, participation will then feed into the 'core competence', in the words of Di Federico, of individuals. This, as we have seen, is the foundation of active citizenship. The more actively all of the citizens participate in culture, the more democratic the society will be.

However, it is also important to clarify that the concept of 'the cultural life' concerns a diversity of expressions. As Lea Shaver and Caterina Sganga stress, cultural life is the dynamic arena of acts of conservation but also recreation, interpretation and creative reworking of all the cultural resources that people have access to. That is to say that, as opposed to what is often understood as the fixed, unchanging traditions and heritage of a particular community (be it indigenous peoples, or elite bourgeoisie), what we should underline is the dynamic, heterogeneous and constantly in flux nature of cultural life. As a consequence, when we talk about access to cultural life, we are pointing to the active and creative endeavour of individuals and of communities to use all of the cultural resources in their variety and difference, to reinterpret their lives, create meanings and enjoyment. Thus, as Shaver and Sganga put it, 'cultural participation requires access to cultural materials, tools and information and the freedom to create, transform, share and trade cultural works and techniques.'[109] The keywords here are: diversity of cultural resources (languages, customs, heritage, information, etc.), freedom of opinion and expression, and the freedom to be able to access diversity of resources and freedom to interpret them. In other words, everyone should have the right to explore and access cultural resources in the languages that they want, and everyone should feel free to develop these ideas and share them. In short, we are in the domain of recognition of cultural rights and freedom of expression.

This conceptual clarification is necessary because access to and participation in culture have long meant participation in the Culture (with capital C) that the elites or certain political ideologies thought of as what counts as culture. The key issue is Gabriella Battaini-Dragoni's question, 'Who participates in whose culture?' The view of 'Culture with capital C' was dominant especially in post-war Europe up to the 1960s, focusing 'on the "civilising value of the arts" and prioritising access of the general public to mainly European forms of high culture'.[110] The government's role was formulated as being one of enabling all citizens to have *Access to Culture* who otherwise were turning into the mass audiences for the culture industry. Removal of barriers of access was deemed to be the key element of cultural policy and the measure of success of this policy approach would be statistics demonstrating socio-economic and demographic representativeness of attendance of major cultural works.[111] Hence, the Working Group of EU Member States Experts (Open Method Of Coordination) On Better Access and Wider Participation in Culture (2012)[112], in their Report, 'Policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture', seem to be limiting their framework to this idea of 'Culture with a capital C'—to what, in effect, has been termed in cultural policy

[108] Shaver, L./Sganga, C. 2009. 'The Right to Take Part in Cultural Life: Copyright and Human Rights.' *Faculty Scholarship Series.* Paper 23. At: http://digitalcommons.law.yale.edu/fss_papers/23.

[109] Shaver, L./Sganga, C. 2009. 'The Right to Take Part in Cultural Life: Copyright and Human Rights.' *Faculty Scholarship Series.* Paper 23. At: http://digitalcommons.law.yale.edu/fss_papers/23.

[110] Baeker, G. 2002. *Beyond Garrets and Silos: Concepts, Trends and Developments in Cultural Planning.* Report prepared for the Municipal Cultural Planning Partnership. Ontario.

[111] Baeker, G. 2002. *Beyond Garrets and Silos: Concepts, Trends and Developments in Cultural Planning.* Report prepared for the Municipal Cultural Planning Partnership. Ontario.

[112] This report was the outcome of the work undertaken by the *Working Group on Better Access to and Wider Participation in Culture,* a group of twenty-four experts representing an equal number of EU Member States. The Working Group (Open Method Coordination Working Group—OMC) was launched in early 2011 under the Council Work Plan for Culture 2011-2014, which implements the European Agenda for Culture. At: http://www.culturalpolicies.net/web/files/226/en/Culture_D1_report.pdf

literature as the cultural democratisation approach.[113] According to the Working Group, '[p]olicies for access and participation aim to ensure equal opportunities of enjoyment of culture through the identification of underrepresented groups, the design and implementation of initiatives or programmes aimed at increasing their participation, and the removal of barriers. The concept of "access" focusses on enabling new audiences to use the available cultural offer, by "opening the doors" to non-traditional audiences so that they may enjoy an offer or heritage that has been difficult to access because of a set of barriers'.[114]

However, as pointed out previously, when the concept of cultural life comes to encompass diversity, heterogeneity or flux and change, then, policies towards enabling participation to culture means more than democratisation of culture—that is to say, removal of barriers to Culture (Culture with a capital C). As it has been argued in the introduction to this report, cultural policy on access and participation went through a shift from 'democratisation of culture' towards a 'cultural democracy' perspective. While the concept 'democratisation of culture' relates to the 'Culture with capital C', the concept 'cultural democracy', meanwhile, emerged in European cultural policy debates in the 1970s, largely as a critique of democratisation of culture, which was seen as a 'top-down' elitist homogenising approach to culture that ignored cultural expressions and practices outside of the mainstream canon.[115] Cultural democracy concept goes beyond a focus on access to cultural works, and incorporates access to the means of cultural production and distribution.[116] As shown in the graph below, cultural democracy entails the demand side, that is to say the society of audience and consumers, society of citizens, becoming active producers or participants in the production/dissemination of art and culture. The supply side and the demand side merge creating a diversity of expressions, products appear as part of the cultural life. This idea has been expressed by Pier Luigi Sacco in his article 'Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming'. According to Sacco, audiences are being transformed 'into practitioners (thereby defining a new, fuzzy and increasingly manifold notion of authorship and intellectual property)'.[117] The cornerstone of Culture 3.0, according to Sacco, is 'active cultural participation'. Active cultural participation, he says, 'is a situation in which individuals do not limit themselves to absorb passively the cultural stimuli, but are motivated to put their skills at work: Thus, not simply hearing music, but playing; not simply reading texts, but writing, and so on. By doing so, individuals challenge themselves to expand their capacity of expression, to re-negotiate their expectations and beliefs, to reshape their own social identity.'[118] This is what is meant by access to the means of production and distribution.

[113] Matarosso, XX/Landry, XX. 1999.
Baeker, G. 2002. *Beyond Garrets and Silos: Concepts, Trends and Developments in Cultural Planning.* Report prepared for the Municipal Cultural Planning Partnership. Ontario.

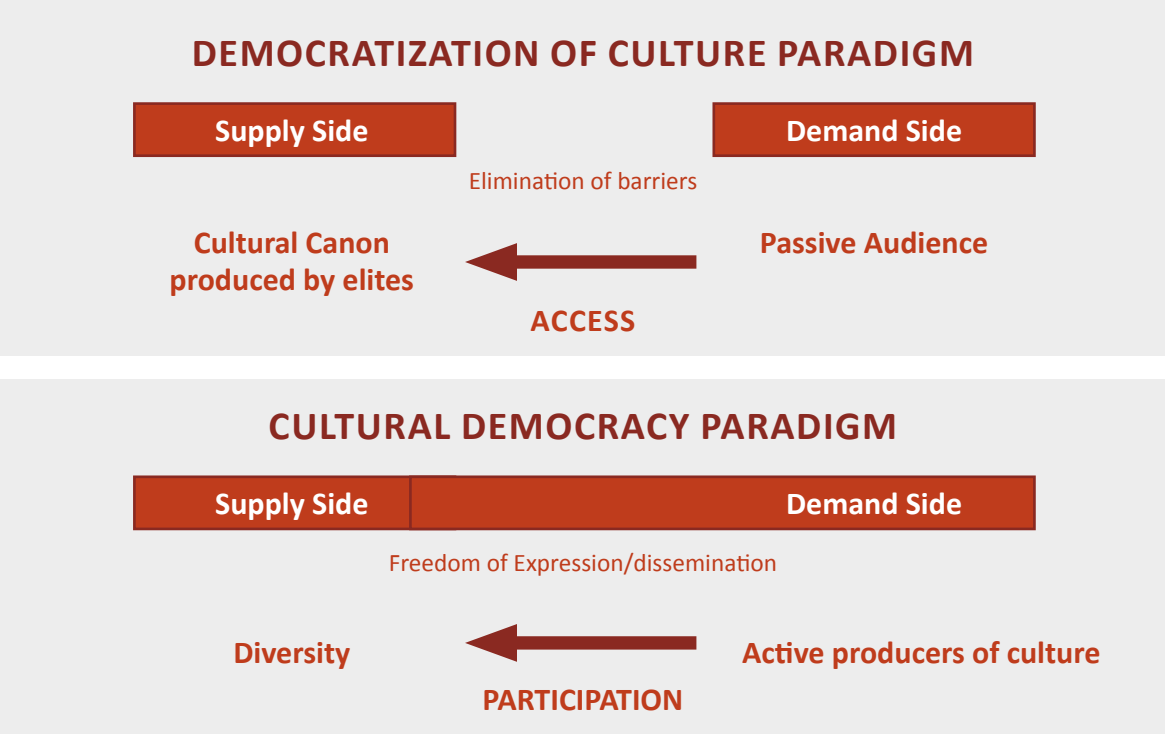
[114] Council of the European Union—Open Method of Coordination (OMC). 2012. *Report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture*. Brussels, 120 p. 8 .
At: http://ec.europa.eu/culture/our-policy-development/documents/201212access-to-culture-omc-report.pdf.

[115] Gattinger, M. 2011. *Democratization of Culture, Cultural Diplomacy and Governance.* The Canadian Public Arts Funders (CPAF) Annual General Meeting. Future Directions in Public Arts Funding: What Are The Shifts Required? November 16-18, 2011, Whitehorse, Yukon.

[116] Ibid.

[117] Sacco, P. L. 2011. *Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming.* p.4.

[118] Sacco, P. L. 2011. p. 5



Based on a chart by KPY, 2015

Cultural democracy perspective inevitably connects to the central principle tenet of international human rights, that is to say the freedom of opinion and expression.[119] Cultural democracy concept also draws on the principles on the recognition of cultural diversity developed by such intergovernmental agencies as UNESCO. From the Universal Declaration of Human Rights in 1948, it took almost fifty years until the agreement in 2001 in the 32nd General Conference of UNESCO on the Universal Declaration on Cultural Diversity. The General Conference, put forward that 'the defence of cultural diversity is an ethical imperative, inseparable from respect for human dignity. It implies a commitment to human rights and fundamental freedoms, in particular the rights of persons belonging to minorities and those of indigenous peoples'.[120] The Declaration[121] states that 'All persons have therefore the right to express themselves and to create and disseminate their work in the language of their choice, and particularly in their mother tongue; all persons are entitled to quality education and training that fully respect their cultural identity; and all persons have the right to participate in the cultural life of their choice and conduct their own cultural practices, subject to respect for human rights and fundamental freedoms.' The cultural democracy idea with its stress on the agency of 'everyone' to produce, create, express, voice, represent and distribute their cultural expressions clearly implies a notion of cultural life as comprising of diversity of cultural expressions. Thus, this shift in cultural policy debates towards cultural democracy found its corollary in UNESCO policy, and in 2005 UNESCO General Conference agreed on the 'Convention On the Protection and Promotion of the Diversity Of Cultural Expressions', which has been ratified by 134 UNESCO member states.

[119] Article 19 of the *Universal Declaration of Human Rights* states that ' Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.'

[120] Article 1 of the *UNESCO Universal Declaration on Cultural Diversity* says that 'Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognised and affirmed for the benefit of present and future generations.'

[121] UNESCO. 2011. *UNESCO Universal Declaration on Cultural Diversity*. At: http://portal.unesco.org/en/ev.php-URL_ID=13179&URL_DO=DO_TOPIC&URL_SECTION=201.html, web page last time visited: 29/05/2015.

One of the goals of cultural policy today, then, should be improving cultural democracy. We see a direct link between cultural democracy and cultural participation as explained previously. Through cultural policy instruments, an enabling framework should be created where cultural participation is enhanced, encouraged and supported. This enabling framework is enshrined in the principle of cultural rights, that is to say, referring to 'rights, freedoms and responsibilities for a person, alone or in community with others, with and for others, to choose and express his or her identity and to accede to cultural references and to whatever resources are necessary for his or her identification process'.[122]

The issue of participation in culture is intertwined with cultural diversity rights; as the UNESCO Universal Declaration on Cultural Diversity noted, everyone should have the right 'to participate cultural life of their choice'. In this respect, cultural rights, in conjunction with Universal Declaration of Human Rights, are constitutive to democracy.[123] Thus, we may conclude that well developed cultural rights as enshrined in UNESCO Conventions are at the foundation of a well-functioning democracy.

In their final statement, the 10th Council of Europe Conference of Ministers of Culture, meeting in Moscow in 2013, made a plea for the 'need to mobilise the assets that assure the vitality of the cultural sector' and stressed 'the importance of *Access to Culture* and participation in cultural life for enhancing democratic citizenship and social cohesion, and as a significant factor for cultural diversity, cultural exchange and dialogue, thus contributing to democratic stability, sustainable development and in line with the Council of Europe's White Paper on Intercultural Dialogue "Living together as equals in dignity".'[124] Thus, the Ministers of Culture in the Moscow Conference declared their agreement 'to advance together to strengthen *Access to Culture* and participation in cultural life, also taking into account cultural diversity and the possibilities and challenges of the digital technologies, and to strengthen the contribution of culture to democracy and democratic governance'.

In our conceptual endeavour to clarify the terms of the relationship between cultural participation and democracy, we may end this introduction with a recommendation formulated by Anne Bamford on behalf of the European Expert Network on Culture. She concludes her report titled 'Main Trends in Policies for Widening *Access to Culture*', with the following recommendation: 'Governments do not "deliver" culture to their citizens – they provide the conditions in which citizens create culture for themselves. Ensuring access to many facets of culture on the part of the largest number of people involves not only opening the doors of cultural organisations [to improve access], but ensuring that citizens have an equal capacity to make choices.'[125] From the point of view of strengthening of democracy, as emphasised by the Ministers of Culture in their Moscow statement, *Access to Culture* policy should enable citizens to make the choices about and engage in various forms of cultural production and consumption. In essence then, as noted by the UN Committee on Economic, Social and Cultural Rights (CESCR)[126], 'The right to take part in cultural life can be characterised as a freedom. In order for this

[122] CoE, 2011

[123] It is important to underline the question whether the cultural diversity principle clashes with human rights understanding that, as Diana Ayton-Shenker puts it in the Background UN Paper, 'Universal human rights do not impose one cultural standard, rather one legal standard of minimum protection necessary for human dignity (…)Every human being has the right to culture, including the right to enjoy and develop cultural life and identity. Cultural rights, however, are not unlimited. The right to culture is limited at the point at which it infringes on another human right. No right can be used at the expense or destruction of another, in accordance with international law.'(http://www.un.org/rights/dpi1627e.htm) As the Council of Europe Report on Cultural Rights puts it, 'The UNESCO Universal Declaration established the link between diversity and cultural rights and defined the principle of mutual protection between cultural diversity and human rights thus prohibiting relativistic drifts and community exclusivism'. In: Council of Europe. 2011. The realization of cultural rights, a new challenge for Europe. https://www.coe.int/t/dg4/cultureheritage/culture/cdcult/plenary_session/session10_mai11/07addrev_EN.pdf

[124] CoE, 2013

[125] Bamford, A. 2011. 'Main Trends in Policies for Widening *Access to Culture*'

[126] United Nations Economic and Social Council: *art. 15, para. 1a of the Covenant on Economic, Social and Cultural Rights)*, E/C.12/GC/21, 2009, at: http://www.refworld.org/docid/4ed35bae2.html, web page last time visited: 09/03/2015.

right to be ensured, it requires from the State party both abstention (i.e., non-interference with the exercise of cultural practices and with access to cultural goods and services) and positive action (ensuring preconditions for participation, facilitation and promotion of cultural life, and access to and preservation of cultural goods).'

Themes for the Indicator Work for Cultural Democracy

The Council of Europe Compendium Cultural Policies and Trends in Europe[127] has recently launched a new theme on their website on Culture & Democracy[128] indicating that their aim is 'to foster a broader debate on methodological and content issues of projects aiming at the development of indicator frameworks or indexes related to culture, in general, and to cultural contributions to democracy, in particular.'

The themes that the Compendium proposes are:

- *Cultural diversity* referring to pluralistic ethno-cultural identity, diversity of content available for diverse public, diversity of actors in decision-making;
- *Intercultural dialogue* referring to existence of artistic and cultural practices bringing individuals/groups from minority/migrant communities together with the majority population;
- *The status of artists* referring to employment policies for artists/female artists, support to artists and creative workers;
- *International cultural cooperation and mobility issues* referring to cultural diplomacy; European / international actors and programmes; direct professional co-operation; cross-border intercultural dialogue and co-operation and other relevant developments;
- *Cultural rights and ethics* referring to freedom of expression, rights and responsibilities for cultural heritage, equal access of all to culture, right to choose one's own culture;
- *Cultural access and participation* referring to time spent on home-based (watching TV, listening to the radio, watching and listening to recorded sound and images, reading and using computer and the Internet) and going out (visits to cultural venues such as cinema, theatre, concerts, museums, monuments and heritage sites) cultural activities, identity-building activities, which covers amateur cultural practices, membership of cultural associations, popular culture, ethnic culture, community practices and youth culture;
- *Socio-economic impact of culture* referring to social cohesion, innovation and creativity, psychological well-being, health, ecology, multiculturalism vs. xenophobia, disabled people, community development, migration issues, youth, elders, family, tourism and economic growth;
- *Multi-stakeholder governance* referring to a governance model where governments, NGOs, businesses, civil society, research institutions participate in decision-making;

[127] Council of Europe. 2014. *Compendium Cultural Policies and Trends in Europe.*
[128] http://www.culturalpolicies.net/web/themes.php

- *Regional cultural policies* referring to cultural diversity, accessibility, artistic creativity, heritage policies in a specific area;

- *Digitisation and culture* referring to digitisation of cultural content, 'digital culture' that encompasses the socio-cultural dimensions of the technologies, content and interactive processes of the Internet and mobile, wireless and converged media, new forms of broad civic participation in multi-stakeholder cultural governance prompted by new technologies.

Based on our review of literature in the introduction, we put forward the following as the foundational themes for a cultural policy perspective that aims to contribute to democracy. These themes or principles cover the themes identified by the Compendium work cited above. The primary principles that are the indisputable components of a democracy would be freedom of opinions and expressions, recognition and protection of cultural diversity, and recognition and protection of cultural rights. Cultural rights and freedoms are litmus test for democracy.

The themes we highlight are:

- **People's competence to be able to participate in cultural life**
  (universal provision of services and environments for cultural competence, covering Education; Physical Access to Cultural Resources; Digital Access to Cultural Resources; Funding for Arts and Culture).

- **Combatting discrimination and elimination of barriers for the disadvantaged**
  (differentiated rights for disadvantaged, for children, disabled, minorities, refugees).

- **People's ability and freedom to make cultural choices in production and consumption**
  (cultural freedoms and diversity).

These three principles will serve as headings to assess how far a country has advanced in cultural participation and therefore in its cultural democracy.

As a start, to assess the extent with which nation-state cultural policies have identified strengthening democracy as an explicit aim, one indicator would be whether they have ratified the legally binding international declarations, covenants and conventions in this area. Another indicator would be to look at cultural policy positions of the governments, of political parties, and determine if these positions identify the link between culture and democracy and highlight cultural policy measures to contribute to democratic functioning of the society. An examination of the constitutions would also reveal how culture and democracy has been linked in particular societies. Here, a valuable insight would be how constitutions address the issue of cultural diversity and cultural rights.

We have collected information on *Access to Culture* policies through a grid developed for this project (see the introduction). The project also involved working on specific transversal topics (i.e. social inclusion, arts education, heritage, digitisation and cultural democracy) to deepen the analysis of cultural policies on access and participation issues. Through this transversal work, we have identified some additional topics/themes/data that should be collected for future research and/or monitoring.

These are:

1. Cultural diversity – how far a country recognises cultural diversity and through which instruments it tries to protect it; what is the role of cultural policy in this? Cultural diversity concerns cultural producers, cultural content, audiences, and decision-makers. On the level of cultural producers, diversity may refer to various ethnic, religious, cultural, linguistic identities of producers, creators and distributors of the cultural content. The diverse audience may refer to various ethnic, religious, cultural, linguistic identities, belonging to various social, educational, ideological backgrounds of the audiences who have access to the cultural content. Diversity of content may refer again to the expressions of various ethnic, religious, cultural, linguistic identities, various expressions of arts and culture: classical arts, modern and experimental arts, digital arts, participatory art practices, etc. Diversity of actors in decision-making refers to involvement of diverse stakeholders (ethnic, religious, cultural, linguistic identities) in developing policies and regulations on various art forms, funding of artists and cultural operators.

2. Freedom of opinions and expression refers to the freedom of the producers, creators and distributors of cultural content in expressing their artistic, cultural opinions. It also refers to how freely various religious, ethnic and cultural identities are expressed, produced and disseminated. Key issues here would be whether any censorship is embedded in the state regulations and legislations and how many cases of censorship in cultural and artistic expression are being faced in a given time period

3. Elimination of discriminatory barriers refers to government efforts to eliminate any kind of barriers that may limit access and participation of different audiences to diverse cultural content. Because of geographical barriers, one must consider the regional cultural policies. Council of Europe defines regional policy domain as 'fostering processes, legal action and institutions which promote cultural diversity **and** accessibility, as well as enhancing and supporting the artistic, ethnic, sociolinguistic, literary and other expressions or heritage of all people in a specific territorial area. Regional and local cultural policies can also be seen as strategies or instruments that aim at empowering people to develop their creative talents and civic conscience, thus helping to turn the ideal of democratic societies into reality. Emerged from historical experience and political reforms over the last centuries, this concept implies "open" systems of local or regional governance in which there are realistic chances for the people, whether as majority or minority, to access decision-making processes and to improve their wellbeing, both as individuals and as members of a community'.[129]

Because of language barriers, one must consider the rights of minorities to have education in their native language, access to cultural expression in their native language.
Because of the poverty barrier, one must consider the accessibility of low-income population to cultural and artistic content is understood. Here specific policy measures on national and local levels such as discounted ticketing, free entrance, discounts to special interest groups such as students, are looked at.
Because of barriers related to illiteracy or disability, one must consider the policies directed towards providing special technical provisions for disabled people to access various cultural institutions and cultural content in the digital environment.

4. Governance means a model assuming involvement of multiple stakeholders in decision-making. The Council of Europe defines it as follows, 'The multi-stakeholder governance model is a governance structure that seeks to bring stakeholders together to participate in the dialogue, decision-making, and implementation of solutions to common problems or goals. The multi-stakeholder process involves the full involvement of

[129] Council of Europe/ERICarts (2014), Compendium of Cultural Policies and so in Europe, 15th edition, Retrieved from: http://www.culturalpolicies.net/web/themes.php on 4.12, 2014

all stakeholders, consensus-based decision-making and operating in an open, transparent and accountable manner. A stakeholder refers to an individual, group, or organisation that has a direct or indirect interest or stake in a particular organisation, these may be businesses, civil society, governments, research institutions, and non-government organisations'.[130]

In the following section, we review how the project countries address the themes of cultural diversity, freedom of expression, elimination of barriers on the levels of (1) constitution, (2) political parties programmes, (3) public policies, (4) public programmes and projects, and wherever applicable (5) private and civil initiatives. The issue of 'governance' is a theme to be addressed in future research.

Cultural Diversity

In **Turkey,** many steps are necessary to enact various international agreements and legal frames on the protection of cultural minorities and cultural diversity.[131] The constitution recognises Turkish language as the only official language, but a recent law enables the teaching of other languages to those who use a mother tongue different from Turkish in daily life.[132.] Another development in cultural rights derives from the modification of the Law on the Establishment and Broadcasting of Radios and Television. Thanks to this modification, the right has now been recognised to broadcast in different languages and dialects used by Turkish citizens in their daily life.[133] These legislative steps means that bans on cinema, video and music publishing in different languages of Turkey have also been eased, and some improvements have been made toward the appreciation and preserving of non-Muslim heritage.[134] Through the 5737 Foundation Law of 2008, improvements and arrangements have been made on the maintenance, management, assets, charitable properties, financial and economic conditions, and supervision of the minority foundations and their representation in the Directorate General of Foundations.[135]

In Turkey, several civil society organisations have the mission of bringing together the majority population and minorities and culturally diverse communities. Anadolu Kültür, for example, conducts arts and cultural dialogue projects in Anatolia, involving culturally-diverse communities. Anadolu Kültür supports artistic production that departs from the cultural diversity and wealth of diverse groups that have lived for thousands of years on Anatolian soil. Some Anadolu Kültür projects include photography exhibitions that emphasise the multicultural structure of cities, performances and activities that reflect Armenian cultural heritage, screenings and debates supporting Kurdish cinema and bilingual children's books.

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[130] Council of Europe/ERICarts (2014), Compendium of Cultural Policies and so in Europe, 15th edition, Retrieved from: http://www.culturalpolicies.net/web/themes.php on 4.12, 2014

[131] Aksoy, A./Kutlu, Z. 2011. Cultural Rights, Cultural Diversity and Participatory Cultural Policies. In: Ada, S. (Ed.) *Turkish Cultural Policy Report. A Civil Perspective.* Istanbul: Istanbul Bilgi University Press, pp. 105-112.

[132] The Regulation 25307 about the 'Instruction of Different Languages and Dialects Used by Turkish Citizens in Daily Life' was enacted in 2003. This opened the way for the launch of the first Kurdish language course in Batman on April 1, 2004 (Minority Rights Group International, 2007: 16).

[133] Aksoy, A./Kutlu, Z. 2011. Cultural Rights, Cultural Diversity and Participatory Cultural Policies. In: Ada, S. (Ed.) *Turkish Cultural Policy Report. A Civil Perspective.* Istanbul: Istanbul Bilgi University Press, pp. 105-112.
In 2008, the Law 2954 regulating the public broadcasting organisation TRT and the broadcasting of radio and television from all the media channels (that is to say including non-state ones) was amended allowing the broadcasting in languages and dialects other than Turkish. However, in 2009, further legislation stipulated that media channels cannot broadcast in languages other than Turkish unless they get a permit from the Supreme Board for Radio and Television.

[134] The most cited example is the restoration of the 10th century Armenian Cathedral of Holy Cross by Lake Akdamar near Van and its opening for religious service in 2010. However, religious service is possible only once a year and with the permission of the Ministry of Culture and Tourism. So far, five services have been carried out.

[135] Council of Europe. 2013. Cultural Policies in Times of Change. Findings of the survey in preparation for the Moscow Conference of Ministers of Culture. Moscow, p. 87-88. Retrieved from: http://www.coe.int/t/dg4/cultureheritage/culture/Moscow/MinConfCult2013_7-EN%20def.pdf, web page last time visited: 11/02/2015

In **Spain,** from 2004 to 2011, an objective of the central administration was to acknowledge cultural diversity. Spain recognises the issue of diverse languages in both the Constitution of 1978 and in the regional charters of six communities (i.e. Catalonia, the Basque Country, Galicia, the Balearics, Valencia and Navarre). Regional authorities strive to protect regional language(s). In terms of media pluralism and content diversity, the 4/1980 Act allowed the Autonomous Communities to set up their own publicly funded radio and television broadcasting operations. State-funded Catalan television was the first Spanish broadcaster to create a diversity committee. Its main aims include the multilingual subtitling of popular programmes, the adaptation of its broadcasting language, coverage of the daily lives of immigrants on Catalan channels and broadcasting programmes of particular interest to immigrants.[136] **Croatia** has projects oriented towards children, youth, senior citizens, persons with special needs, homeless people, and other marginalised groups as well as projects oriented towards national minorities that also take linguistic diversity into account (in regions of Croatia where particular minorities are situated)[137].

Norway recognises cultural diversity as a target area of state cultural policy that includes the following points:

- Diversity, both as a diversity of culture/ethnicity and as a diversity of cultural expressions, has remained a core concept since the 1990s. This has been evident in several programmes, projects and schemes from the Ministry of Culture and/or the Arts Council Norway.

- Most of the Sàmi people (about two thirds, 40 000 people) live in Norway. The basis of the Norwegian government's Sàmi policy is found in the constitution and the Act on the Sàmi People. In addition, Norway has ratified the Convention of the ILO. The overall aim of the Norwegian government's Sàmi policy is to help the Sàmi people to safeguard and develop their own language, culture and social life. The Norwegian Broadcasting Corporation (NRK) has a special department—Sàmi Radio—that produces and broadcasts programmes in Sàmi on radio and television. Some municipalities in the northern part of the country are defined as an administrative area for the Sàmi language. In an educational context, it is maintained that the culture and traditions of the Sàmi community are a part of the common Norwegian and Nordic culture and are included in both the national curriculum and the special Smi curriculum.

- The official languages are Sàmi and Norwegian with two written forms, Bokmål and Nynorsk. The main goal of the linguistic policy has been to protect and strengthen the two forms of Norwegian language so that the both forms can survive as equally important languages.

- Finally, the government set 2008 to be an official year of cultural diversity. In that year, all institutions were to receive public funding to focus on cultural diversity and make diversity an integrated part of their work.[138]

In **Sweden,** the government's bill 'Time for Culture' mentions that cultural policy should contribute to increase diversity and multifaceted cultural offerings and wider choice for everyone. It is important for a vibrant democracy to preserve and mediate many different experiences, thoughts and stories. According to a study conducted in 2008, the differences in cultural activity are relatively small between people with an immigrant background and people born in Sweden to Swedish parents. The study also indicates that immigrants' participation in cultural life is increasing. However, people still participate differently depending on ethnic, cultural or religious identity. This might not be a problem, but cultural policy should encourage people to

[136] Interarts. 2014. *Access to Culture* – Policy Analysis. Spain National Report. Barcelona
[137] Institute for Development and International Relations. 2014. *Access to Culture* – Policy Analysis. Croatia National Report. Zagreb
[138] Telemark Research Institute. 2014. Access to Culture—Policy Analysis. Norway Country Report: Oslo.

participate in various activities, that no one should feel excluded from taking part in or contributing to cultural life, and that culture should reflect the diversity that characterises today's society.

The most visible change in this area in recent years is increased funding directed to The Institute for Language and Folklore and its strategies to strengthen Romani, Swedish sign language and other minority languages. The government has also proposed increased resources for foreign language teaching.[139]

In **Austria,** cultural diversity is often linked to language barriers, and German-speaking theatres seek to address this issue. The new 'Werk X' as a post-migrant and experimental stage can be understood as important. However, if assessed by funding and by audiences, it is a small project compared to the growth of the museums sector.[140]

Freedom of expression

In **Turkey,** the Turkish Publishers Association (Türkiye Yayıncılar Birliği), as a civil society organisation, monitors 'freedom of publishing' through their annual reports on cases of censorship in publishing. Siyah Bant is an NGO, founded in 2011, 'as a research platform that documents censorship in the arts across Turkey'. Among others issues, they discuss censorship in the art world, especially in the visual and performing arts, and also discuss cases of artistic activities in Kurdish language that faced various limitations to exercise freedom of expression. They emphasise the discrepancies between legislation and practices on the ground. Public cultural policy falls short of safeguarding the implementation of the laws on cultural rights and freedoms of expression. Even though there are legal provisions, as Siyah Bant reports, 'process[es] of delegitimisation, threats, pressure, targeting and hate speech directed at artists and arts institutions that foreclose or delimit the presentation and circulation of artworks'[141] are not being addressed and dealt with. In their report, 'Cultural policy effects on freedom of the arts in Turkey', Siyah Bant argues that 'stipulations with regard to "national security", Turkey's anti-terror legislation as well as provisions about the public order are frequently employed to legitimise censorship and limitations of the freedom in the arts. These interventions are—for the most part—arbitrary and employed for political and ideological reasons, and often for seemingly contradictory ends. Non-state and state actors alike have increasingly used the notion of societal sensitivities (toplumsal hassasiyetler) to limit freedom of arts. This line of reasoning has been mirrored by the Ministry of Culture and Tourism as vague conceptions of societal sensitivities along with that of "public morals" (*genel ahlak*) have been elevated above the state's mandate and legally stipulated duty of supporting and protecting the arts as well as the artist.[142]

Regarding Internet freedoms, a fundamental issue for cultural democracy, Turkey is classified as 'partly free' by Freedom House. According to the *Freedom on the Net 2014* Report of the Freedom House, 'Turkey declined 13 points as the government increased censorship, granted state agencies broad powers to block content, and charged more people for online expression. With social media growing as a tool for public discourse, authorities have shut down YouTube, Twitter, and other platforms for months—even years—at a time. Online journalists and social media users are increasingly targeted for assault and prosecution.'[143]

[139] The Nordic Center for Heritage Learning and Creativity. 2014. *Access to Culture*—Policy Analysis. Sweden Country Report: Östersund.
[140] EDUCULT. 2014. *Access to Culture*—Policy Analysis. Austria Country Report: Vienna.
[141] Siyahbant. 2014b. 'Cultural policy effects on freedom of the arts in Turkey', *Index on Censorship*. Retrieved from: https://www.indexoncensorship.org/2014/02/developments-cultural-policy-effects-freedom-arts-ankara/, web page last time visited: 13/02/2014.
[142] Siyahbant. 2014b. 'Cultural policy effects on freedom of the arts in Turkey', *Index on Censorship*. Retrieved from: https://www.indexoncensorship.org/2014/02/developments-cultural-policy-effects-freedom-arts-ankara/, web page last time visited: 13/02/2014.
[143] Freedom House 2014. *Freedom of the Net*. Retrieved from: https://freedomhouse.org/sites/default/files/FOTN_2014_Full_Report_compressedv2_0.pdf

Turkey has still not ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005.

In **Spain,** Article 20 of the constitution guarantees cultural democracy in the form of freedom of expression and creativity. The central government mainly focusses on the protection of cultural property against export, on issuing legislation to protect copyright, and on overseeing the basic rules on freedom of expression, creation and communication and regulating the means of communication (radio, television and the press)[144].

In **Croatia,** the constitution guarantees the freedom of scientific, cultural and artistic creativity and obliges the state to stimulate and help their development; it guarantees protection of scientific, cultural and artistic assets as national spiritual values, and it guarantees the protection of moral and material rights deriving from scientific, cultural, artistic, intellectual and other creative efforts[145]. It also guarantees freedom of thought and expression, freedom of the media, freedom of speech and public activities, and prohibits censorship[146].

In **Norway,** the white paper on cultural policy states that a fundamental goal for cultural policy is that the whole population shall have access to cultural goods. This is about the right to participate in culture, and about equality. Culture should be accessible for all people in society, including those with functional limitations. It further states that an inclusive culture sector is a sector where everybody has equal opportunities for participation and to develop their creative resources, independent of factors like socio-economic, cultural or religious background or their physical abilities.[147]

In **Sweden,** the most recent governmental bill on cultural policy 'Time for culture' states that culture should be a dynamic, challenging and independent force based on the freedom of expression; that everyone is to have an opportunity to participate in cultural life, and that creativity, diversity and artistic quality are to be integral parts of society's development.

Copyright laws have become a major political issue in Sweden. In 2006, the Pirate Party was founded with the main goal to reform laws on copyright and patents. The party swiftly gained popularity and won two seats in the European Parliament after receiving 7.13 % of the Swedish votes in the EP election 2009. However, the party has not yet succeeded to enter the Swedish Parliament. In the general election 2010, it only received 0.65 % of the votes (and thus becoming the biggest party outside the Parliament). Although the party is still very small, its political impact has been considerable, according to several political analysts. After the party's formation, some bigger parties have shifted their stance on copyright towards a more open approach to information sharing.[148]

In **Austria,** the constitution does not mention culture. Yet, cases of censorships and political debates led to the freedom of art being established in the constitution in 1982. It can be found in the charters regulating the basic rights of Austrians, which have the same value as the constitution through B-VG Article 149 § 1: 'The artistic creation, the mediation of arts and its education is free'.[149]

[144] Interarts. 2014. *Access to Culture* – Policy Analysis. Spain National Report. Barcelona
[145] Croatian Constitution, Article 69
[146] Institute for Development and International Relations. 2014. *Access to Culture* – Policy Analysis. Croatia National Report. Zagreb
[147] Telemark Research Institute. 2014. Access to Culture—Policy Analysis. Norway Country Report: Oslo.
[148] The Nordic Center for Heritage Learning and Creativity. 2014. *Access to Culture*—Policy Analysis. Sweden Country Report: Östersund.
[149] EDUCULT. 2014. *Access to Culture*—Policy Analysis. Austria Country Report: Vienna.

Elimination of discriminatory barriers

In **Turkey,** the Ministry of Culture and Tourism runs important programmes of access for the disabled. Public libraries, for example, ease library access for people with limited mobility, such as elderly, people with special needs, or residents of remote areas, visually impaired citizens, but also people in hospitals, prisons, nursing houses or camps. Another focus area is children. State museums and heritage sites support educational programmes and waive entrance fees. The Directorate General of Museums and Heritage Sites, for example, runs some initiatives to attract children to the museums, particularly those from the remote areas of the country. Private museums also run special programmes for children. The state theatre and symphony orchestra, opera and ballet undertake extensive touring programmes across Turkey, taking their shows to cities that lack cultural services and which are at the periphery in terms of cultural consumption. Civil society institutions are also active in addressing inequality in cultural offers according to regions**.**

In **Spain,** the *General Strategic Plan 2012-2015* highlights the objectives to articulate a state policy that guarantees the right of *Access to Culture* and contributes to underpinning citizenship and social cohesion; support cultural/creative industries; support the modernisation of business models in the cultural and creative sectors and build partnerships with educational institutions and universities in the fields of both training and self-learning by including creativity as a transversal element of education in publicly funded schools.

The issue of gender equality is clearly a major challenge for the Spanish society, and has been addressed in the 3/2007 Act for effective equality between women and men. It establishes special recommendations for cultural policy-making in recognising the duty of public authorities in implementing the right of equal treatment and opportunities for women and men in all aspects related to artistic creation as well as to intellectual production but also as regards their dissemination. The Spanish Observatory for Racism and Xenophobia has been set up in 2012 with functions of study and analysis, and with capacity to make proposals for action in the fight against racism and xenophobia and to promote equal treatment.

The *National Action Plan on Social Inclusion* (2001-2003, 2003-2005, 2005-2006, 2006-2008 and 2008-2010) focusses on inclusion through employment, the guarantee of economic support and basic public services for marginalised children, foreign population (excluding those with EU citizenship), the unemployed and inactive people and also adults with basic education. It also includes, for the first time, the fight against child poverty as a transversal objective. *A Comprehensive Strategy of Culture for All* seeks to provide full accessibility to spaces, cultural activities and services managed by the Ministry of Culture and National Heritage; to encourage artistic creation of people with disabilities, as well as their activity as direct cultural managers, and promote research on technologies that support accessibility to cultural content and spaces. Spanish cultural associations have recently addressed issues such as gender equality, the promotion of cultural heritage, the support for cultural public institutions, cultural education, the music and film industries, as well as the issue relating to the decrease of VAT on cultural goods and services and of intellectual property.[150]

In Spain**,** Article 148 defines cultural responsibilities delegated to the regions: handicrafts, museums, libraries, archives, conservatories for music of special interest to the region and also architectural heritage of special interest to the community. In practice, local authorities (including villages, towns and cities, as well as provinces, insular councils and other types of local councils—some of the latter not existing in all regions) have acquired a major role in the cultural field, including the management of cultural facilities (museums, libraries, archives, theatres, auditoriums and concert halls, etc.), the organisation of activities (festivals, regular programmes in

[150] Interarts. 2014. *Access to Culture* – Policy Analysis. Spain National Report. Barcelona

music and the performing arts, exhibitions, contests, etc.) as well as arts education and training[151]. Spain has taken some measures towards promoting intercultural dialogue. In 2006, the Forum for the Social Integration of Immigrants, a collegial organisation attached to the former Ministry for Employment and Immigration, through the Secretary of State for Immigration and Emigration, was set up to help integrate immigrants who reside legally in Spain. The Roma community finds support in the Roma Cultural Institute Foundation, a state-owned public foundation associated with the Ministry of Culture, today Ministry of Education, Culture and Sport.

The Network of Spanish Jewish Cities, a non-profit public association, has the goal of protecting all facets of Sephardic Heritage in Spain. Its members promote cultural and academic projects, sharing their experiences and organising events in Spain and abroad and designing policies of sustainable cultural tourism in their cities.

The ETANE Association is a working group from Sub-Saharan Africa that, since 1989, has organised teaching programmes for teachers and pupils in Barcelona (Spain). Since 2002, 'La formiga', a non-profit organisation, organises the School of Language, which offers new immigrants lessons in the language of the host country.

A study released by the Real Instituto Elcano states, 'This legal construct is crowned by the consideration that Spain's linguistic diversity is a manifestation of "wealth" and an item of "cultural heritage" as a value in its entirety.' In addition, ethnic and linguistic diversity is taken into account in designing programmes and projects in some regions especially those with many immigrants. For example , el Ayuntamiento de Barcelona (municipal government of Barcelona) has initiated an intercultural dialogue programme in its strategic plan to transform Barcelona into a diverse and intercultural city by being an aggregate of people who interact with one another against a backdrop of diverse languages rather than a divided city.[152]

Croatia's ruling coalition stressed in their 'Plan 21' programme the importance of children participating in cultural activities and continuous education for all to enable engagement in cultural life. The Ministry of Social Policy and Youth coordinates and monitors implementation of several trans-sectoral national strategies relevant to promote access and participation. This includes the *National Strategy for Ensuring Equal Opportunities for Persons with Disabilities*[153], the *National Programme for Youth.*[154] Special categories of the population (school children, disabled persons and senior citizens) pay only 50% of the full ticket price for some events. Reduced admission prices for university students are also available for some theatres, museums, etc. The Ministry of Culture and the cities subsidise theatres for children, youth and puppet theatres, registered as either public institutions or private companies. Most of these theatres also have studios for young actors. There are projects oriented towards children, youth, senior citizens, persons with special needs, homeless people, and other marginalised groups as well as projects oriented towards national minorities that also take into account linguistic diversity (in regions of Croatia with particular minorities). Although there is diversity of thematic approaches, most programmes fostering *Access to Culture* focus mainly on children and youth.[155] Croatia's regional development policies and, in particular, urban planning and environmental protection have many links on participation and access with the field of culture. This is particularly the case with urban planning and regeneration where several Croatian cities (e.g. Pula, Rijeka, Zagreb) have programmes to invest in opening new spaces for arts and culture particularly through restoration of industrial heritage sites. There are several good practice examples of public investment as well as public/private partnerships. Regional Operational Programmes (ROPs) designed to create a basis for

[151] Interarts. 2014. *Access to Culture* – Policy Analysis. Spain National Report. Barcelona
[152] Interarts. 2014. *Access to Culture* – Policy Analysis. Spain National Report. Barcelona
[153] *National Strategy for Ensuring Equal Opportunities for Persons with Disabilities* (2007-2015) (NN 63/07)
[154] *National Programme for Youth* (2009-2013) (NN 82/09)
[155] Institute for Development and International Relations. 2014. *Access to Culture* – Policy Analysis. Croatia National Report. Zagreb

attracting EU funding are another platform where access and participation to culture are considered primarily through developing local/regional networks as well as promoting cultural tourism[156].

In Croatia**,** the Ministry of Culture and the Government Office for Human Rights and Rights of National Minorities (until 2012, these areas were under two separate offices) share responsibility for issues related to ethnic-minority cultural groups. Their strategic documents aim to improve the status of national minorities as well as fight all forms of discrimination, include specific measures to promote the participation of national and other minorities in cultural life.

The Office of the Government for Human Rights and National Minorities coordinates activities for implementing measures adopted in various strategic documents aimed at improving human rights and status of national minorities. To promote access of national minorities to libraries, the Ministry of Culture finances reference libraries for national minorities. The ministry also provides support for the establishment of the Serbian Cultural Association *Prosvjeta* and the Jewish communities in Zagreb[157].

In **Norway,** according to The Ministry of Culture, cultural activities and participation in cultural life contributes to achieving objectives in other policy areas, such as in healthcare, conditions for upbringing and inclusion, training and education, job satisfaction, criminal correctional work, regional development and innovation. The Ministry of Culture cooperates with several other ministries on schemes and initiatives, including the Ministry of Education on The Cultural Rucksack programme and with the Ministry of Health and Care Services on The Cultural Walking Stick program. In addition, the Ministry of Culture cooperates with the Ministry of Justice on cultural activities in correctional services and on library services in prison. Children and youth, disabled citizens, social inclusion, senior citizens are among the priorities of the cultural policy of Norway.[158]

In Norway**,** apart from a programme such as The Cultural Rucksack, each county has widely varying cultural policies. The Norwegian government clarified in its most recent white paper on cultural minorities[159] that it will work for a society that helps cultural minorities to express, maintain and develop their identity, both in their own minority group and when interacting with the society.

One such programme was Mosaic, a programme initiated by the Ministry of Culture in 1997 and administered by the Norwegian Arts Council. It intended to be an overarching programme, promoting and integrating multicultural cultural expressions, and enhancing the possibilities for ethnic minorities to participate in cultural life. The programme was evaluated in 2002 and shut down, but the programme's goals were included in the general goals of the Arts Council. One project initiated within the framework of the Mosaic programme, was Open Stage (Open Scene). Through this project, a main theatre in Oslo should serve as a pilot arena to include a multicultural dimension in theatre productions.[160]

In **Sweden,** the cultural policy priorities include children and young people's *Access to Culture*; *Access to Culture* for seniors and people with disabilities; gender equality; cultural diversity and social integration; regional and local cultural strategies; and accessibility of digital data. Children and youth, disability policy and gender equality have been predominant during the 2000s. In recent years, there has been an increased focus on senior citizens,

[156] Institute for Development and International Relations. 2014. *Access to Culture* – Policy Analysis. Croatia National Report. Zagreb
[157] Institute for Development and International Relations. 2014. *Access to Culture* – Policy Analysis. Croatia National Report. Zagreb
[158] Telemark Research Institute. 2014. Access to Culture—Policy Analysis. Norway Country Report: Oslo.
[159] White paper on cultural minorities. 2000.
[160] Telemark Research Institute. 2014. Access to Culture—Policy Analysis. Norway Country Report: Oslo.

regional cultural strategies and digitisation. Cultural diversity and social integration is also an important political question, but although there are several activities to promote this on a regional and local level, there does not seem to be a coherent national strategy in this area.[161]

In Sweden**,** geographical equality in *Access to Culture* among citizens is another example of the government's priority areas. The aim is to bring culture closer to the people and give municipalities and counties more responsibility and more freedom in cultural policy and distribution of funds. All citizens, regardless of residence, should be able to enjoy a broad range of cultural activities of high quality. Cultural policy should support cultural institutions all over the county, especially outside the larger cities, as well as adult education, associations and other popular movements. This could include local theatre associations, church choirs or local history societies. The Swedish Arts Council coordinates regional and local cultural strategies and has responsibility to allocate funds and evaluate.[162]

In Sweden**,** intercultural dialogue is mentioned in terms of activities and programmes for addressing senior citizens, unemployed, immigrants, minorities and other underrepresented and underprivileged groups. Jamtli (i.e. the county museum of Jamtland in the middle of Sweden comprising of 8 municipalities) offers courses in Swedish for immigrants.[163]

In **Austria,** the Federal Ministry of Labour, Social Affairs and Consumer Protection is responsible for special social and minority issues. Special target groups are seniors, people with disabilities, social inclusion and gender issues. In addition, civil engagement and CSR/Diversity are a major topic indirectly addressing the cultural sector. With regards to the arts and cultural education programme, schools and cultural institutions (or artists) can apply for project funding at KulturKontakt Austria. They offer different schemes and models for collaborations. Major programmes like *Hunger auf Kunst und Kultur* attract all groups under a certain level of income without further distinctions. Seniors and people with disabilities are offered reduced prices in many cultural institutions, but receive little direct attention from specific programmes or institutional offers.[164] Although the regions in Austria should be an important factor for the federal institutions, studies have not yet been done to assess their regional coverage and provision of accessibility.[165] Austria occasionally has discussions on the participation of people with migrant background. Migrants´ participation issues are mostly identified as social issues and thus further cooperation between the cultural and the social ministries would be needed for further progress. Although people with a migrant background, migrants and minorities are recognised in Vienna as a target group of the *Access to Culture* measures, the cultural sector has not fully recognised these groups in the sense of migrant mainstreaming.[166]

[161] The Nordic Center for Heritage Learning and Creativity. 2014. *Access to Culture*—Policy Analysis. Sweden Country Report: Östersund.
[162] The Nordic Center for Heritage Learning and Creativity. 2014. *Access to Culture*—Policy Analysis. Sweden Country Report: Östersund.
[163] The Nordic Center for Heritage Learning and Creativity. 2014. *Access to Culture*—Policy Analysis. Sweden Country Report: Östersund.
[164] EDUCULT. 2014. *Access to Culture*—Policy Analysis. Austria Country Report: Vienna.
[165] EDUCULT. 2014. *Access to Culture*—Policy Analysis. Austria Country Report: Vienna.
[166] EDUCULT. 2014. *Access to Culture*—Policy Analysis. Austria Country Report: Vienna.

Concluding remarks

This report intended to investigate the concepts of access and democracy, particularly in terms of the relationship between the two. We have established that as the focus of cultural policy shifts towards cultural democracy, the issue of participation in culture is intertwined with cultural diversity rights, as the UNESCO Universal Declaration on Cultural Diversity states, with everyone's right 'to participate cultural life of their choice'. In this respect, cultural diversity rights, in so far as they promote the right to information and freedom of expression, are constitutive to democracy. Towards this direction, the elimination of discriminatory barriers and governance have also been recognised and discussed as key issues. Our analysis then has built upon the country reports, which were developed in order to describe 'Polity, Politics, Policy, Practice' and data relevant with *Access to Culture* in the project countries. The trends of the national reports reveal strategic steps and policy documents referring to cultural diversity, freedom of expression, and the elimination of discriminatory barriers. However, the multi-stakeholder governance approach, which assumes inclusion of various stakeholders: public, private, civil, research and education institutions in decision-making, seems to be built mostly upon cooperation projects, therefore these need to be investigated in further detail in the future.

On Access to Heritage[167]

This chapter seeks to shed light on issues of access in relation to cultural heritage. To reach this objective, we first need to clarify what is meant by 'heritage' and summarise how the term and reality has evolved over the years, followed by a discussion on the current role of cultural heritage institutions and the ways to secure access to heritage. National reports are then reviewed and specific conclusions are drawn.

In EU policy documents, heritage is defined as 'natural, built and archaeological sites; museums; monuments, artworks; historic cities; literary, musical, and audiovisual works, and the knowledge, practices and traditions of European citizens'.[168] Thus, there are many different forms of heritage and cultural expression that involve diverse types of organisations. When the EU policies link heritage to access, it is then referred to as 'democratic participation' and 'active involvement' or 'make use of digital means in order to increase access to and participation in the governance of cultural heritage for all social groups'.[169]Access is connected to participation and to different social groups as well as to digitalisation as an important part of cultural heritage, but heritage is also connected to democracy, sustainability and an inclusive society for all. According to UNESCO, cultural heritage reflects the life of the community; its history and its identity[170], which is an even broader definition of heritage.

People have been interested in heritage for hundreds of years, visiting interesting monuments, places and heritage sites. Even in ancient Rome, people interested in the last city of Troy or the fallen Colossus at Rhodes would travel or learn Greek to read Homer.[171] Since the 17th century, a wish to display artefacts and curiosities from foreign countries has existed, leading to some mostly private collections, even though large museums such as the Louvre, Prado or British museum trace their first openings to the public to the 18th or 19th centuries.[172] In the 19th century, more museums were founded to display, preserve and interpret heritage, such as the world's first open-air museum established in Oslo in the 1880s, when a collection of buildings were moved to a park to be displayed and preserved.[173] This was also due to the changing society, from predominantly rural agriculture communities to an urban industrial world, which created an urge to not only display curiosities from foreign places, but also to preserve the heritage of a disappearing or transforming rural society.

Today, a multitude of museums, archives and heritage sites work to maintain and exhibit heritage—both material and intangible. However, in the last decades, the perception of heritage has changed to being understood as a resource for multiple uses. Heritage institutions reflect the newly acquired values of heritage that challenged their traditional role as preservers: Cultural heritage institutions have acquired an educational as well as a social development function. These two functions are not the only ones cultural heritage institutions are exhibiting in the society, but have been in recent years increasingly emphasised. Stakeholders and policy-makers have promoted their use to reach particular objectives and targets.

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[167] This chapter has been prepared by project partners from the Nordic Centre for Heritage Learning and Creativity (NCK). Comments received from the internal peer review of the project partners have been incorporated into this chapter.

[168] *Supporting cultural Heritage*. At: http://ec.europa.eu/culture/policy/culture-policies/cultural-heritage_en.htm, web page last time visited: 29.05.2015.

[169] *Draft Council conclusions on participatory governance of cultural heritage*, Brussels, 2014, at: http://data.consilium.europa.eu/doc/document/ST-15320-2014-INIT/en/pdf, web page last time visited: 29/05/2015.

[170] *Armed Conflict and Heritage*, at:http://www.unesco.org/new/en/culture/themes/armed-conflict-and-heritage/ web page last time visited: 29/05/2015.

[171] Perrottet, T. 2003. *Pagan Holiday: On the trail of ancient Roman tourists*. New York: Random House Trade Paperbacks.

[172] www.louvre.fr; www.museodelprado.es; www.britishmuseum.org.

[173] Rentzhog, S. 2007. *Open air museums. The history and future of a visionary idea*. p. 57f.

To be specific, the value of culture today transcends its intrinsic value by ascribing also an extrinsic value, that of having a potential to be used by non-cultural sectors.

This is not a novel thing, yet only recently has it been recognised as a potential resource. For example, UNESCO defined the role of culture in sustainable development as indispensable due to its economic value (in form of economic benefits, contribution to employment, tourism) and its social value (as investment in intercultural dialogue, social cohesion, and as a source for tackling ecological challenges).[174] This brings a new paradigm of culture as a resource. The implication of the new paradigm is the possibility of the instrumentalisation of its value and the necessity to analyse and manage the impact of culture and its channels of influence.

In detail, heritage itself has been assessed as valuable not only because of its intrinsic value, but as a value of exhibiting functions in society: institutional (as useful for wider social functions), instrumental (as contributor to social objectives) and economic (as an asset which can generate financial revenues).[175] Bearing in mind this new paradigm of heritage, it is not surprising to encounter grassroots heritage institutions reinventing their purposefulness in society through innovative channels of influence. One of the most apparent changes in the role of heritage institutions has been the expansion of learning offers, tailored to their visitors, participants and the general public.

For example, museums, similarly to many other heritage institutions, have experienced an educational turn[176]— heritage is today used as a resource for educational purposes with museums, art galleries, open air museums, archives and cultural heritage sites as arenas of learning.[177] Heritage has also acquired a social-development function: Heritage institutions work as centres for social development in their environments that go beyond learning about the collections they preserve.[178] These new functions and purposes of heritage are closely connected to accessibility. Accessibility to the wider public, as well as to other organisations in society, is a prerequisite for using heritage for a multitude of purposes

Cultural heritage institutions are significant given their role for our collective memory as organisations preserving objects and documents, which can provide us with information about the past. They are also important as they remind us of the culturally diverse and changing world we live in, a reminder that is closely connected to democracy and access at three different levels. At the first level, preserving (re)sources of the past and the present in order to understand and explore how different situations and issues came about is per se important to democracy. Therefore, in some countries, such as Sweden and Norway, it is a constitutional right to have access to public records, which are often kept in archives.[179] At the second level, however, and in order for the records and archives to become accessible, people first need to become aware of this material, understand their rights to this material and the ways in which they can gain access to it. It is not enough to just preserve cultural heritage, records and archives, if it is not accessible and if it is not easy to use, for example in digital form. At the third level, we need to create learning opportunities based on cultural heritage as well as to provide opportunity to use the materials in different ways. In this way, people do not just access the material but also learn from it and create further knowledge.

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[174] UNESCO: *Culture and Development* in A/66/187, 2011

[175] Fojut, N. 2009. *The philosophical, political and pragmatic roots of the convention.* In: *Heritage and Beyond*, ed. Council of Europe, Strasbourg, 2009, Council of Europe Publishing, p. 17f.

[176] Hooper-Greenhill, E. 2009. *Museums and Education. Purpose, Pedagogy, Performance*, 2009 ed., 2007, Routledge art galleries, open-air museums, archives and cultural heritage sites as arenas of learning

[177] Zipsane, H. 2011. We are more! The overlooked potential of learning through cultural engagement. In: *Structured dialogue, EU—Cultural Sector, The Access to Culture Platform*, European House for Culture.

[178] *Instrumentalism in Heritage Learning*. In: *Museum International* 63 (no. 1-2), 2011

[179] *Svensk författningssamling*. 1949:105

Despite the previously mentioned role of cultural heritage institutions in the society's collective memory, Europe has a clear divide when it comes to how heritage institutions regard their role in society. Of course, most heritage organisations work to preserve and maintain cultural heritage, but there is a partition from east to west across Europe. The northern part has a stronger focus on using heritage for social purposes, making heritage accessible for learning through heritage, and using heritage for various social, learning and development purposes. The southern part has a much stronger focus on learning about heritage, making heritage accessible for tourism and people wanting to learn about the past.[180] This divide might be due to different political initiatives that promote and ease access to arts and culture. There are different perspectives on the use and purposes of heritage and subsequently different views on what access is and how access to heritage should be promoted. The view on heritage and access to that heritage depends, for example, on the type of cultural heritage, whether it is defined by the traces of the past seen in non-mobile buildings, ruins and landscape or in mobile artefacts, objects of art and immaterial traces. The former limits the physical access to heritage as people 'from the outside' have to 'visit' the place in order to experience the heritage, while the authenticity of the geographical location is part of the experience which can potentially empower those living in the area to develop a sense of their identities and to generate income through the commercialisation of culture.

Physical access is an important part of accessibility, but efforts are also made to provide access through the creation of recognition and connection with different audiences. Many heritage organisations and heritage sites see a challenge in representing different groups, bringing out artefacts, telling stories that represent, for example, the old, the young, immigrants, different religions, genders, etc. There is a need to create a feeling of belonging and empowerment through heritage by recognising one's own past in the stories brought forward.

Authenticity is also vital to the value of the second kind of heritage. This tangible and intangible mobile heritage also creates a demand for safety and insurance, which limits possibilities for access. However, greater possibilities exist to make accessible this kind of heritage because it is not tied to a specific geographical location. Intangible heritage, such as crafts, dancing, traditions can be brought to people who have difficulties to access some locations. With an ageing population in Europe, this opportunity is of increasing importance. Many museums are already making heritage available to this target group through boxes with artefacts that can be sent out or exhibitions that are sent on tour.

For both types of heritage, whether it is defined by the traces of the past seen in non-mobile buildings, ruins and landscape or in mobile artefacts, objects of art and immaterial traces, the relation of heritage to specific locality has been the key in exploiting heritage for shaping identity and for tourism. Particularly in relation to non-mobile building, ruins and landscapes this has been relevant, since particular sites are more tied to a specific place, while mobile heritage is more tied to a certain area or region—also a geographical connection, but not as strong as for the immobile heritage sites.

Cultural heritage is now connected to the creation of identity at a European level and the discourse that increasingly focusses on European identity. For example, the Horizon 2020 programme has initiatives to explore this further with the calls for research into 'reflective societies: cultural heritage and European identity'. In 2012, a policy review on European identities was published, where heritage was seen as important to European identity.[181] However, this is not an easy concept, considering that Europe is a diverse place with multiple cultures, identities and heritages. Still, cultural heritage, connected to specific geographical locations, is important in understanding that place and its relation to other places. As a part of this, access is important in order for people

[180] Gonzáles, Jakoba Sraml. 2012. *Trends in Practical Heritage Learning. Study in Europe*.

[181] European Commission Directorate-General for Research & Innovation. 2012. *The development of European identity/identities: unfinished business. A Policy Review*.

to explore their identities. Various points, related to the different types of heritage and their role in shaping the identities of places and people, can be traced in all national reports.

Austria

Since the 1990s, Austria has outsourced and privatised federal cultural institutions. To ensure access to cultural heritage, free entrance to federal cultural institutions for young people under 19 years was established in 2010. Because the numbers of visitors to national museums have risen significantly partly due to free access for young people (a +10,3% increase of visitors in the under 19 years age group between 2011 and 2012, Bundesministerium für Bildung, Kunst und Kultur 2012:10), this policy action is celebrated as a major cultural policy accomplishment of the present government. The data does not show whether these visits are taking place individually or in an institutional context (for example, with school, kindergarten, etc.). The statistics of cultural participation also show that museums are the most visited cultural institutions after cinemas.

Spain

In Spain, the importance of heritage is recognised by public policies both at national and regional level. The increasingly developed field of cultural tourism finds the promotion of Spanish culture abroad greatly relevant to attracting tourists. This implies a larger perspective on access, as instead of facilitating access to heritage only to the Spanish population, there is a clear trend to try to make it internationally accessible. Another area mentioned in cultural policies refers to international cooperation to promote heritage.

On a legislative level, the policies on heritage objects or artefacts focus on illegal export and removal of these objects. Article 46 of the 1978 constitution states that 'Offences committed against this (historic, cultural and artistic) heritage shall be punished under criminal law'. [182] This clearly indicates that any illegal acts against heritage are considered as criminal acts. This directly connects to access, since destroying or removing heritage obviously makes it inaccessible to other people. Protecting cultural heritage, enriching state-owned collections and restoring works of art and archaeological objects, is thus an important part of Spain's policies as regards access.

Turkey

In Turkey, on the national level, the Directorate General of Cultural Properties and Museums of the Ministry of Culture and Tourism has undertaken projects that have direct impact on the accessibility of museums and heritage sites. These are (1) the 'Museum Card' project whereby access to over 300 museums and heritage sites are possible with one single card – Turkish citizens under 18 and over 65 years old and people with special needs have free entrance; (2) modernisation of the management of the museum ticket offices involving the Association of Turkish Travel Agencies; and (3) infrastructural improvements facilitating access for people with special needs.

Changes in the tax legislation since 2004 aimed to stimulate sponsorships and cultural investments and these fiscal measures created a positive impact on museum and heritage sites through private sponsorship that supported modernisation and interpretation projects.

[182] Spanish Constitution. 1978. Retrieved from: http://www.congreso.es/portal/page/portal/Congreso/Congreso/Hist_Normas/Norm/const_espa_texto_ingles_0.pdf, web page last time visited: 29/05/2015.

We can conclude in the Turkish case that access to heritage sites is being addressed at various levels, one being the physical accessibility of the sites, the user-friendliness of the interfaces (such as ticketing and admissions) and availability of information (publicity and websites). Digitalisation is a more recent trend, which helps remote users to 'visit' heritage sites and monuments. At the same time, current projects aim at the digitalisation of manuscripts and other written artefacts in order to maintain them for future generations and ease access for remote users and users with special needs. Infrastructural adjustments to address disability and ticketing policies for children and the elderly both point towards a visitor-numbers-focused approach to access. However, through the modernisation of the ticketing services and visitor centres at the heritage sites, we see a growing recognition of the importance of tourism for the heritage industry. These improvements are being achieved through public-private partnerships and sponsorship models.

By using heritage as a learning environment, some state museums have been undertaking educational activities. The Anatolian Civilisations Museum (Anadolu Medeniyetleri Müzesi), in Ankara, for example, has been running an education department since 2002 and has developed an educational pack jointly with the Turkish Cultural Foundation, which is being used in some other state museums. In the educational activities in museums, however, private sector-run museums are more active and more vocal.

Croatia

Areas and items of cultural and historical significance enjoy special protection by the state according to the constitution. There is however no specific reference in the constitution to *Access to Culture* or specifically to access to cultural heritage as such.

In the last twenty years, different governments have provided support to access to cultural heritage programmes through support of education programmes in museums and through programmes to promote education on cultural heritage. The strategic plan of the current ministry of culture for 2014 to 2016 also stresses, as one of its aims, the increased availability of the cultural heritage in digital arena (aimed at general public as well) that will be achieved through specific digitisation projects. This will specifically be developed through the Strategy of Digitisation of Cultural Heritage for the period until 2020 that is presently being developed.

The Parliament has adopted a Strategy for Protection, Preservation and Sustainable Economic Use of Cultural Heritage (2011-2015). The strategy emphasises as strategic goals that museums should be active in local development and should improve attendance by giving high priority to tourists, pupils in compulsory formal education and local population. The strategy also suggests that museums can specialise in attracting specific target groups. An important element in this strategy adopted by the parliament is the suggestions for local communities to participate in cultural heritage issues.

Central government and local authorities have adopted plans for building renovation and preservation and these adjustments include facilitating *Access to Culture* for people with special needs. However, the implementation of these plans is slow partly because of the lack of funding and sometimes due to restrictions imposed by the service for cultural heritage protection.

Norway

The legal framework in Norway is given in the Act of Culture, which defines the responsibilities at different public administrative levels. The law defines an explicit responsibility for the public authorities to both 'protect and

convey cultural heritage'. Cultural policy related to heritage is divided between the three ministries of culture, education and environment.

Democratisation of cultural heritage has been the central objective for the public authorities while also being stated and included in the political directives in the so-called white papers from the Ministry of Culture since 2003. According to these, heritage should be preserved, documented and disseminated. Digitalisation of collections has become a key tool for the dissemination, which is expected to create conditions for opening and stimulating an enlightened public discourse while breaking down barriers between different sectors. The target groups for the dissemination efforts and for the Norwegian cultural policy are children and youth, cultural diversity, disabled citizens, social inclusion and senior citizens. Methods have so far been a combination of guidelines (for example related to physical access for disabled people) and stimulating programmes (for example the Cultural Rucksack for children and youth and the Cultural Walking Stick for senior citizens).

The digitisation efforts have been of a real substantial scale for heritage institutions such as museums and archives. Public financing has stimulated the institutions to include collections of current private material in their digital collections, which has been made digitally accessible to the public.

Sweden

The political directives for cultural policy in Sweden, dating from 1974 with slight revisions in 1996 and 2009, states that the mission of cultural heritage is to promote 'a dynamic cultural heritage that is preserved, used and developed'. The division of responsibilities between different administrative levels is regulated through budgetary interdependence, but the cultural policy directives on the national level are preconditions for receiving state grants at the regional level.

In recent years, public and private initiatives have financed major digitisation efforts to make collections accessible. Private initiatives, in particular, are dedicated to making a business out of the interest for genealogy and thus exploit the principle of free access to public documents.

Since 2005, the Swedish Arts Council together with the National Heritage Board has stimulated systematic attempts in museums and heritage sites to improve access for people with disabilities, with ambitious goals that were scheduled to be reached before 2012. Lack of funding, however, constrained the realisation of those goals and led to the extension of the deadline until 2015. As a result, since 2013, it has been a precondition for public funding that the museums and other organisations have access plans, which describe the needs and measures to be taken in order to improve physical access. The progress of the plans is to be reported annually.

Since 2008, the Swedish Arts Council administers a programme called 'Creative School', which has become very popular and to which the school – or the owner of the school – applies for governmental funding for financing cultural activities. Reports show that museums have been very active in this programme at the municipal and, to some extent, the regional level and that the number of school classes visiting museums has increased.

In autumn 2014, a new government was elected in Sweden which, besides keeping the popular 'Creative School' programme, decided to introduce free entrance to state-owned museums within the next few years. These museums are mainly situated in the capital.

Concluding remarks

Following this summary of how access to heritage is viewed in the project countries, several conclusions can be made. First, it looks as if different countries have adopted similar strategies to boost access to heritage. Yet, there are also some differences.

In Turkey, Croatia, Sweden and Norway, an increase in visitors to cultural heritage sites and museums has been a main priority. In Turkey and Spain, this has been a strategy closely related to the efforts to increase tourism economy, while in Croatia the objectives are more diverse. In Sweden, and to some extent also in Norway, the increase in visitors is mainly realised through efforts to increase the number of native users through investments in broadening the access for people with disabilities and, above all, through different initiatives to provide funding for schools' participation in cultural heritage activities.

Croatia, Norway and Sweden have invested in digitalisation and thus, increased access to collections. It should be noted that such initiatives have been supported not only through arguments of access for all but also through arguments about developing the full commercial potential. In Turkey, digitalisation is also seen for its touristic and learning potential, especially aiming at preserving national cultural identity. Yet, data exhibiting the effect of such ventures are not currently available.

The division of responsibility and engagement through steering instruments in issues about access to heritage looks different from country to country. Private engagement seems to have a stronger position and it is more directly related to funding in Turkey than in the other countries. However, it can be difficult to define the actual nature of public-private cooperation in the other countries, since many cultural heritage organisations are funded through a mixture of private donations, public grants and their own commercial activities.

Digital Access: sharing or selling?[183]

Access to Culture and challenges of the digital era

Access to Culture and communication represent the fundamental aspects of our cultural memory. The right to obtain and share knowledge and the right to create and re-create are central to survival of any culture. Benkler Yochai draws our attention to the fact that information is both input and output in its own production process. He describes information as a non-rival good, meaning 'its consumption by one person does not make it any less available for consumption by another'.[184] This means that information does not get 'spent' in communication with others, but it is sustained and 'preserved'. The cultural sector, being a custodian and communicator of our recorded cultural memory and of its many different forms (literature, performing arts, visual arts, music, heritage, etc.), has to provide suitable models through which content in their safekeeping can be made available to the audience. To stay culturally alive (i.e. not forgotten), the audience must be able to appropriate this content and use the related references in their communication and creative processes.

Access to Culture issues have been considered from a cultural policy perspective with the aim to contribute to our understanding of cultural development, social inclusion, quality of life, democratisation of culture, human rights, etc. Analogue and digital domains have been looked at as a ways to ensure delivering content to interested users. When considering their priorities, public cultural institutions face a dichotomy in cultural policy aims. While their missions include ensuring public *Access to Culture*, at the same time their success is also evaluated based on their financial success. Hence, cultural institutions face the issue of sharing or selling their digital content and services. Cultural institutions are looking for ways to reconcile their traditional mandates—providing access to a common heritage and preserve it for future generations—with opportunities, as well as, challenges emerging in the digital era.

In cultural policies and digital culture, cultural institutions emphasise the relevance of the cultural content that they have in their collections and which they attempt to digitise to preserve it and easily communicate to users. In general, we expect the digital environment to allow us easier, cheaper and more efficient communication, distribution, and storage. For cultural heritage institutions this relates to issues of preservation, conservation and communicating of cultural heritage. Preservation and conservation ensure the future availability of a heritage, while communicating is oriented towards spreading the knowledge that it embodies in the present time. For cultural and creative industries, this relates to the ability to develop new products and services based on the openly accessible cultural heritage resources, thus further contributing to communication of a cultural heritage to interested users. Therefore, if creating an enabling environment for digital culture and for empowering citizens is considered a relevant policy goal, then cultural policies must address both issues of digital access as well as long-term sustainability and viability of services.

[183] This chapter has been prepared by project partners from the Institute for Development and International Relations (IRMO). Comments received from the internal peer review of the project partners have been incorporated into this chapter. It has been written by Aleksandra Uzelac with the assistance of Jaka Primorac and Nina Obuljen Koržinek. The internal peer review of the chapter has been done by Angela Wieser.

[184] Benkler, Y. 2006. *The Wealth of Networks: How Social Production Transforms Markets and Freedom*. New Haven/ London: Yale University Press. Retrieved from: www.benkler.org/Benkler_Wealth_Of_Networks.pdf, p. 36.

In the European context, the Digital Agenda for Europe (DAE)[185] describes a complex framework within which one should look at developing online services and opening up of cultural content. It cuts across the regulatory frameworks that used to be treated separately—from digital single market and cybercrime to privacy, digital literacy and digitising the cultural heritage in EU. The Digital Agenda lists opening access to content as contributing towards a vibrant single European digital market. *Europeana*[186] is mentioned in this strategy as a flagship cultural project, bringing benefits to EU society through smart use of ICT and revealing information that promotes cultural diversity, creative content and accessibility of European cultural heritage online. While the Digital Agenda approach emphasises the so-called 'supply side' of cultural content provision, as it approaches issues related to cultural diversity from the distribution perspective where 'more content can reach more people', it leaves the cultural sector free to approach a 'demand side' and focus on users and their habits that also play a significant role in achieving success within the digital space.

In the general context of communication policies, access is looked at from a wider perspective where issues such as equity of access, concentration trends, and net-neutrality shape the models for our wider communication activities. When considering access issues related to digital culture, researchers have initially focused on general connectivity and providing infrastructure for access (technical access issues). However, researchers have also started to consider the users, their real opportunities to participate and their necessary skills and competences. In the digital domain, *Access to Culture* issues are placed in a wider framework of ensuring balance between commercial and public interest and ensuring active users' full engagement with creation, curation, and aggregation of content and ensuring their right to obtain and share knowledge. Thus, issues related to copyright and open access represent a relevant framework for considering access in the digital domain. Current debates include those advocating for promoting openness and participation and others that seek restrictions and centralised control. Divina Frau-Meigs[187] stresses that 'Policy-oriented plans should aim at guaranteeing pluralism, avoid dominance by corporations and straighten the imbalance between regions in terms of information and communication provision.' To address issues of cultural and societal reach, and fundamental rights and freedoms in digital culture, policy-makers need to consider issues of curation, equity of access, openness, participation and accountability. Frau-Meigs[188] stresses that '…those freedoms and values are tested against issues of content pricing, data protection and privacy, intellectual property rights and the creative and civic agency of users (including amateur professional and "piracy" practices)'.

The restrictions due to intellectual property rights have made a significant impact on access to digital culture; this affects the role and services of museums, archives and libraries in the digital era. The cultural sector is voicing its concerns and asks for solutions that would ensure that the values they defend (heritage, equal access, etc.) are transposed to networked cultures. It is imperative that (cultural) policies recognise that *Access to Culture* is a fundamental aspect of our cultural memory and that unless ways are found to stimulate the online accessibility of copyrighted material a significant part of our more recent (contemporary) art will not be available for users to access. Online Access to Audiovisual Heritage Status Report[189] warns that 'we must be on top of the curve of evolution and try to foresee what is coming, to both keep making the content we "host" … relevant for the time we live and keep it accessible, retrievable, in short alive for future generations'.

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[185] *A Digital Agenda for Europe*. 2010, at: http://eur-lex.europa.eu/LexUriServ/LexUriServ.do? uri=COM:2010:0245:FIN:EN:PDF, web page last time visited: 29/05/2015.

[186] http://www.europeana.eu/

[187] Frau-Meigs, D. 2013. *Assessing the impact of digitisation on Access to Culture and creation, aggregation and curation of content*. In: *Background Paper for Governance of Culture – Promoting Access to Culture*, Moscow, 2013, p. 11.

[188] Frau-Meigs, D. 2013. Assessing the impact of digitisation on Access to Culture and creation, aggregation and curation of content. In: Background Paper for Governance of Culture – Promoting Access to Culture, Moscow, 2013, pp. 9-10.

[189] Verbruggen, E./Oomen, J. 2012. Online Access to Audiovisual Heritage Status Report. In: *Report on the project EUSCREEN Exploring Europe's Television Heritage in Changing Contexts*, 2012.

To sum up, issues related to ensuring access to digital culture include a mix of wider systemic (net neutrality) and regulatory issues (copyright, open data, etc.) as well as finding suitable strategies and business models under the given regulatory framework that enable cultural institutions to fulfil their missions in the digitally infused environment with new ways of working and by taking advantage of new opportunities. The more narrow approach of the cultural sector focusses on reaching their audience/users and measuring the success of their online activities. Both aspects remain equally relevant in ensuring that cultural content reaches their intended users.

Strategies for reaching users

Even though traditional cultural forms and institutions are important providers of access to cultural services, the cultural sector also needs to recognise and support new ways through which cultural audiences today enter into cultural experience happening in the online environment (mainly outside of the cultural sector virtual resources). The ways we consume, share and create cultural content have changed. Citizens (users or prosumers) turn to digital platforms to search for information, communicate, share, contribute to joint projects, shop or enjoy entertainment activities. The fact that over 70% of European citizens regularly communicate in a digital context can no longer be overlooked by the cultural professionals responsible for reaching their audiences.[190] Since they must compete for users' scarce attention, this requires cultural organisations to more actively ensure visibility of their content and services in digital space that is marked by information overload in the context of digital networks.

Cultural institutions need to clearly understand what they are trying to do in the digital context and for whom. Effectively using the digital network environment for reaching audiences does not mean simply putting announcements of cultural events online, but rather enhancing and complementing users' offline cultural experiences and disseminating cultural content through many different formats used on the net. In short, the available content needs to be in a form fit for its purpose. This addresses the issue of providing different platforms, products or services for different types of users (such as tourists, students, children, families, etc.) but also removing digital barriers for people with disabilities, and enabling their access[191] by applying the universal design[192] approach on the institutions' websites. Digital media context is not without its own barriers, but opportunities exist for users with disabilities to have *Access to Culture*. The Audiovisual Media Services Directive (AVMSD) suggests some methods for barrier-free access including sign language, subtitling, audio description and easily understandable menu navigation. In addition, different smartphone apps for hearing and visually impaired have been developed to allow barrier-free film enjoyment (offline).[193]

The institutional supply-driven model, based on the logic 'supply through your website and users will come', has not been proven effective. The demand side and a focus on users, their habits, expectations and tastes also play a significant role in succeeding in digital space. If the cultural sector wants to embrace the demand side seriously, cultural organisations need to make sure that they know their targeted audience, and users' habits should be

[190] Presently Internet is the media space in which people spend a significant part of their leisure time. According to data from Internet World Stats (30 June 2014), there are presently more than three billion Internet users in the world, which represents 42% of the total world population. In Europe, over 70% of individuals regularly use the Internet and many use mobile Internet via smart phones and tablets.

[191] Bachmeier, C. 2014. *Barrier-free access to audiovisual content—a fundamental human right*. In: *IRIS plus*.

[192] Universal design is 'the design of products, environments, programmes, and services to be usable by all people, without the need for adaptation or specialised design.' (Bachmeier, 2014:8)

[193] For example, smart-phone apps in German language such as Starks for the hearing-impaired that display subtitles describing important background noises on their mobile and Greta, an app for visually impaired provides a spoken film description that they can listen over their headsets in cinemas. (Bachmeier, 2014:11)

systematically monitored. What users do and how they interact with the available cultural content, where or with whom, to whom they trust, where they look for information, which niches can be spotted and addressed is useful knowledge, helpful for spotting barriers that might be present on cultural websites and other online channels.[194] In trying to ensure their reach and visibility, the cultural sector has slowly begun to consider moving cultural content to where people are online (social networks, photo or video-sharing sites, etc.). This approach switches from a supply logic to a creating-demand logic by attracting users' attention in places they are visiting, rather than passively waiting for them to come. This ensures that cultural heritage and related knowledge does not stayed locked in the archives of cultural institutions but is spread around, raising the visibility of the original collections.

Intellectual property rights and use and re-use issues: is the cultural sector ready for reuse?

On the EU level, the issue of reuse has been discussed and regulated in a wider framework of Open Data Strategy and Directive on reuse of public sector information[195]—also called the 'PSI Directive'—that regulates reuse with the aim to stimulate a growing market in added-value products and services based on reuse of public sector information.[196] The cultural sector is expected to be a catalyst for creativity and contribute to the EU economy and growth of jobs. However, until the revision of the PSI Directive in 2013, culture has not been included within the scope of the PSI Directive due to concerns expressed by governments and public cultural institutions about costs of clearing IPR of third parties. The institutions fear that benefits may not outweigh the costs, including loss of an existing source of income. In 2013, the revised PSI directive included libraries, museums and archives in its scope. Member States have been given two years to transpose the provisions of the revised Directive into their national laws. The question is: are they ready for reuse?

In order to be findable and usable in the digital context, cultural institutions need to release their material in a way that can be read by humans, as well as machines through metadata. Even after resolving the problems of visibility and reaching the target users, there remains the issue of usefulness and usability of the available digital content. The cultural heritage sector has digital collections of diverse materials (textual, visual, audio, etc.) and a high proportion of material in collections involves third-party rights.[197] Even though the public sector has tried to improve accessibility to digital content in the past decade, the study *Public and Commercial Models of Access in the Digital Era*[198] reports that 'Overall, some 20% of cultural content has been digitised, ranging from 4% for national libraries to 42% for art museums. On top of that, only about one third of that digitised content has been made publicly available online, hence only about 6% of the European cultural content is accessible online.' (emphasis added) The study identified many barriers for distributing public digital content in Europe ranging from

[194] A useful example of audience trend-spotting is a study conducted jointly by the Arts Council of England, MLA and Arts&Business in 2010, that looked at *Digital audience: Engagement with arts and culture online* in the UK, that provides a useful insight into who engages with culture online and via mobile devices, looking at behaviour, attitudes, spending patterns, barriers and future trends and how these correlate with offline cultural consumption. Two Culture24 reports *Let's Get Real: How to Evaluate Online Success?*, (2011) and *Let's Get Real 2: A Journey towards understanding and measuring digital engagement* (2013) also provide some useful methodological points for arts and culture organisations in evaluating their own success in digitally engaging their audience. The reports point to the fact that having a clear understanding of what an organisation is trying to do and for which audience and which values drive its actions is a grid against which online digital metrics should be set, making sure that it is analysed in such a way to provide relevant insight for overall activities and to show if investments in the online activities can be justified.

[195] European Commission: *European legislation in reuse of public sector information*, at: http://ec.europa.eu/digital-agenda/en/european-legislation-reuse-public-sector-information, web page last time visited: 29/05/2015.

[196] It focusses on the economic aspects of reuse of information rather than on the access of citizens to information

[197] Dietrich, D./Pekel, J. 2012. Open Data in Cultural Heritage Institutions. In: *European Public Sector Information Platform Topic Report*. No. 2012/04. Epsi Platform—Open Data in Cultural Heritage Institutions.

[198] Feijoo, C. et al.: *Public and Commercial Models of Access in the Digital Era*. eg.European Parliament (Directorate General for Internal Policies, Policy Department B, Structural and Cohesion Policies, Culture and Education), Strasbourg, 2013, (211 pp.) p. 15

lack of funding for digitisation, lack of maturity of appropriate business models, lack of adequate content-rights management (e.g. orphan works), to lack of appropriate skills within public institutions, and lack of user awareness on digital European heritage.[199]

The access to digital cultural heritage has been provided in different ways, both within the cultural institutions or online.[200]

- Digital in-house: the work is digitised or described digitally within the facilities of the institutions. Access can be provided through a closed network or through digital data carriers.

- Online: works are made accessible through the website but without explicit rights of use or reuse. Therefore works are merely 'shown' online.

- Online, in the network: works are offered online in a complete form (with metadata) and the rights policy is explicit, so third parties know the rights of use and re-use of the works and information.

As most of the content made available online is at the second level: 'accessible through the website but without explicit rights of use or reuse'; authors claim that 'content is available but not useful', because explicit rights for use and re-use of the information are not available. The study reports that only 31% of cultural institutions have, as yet, an explicit policy on the use of digital collections. Most cultural institutions use their own website to make their content available to their users and some use existing aggregating platforms (national, thematic, Europeana, etc.).

Even those institutions that have clearly stated rights of use do not automatically enable reuse. According to the data about licences used at Europeana platform, Europeana enabled, in 2014, access to over 36 million objects out of which 53% do not allow for reuse, 14% allow for reuse with restrictions and 32% allow reuse with attribution of source.[201] This means that content under no-reuse licence cannot be legally shared, incorporated into various, blogs, Wikipedia and other websites, nor taken by users and applied in their creative processes. Such a situation does not support the Europeana's mission: 'to create new ways for people to engage with their cultural history, whether it's for work, learning or pleasure', nor vision: 'We believe in making cultural heritage openly accessible in a digital way, to promote the exchange of ideas and information. This helps us all to understand our cultural diversity better and contributes to a thriving knowledge economy.' If Europeana's aim 'to provide content in the users' workflow – where they want it, when they want it', (e.g. in Europeana portal, social media and blogs, or through websites and apps using Europeana API) is to be successful, open-data licences are essential, because intellectual property rights by default restrict the use of available content unless rights are cleared or if it is known that content is in public domain.

The so-called 'Black hole of the 20th century'[202] has been recognised as an issue and impediment in providing access to 20th century art that still has not entered into the public domain. Content belonging to the 20th century culture often is not digital and frequently out of distribution in its analogue form. Digitising it and clearing all the intellectual property rights-related costs is cumbersome and expensive, because heritage

[199] Feijoo, C. et al., 2013:146-148

[200] Feijoo, C. et al., 2013:116

[201] http://www.pro.europeana.eu/web/guest/content, web page last time visited: 19.01.2015.

[202] According to The New Renaissance Report (2011), due to intellectual property right issues, there is a '"black hole of the 20th century", in which the majority of the traditional works of the last century falls.' This has been spotted while analysing the content available through Europeana, but it is true for Internet in general. *The New Renaissance – Report of the 'Comité des Sages' Reflection Group on Bringing Europe's Cultural Heritage Online* (2011))

institutions often do not hold the rights to the objects kept in their collections. In addition, orphan works[203] present a barrier to mass digitisation projects or free reuse of such objects if digitised. According to The New Renaissance Report[204], The Association des Cinémathèques Européennes estimates that 21% of films held in audio-visual archives are orphaned, with 60% of these being over 60 years old. The British Library believes 40% of its in-copyright collections are orphan. The 'In From the Cold' report noted that nearly 90% of the photographic record in UK cultural institutions were probably orphaned. The Directive 2012/28/EU of the European Parliament and of the Council of 25 October 2012 on certain permitted uses of orphan works provides guidance on how to treat such works and what is allowed, but this still remains a complicated issue impeding access to and easy use of a significant part of the 20th century culture.

Clearly, the intellectual property right framework influences largely what is accessible or not in the digital context and what services cultural institutions can provide to users. Leonhard Dobusch has analysed the European Commission *Report on the responses to the Public Consultation on the Review of the EU Copyright Rules*[205] and has summarised the responses that the Commission had received in reaction to its copyright consultation. His analysis[206] shows that stakeholders are clearly divided in their opinions of how well EU copyright law meets the requirements of the digital environment. Citizens and institutional users think it is not adequate and needs reform while authors and other right holders are convinced it is good. Dobusch states that the survey responses reveal the disequilibrium of the current EU copyright rules. 'When one side is completely satisfied with the status quo and the other is very unhappy then this is not a balanced situation.' He further stresses that copyright reform efforts of the new EU Commission should go towards rebalancing copyright that 'requires at least some reform as demanded by end users and institutional users, most importantly a more harmonised and flexible system of exceptions and limitations.'

Open access as a business model for Access to Culture?

In the digital context, *Access to Culture* is understood as reducing obstacles, as well as fostering opportunities that involve more than just the right to see content displayed on the cultural websites. The logic 'look but do not touch' does not allow real participation by users and it does not sustain sharing knowledge about culture and thus keeping it alive and relevant in our cultural memory. Often we hear that the Internet brought about the 'makers revolution', allowing users to take the available content and do something with it – repurpose it, mash it, remix it, produce new material, or make physical objects. The existing digital environments with many different platforms and tools do provide many opportunities for sharing cultural content online. Nevertheless, users can do this only with the content that they manage to find, and cultural repositories are not always making this easy for them. In general, users will need to invest significant time and effort to find what is useful and then check if the content is legally available for reuse and of adequate quality (high resolution, adequate formats, etc.).

Still, good examples, such as the Rijsstudio in the Netherlands, model the best practices of open access to cultural heritage collections. Launched in 2012 by Rijksmuseum, Rijksstudio, is a platform that presents over

[203] Orphan works are books, newspaper and magazine articles and films that are still protected by copyright but whose authors or other right holders are not known or cannot be located or contacted to obtain copyright permissions. Orphan works are part of the collections held by European libraries that might remain untouched without common rules to make their digitisation and online display legally possible. (c.f.:http://ec.europa.eu/internal_market/copyright/orphan_works/index_en.htm)

[204] The New Renaissance Report. 2011. p. 16.

[205] Dobusch, L. 2014. *Report on the responses to the Public. Consultation on the Review of the EU Copyright Rules*. European Commission.

[206] His analysis and the chart that summarises the received answers is available at: http://governancexborders.com/2014/07/25/eu-commissions-consultation-report-shows-current-copyright-is-unbalanced, web page last time visited: 29/05/2015.

125,000 high resolution images of objects in the public domain that users can freely browse, share and download for their personal and commercial use[207]. More examples exist of projects working on the environments that would promote reuse. Europeana, (via its Europeana labs[208]) works to spread necessary knowledge among the European cultural community to promote reuse by promoting open-source tools, organising creative challenges and hackathons to reuse available cultural content and offer it to users via websites or smartphone apps. Europeana tries to develop platforms or examples of digital cultural products to foster accessible education, tourism and leisure projects that enable usability and accessibility of our cultural heritage. 'Fit for purpose' describes the necessary logic of cultural institutions when putting their content online to make it both accessible and usable.

The Free Culture movement also revolves around the cooperative creation of culture, sharing and reuse, and promotes strategies that make cultural practices sustainable and empower society. The logic of abundance, which serves as the basis of the Free Culture movement, could provide the cultural sector with new ways of achieving its long-term goals and cultural policies. The existing intellectual property right frameworks should not necessarily interfere with or limit the development of initiatives based on Free Culture principles and logic of open access and sharing.

Trends from the national reports This project's national reports allow an assessment of how digital access has been conceptualised and developed through national policy instruments and practice. Digitisation of cultural heritage has been on the national cultural policy agendas of countries in this project. Implicitly or explicitly, they have linked the goals of digitisations with expectations that digital technology will allow for easier *Access to Culture*. Digitisation strategies reflect values set in other socially oriented strategies and these differ among the analysed countries.

Many **Swedish** cultural policy priorities relate to *Access to Culture*, such as children and young people's *Access to Culture*; *Access to Culture* for seniors and people with disabilities; gender equality; cultural diversity and social integration; regional and local cultural strategies; and accessibility of digital data. Sweden is above average for the use of internet for cultural purposes. Only 3% of the Swedes do not have access to the Internet. 'Between 60 and 80 per cent of the Swedish people use the Internet to read newspaper articles, search for information on cultural products and events, listening to radio and music, and watch streamed movies and TV shows. Hence, the digital divide (i.e. inequality in access to digital resources) seems to be very small in Sweden.' In Sweden, digitisation has been recognised as one of the biggest trends influencing the governance of *Access to Culture*, which offers new methods of preservation, but also new ways to communicate arts and culture to a wider public. The report states that 'the technology has given rise to new patterns of consumption with new needs and demands, new behaviour patterns and new attitudes.' and that 'The overall objective of digitisation is that cultural activities, collections and archives to a larger extent should be digitally preserved and made available electronically to the public. All governmental agencies that collect, preserve and provide cultural heritage must by 2015 have guidelines on access and prioritisation.'

[207] Rijksstudio, permits users to create their personal collections and share images via social media, as well as creatively re-use the images to make their own 'masterpieces'. Such approach resulted in successful model with downloads of 500.000 images and the creation of over 180.000 personal collections in Rijksstudio. Such a big attention, that Rijksmuseum got over the Rijksstudio platform, encouraged some living artists in its collections to give permission for the open access to their works as well. (cf.: www.rijksmuseum.nl/en/rijksstudio)

[208] Europeana. At: http://labs.europeana.eu.

Sweden approaches this issue systematically. Since 2011, the National Archives has the responsibility to establish a coordinating secretariat for the digitisation of cultural heritage. The Swedish secretariat for national coordination of digitisation, digital preservation and digital access to cultural heritage (Digisam)[209] is responsible for a strategy aimed at cultural heritage preservation called The Digi@l Cultural Heritage (Digit@lt kulturarv). Digisam oversees the development work and capacity building in relation to digitisation issues. Its priorities are digitisation of cultural heritage, movie theatres, and Swedish movies. In addition to Digisam work, the Swedish Arts Council has responsibility for evaluating the digitisation of performing arts and considering how digital technology can be used to make culture more accessible to people with disabilities. Swedish disability policies also include the requirement to ensure barrier-free access for people with disabilities that extends to cultural institutions' websites and e-services: 'All institutions that receive financial support from The Swedish Arts Council and The National Heritage Board must meet certain requirements regarding access for people with disabilities. They have to produce action plans by 2013, remove easily eliminated obstacles by 2016, and have accessible websites and e-services by 2016.' The Swedish report offers a detailed analysis of cases from the archival and museum sector. For the Swedish National Archives, the main priority is the digitisation of their collections or at least to digitise the most frequently used material, because 'a major obstacle for using the archives' collections is that the archive records are not digitised and thus people can not access them unless they actually visit their facilities'.[210] The archives are required to systematically provide the archival records to the public. Much of their efforts are focused on digital preservation, the expanding of digital data and improved digital archives. They describe their four established processes as 'Provide', 'Make Accessible', 'Make Digitally Accessible' and 'Increase Knowledge'. For example, 'Make Digitally Accessible' states that the archives should develop methods for making digital archive information available by establishing digital archives, databases, open source platforms, mobile applications, and by being active in social media.

Through digitisation, archives also have the opportunity of to explore commercial projects. Because genealogy is very popular in Sweden and documents concerning family history are the most used archival resources, digitisation of these frequently used records would bring immediate benefits. Presently, users must visit the archive to get access to their family records. Even if requested records are in digital form, they are not openly accessible through the internet, but only through the archival databases. Some private companies have developed new services for interested users by digitising records from the archives and making them accessible through the internet for those who subscribe to these private services. Since most of Sweden is a sparsely populated area and users sometimes have to travel long distances to a particular archive, paying for access to digital material may be more cost efficient and less time consuming for the users than travelling to the archive.

When considering museums, the report analyses the case of Jamtli and states that 'the biggest investment in regard to new technology is the digitisation of the museum's large photography collection.[211] Jamtli is now working on making these photos more available by scanning and categorising them.' When comparing the National Archives and Jamtli, the report finds that 'they are facing different challenges and have chosen different strategies to foster Access to Culture. The archives have a much narrower view on access and are mainly focused on access to their collections. The museum has interpreted access in a broader sense and is working in a more systematic and effective way with issues related to equality, inclusiveness and social cohesion. The explanation to this could be that archives are traditionally introvert and museums more extrovert. Also, museums have

[209] Swedish secretariat for national coordination of digitisation, digital preservation and digital access to cultural heritage (Digisam). At: http://www.digisam.se.
[210] The report states that currently only 3 % of the overall archival collection is available in digital form.
[211] Jamtli's archive contains around nine million negatives and glass plates and is one of the largest photo collections in the country.

understood themselves as culture institutions preserving cultural heritage, while archives have been viewed as administrative authorities preserving information, not cultural objects.'

The Swedish report points out that 'Swedish cultural institutions have different approaches to digitisation, depending on what kind of cultural institution it is, what kind of activities they are engaged in, and how much resources they have.' The report concludes that if they had the time and money 'it is probably safe to assume that most cultural organisations would have intensified their efforts in this area'. The Swedish report points out that 'Swedish cultural institutions have different approaches to digitisation, depending on what kind of cultural institution it is, what kind of activities they are engaged in, and how much resources they have.' The report concludes that if they had the time and money 'it is probably safe to assume that most cultural organisations would have intensified their efforts in this area.'

The national report of **Norway** states that the welfare ideology is the main rationale for the Norwegian cultural policy (and public policy in general) and it strongly emphasises the democratisation of culture. A fundamental goal for Norwegian cultural policy is that the whole population shall have access to cultural goods, ensuring citizens the right to participate in culture, and maintaining equality. The white paper on culture[212] emphasises the need for a concept of culture sufficiently open to societal changes and warns that globalisation and individualisation require a concept of culture able to cope with the diversity and complexity of contemporary culture.

In Norway, the general digital literacy rate is very high, and 'the latest Media Barometer from Statistics Norway shows that 85% of the population use internet daily, while 96% of the population have access to the internet from their own home.' The report identifies different Norwegian policy papers that address issue of digital access. The white paper on libraries (2009) describes new roles for libraries in a modern, digital age, emphasising the importance of the concept of knowledge commons for the access to knowledge and culture in digital context. It states as its main objective, the need 'to ensure that all have access to art and cultural experiences and opportunities to express themselves through art and culture, independent of geography or economic and social divisions'.

The white paper on digitisation of cultural heritage[213] considers digitisation as a topic for cultural policy and particularly access policy in a globalised and digital cultural market, acknowledging both opportunities and challenges that digitisation creates for public cultural policies. It recognises opportunities for the cultural heritage sector where digital technologies 'help to break down the barriers between sectors and institutions, strengthening users' access to sources', thus providing new opportunities for dissemination and access services of the heritage sector. 'From a dissemination and user perspective, the main objective is to enable cultural heritage institutions, within the bounds of legislation and regulations, to make available in digital form as much as possible of the source material entrusted to these institutions.' As a prime objective of the digitisation efforts, it recognises the need 'to make sources of culture and knowledge more readily accessible to users'.

The report argues that digitisation as a tool for (cultural) democracy has played an important role within the field of cultural heritage and that making collections digitally accessible can democratise the nation's heritage of culture and knowledge. The report mentions creative digital initiatives in the cultural heritage sector: 'where heritage institutions and public authorities (e.g. Arts Council) have encouraged the inclusion of information and stories from the general public in databases on cultural heritage'. In regards to cultural industries, the report

[212] Government of Norway. 2003. *The white paper on culture*.
[213] Government of Norway. 2009. *White paper on digitisation of cultural heritage.*

states, 'Cultural policy documents and measures acknowledge to a large degree that the use of e.g. music has been digitised, but the public policy role in this plays a very small role. In accordance with the characteristics of different art forms, the tools of access also vary between cultural sub-sectors. For example, digitisation plays a significant role in the public debate on literature policy, but for the performing arts' sector, the topic seems almost completely absent.'

The **Spanish** national report notes that the main priorities of Spanish cultural policy includes pluralism, creativity and innovation, reorganisation of the administrative organisations, education, participation (social focus) and cultural heritage. The report notes the statement of the Socialist Party (PSOE): 'universal right of access to the culture is considered as one of the props of the construction of a more equal and participatory society'. *The General Strategic Plan 2013-2015* of the State Secretary for Culture lists among its core objectives the articulation of a policy guaranteeing the right of *Access to Culture* and help to support citizenship and social cohesion. Other objectives include the promotion of creation, innovation and knowledge production and the support to culture on the Internet by safeguarding the rights derived from intellectual property. The report points out that 'the Government increasingly encourages the legal supply of cultural content on the Internet'; this leads to a need for clarifying the limits of intellectual property rights, especially in the digital environment.

The report states an issue that the cultural policy cannot overlook is recognising the relevance of new patterns of consumption, needs and demands of the young population, the 'importance of knowledge, promotion, visibility and use of new information and communication technologies, including digitalisation of cultural content, for the purpose of increasing the access of young people to culture'.

In Spain, according to Internet World Statistics, Internet penetration rate is 74.8%.[214] However, when discussing issues related to new technologies and digitalisation in the arts and culture, the Spanish report points out that 'Spain still needs to achieve a better geographical balance for development of access to digital resources by using specialised plans, in accordance with those adopted by the European Council in Lisbon in March 2000, to increase the level of cultural content within the new applications and to improve coordination between the national strategies designed by the various ministries involved and those drawn up by regional communities and local councils.' To redress the stated imbalance, various programmes have been designed with consideration for opportunities resulting from digitisation and new technologies projects. Both public and private initiatives, such as organising regular events, festivals, conferences and meetings, have focused on organizing support for cultural programmes and projects that include new technologies. These actions emphasise the relationship between artistic creation and the new technologies, present innovative projects in digital art, provide meeting space for channelling investment, promotion, training and collaboration among innovative companies and projects in the sector, etc.[215]

Austria, with its multicultural population, recognises cultural pluralism, intercultural dialogue and diversity issues, as important elements of its cultural policy and believes *Access to Culture* should take into consideration Austrian citizens with immigrant background. The report states that 'since the incorporation of a wider accessibility of a diverse population in the government programme of the city of Vienna, as well as a first reporting on the local origin of visitors at federal museums, slight progress in Access to Culture by under-represented minorities can

[214] 35,705,960 Internet users on 31 Dec 2013, 74.8% penetration, per ITU. Retrieved from: http://www.internetworldstats.com/europa.htm, web page last time visited: 05/02/2015.

[215] The report has identified programs such as Canarias Mediafest (an International Arts and Digital Culture Festival for video, animation, artistic documentary, multimedia, music and photography), ArtFutura, the Festival of Digital Culture and Creativity, OFFF a festival of post-digital culture that started in Barcelona in 2001, Meeting-Show Zinc Shower an international meeting point for channelling investment, promotion, training and collaboration among innovative companies and projects in the sector), etc.

be observed. Yet it is hard to assess to which extent this could emerge as a trend or if external factors like tighter budgets will dominate cultural policy the next years.'

In Austria, the digitisation of cultural heritage collections has been on the cultural policy agenda since 2006. The expectations are that this will contribute to a wider access to Austrian cultural goods that should ensure preserving this recorded information in the knowledge society. Because of widespread Internet, technical conditions exist to develop digital culture. In 2013, 81% of the households have Internet access, while 48% are using mobile broadband via portable computer or mobile phone. This allows citizens to access information about culture and arts irrespective of cultural, social, practical and financial barriers.

The report states that even though central platform 'Kulturpool'[216] provides an overview of the digital collections and plans to be incorporated in the European digitalisation initiative, there is still no strategy for using the digital resources for new audiences or target groups. Presently, this has been left to the cultural institutions to develop individually. To reach their targeted audience, cultural professionals in Austria focus their discussions on the use of social media and digital data for the provision of *Access to Culture.* It has been recognised that 'social media plays a big role for cultural institutions to interact with the young audience, to increase awareness about their events and programmes'. The Austrian Ministry of Education, Arts and Culture has commissioned and KulturKontakt Austria manages the Museum Online[217] programme to reach the young audience. The programme aims to ensure access to art and culture, by using a participatory approach, educational programmes and communication and information technology. The main participants are 10 to 19 years-old students, who acquire different skills through the process and learn about their common heritage. The project aims at actively involving the students themselves with the subjects; and with the cultural institution as their project partner.

A basic goal of **Croatia's** cultural policy is to make culture accessible to all citizens, a basic policy that has persisted ever since the socialist period. 'Croatia still preserves many cultural policy instruments and organizational models dating back to the socialist period. This is particularly visible in the general policy of subsidizing production in all forms of arts and culture in order to ensure that the rice of the ticket is accessible for broader population.' The system of financing and organisational model of supporting culture faces challenges due to the structural challenges of Croatian economy, the influence of the prolonged financial crisis and the resulting budget cuts.

Croatian cultural policies seek to reform its media and cultural system to fit the challenges of the digital era. According to the data from Internet World Statistics, in Croatia 70.9% of population had access to Internet at the end of 2013.[218] The Strategic Plan of the Ministry of Culture focusses on articulation of existing policies and programmes. This Strategic Plan and the National Strategic Programme for Audio-visual Industry are two policy documents that indicate a shifting paradigm in approaching *Access to Culture* at the cultural policy level. 'The National Strategic Programme for Audio-visual Industry set a number of new goals for improving access and participation. Following successful implementation of the Programme, the project of digitalisation of independent cinemas across the country was completed. In 2013 the programme enabled digitalisation of 28 cinema halls and six film festivals in 18 counties in 27 cities. This resulted in increased participation and broadening film audiences in a number of smaller cities that did not even have cinemas.' In addition, the Croatian government[219] proclaimed the digitalisation of television broadcasting (DVB-T) as a matter of national interest.

[216] Retrieved from: http://www.kunstkultur.bka.gv.at/site/cob__55658/8073/default.aspx.
[217] Retrieved from: http://www.museumonline.at/.
[218] 3.167.838 Internet users as of Dec/13, 70.9% penetration, per ITU.
(cf.: http://www.internetworldstats.com/ europa.htm. 05.02.2015)
[219] Croatian government. 2008.

The basic task aims at 'creating conditions for quality improvement in the scope of production and broadcasting of content that would enrich the media space of the Republic of Croatia'.

When focussing on situations related to developing digital culture and *Access to Culture* in media and digital space, it has been noted that the space for culture in traditional media has decreased; the number of TV and radio broadcasts dedicated to culture have been reduced while the newspaper articles dedicated to culture and/or cultural supplements have been reduced or diminished. Thus, the role of intermediaries and in particular the media is a relevant factor representing an important obstacle to the access and participation.

The Strategic Plan of the Ministry of Culture stresses its goals to increase availability of cultural heritage in digital form through specific digitisation projects, aimed at the general public. However, even in 2015, Croatia still does not have an official Strategy of Digitalization of Cultural Heritage. This is a significant obstacle for development of digital culture. Presently, the budget for digitisation activities is modest and most activities financed by the Ministry of Culture are fragmented and not coordinated. 'Digitalization is still approached mainly through digitalizing of catalogues, and other data available in museums, libraries, etc., but rarely applying other possibilities available through digitisation.' This resulted in many small-scale digitisation activities undertaken by different, museums, libraries and archives, where they present their digitised content on their web pages, which are not particularly user-friendly and do not improve the visibility of their digital cultural heritage. Use licences are usually very restrictive and do not allowing reuse without first clearing rights. Many institutions use social media, but 'mainly for dissemination of information, and rarely for finding more innovative ways in engaging with their users'. There is no national digital platform through digitised heritage would be accessible at one place and easily searchable. Croatian cultural content is also very modestly represented in Europeana, where presently less than 7000 digital objects from Croatian cultural institutions can be accessed and all without reuse licence; that does not provide users with any participation possibilities beyond merely looking at the exhibited digital object. The report states that 'institutions rarely order and/or execute research specifically oriented to audience analysis, mainly due to the lack of funding. However, many stakeholders analyse their available data (for example on entrance to museums, theatres and such) that they collect on a regular basis, due to their obligations towards Croatian Bureau of Statistics.'

Turkey has a centralised system of cultural policy and management. *Access to Culture* is not 'an explicitly mentioned policy area, or a duty', but the Ministry of Culture and Tourism has 'put in place mechanisms in order to improve infrastructure and delivery of cultural services that has direct bearing on the availability of culture.' The use of new technology, digitalisation and the proliferation of technological advances is recognised as a priority and takes the form of various larger and smaller-scale programmes that are realised in cooperation with other public actors. In 2012, the Istanbul Development Agency, for example, funded a project focusing on digitalisation, which 'seeks to maximise the contribution of new technologies and communication material within the tourism sector and, thus, convert Istanbul to a competitive destination'. Similar projects are being undertaken across Turkey funded by development agencies and currently '257 museums and heritage sites located in 23 cities offer 3-dimensional tours in English, Turkish and Arabic, as well as applications suitable for Android and Apple software. With innovative approaches in presenting the historical artefacts and enabling the audiences to experience them, the Directorate of Cultural Affairs Properties and Museums modernises exhibition showcases in the museums and applies innovative technologies (e.g. interactive presentations, installations). The Directorate seeks to update and modernise all museums, as long as the budget allows such a venture.'

Turkey has an Internet penetration rate at the end of 2013 of 46.3%.[220] To improve access to digitised resources, Ministry of Culture and Tourism undertook, between 2005 and 2012, the project ' Internet Access Centres' that should provide in public libraries Internet access to low-income families. To foster a reading culture among children and the young population, the Ministry ran an 'E-Library' project, offering free access to 200 headings on the E-Library website. Another project integrating the new technologies into the libraries uses digital means to help facilitate access of visually impaired citizens. All these initiatives help to modernise libraries and make them more accessible to those with different needs and socio-demographic backgrounds. A similar focus can be seen with many projects that aim at modernising museums and heritage sites through new technologies (e.g. participating in the Google Arts Project, 3-D visits providing access to remote visitors, improving cultural infrastructure by developing mobile apps or audio guides). The development agency funds public-private partnerships in order to improve project development through the exchange of skills in information technology, and digital education in schools around Turkey.

Concluding remarks

The review of these different national reports indicates that the most advanced approach to digital access can be found in Sweden and Norway. In these two countries, cultural policies have tackled this issue in the most systematic ways and, in both countries, digitisation efforts have been closely linked with access issues, because concerns for ensuring access lie at the core of their cultural policies. They share a view that digitisation has played an important role within the field of cultural heritage. When making collections digitally accessible, they focus on issues of open data and on clear descriptions of the digitisation processes that will contribute to the real participation opportunities of their citizens. Their transparent guidelines and evaluation criteria allow for easier measurement of digital activities in the cultural sector. All the other analysed countries have described a number of programmes taking place in relation to digital access, but their policies have been less clearly articulated. The national reports did not provide details regarding reuse policies in the respective national contexts, but all reports identify copyrights as a central issue for providing new digital services and cultural content online.

Adequate business models are still being sought, because the financial crisis has affected all the analysed countries. The New Renaissance Report[221] proposes that '[i]nnovative business models, smart investments, collaboration between sectors (i.e. public-private, cultural-business, creative-technological), policies adapted to the needs of stakeholders (i.e. cultural institutions, creators, private partners, the general public) can help tackle the transition to the digital era in a dynamic and forward-looking way.' The adequate ways of achieving this are still being explored because transition depends on many issues and not all are within the scope of governance of cultural policies.

The digital environment only creates 'conditions of possibility that suggest possible futures rather than determine them'.[222] Thus, tapping into the opportunities offered by the digital context still depends largely on our existing cultural policies and strategies that shape ways of working and acceptable models for arts and culture. To embrace the digitally infused context of today's society in which new practices, the convergence of art forms, issues of reuse, or open data could represent real opportunities for creative actors, cultural policies must be able to understand, support and regulate the changed cultural reality (based on the hybrid analogue-digital

[220] 37.748.969 users as of Dec/13, 46.3% penetration, per IWS. Retrieved from: http://www.internetworldstats.com/europa2.htm, 05.02.2015)

[221] New Renaissance Report 2011

[222] Hawk, B./Rieder, D. M. 2008. On Small Tech and Complex Ecologies. In: Hawk B./Rieder, D. M./Oviedo, O. (eds.). *The Culture and Digital Tools*. Minneapolis/London: University of Minnesota Press, p. xvii.

model) and accept and understand its practices. They need to find a way that goes beyond dichotomy: access versus revenue generation, or public value generation versus revenue generation. The goal should be to ensure continuity for the cultural sector in which, open access is guaranteed, entrepreneurship is encouraged and artistic and cultural goals are supported and sustained by viable business models. It is clear that evidence-based policies are needed and they should be supported by systematic research and monitoring of issues and developments in digital culture, such as audience engagement, digitisation initiatives and financial models underpinning them, intellectual property rights, access and participation issues, criteria for evaluating success of institutions' digital activities, etc. We need to consider whether it is time for a paradigm shift in cultural policies.

Access to Culture from the perspective of Social Inclusion and Diversity[223]

Over the past decades, the international community has increasingly recognised the role of culture as a source of development, as exemplified by the UNDP *Creative Economy Report*[224] and its previous editions) and the UNESCO 2005 *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*[225], among others. However, the definition of 'culture' itself has always been a complicated issue. Experts from the sector have attempted to identify common features in order to create a universal definition[226], which has led to diverse positions when setting the remit for the term 'culture'. In this regard, an important question must be raised: against the framework of the definitions provided by the international community and which meet with wider consensus, is it possible to reach a common understanding and a joint position about what is 'culture', when the world we live in and its population is so diverse. Despite the underlying difficulty in determining the exact remit of the term 'culture', there is no denying that it has an inclusive role. The so-called 'public value of culture' does not only involve human development, but also economic development and other important factors, but definitely the social effects of cultural participation on human development are irrefutable: improvement of educational skills, better understanding among communities (intercultural dialogue), improvement of gender equality, inclusion of disadvantaged groups, etc. Consequently, culture must aim to be accessible for everyone and should act as an inclusive space for society. *Access to Culture* is not a privilege. In fact, and as stated in the Universal Declaration of Human Rights, free participation in cultural life[227] is a right for every human being, 'without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.'[228]

However, according to some philosophical theories, universal human rights are also difficult to establish in a culturally diverse world. For example, cultural relativism[229] is a principle based on the assumption of the non-universal character of human values that, according to this view, can vary when approached from different cultural perspectives (ethnic, traditional, religious, etc.). This theory, if taken to its extreme, could be considered as a threat to international law and human rights protection, since countries supporting cultural relativism could advocate for particular laws based on their unique cultural features and claim that they do not fall under international law. Nevertheless, this possibility seems highly unlikely, especially in the European context, since all European member states of the United Nations have ratified at least one of the human rights treaties[230] and their governments are obliged to create and implement domestic legislation and measures to ensure the protection of such human rights within their territory.

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[223] This chapter has been prepared by project partners from the Interarts Foundation. Comments received from the internal peer review of the project partners have been incorporated into this chapter.

[224] UNDP, *Creative economy report > Widening local development pathways*. 2013. www.unesco.org/culture/pdf/creative-economy-report-2013.pdf

[225] UNESCO. 2005. *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. Retrieved from: http://www.unesco.org/new/en/culture/themes/cultural-diversity/2005-convention

[226] The current possibly most universally agreed definition of culture is included in the UNESCO Mexico City Declaration on Cultural Policies, 1982. http://portal.unesco.org/culture/en/files/12762/11295421661mexico_en.pdf/mexico_en.pdf

[227] The Universal Declaration of Human Rights, 1948. Article 27 (1): 'Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits'. http://www.un.org/en/documents/udhr/index.shtml

[228] Ibidem. Article 2.

[229] AYTON-SHENKER, D. 'The Challenge of Human Rights and Cultural Diversity'. Published by the United Nations Department of Public Information DPI/1627/HR--March 1995. http://www.un.org/rights/dpi1627e.htm

[230] The Foundation of International Human Rights Law. http://www.un.org/en/documents/udhr/hr_law.shtml

The Migration Phenomenon

According to the estimated statistics provided by the Migration Policy Institute[231], the international migrant population in Europe during 1960 was 14 million people (3.4% of the total population in Europe), while in 2013 it reached over 72 million people (9.8% of the total). Due to this increase of migratory waves in Europe in the last decades, and especially since the beginning of the current economic crisis, the receiving countries have needed to confront bouts of intolerance, racism, xenophobia and, ultimately, to acknowledge the existence of a segment of population that is at risk of isolation. High levels of undocumented immigrants have also become a very difficult issue that states must face. Migration is a challenge but must also be seen as an opportunity for development. Consequently, most European governments have developed immigration policies, either to increase or decrease their current levels of immigration, depending on their interests and specific needs.

The origin of such 'new' citizens is very diverse: they come from other European countries, partly due to the increase of inequalities between those considered as 'poorer' and 'richer' countries; or from non-European countries. Their legal and social status varies: student/worker, skilled/unskilled, refugees/asylum seekers, etc. Also, since the establishment of the Schengen Area, citizens from the countries adhering to the Area have been granted freedom of movement and residence throughout the Area.

According to the statistics[232] provided by the UN Department of Economic and Social Affairs Population Division, the destination countries in Europe with a highest rate of migrant population (over 1 million - both from European and non-European countries) are (in order from highest to lowest):

- 1990: The Russian Federation, Ukraine, Germany, France, United Kingdom and Northern Ireland, Italy, Switzerland, Belarus, the Netherlands and Poland.

- 2000: The Russian Federation, Germany, France, Ukraine, United Kingdom and Northern Ireland, Italy, Spain, the Netherlands, Belarus and Sweden.

- 2010: The Russian Federation, Germany, France, United Kingdom and Northern Ireland, Spain, Ukraine, Italy, Switzerland, the Netherlands, Sweden, Austria, Belgium, Belarus.

- 2013: The Russian Federation, Germany, United Kingdom and Northern Ireland, France, Spain, Italy, Ukraine, Switzerland, the Netherlands, Sweden, Austria, Belgium, Belarus.

In addition, the countries of origin with a greater rate of migration (over one million) to the receiving European countries are (in order from highest to lowest):

- 1990: The Russian Federation, Ukraine, Kazakhstan, Turkey, Italy, Belarus, Germany, Morocco, Portugal, Uzbekistan and Azerbaijan.

- 2000: The Russian Federation, Ukraine, Kazakhstan, Turkey, Italy, Morocco, Germany, Belarus, Bosnia and Herzegovina, Serbia, Poland and Uzbekistan.

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[231] Migration Policy Institute. "'International Migrants by Country of Destination, 1960-2013'. 2013. http://www.migrationpolicy.org/programs/data-hub/international-migration-statistics

[232] United Nations, Department of Economic and Social Affairs (2013). *Trends in International Migrant Stock: Migrants by Destination and Origin*. (United Nations database, POP/DB/MIG/Stock/Rev.2013). (Comparative between 1990, 2000, 2010 and 2013).

- 2010: The Russian Federation, Kazakhstan, Romania, Turkey, Morocco, Poland, Germany, Italy, Uzbekistan, Belarus, United Kingdom and Northern Ireland, Portugal, Bosnia and Herzegovina, Albania, Algeria, France and India.

- 2013: The Russian Federation, Ukraine, Kazakhstan, Romania, Poland, Italy, Turkey, Morocco, Germany, Algeria, Uzbekistan, United Kingdom and Northern Ireland, Portugal, Bosnia and Herzegovina, Belarus, France, India and Serbia.

It is worth mentioning that the figures above also reflect the political changes in Europe's recent history. Indeed, recent political conflicts and territorial break-ups (such as the former Soviet Union) have meant that millions of people have become displaced and reside ina different countries/territories than the one that they are originally from. Besides, although data show that most immigrants are originally from other European countries, it is obvious that, when considered globally, Africa, Latin America and Asia have notably increased their levels of migration to Europe, despite the fact that most individual countries within these other areas do not provide more than one million immigrants each to Europe.

As stated before, the receiving countries in Europe have experienced the necessity to deal with great waves of immigrant population and, as often happens when major changes occur, opposition to immigration has emerged and has become an important political issue. Of course, it is essential to distinguish between legal and illegal immigration, as opposition is stronger when the state's immigration laws are broken. However, in general terms, the major concerns voiced by those opposed to the increase in immigration include the economic costs for the receiving countries (in terms of education, employment, health services, social services, etc.); the spreading of infectious diseases they bring from their countries of origin; the environmental impact caused by the growth of population; the increase of criminal activities; and the threat to national culture and consequent loss of the receiving country's identity, due to the mixture of new cultures.[233] Psychological causes[234] must also be considered: immigrants are seen as 'strangers', their culture and traditions are often unfamiliar, language is usually different and these factors, as a whole, cause confusion, strangeness and even fear of the unknown, leading to rejection and negative attitudes towards migrants. In addition, some Europeans believe that 'some groups do not want to integrate and prefer to live isolated from the rest of the community.'[235] Politically, right-wing parties tend to be more opposed to immigration than left-wing parties, which are usually more concerned about social inclusion; this is reflected in the existence of different policy measures. Due to the present economic crisis and the growth of unemployment in the last decade, right-wing parties and their 'more-restrictive' policies on immigration have acquired a predominant position in European governments. Indeed, because of the rise of xenophobia and discrimination, far-right parties have seen their votes grow within the last years.[236]

[233] Masood, T. "'Comments. Impact of immigration on the political and security environment in Europe"' in Journal of European Studies, Vol. 30 Issue 2. Area Study center for Europe. University of Karachi, July 2014. http://www.asce-ku.com.pk/journals/2014_2/1._%28edited%29_Talat_Masood.pdf. Vid Migration Watch UK. Briefing paper: "'Environmental impact of immigration"'. United Kingdom, December, 2010. http://www.migrationwatchuk.com/briefingPaper/document/215

[234] For more detailed information see Rubin, M./Paolini, S./Crisp, R. J. 2010. "'A processing fluency explanation of bias against migrants"', in *Journal of Experimental Social Psychology, 46*, 21-28 at 10.1016/j.jesp.2009.09.006

[235] Macyra, N. 2012. 'Immigration: An Opportunity for the European Union'. *ECIPE Bulletin No. 08/2012*. Retrieved from: http://www.ecipe.org/app/uploads/2014/12/ECIPE_bulletin_08.2012_N.Macyra.pdf.

[236] Gibernau, M. 2010. *Migration and the rise of the radical right. Social malaise and the failure of mainstream politics.* Policy Network, London, March 2010.

Immigration as an opportunity

Both governments and citizens should see immigration as an opportunity rather than as a threat. Due to a declining population, low-birth rates and aging, high-debts, social security systems, the financial issues, etc., immigration has become a crucial factor for Europe's economic growth and competitiveness. Although prejudices and negative stereotypes are still, in some contexts, stronger than economic arguments, the processes leading to the successful integration of non-nationals in the host societies is essential to maximise these opportunities.

Thus, many receiving countries have developed integration programmes to foster the inclusion of migrants through, for example, culture. A good example of these initiatives is the 'European Programme for Integration and Migration—EPIM', developed by 13 foundations from different European countries (the United Kingdom, Ireland, Italy, Germany, Spain, Portugal, Belgium and France) which aims at strengthening 'the role played by civil society in advocating for constructive approaches to migration in Europe.'[237] This will be done through implementing tools such as grant-making, capacity building and networking, support to projects fostering equality, integration and social inclusion of vulnerable groups such as asylum seekers, documented and undocumented migrants, etc.

Another good example, directly related to *Access to Culture*, is *'Brokering Migrants' Cultural participation—MCP Broker'*[238]: a project on migrants' cultural participation supported by the European Integration Fund of the European Commission's DG Home Affairs, which is currently being developed between five institutions from different European countries (Interarts-Spain, Educult-Austria, PIE-Belgium, Intercult-Sweden and ECCOM-Italy). It aims at enhancing and stimulating cultural participation of migrants by improving the capacity of local cultural public institutions (from the receiving country) to interact with them and to promote their integration at different levels.

New target groups. Big cities, small towns

Cultural institutions in Europe are used to taking care of their core audiences by trying to reinforce loyalty through different initiatives: educational departments actively working in museums and other institutions, improvement of mediation services, special attention to dissemination of information and social media management, programming, pricing, customer relationship management, etc. However, since integration has become a main concern of European (and non-European) institutions, there is an increasing need to include new target groups not only for participation in cultural activities but also when designing policies and legitimising public funding. These underrepresented target groups may include many different segments of the population: migrants, socially disadvantage people, population with limited economic resources, inhabitants of areas not very active in cultural implementation, other minorities, etc.

In regards to audience segmentation and new target groups, many proposals are being developed within Europe, such as the European Commission's 'Creative Europe' programme[239] (2014-2020) and its media 'audience development' actions, which seek to 'to stimulate interest in, and improve access to, European audio-visual works, in particular through promotion, events, film literacy and festivals.'[240] As stated in the 'Audience building

[237] EPIM Project. Retrieved from: http://www.epim.info.
[238] MCP Broker project. Retrieved from: http://www.interarts.net/en/encurso.php?pag=1&p=419.
[239] http://ec.europa.eu/programmes/creative-europe/index_en.htm.
[240] http://eacea.ec.europa.eu/creative-europe/actions/media/audience-development_en

and the future Creative Europe Programme'[241] short report, carried out by the European Expert Network on Culture—EENC in 2012, '"audience building" implies just getting more people to attend cultural offers while "audience development" implies not just more people attending as audience, but also developing the knowledge and diversity of the types of audience and to provide a more holistic, engaging and quality visitor experience at arts and cultural venues'.

Geographical location is also a conditioning factor that determines how often and what kind of cultural activities are offered to inhabitants of different countries, regions and even neighbourhoods receive. Frequently, big cities very actively organise cultural activities and foster an active cultural life, but even within larger cities, many factors can affect cultural participation (accessibility, economy, transportation, timetables, etc.). *Access to Culture* tends to be more difficult in small, rural, isolated or any otherwise disadvantaged areas, usually because there are no cultural institutions around.

With the aim to overcome these barriers, many cultural institutions have decided to actively approach new audiences by bringing culture to the people, instead of bringing people to where 'culture' frequently is. Consequently, cultural life is growing in neighbourhoods, towns and regions where 'traditional' institutions did not arrive or local administrations did not implement cultural policies. Making culture accessible to rural and isolated areas has a significant impact on social inclusion, because people living in these zones can participate together in activities and establish new relationships within a different environment (inclusive, participative, diverse, valuable, etc.). For example, the Centre Pompidou[242] in Paris (France) has implemented 'Mobile Pompidou', an initiative consisting of a museum travelling like a nomad: selected art pieces are transported by truck and exhibited (free of charge) in a pre-fabricated tent in rural French areas where there are no museums.

Facilitating access to cultural events to people outside of their place of residence is also a measure implemented by many European organisations. For example, the 'Regio Theatre & Regio Dance'[243] project (within the INTERREG IV A Programme of the European Commission) has a joint performing arts programme in five different venues from three EU countries (Belgium, The Netherlands & Germany). The project aims to overcome the geographical barriers existing in Europe by facilitating cross-border information and providing free transportation for local communities to attend performances in other regions or countries hosting these events.

Another way of bringing culture closer to 'non-conventional' audiences involves making changes to the themes of a given cultural programme and taking into consideration the interests of the different groups within a given society. These strategies include different audiences to create a respectful environment that can foster common knowledge and learning for diverse collectives. It thus increases the interest of newly represented groups, enriches cultural offers and leads to a debate on equity and diversity. For example, the 'Intercultural Libraries of Andalusia'[244] programme (*Bibliotecas Interculturales de Andalucía* in Spanish) advocate for the multiculturalism of this region. It promotes the acquisition and creation of documentary resources, in printed, audio-visual and electronic formats, that meet the informational, educational and cultural needs required by a multicultural society. It also promotes the idea that public libraries are a vehicle for social awareness of the positive values of multiculturalism, thus avoiding all forms of racism and xenophobia. Considering that access to knowledge is a right of every human being, this initiative provides and ensures that immigrants and other cultural minorities have equal access as the rest of citizens to library services. This is done by providing materials and services

[241] Bamford, A./Wimmer, M. 2012. *Audience building and the future Creative Europe Programme.* European Expert Network on Culture—EENC. Retrieved from: http://www.eenc.info/wp-content/uploads/2012/05/audience-building-final-report.pdf.

[242] https://www.centrepompidou.fr

[243] http://www.regiotheatredanse.eu

[244] Junta de Andalucía. *Bibliotecas Interculturales de Andalucía.* At: http://www.juntadeandalucia.es/cultura/ba/c/biblioMulticult/espanol/default.asp., web page no longer available.

appropriate to the marginalised groups' needs, fostering the knowledge of their culture by other users and encouraging the use of public libraries as a meeting place for cultural exchange.

Croatia is implementing a similar initiative to provide access to literature of national minorities in selected libraries. Thus, the Croatian Ministry of Culture is financing reference libraries for all national minorities, including: the City Library Beli Manastir (Hungarian); the Public Library Daruvar (Czech); the City Library 'Ivan Goran Kovačić' Karlovac (Slovenian), etc.

National public and private television channels also develop their programming based on their core and potential audience. The media constantly take up cultural diversity through programmes supporting a multicultural approach. In several European countries, TV channels have developed diverse programming[245] depending on their political and broadcasting criteria, but most of them are addressed to immigrant population or have developed programmes for national minorities (TVE-Spain, ORF-Austria, NPS-The Netherlands, HRT _Croatia, among others).

Trends identified from the national reports

Analysis of the national reports reveals how social inclusion issues have been approached and developed through national policy-making, good practices and the creation of specific programmes addressing these issues.

Turkey

As regards social inclusion and *Access to Culture*, we find that public sector cultural investments specifically target children and those under 18 years, the elderly and people with special needs. To foster access to museums and heritage sites by these groups, a certain number of specifically targeted measures exist: admission is normally free for Turkish citizens under 18 years, children of foreign nationality under 12 years, student groups and their accompanying teachers, people with special needs (and one accompanying person), Turkish citizens over 65 years and families of veterans and martyrs, among others. Some important institutions working on social inclusion, and programmes addressed to specific groups are:

- The 'Children-Friendly Museum' project, implemented by the Directorate General of Culture Properties and Museums, includes a series of educational activities to encourage children to visit to museums by offering a more attractive environment in museums around the country and an educational experience.

- Directorate General of Fine Arts in cooperation with the schools affiliated to Social Services and Child Protection Agency of the Ministry of Education organises educational concerts for the disadvantaged children, thus increasing their awareness of and developing interests towards arts and artists and revealing their artistic talents.

- The Directorate General of Libraries and Publishing annually purchases books and publications to distribute to children libraries and the children sections of other libraries. Mobile libraries improve library access for people with limited mobility, such as elderly, people with special needs, or residents of remote areas. Also, upon demand, temporary collections may become available at hospitals, prisons, nursing houses or

[245] Boira Bueso, D. 2005. Approximation on Broadcasting Experiences of Cultural Diversity and Immigration in Europe and Canada. "'Quaderns del CAC: Issue 23-24.televisió I immigració'", September 2005-April 2006. Retrieved from: https://www.cac.cat/pfw_files/cma/recerca/quaderns_cac/Q23-24boira_EN.pdf.

camps. Several initiatives allow access of visually impaired citizens to the books and various resources in the libraries. Directorate General of Museums and Heritage Sites has initiatives to involve children to the museums, particularly those from the remote areas of the country.

At the local level, municipalities engage in cultural programming specifically addressing children and youth, offering education as well as theatre and music. Non-state cultural institutions also target children and the young. For example, the Pera Museum[246], founded by the Suna and İnan Kıraç Foundation in 2005, carries out art education programmes in regular schools and also for the disabled and for people with Alzheimer's. However, we find that non-state cultural actors also actively offer diversity-focused cultural programming for specific age groups and disability groups. For example, the Başak Culture and Art Foundation[247] in Istanbul focusses on the children and the young from disadvantaged groups such as the poor and women. Programmes engaging youth, children and women are operated by the not-for-profit cultural institution Anadolu Kültür[248], which was founded to support the expression of cultural diversity through exhibitions, concerts, art projects, cultural exchange programmes, collaborative film and photography activities. Some successful independent cultural institutions across Turkey include MAHAL in Çanakkale, Mardin Cinema Association in Mardin, SİNOPALE in Sinop, Diyarbakır Art Centre (DSM) in Diyarbakır, which, have been developing innovative audience building and programming approaches to engage local communities and address participatory artistic practices. Some other independent cultural operators, such as ÇEKÜL, set up in 1990 as a foundation to protect natural and cultural heritage in Turkey, have actively operated as facilitators, educators and advocates for participatory decision-making in heritage and cultural planning.

Spain

Although the *General Strategic Plan 2012-2015*[249] of the Secretary of the State for Culture states the main policies on *Access to Culture*, a serious debate has yet to be held in regards to cultural policy for minorities, integration and social cohesion (education, citizenship, customs, security, etc.).

From 2004 to 2011, the Spanish central administration (governed by the Socialist Party) noted their two most important objectives in culture policy as acknowledging cultural diversity and using culture as a tool for social cohesion. When the Popular Party came to power in 2011, it adopted a centralist approach towards culture. Promoting Spanish culture abroad (the so-called 'Spanish Brand') became a main goal. Spain has a big issue with national identity, especially regarding the promotion of diverse languages: Castilian (*castellano*) is the official language of the State[250], but *Català* (Catalan), *Euskera* (Basque) and *Galego* (Galician) have the same official status within their respective autonomous communities.

According to the *General Strategic Plan 2012-2015*, working groups focused on the main target groups of culture, youth and the disabled. Both central and regional governments set regulations related to ethnic and linguistic diversity. Since 2000, foreign cultural diversity has also been included in cultural policy frameworks, especially at the municipal levels.

Many major public programmes in *Access to Culture* relate to cultural diversity and social inclusion. Examples include the creation of Forum for the Social Integration of Immigrants; the Organic Law 2/2009, which

[246] http://en.peramuzesi.org.tr/
[247] http://www.basaksanatvakfi.org.tr/
[248] http://www.anadolukultur.org/en
[249] Secretaría de Estado de Cultura de España, Plan Estratégico general 2012-2015, Retrieved from: http://www.cultura.gob.es/principal/docs/novedades/2012/PlanEstrategicoGeneral2012-2015.pdf
[250] Spanish Constitution, 1978. Constitutional dictum, *art. 3.1.* Retrieved from: http://www.congreso.es/consti/constitucion/indice/

modified the previous Organic Act 4/2000, on the rights and liberties of foreign nationals in Spain and their social integration; the creation of the Spanish Observatory for Racism and Xenophobia; the National Action Plan on Social Inclusion; the Strategic Plan on Citizenship and Integration (2011-2014); the creation of the Roma Cultural Institute Foundation; the CEPAIM Foundation (Consortium of Organizations for Integral Action with Migrants), etc.[251] The autonomous communities and those regions with high immigration flow have also developed programmes on cultural diversity[252] [253] [254]. Beyond institutional initiatives, many other actions promote culture and artistic creation as an instrument for social inclusion of immigrant communities and other cultural minorities. These also act like a bridge between these groups and the host population and include the annual festival Murcia: three cultures (Arab, Jewish and Christian) organised by the Murcia City Council; the cultural festival *Raval(s)*, organised by the Foundation Tot Raval (Barcelona), which shows the different collectives living in the neighbourhood, etc. However, gaps exist in the approaches to the cultural participation of migrants by cultural institutions. Indeed, there is a strong lack of awareness regarding vision and policy to improve migrants' participation in cultural activities. In addition, most cultural institutions do not have specific departments to deal with diversity concerns and participation of migrants. In general, institutions perceive reaching out to and identifying migrants and other minorities as outside their policy domain.

Austria

Although legislation does not define *Access to Culture* as an instrument of social inclusion, most of the Austrian states' constitutions recognise the existence of cultural pluralism. From the perspective of integration, the most important strategy guidelines on *Access to Culture* are focused on education and the synergies between education and the arts (as most funding is dedicated to educational projects).

In recent years, official policy documents have increasingly highlighted the role of minorities and migration aspects in *Access to Culture*. In this sense, a main concern of the National Action Plan, carried out by the Department of Integration in the Foreign Ministry, is the need to foster intercultural dialogue and to recognise the importance of focusing on migrant and minority groups when addressing issues related to *Access to Culture* and social inclusion. Since participation of people with a migrant background (i.e. about 40% of citizens in Vienna) in cultural life does not happen on a regular basis and, when it does, it is mostly identified with social issues, further cooperation between departments and ministries (both cultural and social) is necessary to progress on this matter.

One of the major programmes concerning *Access to Culture* from a social dimension is '*Hunger auf Kunst und Kultur*', initiated in 2003 between the theatre Schauspielhaus and the Conference on Poverty (*Armutskonferenz*[255]). Thanks to this programme, people living in precarious financial circumstances can apply for a *Kulturpass* to obtain free entrance to more than 600 cultural institutions in Vienna. Seniors and population with disabilities are also offered reduced prices in most cultural institutions, but as a group they play a minor role in specific programmes.

[251] Complete list of programmes and policies in the Spanish National Report (pp. 24-25).
[252] Barcelona's Immigration Plan 2012-2015. Retrieved from: http://www.bcn.cat/novaciutadania/pdf/pla_immigracio/pla_immigracio_en.pdf.
[253] II Plan Madrid de Convivencia Social e Intercultural e Intercultural. Retrieved from: http://www.madrid.es/Unidades-Descentralizadas/Inmigracion/EspInformativos/MadridConvive/Present/Ficheros/II%20Plan%20Madrid%2009%20WEB.pdf.
[254] Plan integral para la convivencia intercultural en Aragón 2008/2011. Retrieved from: http://aragonparticipa.aragon.es/sites/default/files/libro_plan_integral_para_la_convivencia_intercultural_en_aragon_2008-2011.pdf.
[255] Armutskonferenz. http://www.armutskonferenz.at/.

Another interesting initiative addressing the multi-cultural aspects of Vienna is the institution Brunnenpassage[256], located in the 16th district (an area with a high percentage of migrant population, especially from Turkey). Its goal is to encourage people from different nationalities and different socio-cultural backgrounds to engage in arts projects together as a community.

Although cultural institutions recognise people with a migrant background and other minorities are recognised as audience and target groups, most initiatives are only implemented in Vienna, while rural areas still need to develop targeted policies to improve social inclusion.

Sweden

Political parties in Sweden have opposite ideologies on social inclusion and *Access to Culture*, which is reflected in their proposals and policy-making. The entry of the Sweden Democrats in parliament in 2010 had a major impact on cultural policy debate, especially regarding social inclusion and *Access to Culture*. Their active opposition to ethnic and cultural diversity led to different proposals limiting immigration to the country and removing the issue of cultural diversity from the existing cultural and educational policies. According to their political program[257], *Access to Culture* is not for everyone, and therefore the government should only support initiatives aiming to preserve and revitalise the Swedish cultural heritage, while excluding any initiative aiming to strengthen immigrants' indigenous cultures and identities.

Most other political parties oppose this kind of discriminatory proposals and instead put social inclusion and integration high on their political agendas for culture. This is also reflected in the government bill 'Time for Culture' (*Tid för kultur*[258]). The Equality Ombudsman government agency (*Diskrimineringsombudsmannen*[259]) also aims to fight against discrimination on the grounds of gender, sexual orientation, transgender identity, ethnicity, religion (and other beliefs), disability, or age (children, elderly, etc.).

On cultural policy, the Cultural Cooperation Model[260], developed by the governing Alliance, is considered one of the most important reforms in Sweden. It aims to achieve geographical equality in *Access to Culture* among citizens, social cohesion and democracy by bringing 'culture closer to the citizens, and to give the regions greater responsibility and more freedom in the area of culture'.[261] It was initially implemented in five regions (West Sweden, Skåne, Norrbotten, Got-land and Halland), followed by fifteen more regions between 2012 and 2013. In Stockholm County, there is a strong opposition to this reform and they have chosen not to be included in the model.

Institutions and programmes aimed at increasing *Access to Culture* and social inclusion, especially focusing on children, senior citizens and people with disabilities as priority groups, have been created. These include the following.

[256] Brunnenpassage. http://www.brunnenpassage.at/.
[257] http://sverigedemokraterna.se/wp-content/uploads/2013/08/principprogram_A5_web.pdf.
[258] The Government of Sweden. 2009. 'Tid för kultur'. Govt. 2009/10:3.
[259] http://www.do.se/
[260] Cultural Cooperation Model. 2011.
[261] http://www.government.se/sb/d/14978

- The government Agency for Disability Policy Coordination Handisam (*Myndigheten för handikappolitisk samordning*[262]) supports national authorities in their pursuit of policy goals and monitors the outcomes of their work and also ensures the participation in cultural life of people with disabilities.

- The government Agency for Youth and Civil Society (*Myndigheten för ungdoms- och civilsam-hällesfrågor*[263]) of the Ministry of Education, focusses on ensuring welfare, which includes *Access to Culture*, for young people.

- The Multicultural Centre (*Mångkulturellt centrum*) is a research, education and cultural centre located in the Stockholm County. Its activities include developing research projects and organising conferences and exhibitions relating to migration and social and cultural diversity in order 'to study and protect a society where diversity is reflected in Sweden's national self-image and where migration is a natural part of the Swedish cultural heritage'[264].

- The Swedish Arts Council[265] is one of the main authorities in charge of carrying out programmes on participation in cultural life and social inclusion. Their activities include the *Skapande skola*[266] programme (Creative School) aims to provide grants from the Swedish Arts Council to public and private schools to provide cultural activities for children, either developed by cultural institutions or by individual artists. They support the Culture for Senior Citizens programme (*kultur för äldre*[267]) that aims to increase seniors' participation in cultural life through cultural experiences and creative activities.

Croatia

The *Strategic Plan 2014-2016*[268] is the most recent strategic document adopted by the Croatian Ministry of Culture. Although the strategic plan does not specifically address *Access to Culture*, one of its key objectives is to promote cultural participation. To achieve this goal, and although the funding available for culture has considerably decreased within the last decade, the strategic plan foresees increased support to creative and cultural activities and to develop a network of cultural institutions and arts centres. The Strategic Plan also addresses the important issue of adding new audiences.

The Ministry of Social Policy and Youth also covers the promotion of *Access to Culture*, participation and social inclusion in Croatia. It coordinates and monitors the implementation of several trans-sectoral national strategies relevant to these issues, such as the *National Strategy for Ensuring Equal Opportunities for Persons with Disabilities*[269] and the *National Programme for Youth*[270], among others.

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[262] http://www.mfd.se/
[263] http://www.mucf.se/
[264] http://mkcentrum.se/in-english/
[265] http://www.kulturradet.se/en/in-english/
[266] The Swedish Arts Council. 2012. *Skapande skola: En nulägesanalys*.
[267] http://www.regeringen.se/sb/d/16918/a/225514
[268] Ministry of Culture of the Republic of Croatia. 2013. 'STRATEŠKI PLAN MINISTARSTVA KULTURE 2014 – 2016.' Retrieved from: http://www.min-kulture.hr/userdocsimages/Propisi/Strate%C5%A1ki%20plan%20MK%202014.-2016.%20-%20za%20web.pdf.
[269] *National Strategy for Ensuring Equal Opportunities for Persons with Disabilities (2007-2015)* (NN 63/07)
[270] *National Programme for Youth (2009-2013)* (NN 82/09)

The Ministry of Culture and the Government Office for Human Rights and Rights of National Minorities (until 2012, these areas were under two separate offices) share responsibility for issues related to ethnic minority cultural groups. The strict sectoral division of activities hinders prospects for closer inter-ministerial cooperation. Several strategic documents aim to improve the status of national minorities as well as fight all forms of discrimination; they include specific measures to promote the participation of national and other minorities in cultural life. This includes the *National Plan to Fight Against all Forms of Discrimination* (2008-2013), the *National Programme for the Protection and Promotion of Human Rights* (2013-2016), the *National Plan of Activities Promoting Rights and Interests of Children* (2006-2012), the *National Roma Inclusion Strategy* (2013-2020), etc. The Office of the Government for Human Rights and National Minorities[271] coordinates activities for implementing measures adopted in various strategic documents aimed at improving human rights and status of national minorities.

Cultural institutions and other organisations have recently implemented innovative programmes and initiatives that aim to improve access and participation across all cultural sectors and involve various audiences. Most are oriented towards children and youth; however, some programmes address senior citizens, national minorities (with special attention to linguistic diversity), people with special needs or disabilities, the homeless and other marginalised groups.

Within recent years, most good practices on child and youth participation in arts and culture emerge from the efforts of schools (or even individual teachers) and cultural institutions, rather than from governmental strategies, although many of these programmes have been later transferred from practices to policies.

The current Strategic Plan (2014-2016) is very much focused on the programme *Ruksak (pun) kulture*[272] (A Backpack (Full) of Culture), a joint initiative of the Ministry of Culture and the Ministry of Science, Education and Sports, launched in 2013 as a pilot project. The programme is based on cooperation of stakeholders from national, regional and local levels. It aims at bringing cultural projects to kindergartens, elementary and high schools in cities and municipalities without many cultural provisions. The programme operates with the collaboration of artists and arts educators, such as writers, fine artists, theatre, music and dance performers, etc.

Norway

To safeguard the rights of cultural minorities, Norway has ratified the *Framework Convention for the Protection of National Minorities*[273] of the Council of Europe. Norway's government aims to 'work for a society that facilitates cultural minorities to express, maintain and develop their identity, both in their own minority group and when interacting with the rest of society.'[274] The Sami people are recognised as an indigenous population, while Jews, Kvens, Roma, the Romani People and Skogfinns are recognised as national minorities.

One of the most relevant policy documents on *Access to Culture* is the Ministry of Culture's white paper on democratisation of culture (2010): *Kultur, inkludering og deltaking*[275] (Culture, inclusion and participation). Its contents emphasise that cultural participation encourages feelings of inclusion in and belonging to the community.

[271] Available at: http://www.uljppnm.vlada.hr/
[272] http://www.min-kulture.hr/default.aspx?id=10094
[273] http://conventions.coe.int/Treaty/en/Treaties/Html/157.htm
[274] Norway National Report.
[275] Ministry of Culture's white paper on democratisation of culture. 2010. *Kultur, inkludering og deltaking*. Retrieved from: https://www.regjeringen.no/nb/dokumenter/meld-st-10-20112012/id666017.

As in other countries, linguistic diversity is also an important issue. Norway's official languages are Norwegian (*Bokmål* and *Nynorsk*) and Sami (in its different varieties). The main goal of the linguistic policies is to protect and strengthen the two forms of Norwegian, as well as the protection of Sami, the most important minority language(s).

Norwegian cultural policy has five target areas related to *Access to Culture*: social inclusion; cultural diversity; children and youth; disabled citizens; and senior citizens. Among the flagship programmes for these target areas, we can point out the Year of cultural diversity (2008, implemented by the Ministry of Culture) and the Mosaic Programme (Arts Council Norway) and the Open Stage (Arts Council Norway) addressed to immigrants and ethnic minorities. An especially important and continuing programme (since 2002) is The Cultural Rucksack (Ministry of culture, Ministry of Education), which aims to promote participation in cultural life in Norway of children and youth. This goal seeks to ensure that all pupils in primary and secondary schools obtain a certain cultural provision every year, as an integrated part of their education. This programme has also inspired more short-lived, spin-off programmes, such as The Cultural Walking Stick, addressed to the inclusion and participation of senior citizens.

Conclusions This project has carried out diverse round tables and debates with national stakeholders in the different participant countries. On the issues of social inclusion, diversity and cultural participation, we have extracted some of the major conclusions and proposals that can be applied to different contexts in Europe.

Some common target areas and groups in cultural policy emerge when considering Access to Culture, these include fields of interest (education, migration, linguistic diversity, etc.), but also social inclusion (in general terms), cultural diversity (including immigrants and people with a migrant background), gender equality, children and youth, disabled population and senior citizens.

Education

From the perspective of integration or social policy, the most relevant strategic guidelines related to *Access to Culture* are focused on education and the synergies between education and the arts; most available funding goes towards education projects. Collaboration between educational centres and cultural institutions is fundamental in reaching integration. Nevertheless, to encourage migrants and other minority groups to participate in the educational field, stakeholders consider that this collaboration must happen from the very beginning, from the initial phase of the joint projects.[276] In addition, success depends on the beneficiaries (children, youth, migrants, etc.) participating in this initial phase. Necessary questions include, 'What kind of activities do beneficiaries want to implement?' and 'What are their interests?' Obviously, to achieve this goal, governments play, or should play, a fundamental role when designing more inclusive policies and education curricula.

Linguistic diversity

Linguistic diversity is also an important issue regarding social inclusion and policy. Many European countries recognise several official languages within their territory, as well as unofficial dialects and other minority

[276] Conclusions extracted from the workshops among educational centres and public cultural institutions within the framework of *MCP Broker's Learning* Partnerships in Barcelona, Spain. February 2015. At: http://www.interarts.net/en/encurso.php?p=419, web page last time visited: 23/06/2015.

languages. Linguistic policies have the main goal of protecting and strengthening the official languages while also protecting minority languages. Stakeholders made many proposals on this issue, such as the imminent need to produce educational material in different languages for schools and including this linguistic diversity in public libraries.

Migration and other minorities

Public cultural institutions recognise that their audience includes people with a migrant background, migrants and other minorities and, as such, are considered as target groups. Nevertheless, Europe still has a very long path to go to foster social inclusion. Different challenges can be highlighted in the approaches of public cultural institutions that tackle the issue of cultural participation by migrants: there is a strong lack of awareness of vision and policy to improve migrants' participation in cultural activities; cultural institutions often lack specific departments that deal with diversity concerns and participation of migrants. In general, migrants and other minorities are perceived as separate domains of the institutions' policies; also, the tastes and preferences of visitors with migrant background are usually not taken into account when preparing the institution's activity programme or deciding a repertoire. Empowering minorities is an issue that needs to be addressed by the programmes developed at school but also in their direct context (associations, neighbourhood, etc.). It is indeed of utmost importance that immigrants, should value their own heritage and culture. To be included in the host society/country's culture, migrants should not give up their own idiosyncrasy, but be proud of it and share it.

As previously stated, due to the increase of migration in Europe in the last decades, host countries have developed diverse immigration policies, either to increase or decrease their current levels of immigration, depending on their interests and specific needs. Today, the existing laws on immigration need to be revised and modified to foster inclusion, to promote diversity and knowledge about different cultures, and to boost participation of citizens, not only in cultural activities but also in policy-making.

Governments of countries in Europe should consider culture as one of the most important elements of social identity and should establish measures to preserve the cultural and artistic values of its population (not withstanding their origin, ethnicity, etc.) and identify cultural diversity as an enriching factor. The ultimate goal of the *Access to Culture* project is to encourage relevant agents/actors in the cultural field to promote an inclusive society, culturally rich, less conflictive, participative, respectful and plural, where all citizens share equal rights, responsibilities and opportunities, including *Access to Culture* for all.

Arts Education[277]

The Exclusiveness of Arts Education

Arts education became a mass phenomenon in modern societies characterised by the development of market-driven economies. Professor of Arts Education Mary Ann Stankiewicz observed, 'British, European, and North American modes of art education developed with the rise of capitalism and emergence of a middle class.'[278]

A drive towards universal mass education during industrialisation and the emerging middle classes also had decisive consequences for arts education: 'The rise of the common school movement in the nineteenth century and the rapid growth of the secondary school in the twentieth created enormous pressures to expand and diversify the curriculum to meet the needs of an increasingly heterogeneous student body. During these periodic phases of expansion, the arts were introduced into the public school curriculum.'[279]

Arts educators of these periods offered various—often contradictory—rationales for the introduction of arts into the curriculum, although ensuring access to cultural institutions was not the most important one. Equally important were appeals to traditions, to the contribution of the arts to the development for mental faculties, often closely allied to vocational skills, or to the arts as a means of fostering ideals and promoting morality.

Mainly middle-class youngsters, trained to become 'white-collar workers', received elaborated cultural knowledge and even achieved amateur artistic skills, which prepared them to take part in high culture activities. For them, arts education represented the necessary entrance ticket to cultural institutions where they celebrated their symbolic self-assurance. At the same time, arts education for those youngsters trained to become 'blue-collar workers'—the large majority of the youth—was narrowed to repetitive skills (drawing, singing) which contributed to the production of obedient, reliably, but 'uncultivated' subjects. Only equipped with cultural basics, they had no chance of access to high cultural institutions. In addition, it became part of their education to learn not be among the audience of high-culture institutions'; to learn they do not belong to and that they should not claim access to these institutions. Instead, another set of leisure activities was offered (those seen as low-quality activities) aimed not to 'cultivate' but to entertain the masses—the beginning of cinema, for example. 'Circus' was also seen as an activity for ordinary people (pejoratively).

As the history of modernity can be understood as a history of contradictions, the capitalist utilisation of arts education in the nineteenth century found an antithesis in a romantic, idealistically driven and child-centred counter-movement of arts education as a means of self-expression of youngsters. In a turn from subject-orientation to children-orientation, arts education in this direction contributed to an anti-modern critique of industrial societies: 'As a reaction against perceptions that modern life was over-civilised, alienating, and inauthentic, the upper-middle-class men who dominated this intellectual and artistic movement sought intense experiences, embracing pre-modern symbolism, spiritual and martial ideals, therapeutic self-fulfilment, and sensuous irrationality. The anti-modern symbolic culture they claimed offered a refuge from a complex, threatening world where wars, technocratic rationality, and capitalism threatened individual freedom even as

[277] This chapter has been prepared by project partners from EDUCULT. Comments received from the internal peer review of the project partners have been incorporated into this chapter.
[278] Stankiewicz, M.A. 2007. Capitalising Art Education: Mapping International Histories. In: Bresler, Liora (ed.): *International Handbook of Research in Arts Education.* Dordrecht, p. 25.
[279] Geahigan, G. 1992. The Arts in Education: A Historical Perspective. In: Reimer, B./Smith, R. A. (ed.): *The Arts, Education and Aesthetic Knowing.* University of Chicago Press.

these phenomena offered progress and the expanded opportunities of modernism.'[280] This antithesis has to be mentioned as much evidence indicates that schools have nowadays moved from their original purpose to 'enculturate' young people as potential users of traditional cultural institutions, to following the romantic ideal of cultural self-expression, expecting to foster their creativity. Consequently, cultural institutions cannot rely anymore on arts education preparing its potential users.

Broadening Arts Education

After the Second World War and from the viewpoint of most western countries – a 'turn towards intellectual rigor[281] became dominant. One reason for this turn was the expansion of what art and culture were about, until then. When conceptual and performance art entered the art world during the 1960s, art became increasingly dematerialised, often resisting the efforts to define necessary and sufficient conditions of art production. Conceptual art engaged makers and viewers with intellectual speculations about the relationship between art and life. This post-modern broadening of concepts of the arts, also had consequences for curriculum development, when traditional arts education was confronted with new didactics of critical media education. This was a large challenge for art educators who, since then, have had to deal not only with classical art forms but with all culturally relevant media, may it be photography, film, video, design, architecture, radio, TV, or even electronic games and other forms of digital representations in the present time. This kind of broadening of arts education concepts allowed the overcoming of traditional concepts of high culture by including art forms that are more contemporary. In that sense, it provided a better understanding of what the arts are about. However, it did not lead to a reformulation of a particular responsibility of schools when preparing young people (with all their different social, ethnic, religious or cultural backgrounds) to become active users of the existing cultural infrastructure's provisions.

In Soviet-bloc countries, arts education was an instrument of social control. Its provision remained mostly practical, geared to the success of socialism, with a 'realistic representation' as the accepted style. The approved canon was disseminated from the socialist centre in the heart of Moscow throughout eastern and central Europe, preparing future workers for their professional life: 'Displaced as a form of cultural capital, art lost its traditional popularity as transmitter of so-called high culture that middle-class families considered traditionally as an important quality of the erudite person.'[282] Also, in most socialist countries an impressive institutional infrastructure for arts education was maintained to produce artistic offspring. As an example, during the socialist era, Hungary was famous for its music education programmes and Czechoslovakia stood out for its children and youth film production. Generally speaking, arts education was linked to a very well equipped cultural infrastructure, which was managed to be easily accessible not only for the (political) elite but for as many people as possible. Most parts of these institutions broke down after the implosion of the socialist regimes. The result was a considerable cutback in arts education not only because of the lack of financial and material resources but also because of a conceptual vacuum.

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[280] Stankiewicz, M. A. 2007. Capitalising Art Education: Mapping International Histories. In: Bresler, Liora (ed.): *International Handbook of Research in Arts Education.* Dordrecht, p. 19.

[281] Stankiewicz, M. A. 2007. Capitalising Art Education: Mapping International Histories. In: Bresler, Liora (ed.): *International Handbook of Research in Arts Education.* Dordrecht, p. 19.

[282] Karpati, A./Gaul, E. 1997. Episodes from the social history of Hungarian art education from an international perspective. In: Anderson, A. A./Bolin, P. E. (ed): *History of Art Education: Proceedings of the Third Penn State International Symposium.* University Park, pp. 292-301.

The Economisation of Arts Education

After 1990, 'economistic' approaches wrapped into the concepts of 'neo-liberalism' or 'globalisation' became the most important driving forces of policy, increasing the pressure to adapt effective arts education programmes to utilitarian philosophies. This continuing process of economisation and its implications for arts education, can be best illustrated by the European Year of 'Creativity and Innovation' of the European Union. While its promoters wanted to raise European public awareness for arts education, the European political and administrative policy-makers tried to include it in the so-called 'Lisbon Agenda for growth and employment' to make EU 2010 'the most dynamic and competitive knowledge-based economy in the world capable of sustainable economic growth with more and better jobs and greater social cohesion, and respect for the environment by 2010.'[283] For arts education, it remains, however, significant that the original objective to declare a 'European Year of Arts Education' was turned into a 'European Year of Creativity and Innovation'. Thus, the aspect of arts education was replaced by creativity and innovation, both notions obviously easier to be instrumentalised for economic purposes (but less likely for *Access to Culture*).

In response to this kind of economisation of arts education, some European countries such as in the UK, particularly emphasised creative education, trying to overcome traditional concepts of arts education. In an attempt to make the cultural and creative industries a driving force of economic prosperity, young people (most of them from socially disadvantaged milieus) were to be developed in programmes like 'Creative Partnerships' that should enable them to become creative and cultural entrepreneurs. In comparison with the expectations to achieve immediate professional results, issues or questions of *Access to Culture* were seen of minor importance.

In 2006, on the European level, a recommendation on key competences for lifelong learning was passed. As an eighth key competence, it mentions 'cultural awareness and expression'. It is defined as the 'appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts'. Like the other key competences, it distinguishes between specific essential knowledge, skills and attitudes: Cultural knowledge includes an awareness of local, national and European cultural heritage and their place in the world. It covers a basic knowledge of major cultural works, including popular contemporary culture. It is essential to understand the cultural and linguistic diversity in Europe and other regions of the world, the need to preserve it and the importance of aesthetic factors in daily life.

- Skills relate to both appreciation and expression: the appreciation and enjoyment of works of art and performances as well as self-expression through various media using one's innate capacities. Skills include also the ability to relate one's own creative and expressive points of view to the opinions of others and to identify and realise social and economic opportunities in cultural activity. Cultural expression is essential to developing creative skills, which can be transferred to various professional contexts.

- A solid understanding of one's own culture and a sense of identity can be the basis for an open attitude towards and respect for diversity of cultural expression. A positive attitude also covers creativity, and the willingness to cultivate aesthetic capacity through artistic self-expression and participation in cultural life.[284]

[283] European Commission. 2009. *Lisbon Strategy for Growth and Jobs.* Retrieved from: http://ec.europa.eu/growthandjobs/pdf/kok_report_en.pdf, web page archived since 06/04/2010.

[284] European Parliament and Council of the European Union. 2006. *Recommendation of the European Parliament and of the Council on key competences for lifelong learning.* 2006/962/EC, retrieved from: http://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX:32006H0962&from=EN, web page last time visited: 24/06/2015.

This definition represented a compromise between the capitalist instrumentalisation of arts education and the romantic idea of self-expression. This historic summary attempted to clarify the actual relationship between arts education and *Access to Culture*. In the following section, some issues that characterise the ambiguous relationship between arts education and *Access to Culture*, will be described specifically.

On the increasing incapability to define culture

The origins of arts education had been based on a clear concept of what 'culture' is about – and what it is not. 'Culture' as a set of aesthetic forms found its equivalent in particular social affiliation. Therefore, an important part of arts education was about learning how to behave in these settings and what had to be known (and what had to be done) to belong to (or not to belong to) the respective social strata.

Therefore, 'culture' always was a contested term. The British critic Raymond Williams analysed in his book *Keywords*[285] three divergent meanings: there is culture as a process of individual enrichment, as when we say that someone is 'cultured'; culture as a group's 'particular way of life', as when we talk about French culture, company culture, or multiculturalism; and culture as an activity, pursued by museums, concerts, books, and movies that might be encouraged by public authorities.

These three understandings of culture are actually very different and, as Williams writes, they even compete with each other. Each time we use the word 'culture,' we incline towards one or another of its aspects: toward the 'culture' that is imbibed through osmosis or the 'culture' that is learned at museums, toward the 'culture' that makes you a better a person or the 'culture' that just inducts you into a group. At the same time, recent analyses[286] point at the fact that people are less and less capable to express specific (positive) imaginations on what 'culture' is or should be about and why to use the term culture anymore at all. In the words of Joshua Rothman: 'that's not to say, necessarily, that music culture or art culture or book culture has gotten worse—or that our collective way of life has gone downhill. It's our sense of the word "culture" that has grown darker, sharper, more sceptical.'

Briefly summarised, we can say that since the introduction of the term 'wide notion of culture' (starting in the 1970s in Germany), it is increasingly necessary to define what 'culture' stands for. As a consequence, everything that takes place within the capitalist constitution of the European societies has gained a cultural connotation ('cultural capitalism'). For arts education, which is based on such a 'liquidised' and iridescent definition of 'culture', it has become difficult to find a clear set of priorities. Instead of searching for 'access' at traditional cultural institutions, advanced arts education shifts to more contemporary places such as shopping malls.[287] Aesthetic attractions are omnipresent and the arts and life are more likely interrelated in a direct way.

Changing role of the middle classes

When talking about the implementation of the traditional cultural infrastructure as a result of the emergence of a middle class, which found its main *raisons d'être* in a comprehensive arts education as a prerequisite to take

[285] Williams, R. 1988. *Keywords: A Vocabulary of Culture and Society.* London: Harper Collins Paperbacks.
[286] Among others, Rothman, J. 2014. *The Meaning of "Culture"*. The New Yorker.
[287] Billmayer, F. 2011. Shopping – Eine Entlastung der Kunstpädagogik. In: *Zeitschrift Kunst Medien Bildung | zkmb, Texte im Diskurs.* At: www.zkmb.de/index.php?id=73http://www.zkmb.de/index.php?id=73, web page last time visited: 24/06/2015.

part in cultural life, we also find many indications that this era of 'access via education' is coming to an end. Although the traditional middle class is still the most important power for maintaining the existing cultural infrastructure, the current (not only economic and financial but also cultural) crisis will lead to a significant decrease of the middle class and the loss of its societal and cultural importance. The remaining middle-class representatives have other things to do in order to defend their societal position and influence; moreover, other leisure activities become more attractive than sitting silently in an opera for hours and not understanding what it might mean.

Also, the economic and cultural downturn of a more or less homogeneous middle class, goes together with a considerable re-composition of national populations. It is the result of massive demographic changes within which the cultural attitudes of the rest of the anxious middle classes are no longer a relevant point of reference. This also means that the old division, offering different contents of arts education for future white-collar and future blue-collar workers has become obsolete. Nowadays, arts education has to rely on the different cultural backgrounds (and attitudes) of the learner. Because of current demographic changes, the existing cultural infrastructure is confronted with new diversity of potential users. Its success will depend on finding a proper answer to the question: Why people who had been held out for many years from the traditional cultural infrastructure should find the current cultural infrastructure attractive?

Towards a post-Fordist world of labour

As mentioned earlier, within the general education system since the 19th century, an elaborated version of arts education was reserved for a future elite, who should be freed from manual work. As a result, arts education is still widely neglected within the vocational school system (except trainings for human and social professions). Its graduates were prepared for specific professional knowledge and skills that were seen as the complete opposite to 'cultural competences'.

This differentiation between the realms of necessity and the realms of freedom was a characteristic of the Fordist labour regime. In this phase of industrialisation, labour and culture were seen as sheer opposites. In recent years, the paradigm has steadily shifted in the direction of a post-Fordist labour regime, which intends to overcome this division of man as a labourer but also as a cultural being. Modern organisation of labour needs personalities characterised not only by specific knowledge and skills, but also by their intuition, creativity and so by their social and (multi-)cultural competences. Therefore, 'culture' will receive a new, more important status within the world of labour. As a growing number of analysts state: 'Economic success more and more relies on a broader concept of labour for which the members of staff have to bring in their full personality and so their intuitive, affective, emotional shares.'[288]

For arts education, this would mean not only to extensively increase its provision, also in vocational schools, but to also make cultural competencies, together with traditional professional skills, an integrative and therefore productive asset for future labour markets.

As a positive side to this aspect of 'access', this approach would open the door for new ways of cooperation between enterprises and cultural institutions, making the particular expertise of these institutions much more accessible than in the frame of traditional settings. The relevance of cultural institutions for the labour market

[288] Fe Brater, M. 2011. *Kunst als Handeln – Handeln als Kunst: Was Unternehmen und die berufliche Bildung von Künstlern und Kunst lernen können.* Bertelsmann.

and the economy is also acknowledged through the increasing importance given to *Access to Culture* as a catalyst of economic development.

Trends from national reports

Spain has promoted culture as a catalyst for creativity in the framework of the Lisbon strategy for growth and jobs, in line with the European Agenda for Culture, by endorsing creativity in education, by inviting the cultural sector to build on the potential of culture as a concrete input/tool for lifelong learning and by promoting culture and arts in formal and non-formal education. The Spanish *General Strategic Plan 2012-2015* 'highlights the importance of supporting the modernisation of business models in the cultural and creative sectors and of building partnerships with educational institutions and universities in the fields of both training and self-learning by including creativity as a transversal element of education in publicly funded schools.'[289] Culture-related subjects are already included in the Spanish educational system (mostly through music and arts and crafts), but increasing cultural content at all levels of the educational system is one of the main objectives of the Spanish government. In addition, the most relevant policy document on *Access to Culture* in **Norway,** the white paper from the Ministry of Culture on democratisation of culture from 2011 emphasises the contribution that *Access to Culture* gives to the economic development of a society.

Turkey offers a specific example acknowledging the interconnection between arts and crafts education and economic chances through the Art and Vocational Training Programme (ISMEK) operated by the Istanbul Metropolitan Municipality since 1996. ISMEK is a lifelong learning programme that is free of charge and offered in almost all the district municipalities of Istanbul, in ISMEK centres or cultural centres. ISMEK courses range from computing to literacy, from musicianship to gastronomy and from crafts to drawing, painting and calligraphy. The general mission of İSMEK is to help the residents of Istanbul adapt to urban life and to gain skills that will help them become more productive. By the end of 2014, 1,8 million people studied at ISMEK in 240 teaching centres that offered 348 subjects. Because of these courses, citizens should have better chances for employment or for entrepreneurialism. The Turkish Ministry of Education takes a similar approach. Lifelong learning and further education for adults' programmes are offered across Turkey for individuals in any age with any educational level. According to the report prepared by İKSV, *Re-Thinking Arts Education in Turkey,* 4.2 million people completed a further learning course in 2012.[290]

There is still a very good basis for arts education provision in Europe.[291] Most national school curricula include, as an essential part of everyday school life, arts education (mainly music education and fine arts/visual education); even if it is viewed as 'soft subjects' of general education and thus considered as of minor importance. Schools are developing a trend towards project orientation. Project activities are often seen as attractive exceptions to daily school life by including experts from outside of the school (for example, from cultural institutions). However, there are negative implications when it leads to the loss of sustainable provision of arts education.

Following the romantic interpretation of arts education as a form of self-expression for the students, a wide range of learning activities that evoke creativity and transmit traditional cultural knowledge and skills becomes increasingly unnecessary. Within the current discourse on creative and cultural industries, creativity seems to be

[289] View the Spanish National report on Annex Section '4.2. 'Visibility'.
[290] İKSV. 2014. *Re-Thinking Arts Education in Turkey.*
[291] European Commission, Education, Audiovisual & Culture Executive Agency. 2009. *Arts and Cultural Education at School in Europe.* Brussels. At: http://eacea.ec.europa.eu/Education/eurydice/documents/thematic_reports/113EN.pdf, web page last time visited: 24/06/2015.

an essential resource for entering the labour market, but not necessarily joining cultural institutions (which need other competences).

Because open-learning centres and schools try to improve their relationships with surrounding communities, often cultural institutions accept the invitation for co-operation (or they are the driving forces to implement them). In some countries—such as Austria—a cultural and education policy objective was that 'each school should start a partnership with a cultural institution.'[292] Available research indicates these co-operations did not lead to a significantly increased number of users of cultural institutions.

This cooperation between schools and cultural institutions as a form of arts education can be understood as a general trend throughout the countries under consideration. In **Austria,** the project 'p[ART]' supports partnerships between schools and cultural institutions on a long-term basis in order to establish sustainable exchange between them. Other countries have similar programmes, sometimes in addition to arts education in school and sometimes as substitutes to a lack of arts education in schools.

However, schools are not the only place for arts education, since learning is a lifelong activity. In **Sweden,** arts education largely takes place outside compulsory schools or universities. A system of 'folk high schools' offer courses at upper-secondary level for adults in basic subjects, but also have an extensive programme of arts courses. You can study anything: music, glassmaking, creative writing, art history, languages, etc. Also, a system of study cycles, a form of courses with low fees and sometimes with elements of peer learning, offers classes for a couple of hours per week on subjects such as pottery, art history, literature, languages, wood carving and many other related topics.

The renowned **Norwegian** programme The Cultural Rucksack (DKS) is a national initiative for professional art and culture in education, with the objective of enabling children and young people in primary and secondary school to enjoy artistic and cultural productions provided by professionals. It expands the pupils' access to a wide range of cultural expressions, so that they can become acquainted with and develop an understanding of culture in all its forms.

Croatia has a similar project, The Cultural Rucksack (DKS), that serves as a complementary programme to arts education in schools, . The current Croatian government introduced the project 'Backpack (Full) of Culture'—*Ruksak (pun) kulture*, similar to the Norwegian one, also with the aim to promote *Access to Culture* for children and youth but also to complement school curricula that lack arts education. **Sweden** has a successful programme to support the exchange between schools and the professional cultural sector. The Creative School (*Skapande skola*), is a well-received programme, where public and private compulsory schools can apply for grants from the Swedish Arts Council to finance professional cultural activities for children. Cultural institutions or an individual artist can produce the activities and carry them out in a school, at a cultural institution or elsewhere.

In **Turkey,** cooperation between cultural institutions and schools is important because children and youngsters serve as a main target group of *Access to Culture*. Therefore, state organisations promoting cultural participation primarily focus on children and youth. To reach this group, the Directorate of State Theatre in Turkey, for example, hosts children theatres and organises children festivals in Ankara and Van. In addition, tours help to

[292] OTS/APA, SPÖ Klub Presseaussendung. 26/06/2006. „Österreich 2020"-Zukunftsdiskurs - BM Schmied: Zusammenarbeit zwischen Schulen und Kulturinstitutionen stärken. At: http://www.ots.at/presseaussendung/OTS_20120626_OTS0101/oesterreich-2020-zukunftsdiskurs-bm-schmied-zusammenarbeit-zwischen-schulen-und-kulturinstitutionen-staerken, web page last time visited: 24/06/2015.

bring theatres to schools and contribute to formal arts education by providing costume, decoration and technical support. The Directorate General of Culture Properties and Museums in Turkey cooperates with museums to engage schoolchildren and young people into visually enriched activities, festivities, workshops, drama performances, seminars, conferences, temporary exhibitions and cultural excursions. Such activities, hosted almost in every museum, also seek to raise awareness on the protection of cultural heritage.

In addition, the existing political commitment at the European and national levels to creativity as a cross-sectional issue is another reason to foster cooperation between cultural institutions and school. This trend goes together with (cultural) political demands to force cultural institutions not only to care about their core audiences but to also include new target groups (for example, socially disadvantaged people) to legitimise public funding.

Concluding Remarks

Recently, a discourse that includes professional training of out-of-school arts educators has been developed.[293] At least two major problems decide the success or failure of these activities. The first problem results from the traditional middle-class character of cultural institutions that affects programming but also architecture and staff. The middle-class origins may impede communication with other social groups not personally represented within the institutions.[294]

To solve this problem, some cultural institutions gave up traditional expectations towards 'access' and instead of inviting potential audiences to visit the institutions, they developed outreach programmes 'to get to where the people are'. Therefore, performances take place in neighbourhoods without cultural institutions. Other cultural institutions will transform their programmes significantly to perform not only the traditional canon but what is of vibrant interest (and of relevance in their daily life) for the intended audience (some traditional theatres, such as the Gorki-Theater[295] in Berlin, have changed to a 'post-migrant' status trying to present current issues of the migrant communities).

The second problem results from the fact that new target groups do not have cultural knowledge because of inadequate provision of arts education. Arts education projects of cultural institutions could act as an 'enabler' and 'awareness builder' and thus be a starting point for a longer lasting engagement in cultural activities. For most participants, involvement in these projects is just a one-time-experience with no further consequences for their cultural ambitions.

Apparently, the socioeconomic differences (and their consequences on socially divided arts education provision) are the major reasons why cultural institutions could not significantly increase their users/visitors beyond their core audiences (which remained a minority throughout the last years in all European countries[296]).

After the increased marketisation of cultural institutions, the main focus of access lies in expanded marketing

[293] Institute for Art Education der Zürcher Hochschule der Künste (ZHdK) (ed.) *Zeit* für *Vermittlung.* Retrieved from: http://www.kultur-vermittlung.ch/zeit-fuer-vermittlung/download/pdf-d/ZfV_0_gesamte_Publikation.pdf, web page last time visited: 24/06/2015.

[294] The European cooperation project "'Brokering Migrants' Cultural Participation' is researching the question of migrant cultural participation. At: http://www.interarts.net/en/encurso.php?p=419, web page last time visited: 24/06/2015.

[295] Maxim-Gorki-Theater Berlin. At: http://english.gorki.de/.

[296] Eurobarometer: At: http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf

activities trying to meet the expectations of the potential audiences, not primarily for education but on improving services (ticketing, transport, gastronomy, etc.). Generally speaking, commercial cultural institutions are more advanced in this issue than publicly funded institutions, which, according to different traditions in European countries, tend to hesitate when it comes to finding a new balance between representing the arts and communicating with their audiences.

Also noteworthy is the development of new digital cultural spaces on the Internet. This is a big challenge for traditional cultural institutions, since it has never been so easy for everyone to be culturally productive. It provides new chances for interactive cultural exchange where there seemed to be barriers for access. Until now, education on digital cultural spaces mainly takes place informally.

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Indicators for Cultural Participation[297]

Relevance of evidence-based policy-making

To inform policy-making, indicators are formulated to help evaluate the outcomes of policy initiatives and develop new policy instruments, i.e. indicators support the description, analysis and evaluation of a policy. As Chapman says, 'an indicator is an instrument or tool for evaluation, a yardstick to measure results and to assess realisation of desired levels of performance in a sustained and objective way'.[298] The European Task Force on Culture and Development puts the difference between statistics and indicators as follows: 'Statistics and data refer to "multi-purpose" quantitative information; in the case of indicators, the information has been processed to correspond to the specific needs of the users'.[299] The need for indicators emerges at different levels. At a local and regional level, indicators help reveal how local cultural communities understand the social effects of culture, since our cultural understanding defines how we feel about our role in society. At a state level, reliable information can pinpoint the effects and success of policies.[300] Budget allocations are prioritised according to the needs recognised by policy-makers and stakeholders. Hence, measuring the impact of strategies and planned actions holds a distinct importance, particularly at times of limited funding. Indicators are often created based on existing data sources. In addition, new indicators can be proposed to better evaluate changing policy interventions or changing social, technological dynamics. Statistical data is used as the foundation for indicators that can provide specific information on the state or condition of the policy implemented. Indicators can be derived from various data and be calculated for the needs of individual countries as well as for international comparison and to evaluate culture expenditures.[301]

In his detailed analysis of the literature and research on indicators for arts and cultural policy, Christopher Madden argues that 'improving cultural indicators is not simply about improving statistical methods; but it is also about understanding better the nature of arts activities, improving the articulation of arts policies, and considering the complex interrelationships between statistics and policy, particularly the impacts that measurement can have on 'stakeholders in the arts and culture sectors'.[302]

In terms of *Access to Culture* objectives, the need to establish a set of indicators on the participation of different groups and the monitoring of potential failures and successes of relevant policies and practices has been highlighted by policy-makers and scholars.[303] For example, Laaksonen, in her report 'Making Culture

[297] This chapter has been prepared by project partners from KPY Bilgi University and EDUCULT. Comments received from the internal peer review of the project partners have been incorporated into this chapter.

[298] Chapman, quoted in Madden, C. 2005. *Indicators for arts and cultural policy: A Global perspective*. In: Cultural Trends, Volume 14, Issue 3, 2005

[299] The European Task Force on Culture and Development 1997

[300] Laaksonen, A. 2010. *Making culture accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Strasbourg: Council of Europe Publishing, Retrieved from: http://www.coe.int/t/dg4/cultureheritage/culture/Moscow/Laaksonen.pdf, web page last time visited: 13/09/2013

[301] European Statistical System Network on Culture (ESSnet-Culture). 2012: *Final Report*. p. 100.

[302] Chapman, quoted in Madden, C. 2005. *Indicators for arts and cultural policy: A Global perspective*. In: Cultural Trends, Volume 14, Issue 3, 2005, p. 238-9

[303] See the conclusions of the Council and the representatives of the governments of Member States of the Council: Priority 3 of the Work Plan for Culture 2008-2010 (2008/C 143/06) and Priority area F-culture statistics of the Work Plan for Culture 2011-2014 (2010/C 325/01)

Accessible'[304], argues that 'what we need to know most about access, participation and consumption are not just aggregate numbers of watchers, listeners, consumers, participants (crucial as these are) but also how people are using these cultural forms to various ends […] and how these various uses are articulated to socio-economic and other demographic variables.' The Compendium[305] on cultural policies and trends in Europe is an information system that presents a collection of comparative statistical data and graphs on cultural participation, cultural markets and trade, employment, and public funding for culture. The Compendium team seeks to improve the basis for statistical comparisons by engaging in methodological debates (e.g. at its annual Experts' Assemblies with representatives of the UNESCO Institute of Statistics, EUROSTAT experts and the former Cultural Statistics Observatory, Stockholm); conducting surveys, mostly based on questionnaires; and developing indicators and monitoring tools (such as the CUPIX index on arts and products prices). As their website states, the Compendium work can be considered a 'testing ground' for statistical innovations in the cultural field.

Taking this into consideration, this project sought to understand if countries in this study had attempted to develop and use indicators for cultural participation. When looking at the current state of data collection and formulation of measurements for cultural participation, we noted a gap between European-level initiatives and their implementation on the national level. European Union level formulations of indicators for cultural participation are being proposed for discussion on the EU and national levels; however, only limited work has been done at the national level to feed this discussion and coordinate national data collection for new indicator proposals.

This chapter reviews the main EU framework on indicators for cultural participation, then discusses data collection at a national level and, finally, provides some concluding remarks.

An EU Framework on Cultural Participation

Objectives

At the EU level, the main instrument to frame indicators for measuring cultural participation has been published in the Final Report of the European Statistical System Network on Culture (ESSnet-Culture) in 2012. This resulted from a call for proposals launched by Eurostat in 2009, following a meeting of the European Working Group on Cultural Statistics.[306] This Working Group came out of the European Union Council of Culture Ministers' decision in 2007 to improve and to make comparable the existing cultural statistics.[307]

[304] Laaksonen, A. 2010. *Making culture accessible. Access, participation and cultural provision in the context of cultural rights in Europe*. Strasbourg: Council of Europe Publishing, p. 136 Retrieved from: http://www.coe.int/t/dg4/cultureheritage/culture/Moscow/Laaksonen.pdf, web page last time visited: 13/09/2010

[305] http://www.culturalpolicies.net/web/statistics.php

[306] European Working Group on Cultural Statistics. June 2008. The Council of Europe and Ericarts work titled Compendium Cultural Policies and Trends in Europe have set up a Compendium Working Group on participation which aims 'to encourage cooperation with different bodies and researchers in its activities to examine methods and indicators as well as to collect meaningful comparative data on participation in cultural life. In this sense, it urges the collection of data according to specific demographics.' Compendium WG on Participation uses the following indicators on cultural participation as the baseline to achieve a comparative EU-wide framework: (1) Number of screens, cinema admissions and cinema admissions per capita (2001-2009); (2) Internet penetration rate (2008-2010); (3)Number of Facebook users and share of Internet user using Facebook (2010); (4) Comparative Table on the share of adults actively taking part in a public performance in the last 12 months (2007); (5) Comparative Table on the share of adults practising visual arts activities in the last 12 months (2007).

[307] Since then, as the ESSnet-Culture Report puts it: 'developing harmonised statistical methods in the cultural arena has emerged as a crucial area that should be dealt with by a group of European experts under the "Open Method of Coordination" (OMC). The OMC is a flexible coordination mechanism between Member States which tries to make national policies converge on areas of mutual interest. It is applied to domains that fall mainly under the sphere of the Member States, as it offers a non-binding framework for

The project's framework had the objective to build on the experience of previous international frameworks and take into account trends in the cultural sector. Specifically, the idea was 'to update the definition of the cultural field, to create a new framework for this field that would be compatible with the framework that UNESCO adopted in 2009, while reflecting on recent phenomena on creativity and the development of creative industries, on the measurement of new cultural habits and practices, and on the transformations in the cultural economy due to digitisation.'[308]

The main project partners[309] translated this general objective into four main goals: to revise the European framework for cultural statistics (created by LEG-Culture); to improve the existing methodological base to develop new EU cultural statistics; to define indicators and variables that make it possible to describe and study the cultural sector in all its complexity; and to provide a national experience to allow a wider and more advanced analysis of the data.

Implementation

The ESSnet-Culture was created in September 2009 for a 24-month period, but then extended to 26 months. Under the coordination of the Ministry of Culture of Luxembourg, ESSnet-Culture organised a network of experts from 27 countries, the 25 EU Member States as well as Turkey as the only EU accession-candidate country and Switzerland as a member of EFTA.

Also, the work of the ESSnet-Culture was divided into four task forces (TF) that were each dedicated to a specific topic understood to be particularly important for developing EU cultural statistics. The four task forces (TF) included:

- framework and definition (TF1);
- financing and expenditure (TF2);
- cultural industries (TF3);
- participation and social aspects (TF4)[310]

The different TFs represent different dimensions of culture. Task Force 1 was to analyse and provide a general framework to understand the primary functions of culture, while Task Forces 2, 3 and 4 looked into other important cultural dimensions: the employment dimension, the financing dimension, the consumption and the social dimension (cultural practices and participation).[311] These latter three dimensions cover the common basis

concerted action and exchange. Given the specificities of the cultural sector, the OMC is perceived as a way to advance statistical harmonisation on a more voluntary and flexible basis, by encouraging networking and the exchange of best practice. On a statistical level, this new cooperation mechanism leads to the creation of a new European working group on cultural statistics: European Statistical System network on Culture (ESSnet-Culture, 2012)".

[308] ESSnet-Culture. 2012. p. 5

[309] The ESSnet-Culture is a network composed of several organisations that form part of the European Statistical System - the ESS. Financed by a grant agreement between the European Commission and a group of five partners co-responsible for the project (Luxembourgish Ministry of Culture, French Ministry of Culture and Communication, Statistical Office of the Czech Republic, Statistics Estonia and Dutch Ministry of Education, Culture and Science

[310] ESSnet-Culture. 2012. p. 27.

[311] ESSnet-Culture. 2012. p. 47.

and capture all aspects of the general framework. However, they were analysed separately because different tools must be used for measuring these dimensions.[312]

Given our research findings presented in the preceding chapters, TF1 and TF4 seem particularly relevant to our study. Therefore, we need to summarise the outputs of TF 1 on a general framework on cultural statistics and TF4, which specifically looked into the consumption and social dimension (i.e. cultural participation and practices).

The general framework for cultural statistics and definitions (TF1)

To respond to the need for more and better information in the cultural field, to conduct studies and to help decision-makers, TF1 attempted to define and structure a framework of cultural activities, to choose those activities considered as cultural and to organise them into a conceptual matrix[313]. The framework was also formulated so regular comparable statistics could be published while taking into account the lack of data in the cultural fields.[314]

Two frameworks for cultural statistics formed the basis of the ESSnet-Cuture approach. The first is the EU statistical information system on culture resulting from the 1997 meeting of the Leadership European Group on Cultural Statistics (LEG-Culture, 1997-2000). The second framework relevant to the ESSnet-Culture approach was the 2009 UNESCO Framework for Cultural Statistics.[315]

The minimal differences of the two frameworks mainly result from the international status of UNESCO framework and its focus on diversity. Based on these two documents, the ESSnet-Culture proposed an updated European statistical framework organised in ten cultural domains and six cultural functions. It thereby kept the functions of the previous LEG-Culture and added a new one, 'management & regulation'.[316]

10 CULTURAL DOMAINS	6 FUNCTIONS
Heritage (Museums, Historical places, Archeological sites, Intangible heritage) **Archives** **Libraries** **Book & Press** (Plastic arts, Photography, Design) **Performing arts** (Music, Dance, Drama, Combined arts and ohter live show) **Audiovisual & Multimedia** (Film, Radio, Television, Video, Sound recording, Multimedia works, Videogames) **Architecture** **Advertising** **Art crafts**	**Creation** **Produktion/Publishing** **Dissemination/Trade** **Presercation** **Education** **Management/Regulation**

Based on a chart by ESSnet-Culture, 2012

[312] ibid, p. 37-38
[313] ibid, p. 37-38
[314] ibid, p. 37-38
[315] UNESCO Framework for Cultural Statistics 2009 FCS
[316] ibid, p.45

Cultural domains, as portrayed in the graphic above, consist of a set of practices, activities or cultural products centred on a group of expressions recognised as artistic. At the same time, the framework does not prioritise any cultural domain: one domain is no more central than another.[317] Functions, however, as used for the general ESSnet-Culture framework for cultural statistics, are the main functions considered for mapping cultural activities and are identifiable with existing economic and statistical classifications. The functions are creation, production/ publishing, dissemination/trade, preservation, education, and management/regulation.

As mentioned previously, the framework, apart from domains and functions of culture, also defined three dimensions analysed by the other three TFs. Cultural domains are thereby common to each dimension studied, also to the one relevant most to our study, the consumption and social dimension, i.e. cultural participation and practices.

Measuring Cultural Practices and Social Aspects of Culture (TF4)

In the context of a general framework of cultural statistics and definitions (defined in TF1), TF4 emphasises cultural practices and social aspects of culture. Cultural participation was defined as the most important dimension of the cultural sector by ESSnet-Culture because the audiences are the *raison d'être* of the cultural field[318].

In cooperation with TF1, the participants of TF4 agreed on a framework for cultural practices that fits in the general framework designed by TF 1. This 'layer' of the general framework distinguishes three forms of cultural practices: amateur practices, i.e. practicing the arts as a leisure activity; attending/receiving, i.e. visits to cultural events and following artistic and cultural broadcasts of all kind of media; social participation/volunteering, i.e. being a member of a cultural group and association, doing voluntary work for a cultural institution etc. Based on the ten dimensions formulated in the general framework for cultural statistics and definitions, which form a common basis, the TF4 formulated a range of domains in which practices and participation in these three forms takes place.

ESSnet-Culture framework for cultural statistics: cultural activities by function[319]

DOMAIN SOCIAL	PRACTICING AS AMATEUR	ATTENDING/RECEIVING	PARTICIPATION/VOLUNTEERING
Books and Press	Writing in leisure time: Fiction and nonfiction, on paper or in digital form (including weblogs).	Reading in leisure time: books newspapers, magazines either in printed or in digital form.	Publishing all kinds of pamphlets; letters to editors of newspapers and magazines; blogs, e-zines and another publications on the Internet.
Libraries	Collecting books, having a library at home	Visiting libraries (actually and virtually.	Working as a volunteer in a library

[317] ibid. p.28
[318] ibid. p.227
[319] *ESSnet-Culture framework for cultural statistics. pp.240-242*

Archives	Being an amateur Researcher (genealogist, local history etc).	Visiting archives (actually and/or virtually	Being a member of a historical association, group or club (local history, genealogy etc.). Volunteering for or donating to such associations, groups or clubs.
Museums	Being a collector.	Visiting museums (actually and/or virtually)	Working as a volunteer in a museum. Being a member of an association, group or club connected to a museum (such as 'friends of the museum'). Donating to a museum.
Monuments	Not relevant.	Visiting monuments (actually and/or virtually).	Being member of an association, group or club for the preservation of monuments and heritage. Volunteering for or donating to such associations, groups or clubs.
Archaeology	Being an amateur archaeologist.	Visiting archaeological sites (actually and/or virtually).	Being a member of an association, group or club for the preservation of (archaeological) monument and heritage. Volunteering for or donating to such associations, groups or clubs.
Architecture	Designing own house or house for others	Visiting architectural exhibitions (actually and/or virtually).Visiting monuments (actually and/or virtually).	Being a member of an association, group or club for the preservation of monuments and heritage. Volunteering for or donating to such associations, groups or clubs.
Arts & Crafts	Making pottery, glass, jewels, textile work etc.	Visiting arts and crafts fairs (actually and/or virtually). Visiting museums (actually and/or virtually).	Having classes. Being a member of a club or a group. Showing own work in exhibitions and/or on the Internet.
Visual arts	Painting, drawing, graphical works (by hand), sculpturing.	Visiting arts exhibitions, museums and galleries (actually and/or virtually).	Having classes. Being a member of a club or a group. Showing own work in exhibitions and/or on the Internet.
Photography	Making photos as an artistic hobby.	Visiting photographic exhibitions, museums and galleries (actually and/or virtually).	Having classes. Being a member of a club or a group. Showing own work in exhibitions and/or on the Internet.
Design	Not relevant.	Visiting exhibitions, museums and galleries (actually and/or virtually).	Not relevant.
Advertising	Not relevant	Not relevant.	Not relevant.

Drama	Acting in an amateur theatre company. Directing an amateur theatre company. Acting as a cabaret artist or standup comedian.	Visiting theatre plays, cabarets and stand-up comedies; viewing direct broadcasts of theatre plays, cabarets and stand-up comedies. Viewing recorded theatre plays, cabarets and stand-up comedies in audiovisual media (TV, video, Internet).	Having classes. Being a member of a club or a group. Showing own performances on the Internet.
Dance	Dancing ballet or modern dance, ballroom dance, Latin American dance, jazz dance, hiphop, break dance, street dance, folk dance, etc.	Visiting dance performances viewing direct broadcasts of dance performances. Viewing recorded dance performances in audiovisual media (TV, video, Internet)	Having classes. Being a member of a club or a group. Showing own performances on the Internet.
Music	Singing: alone, in a choir, a vocal ensemble, opera or operetta troupe, pop- or rock band, rapping, etc. Playing a musical instrument	Visiting operas and operettas, performances, concerts of all kinds, musical festivals and feasts of all kinds; viewing direct broadcasts of operas, operettas, concerts, festivals and feasts. Viewing and listening to recorded operas and operettas and recorded music of all kinds in audiovisual media (radio, cd, mp3 player, tv, video, Internet etc).	Having classes. Being a member of a club or a group. Showing own performances on the Internet.
Radio	Being an amateur broadcaster	Listening to radio broadcasts.	Doing voluntary work for (nonprofessional) radio stations.
Television	Being an amateur broadcaster	Viewing television broadcasts	Doing voluntary work for (nonprofessional) television stations.
Film	Making films as an artistic hobby.	Visiting cinema (and/or film festivals); viewing recorded films in audiovisual media (tv, video, Internet).	Having classes. Being a member of a club or a group. Making films for a civic association or pressure group. Showing own films on the Internet.
Video	Making videos as an artistic hobby.	Viewing videos.	Having classes. Being a member of a club or a group. Making videos for a civic association or pressure group. Showing own videos on the Internet.

Multimedia	Designing for the Internet (for example, games or websites) as a hobby.	Using the Internet for cultural purposes in a cross-sector function and thus not restricted to the web and/or the game designers.	Not relevant.

Based on this model, TF4 developed a draft list of indicators to be measured using a comprehensive questionnaire. According to TF 4, this list is a preliminary set of indicators, based on extensively analysing EU-wide and national surveys, studies and experiences. Indicators are ranked according to their level of priority.[320] The TF4 Report notes, 'all these indicators could be analysed by background characteristics of the person, using the core social variable foreseen to be implemented in all European social surveys, in particular: age, gender, country of citizenship/country of birth, educational attainment, employment status, income, degree of urbanization.'[321]

ESSnet-Culture framework for cultural statistics: List of indicators[322]

CULTURAL PARTICIPATION INDICATORS
PERFORMING ARTS
Percentage of persons who have carried out at least one artistic activity the last 12 months
Percentage of persons who have played musical instruments
Percentage of persons who have sung
Percentage of persons who have danced (dance, ballet)
Percentage of persons who have made theatre
Percentage of persons who have done other artistic activities
Percentage of persons who have visited live arts performances in the last 12 months
Percentage of persons who have visited theatres in the last 12 months
Percentage of persons who have visited opera performances in the last 12 months
Percentage of persons who have visited ballet/dance performances in the last 12 months
Percentage of persons who have visited other live arts performances in the last 12 months
Percentage of persons who have visited live music concerts in the last 12 months
Percentage of persons who have visited classical concerts in the last 12 months
Percentage of persons who have visited pop rock concerts in the last 12 months
Percentage of persons who have visited other concerts in the last 12 months

[320] ibid, p. 260
[321] ibid. p. 262
[322] *ESSnet-Culture framework for cultural statistics: List of indicators. pp. 261-262.*

Percentage of persons who have visited other kind of actual music concerts in the last 12 months by type
Percentage of persons who have viewed direct broadcast outside home of cultural performances in the last 12 months
Percentage of persons who have listened or viewed recordings of artistic performances
Percentage of persons who have listened or viewed recordings of theatres in the last 12 months
Percentage of persons who have listened or viewed recordings of opera performances in the last 12 months
Percentage of persons who have listened or viewed recordings of ballet/dance performances in the last 12 months
Percentage of persons who have listened or viewed recordings of classical concerts in the last 12 months
Percentage of persons who have listened or viewed recordings of pop rock concerts in the last 12 months
ARCHITECTURE, VISUAL ARTS AND CRAFTS
Percentage of persons who have done at least one artistic activity among those listed in Q6 in the last 12 months
Percentage of persons who have painted or have drawn
Percentage of persons who have made photographs
Percentage of persons who have practiced other visual art activity (making pottery, restoration..)
Percentage of persons who were member of an association, a club or a group of amateur artists or craftsmen in the last 12 months
Percentage of persons who presented own work in an exhibition in the last 12 months
Percentage of persons who followed lessons for their artistic or creative activity in the last 12 months
Percentage of persons who uploaded images of their work on the Internet in the last 12 months
Percentage of persons who viewed paintings, drawings, graphical works, photos, and sculptures, products of crafts or virtual exhibitions of visual arts or crafts (on the Internet or other media) in the last 12 months
Percentage of persons who view or listen to a programme about visual arts and crafts in the last 12 months
HERITAGE
Percentage of persons who were member of a cultural association (among those listed in Q10) in the last 12 months
Percentage of persons who did voluntary work for a cultural association (among those listed in Q10) in the last 12 months
Percentage of persons who have visited museums and publics galleries in the last 12 months
Percentage of persons who have visited museums and publics galleries in the last 12 months by type

Percentage of persons who have visited monuments, archaeological sites in the last 12 months
Percentage of persons who have visited monuments, archaeological sites in the last 12 months by type
Percentage of persons who have viewed virtual exhibitions of art or any kind of museum objects in the last 12 months
Percentage of persons who have viewed monuments, historical or artistic places, buildings or sites (on the Internet or other media) in the last 12 months
Percentage of persons who have viewed or listened to a programme about museums (on television, radio, video, DVD, Internet or other media) in the last 12 months
Percentage of persons who have viewed or listened to a programme about monuments, historical or artistic places, buildings or sites (on television, radio, video, DVD, Internet or other media) in the last 12 months
BOOKS AND PRESS
Percentage of persons who wrote poetry, prose, fiction or non-fiction in leisure time in the last 12 months
Percentage of households with no books at home
Percentage of persons who have read books in the last 12 months (both printed or ebooks)
Percentage of persons who have read books printed book in the last 12 months
Percentage of persons who have read books in digital form in the last 12 months
Percentage of persons who have read books in the last 12 months by kind of books read
Percentage of persons who have read between 1-3 books in the last 12 months
Percentage of persons who have read between 4-6 books in the last 12 months
Percentage of persons who have read more than 6 books in the last 12 months
Percentage of persons who read newspapers at least once a week
Percentage of persons who read magazines and periodicals at least once a month
Percentage of persons who read online newspapers at least once a week
Percentage of persons who read magazines and periodicals online at least once a month
ARCHIVES AND LIBRARIES
Percentage of persons who have visited an archive in the last 12 months
Percentage of persons who have consulted archival records online in the last 12 months
Percentage of persons who have visited libraries or have accessed libraries via Internet in the last 12 months
Percentage of persons who have visited libraries in the last 12 months
Percentage of persons who have accessed libraries via Internet in the last 12 months

FILM & VIDEO
Percentage of persons who have made at least one film or one video as an artistic hobby in the last 12 months
Percentage of persons who followed lesson for film or video making in the last 12 months
Percentage of persons who have visited cinemas in the last 12 months
Percentage of persons who watch videos al least once a week
Percentage of persons who downloaded films from the Internet
RADIO, TELEVISION AND INTERNET
Average time spent listening to the radio in the average week
Average time spent listening to the radio via Internet in the average week
Average time spent watching television in the average week
Average time spent watching television via Internet in the average week
Average time spent on the Internet in the average week
Average time spent on social network in the average week

TF4 also looked at national data on cultural practices and cultural participation. However, it found that the data is not comparable and often leaves out a range of issues. Therefore, TF4 proposed a module questionnaire as a tool for measuring cultural participation and methodological guidelines to smooth differences between data collections carried out in different countries and at an EU level. Finally, it suggested a list of harmonised indicators that should be calculated using this module.[323] Thus, the basic recommendation of TF4 was a common European survey on participation in cultural activities to be repeated periodically (e.g. every five years), to measure social progress in the EU-27.[324] This recommendation was based on the relevance of the issue as well as the lack of up-to-date national data.

EUROBAROMETER Surveys

The European Commission commissioned Eurobarometer to carry out two surveys on Europeans' participation in cultural activities. These surveys were based on the list of questions and indicators developed by LEG (the Leadership Group on Cultural Statistics) and took place in 2001 and 2003. Subsequently, in February 2007, the Education and Culture Directorate-General of the European Commission (DG EAC) commissioned another Eurobarometer survey in the 27 EU Member States to ascertain EU citizens' opinions and behaviour related to the topic of European Cultural Values. In 2013, another Eurobarometer survey followed up on the 2007 research with the following research goals:

[323] ibid. p 257
[324] ibid. p.35

1 levels of engagement in different cultural activities. In particular, access to and participation in various cultural activities is measured, and levels of involvement and barriers to participation are assessed. Given the aim of promoting cross-border cooperation, part of this survey measures access and participation in relation to other European countries' cultural activities to identify the extent of transnational circulation of cultural and artistic output. The results of the 2007 survey have also been analysed to establish the evolutions in levels of engagement in various cultural activities between then and now.

2 the active involvement of EU citizens in a range of artistic activities as performers (e.g. singing, dancing, making a film, etc.) as distinct from consumers (e.g. going to the cinema).

3 the use of the Internet for cultural purposes. Over recent years, the Internet has played an increasingly important role as a source of information in many EU citizens' homes. This survey measures the role of the Internet in enabling EU citizens to access and participate in cultural activities. A distinction will be made between 'direct' uses – such as reading articles online – and 'indirect' use of the Internet for cultural purposes – such as using the Internet to purchase cultural products.[325]

'Throughout the report, results are analysed in terms of the European average, followed by a breakdown of the results by country and finally by some socio-demographic variables. Where possible, the results are also compared with those of the 2007 Eurobarometer Cultural Values survey. Finally, an index of cultural practice has been developed by attaching scores to high participation levels in cultural activities. These scores were collated to identify respondents with 'Very high' High', 'Medium' or 'low' profiles in terms of their participation in cultural activities'.[326]

In the findings of the ESS study and the Eurobarometer surveys, this report specifically looked at the status quo of data collection in the partner countries. The following section summarises the situation of data collection on cultural access and participation in the project countries to formulate the baseline for some significant concluding remarks.

Data Collection on the National Level

Austria

Austria has only a weak tradition of evidence-based, cultural policy-making. Except for direct audits and financial control of economic activity of cultural institutions, statistical data barely influence decisions in cultural policy. The Austrian Bureau for Statistics—Statistik Austria publishes the main cultural data. Although a representative cultural statistic does not have a legal foundation in Austria, Statistik Austria publishes a yearly, digital cultural statistics on behalf of the responsible ministry and is structured similar to the Austrian Cultural Funding System (LIKUS).[327] The data is mainly characterised by data on demand and supply, i.e. number of visitors and users; in museums, theatres, cinemas; use of libraries, etc. Also, the data provides information about expenditure in public funding, but also indicators about the cultural sector such as employees and the import and export of cultural goods.

[325] European Commission. 2013. *Special Eurobarometer 399. Cultural Access and participation.* Retrieved from: http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf
[326] http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf
[327] Cultural Statistik Austria (Kulturstatistik - Kultur im Überblick, Statistik Austria):

In 2007, the Institute for Empirical Social Studies (IFES) published for the last time the Cultural Monitoring report, the only representative study on cultural behaviour of the Austrian population.[328] The results were published when a new culture minister took office and emphasised the mediation and education of arts and culture. However, one cannot observe a direct connection between the results of the Cultural Monitoring report and the actions of the minister.

Public cultural institutions provide regular, but not public, reports to the respective ministries. In addition to these documents, annual accounting reports include some data on *Access to Culture,* such as the number of visitors. According to statements from the institutions, the ministries do not comment on these reports. The institutions lack necessary tools to find more detailed information on audiences and cultural participation.[329]

Similar to other public authorities, the ministry for cultural affairs publishes an annual 'Arts and Culture Reports'. Although the data provided in these reports mainly focus on providing proof and records on the expenditure of public funds, some also include information on the number of users.[330]

Some cultural institutions include visitor surveys when developing their marketing strategies. In these cases, survey results should have specific repercussions. Specifically, commercial cultural and media institutions have a range of data at their disposal, which is not accessible to the public and cannot be used for public cultural policies. An exception is the public radio-television, as the biggest cultural company in Austria, it provides user analysis (specifically relating to the topic of 'public value' in its yearly report.[331]

A specific example of the relevance of statistical data for public cultural funding / public cultural policies is the Austrian Fund for Film Advancement *(Österreichische Filmförderungsfonds).* As the central institution for the advancement of Austrian film, it has detailed data on cinema visitors. The data has direct impact on decisions of the fund. For example, above-average interest on the side of visitors helps individual filmmakers receive specific funding.

Croatia

Croatia also has an insufficient number of surveys or analyses that could adequately support designing polices to link participation in cultural life to the broader issues of civil participation. The main source of data on culture and arts is the Croatian Bureau of Statistics (DZS)[332] that collects general cultural statistics according to its yearly publishing programme. Selected data is collected directly from the reporting units on a yearly basis, while some data is collected through surveys done on a three or five year cycle. The exceptions are data on published books and brochures, newspapers and periodicals taken from the national and university library and data on radio and

http://www.statistik.at/web_de/statistiken/bildung_und_kultur/kultur/index.html

[328] Cultural Monitoring Report. 2007. *Kulturmonitoring*. Retrieved from: http://www.ifes.at/sites/default/files/downloads/1192093299_23800007.pdf

[329] Examples of these reports include *Yearly Accounting Report of the Kunsthistorisches Museum Wien 2012* http://press.khm.at/fileadmin/content/KHM/Presse/Jahresberichte/GB_2012_Druck_2s.pdf; *Yearly Report of the Naturhistorisches Museum Wien,* 2013. http://www.nhm-wien.ac.at/jart/prj3/nhm/data/uploads/Jahresbericht/jahresbericht13.pdf *Yearly Report Burgtheater*, 2012: http://www.burgtheater.at/Content.Node2/home/ueber_uns/aktuelles/FINALES_PDF____Burg_AnsichtFIN.pdf

[330] Arts Report 2013: http://www.kunstkultur.bka.gv.at/DocView.axd?CobId=56103
Cultural Report 2014: http://www.kunstkultur.bka.gv.at/DocView.axd?CobId=56140

[331] http://zukunft.orf.at/rte/upload/texte/2014/veroeffentlichung/140328_jahresbericht.pdf

[332] Državni zavod za statistiku – DZS http://www.dzs.hr/default_e.htm (English version of the website); Culture and arts' section is available at the Statistical yearbook 2013 (available in Croatian and English) at: http://www.dzs.hr/Hrv_Eng/ljetopis/2013/sljh2013.pdf; During the year all data on 'Culture' is available at the First Releases page at the following address (in English); Data on personal consumption is available at the following link (in English)

television subscribers retrieved from the official Croatian radio and television agency. Data is published bilingually (Croatian and English) on the website of the bureau through the bulletin *First Releases*, or through *Statistical Reports* and finally through *Statistical Yearbook of the Republic of Croatia* (available also in print).

Data collected for 'culture and arts' contains information pertaining to the calendar year on publishing, film and video activity, museums and collections, radio and television, libraries, state archives, zoological and botanical gardens, aquariums, arboretums, national and nature parks. Data on theatres, professional orchestras and choirs, associations of cultural and artistic amateurism as well as association of technical culture refer to the performance season Depending on the data involved, the level of collection is the Republic of Croatia, counties, towns, and/or municipalities. The data is comparable on a yearly basis. In addition, DZS collects information on employment in culture and arts and on household consumption on recreation and culture.

Data gathered by Croatian Bureau of Statistics can thus give us some general insight on *Access to Culture* and cultural participation. The main indicators are on the number of visitors/attendance to cultural institutions (e.g. libraries, museums and collections, state archives, theatres, professional orchestras and choirs), number of performances/concerts/screenings/shows (in cinemas, museums and collections, state archives, theatres, professional orchestras and choirs) and the number of (technical) cultural associations and their active members.

Although the harmonisation of Croatian statistics with the Eurostat has brought advancements and there were some innovations in data collection, the changes in gathering data are occurring slowly and there is no data on the new forms and types of cultural participation.

The Ministry of Culture of the Republic of Croatia[333] collects information on financing public needs in culture through a yearly survey, and it publishes information on the 'general indicators of culture in Croatia' that cover the input of culture in the national and local budgets, input of culture in GDP, cultural spending per capita, and on indicators pertaining to the cultural infrastructure and cultural employment.

Some data on cultural participation can be gathered from surveys done by the specialised market research agencies such as GfK, Ipsos Puls, etc.[334] They are mainly directed towards research in selected cultural markets and commissioned by specific companies and/or institutions, and sometimes are not available for further research. Selected cultural institutions, organisations and/or foundations publish data on their activities in their yearly reports, which sometimes includes data on participation in the activities of their particular organisation/ institution (e.g. Croatian Audio-visual Centre[335], Museum of Arts and Crafts[336], Museum Documentation Centre[337], Libraries of the City of Zagreb[338], etc.). This data is fragmentary, and it is difficult to compare.

[333] 'The Ministry of Culture of the Republic of Croatia: http://min-kulture.hr/ Key indicators of culture in Croatia (survey research results for 2011) available at: http://www.min-kulture.hr/default.aspx?id=7829 (in Croatian); Data on Backpack (Full) of Culture selection results for 2014: http://www.min-kulture.hr/default.aspx?id=9860 (in Croatian)

[334] Research on book market (2014), available at: http://issuu.com/modernavremena/docs/gfk_2014_ispitivanje_tr__i__ta_knji/1 (in Croatian); Research on book market (2013), available at: http://issuu.com/modernavremena/docs/prezentacija_23_04_2013/1 (in Croatian); Research on reading and book purchasing habits (2011), available at: http://issuu.com/modernavremena/docs/gfk_ispitivanje_tr_i_ta_knjiga_u_rh/1?e=0 (in Croatian); Research on music habits (2011), available at: http://www.muzika.hr/clanak/31292/muzikabiz/gfk-i-muzikahr-istrazili-tko-vlada-hrvatskom-narodnjaci-ili-rockeri.aspx (in Croatian); Research on music habits (2010), available at: http://www.muzika.hr/clanak/24808/magazin/muzikahr-istrazila-tko-vlada-hrvatskom-narodnjaci-ili-rockeri.aspx (in Croatian);

[335] HAVC 2013 Report available at: http://www.havc.hr/file/publication/file/havc-izvjestaj-o-radu-2013.pdf (in Croatian).

[336] MUO report for 2012, available at: http://www.muo.hr/files/File/muo/pravo-na-inf/IZVJ-RAD-2012.pdf (in Croatian).

[337] Reports of selected Croatian and zagreb museums are available at the MDC website: http://www.mdc.hr/hr/kalendar-dogadanja/?d=30-11-2014&t=o&vid=1336&c=mdc (in Croatian).

[338] KGZ 2014-2020 Strategy, available at http://issuu.com/knjinicegradazagreba/docs/strate__ki_plan__knji__nica_grada_z?e=3738727/9998972 (in Croatian)

Norway

Similarly to Croatia and Austria, Norway's State Bureau of Statistics is also the country's main source of statistical data to analyse access to and provision of culture. Statistics Norway[339] is the national statistical agency, and is by far most important generator of quantitative data on culture in Norway. The role of the agency is both to collect data and to distribute data collected by other agencies or organisations. The most relevant datasets and/or statistical overviews include the following.

The Norwegian cultural barometer is published nearly every four years. The last barometer was published in 2013, presenting results from 2012.[340] It is based on a survey of use of culture among the Norwegian population, conducted by Statistics Norway. This survey asked questions on the number of visits to theatres, concerts, cinemas etc. during the last 12 months, as well as on participation in cultural activities of different kinds.

The Norwegian media barometer is published every year.[341] It is based on annual surveys on the use of different kinds of media, conducted by the agency itself. The survey maps frequency of use and time used on different kinds of media: newspapers, television, radio, records/CDs/music files, magazines, journals, comics, personal computer, DVD/videos and Internet.

The cultural and the media barometer are based on surveys that have been repeated for more than twenty years. This makes it possible to see directly the changes in user patterns for culture and media. Both surveys also cover occupation, age, education, residential area and geographical region.

Additionally, the publication *Cultural Statistics* annually aggregates and analyses data on culture from several providers, as well as from the agency itself. Cultural Statistics is the primary source for available data on cultural statistics, since it collects data from various providers (from the relevant ministries, the arts council, relevant associations, etc.). It has statistics in the following areas: public expenditure on culture, private expenditure on culture, employment and businesses in the cultural sector, art policy measures, performing arts, music, festivals, museums and collections, libraries, archives, books newspapers and printed media, film and cinema, radio and television, cultural heritage, sports and leisure, religious denominations and the Church of Norway.

The *Cultural Statistics* publication uses information gathered from many sources. Most of these also publish their own statistics and overviews in their respective publications and websites. Some of these might be on a more detailed level than the numbers presented in *Cultural Statistics*, but for most purposes, any analysis of cultural provision and access in Norway will probably start with the publication from Statistics Norway.

Taking into account all these sources, the available data on the cultural sector is plentiful. At the same time, there is unused analytical potential for the available data. For example, most data has a geographical component unused by. Statistics Norway. Telemark Research Institute has developed an index, The Norwegian Cultural Index[342], which breaks down a number of available data registers to a municipal level. The Norwegian Cultural Index is published annually, and compares the cultural provision in all Norwegian municipalities. The relevant provision on the number of cultural events is calculated per capita, to give a basic overview of the level of cultural provision in all parts of Norway.

[339] Statistisk sentralbyrå: http://www.ssb.no/
[340] Cf. http://www.ssb.no/kultur-og-fritid/artikler-og-publikasjoner/norsk-kulturbarometer-2012 (In Norwegian).
[341] http://www.ssb.no/kultur-og-fritid/artikler-og-publikasjoner/norsk-mediebarometer-2013 (In Norwegian)
[342] Cf. http://www.telemarksforsking.no/publikasjoner/detalj.asp?merket=5&r_ID=2558 (In Norwegian).

Spain

The Spanish Ministry of Education, Culture and Sport, in cooperation with the National Institute of Statistics (INE), publishes the *Survey on Cultural Habits and Practices in Spain*[343] that analyses in depth the issue of participation and *Access to Culture* in Spanish society. The *Survey* has been carried out in 2000-2003, 2006-2007, 2010-2011; the next analysis will probably be conducted to cover a 12-month period between 2014 and 2015 and will be available in late 2015. Consequently, the latest available data are from 2011.

The *Survey* aims 'on the one hand, to assess the evolution of the main indicators of the cultural habits and practices of Spaniards, and on the other to analyse other significant aspects of the field of culture, especially with regard to cultural consumption, with a closer look being taken at the modes of acquisition of certain cultural products that are subject to intellectual property rights, such as books, recorded music, video and software'.[344] Indeed, cultural participation is assessed by analysing the offer of a wide range of both private and public cultural institutions such as museums, galleries, archives and monuments as well as libraries but also of specific sectors such as the performing arts, music and audio-visual. It is also assessed by understanding the cultural practices of the population through an analysis of activities such as reading or use of new technologies as well as of other activities related to culture or leisure. The main features used for classification purposes are sex, age (over 15 years), educational level, personal or professional situation and place of residence of the respondents.

The main indicator on *Access to Culture* is, undoubtedly, the number of visitors to the various national, regional and local cultural institutions. In addition, when analysing the level of *Access to Culture* of the Spanish population, the *Survey* takes into account the cultural institutions' practices on opening hours, ticket pricing, dissemination and promotion of activities, education and outreach activity, programmes, beneficiaries, etc.

As mentioned, the S*urvey* pays special attention to collecting statistical data related to the use of new technologies such as the cultural offers available through the Internet and through the new technologies (digitisation, interactivity, etc.). In fact, data show a steady increase in the degree of public access to ICT in recent years. Therefore, cultural organisations invest resources to adapt to the public's (and especially the youth's) technological requirements by developing supply sources and digitised documents online. The activity of the Network of Documentation Centres of the Secretariat of State[345] provides as an example of the increasing interest in this field.

The cultural statistics compiled by the National Statistics Institute (INE) analyse other aspects relevant to understand the level of *Access to Culture* such as the economic return of cultural activities. In this respect, they carefully analyse the average spending of spectators and the income from the performing arts and other cultural sectors. The comparison of data collected between 2002 and 2011[346] shows that, in the past few years, the economic recession in Spain has significantly decreased the capacity of Spanish society to have access to cultural activities, products and services.

Both the state and the autonomous communities have aimed at increasing the economic return of the cultural

[343] Ministry of Culture, Education and Sport. *Survey on Cultural Habits and Practices in Spain. http://www.mecd.gob.es/servicios-al-ciudadano-mecd/en/estadisticas/cultura/mc/ehc/portada.html*

[344] *Survey on Cultural Habits and Practices in Spain 2010-11. Synthesis of Results.* Madrid: Ministry of Culture, Education and Sports, 2011, p.4 http://www.mecd.gob.es/servicios-al-ciudadano-mecd/en/dms/mecd/servicios-al-ciudadano-mecd/estadisticas/cultura/mc/ehc/2010-2011/presentacion/Sintesis_2010-2011_ingles.pdf

[345] http://en.www.mcu.es/centrosDocumentacion/index.html

[346] *Survey on Cultural Habits and Practices in Spain 2010-11. Evolution Indicators.* Madrid: Ministry of Culture, Education and Sports, 2011. http://www.mecd.gob.es/servicios-al-ciudadano-mecd/dms/mecd/servicios-al-ciudadano-mecd/estadisticas/cultura/mc/ehc/2010-2011/principales-resultados/Indicadores_Evolucion_2010-2011.pdf

sector, especially through an increase in taxes. However, the tax increase has meant that the consequent rise in the price of cultural goods and services has affected the population's acquisition capacity. Culture has increasingly become a dispensable good or even a luxury. Indeed the consumption of cultural goods and services has declined significantly in the last 10 years, as shown by attendance to theatre and film (INE) and also to activities in the performing arts, music and audio-visual sectors (SGAE).

This analysis of Spain also identified the following priority areas. Promoting and protecting cultural heritage is considered, at all levels of public administration, as a main issue in the design of cultural policies and support mechanisms. Arts and cultural education tend to progressively gain importance in Spain, but still hold a secondary place in the curriculum of compulsory education.

Sweden

Sweden has a special public body responsible for cultural analysis and statistics, The Swedish Agency for Cultural Policy Analysis.[347] Their mission is to 'evaluate, analyse and present the effects of proposals and steps taken in the cultural arena'. They collect data within six fields: museums, non-formal learning organisations, theatre, art, and public spending on culture and heritage sites. They also carry out analyses and collect data on other fields or topics for special studies. For the national museums and the national heritage board, they collect data on number of visitors, number of school groups and visitors to the websites each month.

They frequently publish reports based on their evaluation, statistics and analyses. Their annual reports about museums clearly indicates that they measure the success of museums in quantitative terms: the number of visitors, the number of exhibitions held, how many people work in the museum sector, how many visitors to the website, how many museums run a blog, how many guided tours were held, how many lectures, seminars, excursions were carried out and similar data.

There is no data collection on access from the Swedish Agency for Policy Analysis. But in a report, commissioned by the government, the Swedish Agency for Policy Analysis has looked into indicators aimed to measure the effects of cultural politics and policy. They conclude that it is possible to create a system of indicators, but the field is complex and there are many difficulties to fairly assessing all different aspects of what is going on. It would take time to develop indicators and the cost would be very high to maintain such a system at a high quality. They suggest to develop an alternative to the the existing data collection.[348]

The government has decided that physical accessibility is important in all sectors of society. From 1 January 2015, lack of physical accessibility to a cultural venue is a violation of the law of discrimination. During the past few years, the arts council is responsible for following up on *Access to Culture* and has produced an annual report on the progress made. To ensure that cultural institutions improve their physical access, the arts council can withhold funding if an institution does not meet the criteria. Their indicators for measuring cultural organisations' progress are (1) All organisations must have a work plan for how to work with access (physical, digital and with description of what they do to improve access related to gender, ethnicity, religion, disability etc.); (2) All easily improved physical obstacles should be sorted out before 2016 (such as remove high thresholds); and (3) Adaptions of websites.

[347] Myndigheten för kulturanalys: http://www.kulturanalys.se/
[348] http://www.kulturanalys.se/wp-content/uploads/2012/08/Att-utveckla-indikatorer-for-utvardering-av-kulturpolitik.pdf

Turkey

The **Turkish Statistical Institute (TÜİK)** was reorganised in 2005, with the Law 5429[349], and it is an independent body, attached to the Prime Minister's Office. Its mission is to research, collect, analyse and disseminate official statistics. TÜİK is the main public statistical authority doing research and collecting data on cultural participation. TÜİK covers the following cultural domains: cultural heritage (museums, artefacts, immovable cultural property), archives, libraries, books, newspapers and periodicals, art galleries, theatre, opera and ballet, orchestra and choral activities and cinema.[350] TÜİK mainly collects and publishes data from the public cultural institutions; no qualitative survey has been done on cultural participation. For TÜİK, the only statistics related to access refer to attendance figures at public cultural institutions. In 2006, a survey looked at time spent on cultural activities; however, it has not been repeated since. With a focus demographic aspects in culture, data published by TÜİK consider gender, age, geographic area, but does not report on the following: level of education, household structure, income level, arts knowledge/competences.[351] The frequency of participation in cultural activities is also not taken into consideration.

When compared with Eurobarometer indicators, TÜİK does not undertake surveys with end-users and does not take into consideration the two main concepts highlighted by UNESCO and Eurobarometer (as well as the ESSnet Study) for cultural participation: ICT/Internet use and participation in the form of undertaking amateur arts practices. Thus, we can conclude that TÜİK defines culture audiences as passive and is not taking into account their shift into active participants.[352] At present, surveys or studies to ascertain the participation of Turkish population in culture are not being undertaken nor being planned.

Apart from TÜİK statistics and surveys, the Ministry of Culture and Tourism produces statistical data on their investments in cultural infrastructure and cultural participation (such as museum admissions) and publishes them in its annual activity reports. These statistics are based on the reports of the Directorates of the Ministry. For example, the Directorate General of Cinema produces the Vision Report for Turkish Cinema, covering detailed information on the number of film productions, number of attendances, etc.[353] Similarly, the Directorate General of Libraries and Publishing conducted the 'Turkey Reading Map' study in 2011. The Central Directorate of Revolving Funds (DÖSİMM) of the Ministry of Culture and Tourism keeps a record of the number of visitors to the public museums and heritage sites and on the number of Museum Cards holders and frequency of their visits. It offers detailed analysis of data on visitors to these sites over years.[354] However, the ministry's annual reports only consider access in terms of visits and do not cover Internet use.

Local public actors also produce statistical data on the outreach of their activities in culture and arts. This primary research revealed that the Directorate of Cultural and Social Affairs in Istanbul (IMM) receives feedback on audience preferences and seeks to develop future programmes according to these opinions.[355] The Istanbul City Theatre quantitatively measures the performances. The online box-office statistics provide information on the size of the audience of each play, the percentage of children, adults, students, etc. The audience information is also available at the neighbourhood level, where Istanbul City Theatre has theatre halls.[356] At the district level, the Beyoğlu Municipality, for example, collects statistical data through a City Automation System. However,

[349] TÜİK, 2005
[350] TÜİK, 2012
[351] UNESCO, 2009
[352] UNESCO, 2009
[353] Directorate General of Cinema, 2013
[354] DÖSİMM, 2014
[355] Şen, 2014: Interview
[356] Efiloğlu, 2014: Interview

this is not followed up with in-depth research. Thus, the only indication for the success of the efforts comes, for example, from the increase in the number of children involved in the centres' activities. Another indicator pointing to the impact of Beyoğlu municipality activities refers to monitoring the shift in citizens' expectations.[357]

Concluding Remarks

Regarding whether our researched countries have implemented a procedure to develop indicators of cultural access and participation and whether these indicators have been measured at the levels of supply and use (that is to say institutional level and user level), we conclude that, at the level of users, apart from Spain and Norway, the other countries have not yet attempted to carry out surveys with culture users. This suggests that there are not yet frameworks regarding indicators for participation.

In the case of Spain, the Ministry of Education, Culture and Sport in cooperation with the National Institute of Statistics (INE) publishes the *Survey on Cultural Habits and Practices in Spain.*[358] Norway publishes a cultural barometer around every four years. The last barometer was published in 2013, based on a survey of use of culture among the Norwegian population, conducted by Statistics Norway. This survey asked questions on the number of visits to theatres, concerts, cinemas, etc. during the last 12 months and on participation in cultural activities of different kinds.

All our researched countries, of course, collect statistics on culture and publish them regularly. These statistics tend to be mainly on cultural institutions. The access issue is addressed through the figures gathered from these cultural institutions. Access data gathered by offices of statistics in each country covers the number of visitors/ attendance to cultural institutions (e.g. libraries, museums and collections, state archives, theatres, professional orchestras and choirs); and number of performances, concerts, screenings, shows (in cinemas, museums and collections, state archives, theatres, professional orchestras and choirs). Amateur participation in the arts does not form a part of these institutionally based statistics.

When comparing data collection at the national level, we observe various approaches in data collection. There is not only a difference in range and nature of data collection, but the various sources and institutions involved also seem to adopt different methodologies. This has also been emphasised in the ESS-net report, which concludes that, for comparability of national surveys on cultural participation, there is not much difference between the topics of national surveys, but considerable variation in the scope of cultural practices recorded[359]. Older European reports, such as the LEG report, have also highlighted these differences in methodological approaches. The data on cultural access showed extensive differences across countries[360]. Therefore, the final report of ESS-net Culture stresses that the comparability of national data on the European level is a complex process 'influenced by many factors and the right balance between all these aspects should be found'[361].

[357] Doğan, 2014: Interview
[358] Ministry of Culture, Education and Sport. *Survey on Cultural Habits and Practices in Spain. http://www.mecd.gob.es/servicios-al-ciudadano-mecd/en/estadisticas/cultura/mc/ehc/portada.html*
[359] ESS-net report p. 255
[360] ibid., p.249
[361] ibid., p.250

Conclusions and Recommendations[362]

Conclusions

The importance of Culture in Europe

Historic cultural developments in Europe have never corresponded to a particular territory. The Renaissance, Gothic or Classic have not been restricted by borders but were always part of an impressive treasure of common cultural heritage in Europe. The idea of European culture therefore cannot be thought of without trying to reconcile the claim of unity with the claim of diversity despite whatever political division is in place.

European nation states gave way to hegemonic concepts of different national, more or less homogenous cultures. National populations should identify with these homogenous cultures and —as a prerequisite—have access to it. Recently, however, a more dynamic view on different cultures that interact, influence and enrich each other became unavoidable and is reflected in international documents (such as the UNESCO declaration of cultural diversity) and the deepening of the European integration process. New concepts of *interculturality* and *transculturality* relativise the notion that each European citizen belongs to one single culture. Instead, it became a political issue that European citizens should have the chance to take part in different cultural settings, which only together make the local, regional, national and European cultural particularity.

The existence of manifold and conflicting assumptions

Apart from the unity and diversity of different cultures, research on *Access to Culture* in Europe is also influenced by manifold and conflicting assumptions of what *Access to Culture* might mean, as well as manifold obstacles in identifying the beneficiaries and ways of how to address the issue politically. As a result, it can be noted that definitions of *Access to Culture* have only slowly evolved over the years and they developed in quite different directions, often as a part of dealing with broader societal challenges or within long-term strategic considerations. All researched countries have, however, considered notions of *Access to Culture* and cultural participation as fundamental principles and as one of the goals of their cultural policies (regardless of different understandings and approaches taken).

Connection with other policy fields

In our analysis of policy documents and relevant research reports, we have noted the progressive foundation of a rights-based approach to *Access to Culture* that opens connections with other areas of public policy, including lifelong learning, social inclusion, intercultural dialogue, employment or citizen participation. Thus, a more complex approach to *Access to Culture* emerged that needs to take into account several aspects, such as obstacles to *Access to Culture* and the different layers or levels of access and participation (from non-users or non-audiences, through attendees, to active participants, etc.) not only in activities of the traditional cultural institutions but to different domains in which *Access to Culture* takes place nowadays.

[362] The conclusions have been prepared by EDUCULT, the coordinating partner of the project based on internal discussions and conclusions from the final conference in Vienna in March 2015.

Major differences in the national approaches

In the heterogeneous political and cultural context of Europe, it is not surprising that there are considerable divergences in the status of *Access to Culture*, caused by different traditions and developments. Generally speaking, the status of *Access to Culture* seems to be a mirror of power relations within the national societies. Differences in the political organisation can have major consequences for respective policy approaches towards the subject of *Access to Culture* in the countries under consideration. In this respect, our comparative analysis has shown that the institutional framework along the axis of centralised/decentralised state structures is determining the grounds and sources of legal references for *Access to Culture*. They do so by defining the legal entities and thereby the legal competences divided among the various national administrative levels.

The implicit character of policies

A comparison of *Access to Culture* approaches is also limited by the implicitness of many instruments of cultural policies and other policies aimed at promoting access and participation. Following the review of all the national reports prepared for this project, it can be noted that not many explicit specific (cultural) policy instruments are oriented towards fostering *Access to Culture* and cultural participation.

The few existing explicit policy instruments are directed mainly towards bridging education and the field of culture. Thus, they are mainly oriented towards providing specific arts and culture programs for children and youth that are, to a certain extent, connected to educational programmes, whether in schools, in cultural institutions or in the non-formal education sector.

However, many implicit public policy programmes try to enhance *Access to Culture* in all the researched countries. Nevertheless, these programmes are fragmentary, they differ in their focus and intensity, in their approach to which users and audiences they are addressed, different funding levels, administrative obstacles they encounter, etc.

Importance of bottom-up initiatives

In most of the countries we found a considerable number of bottom-up initiatives that aim at improving access and participation across all cultural sectors and that are oriented towards different segments of the population including different age groups as well as a number of programs aimed at various minority groups, people with special needs, etc. When studying the results of the comparative analysis, these different initiatives and programmes seem like a pile of isolated pieces of a puzzle without integration in more comprehensive cultural policy concepts. In doing so, they nevertheless correspond and follow some key principles, needs and priorities of individual local, regional or national cultural policies.

The role of the European Union

The research noted a general weakness of cultural policy in comparison with other policy fields in Europe. This also has major consequences for the aspect of *Access to Culture*. Even though there exist specific monitoring tools that contribute to the higher level of comparability, it is still difficult to compare various cultural

policy systems due to differences between the researched countries. They stem from diverse socio-political circumstances and are also reflected in the national constitutions and the place of culture in them.

There is some evidence that the decision of the European Union to include access and participation in its policy priorities, also contributes to development of further actions in Member States. Particularly the Open Method of Coordination together with the discussions of the platform on *Access to Culture* has put new cultural policy focusses on the issue in a number of European states However, the existing policy instruments and strategies towards developing *Access to Culture* in a more systemised way are rather limited in most researched countries of this project.

Transversal topics

The project identified five transversal topics as particularly relevant for *Access to Culture*. These include democratisation, heritage, digitalisation, social inclusion and diversity, and arts education. We found out, that all five topics have a significant impact on cultural policy intentions, even when they are not expressed explicitly.

Democratisation

During our research it became evident, that the discourse about access and participation is deeply linked (or intertwined) with the concept of cultural democracy. Accordingly, we have elaborated how the focus of cultural policy throughout the last years has shifted towards cultural democracy. Following the UNESCO Declaration of Cultural Diversity the issue of participation in culture is intertwined with cultural diversity rights and with everyone's right 'to participate cultural life of their choice'. In this respect, cultural diversity rights, in so far as they promote the right to information and freedom of expression, are constitutive to democracy. Towards this direction, the elimination of discriminatory barriers and governance have also been recognised and discussed as key issues. Our analysis has built upon country reports that revealed national trends of strategic goals and policy documents referring to cultural diversity, freedom of expression, and the elimination of discriminatory barriers. However, the multi-stakeholder governance approach, which assumes inclusion of various stakeholders (public, private, civil, research and education institutions) in decision-making, seems to be built mostly on cooperation projects and therefore needs to be investigated in further detail in the future.

Heritage

Regarding access to heritage, the examined countries have adopted similar strategies in order to boost access to heritage. In Turkey, Croatia, Sweden and Norway, an increase in visitor numbers to cultural heritage sites and museums has been a main priority. In Turkey and Spain, this has been a strategy closely related to the efforts to increase the tourism economy, whereas in Croatia, the objectives are more diverse. In Sweden, and to some extent also in Norway, the increase in visitor numbers is mainly realised through efforts to increase the number of native users through investments in broadening the access for people with disabilities and, above all, through different initiatives to provide funding for schools' participation in cultural heritage activities. Croatia, Norway and Sweden have invested in digitalisation and thus expanded public access to collections. Private engagement seems to have a stronger position and it is more directly related to funding in Turkey than in the other countries. In a more systematic view, it still seemed difficult to define the actual nature of public-private collaboration in the

other countries, since many cultural heritage organisations are funded through a mixture of private donations, public grants and their own commercial activities.

Digitalisation

The issue of *Access to Culture* in the digital context, understood in terms of reducing obstacles, as well as fostering opportunities, should provide users with more opportunities than just the right to see the displayed content on the cultural websites. Our research has shown that the opportunities offered by the digital context still largely depend on our existing cultural policies and strategies that shape ways of working and acceptable models for arts and culture. In order to bring real opportunities for creative actors and audiences alike, cultural policies must be able to understand and accept the new practices, supporting and regulating the changed cultural reality, marked by convergence of art forms, new users' practices, issues of reuse and open data, etc. The goal should be to ensure continuity for the cultural sector in which open access is guaranteed, entrepreneurship is encouraged, and viable business models support and sustain artistic and cultural goals. It is necessary to be careful, open digital access does not automatically mean improved access and participation, as efforts to build digital access also create new barriers.

In regards to the digital access, the most advanced approach to digital access can be found in Sweden and Norway, where concerns for ensuring access lie at the core of their cultural policies. Sharing a view that digitisation has played the important role within the field of cultural heritage and in making collections digitally accessible, they focus on issues of open data and on clear description of the digitisation processes that will contribute to the real participation opportunities of their citizens. With guidelines and evaluation criteria in place, they have built a system in which it is easier to measure the success of the cultural sector digital activities. All the other analysed countries have a number of described programmes taking place in relation to digital access, but their policies have been less clearly articulated.

Social Inclusion and Diversity

The most relevant strategic guidelines on the issue of *Access to Culture*, from the perspective of integration or social policy, are focused on education and the synergies between education and the arts, and most of the available funding goes towards education projects. Collaboration between educational centres and cultural institutions is a central instrument to foster synergies. But, in order to encourage the participation of migrants and other minority groups in the educational field, stakeholders consider that this collaboration must happen from the very beginning, from the initial phase of the joint projects. Unilateral proposals (from institutions to educational centres, or vice versa) should be substituted by an integral design process of the programmes to be developed. Also, the active participation of the beneficiaries (children, youth, migrants, etc.) in this initial phase is necessary to ensure their success. Questions, such as 'What kind of activities do beneficiaries want to implement?' and 'What are their interests?' should indeed be addressed. Obviously, in order to achieve this goal, governments play, or should play, a fundamental role when designing policies and modifying the education curricula in order for them to be more inclusive.

Linguistic diversity has also proven to be an important issue regarding social inclusion and policy. Many European countries recognise several official languages within their territory, as well as unofficial dialects and other minority languages. The main goal of linguistic policies is to protect and strengthen the official languages while also protecting other minority languages.

Although people with a migrant background, migrants and other minorities are recognised as being part of their audience by public cultural institutions and, as such, are considered as target groups, Europe still has a very long path to go to foster social inclusion and to develop inclusive social policies. Different needs can be highlighted as regards the approaches favoured by public cultural institutions when tackling the issue of cultural participation by migrants: there is a strong lack of awareness regarding vision and policy to enhance migrants' cultural participation; cultural institutions often lack specific departments that deal with diversity concerns and participation of migrants. In general, migrants and other minorities are perceived as separate domains of the institutions' policies; also, the tastes and preferences of visitors with migrant background are usually not taken into account when preparing the institution's activity programme or deciding a repertoire. Empowering minorities is also an issue that needs to be addressed by the programmes developed at school but also in their direct context (associations, neighbourhood, etc.); it is indeed of utmost importance that immigrants value their own heritage and culture. In order to be included in the host society/country's culture, migrants should not deny their own idiosyncrasy, but be proud of it and share it.

Arts Education

During recent years, an elaborated discourse including professional training of out-of-school arts educators can be witnessed in the countries under consideration. Instead of inviting potential audiences to visit, a number of cultural institutions gave up traditional expectations towards *Access to Culture* and developed outreach programs 'to get there where the people are'. Other cultural institutions transform their programs significantly to bring on stage more than the traditional canon. Arts education projects of cultural institutions act as an *enabler* and *awareness builder* and by that serve as a starting point for a longer lasting engagement in cultural activities. For most participants, involvement in this kind of projects is just a one-time experience with no further consequences for their cultural ambitions.

Indicators

As a last point, we tried to find out which kind of measurement of quality and quantity of *Access to Culture* exists in the countries under scrutiny. Most relevant in this respect seemed the development und use of indicators allowing not only a better assessment of the national situation, but also European comparisons. As to whether our research countries have implemented a procedure to develop indicators of cultural access and participation and whether these indicators have been measured at the levels of supply and use (that is to say institutional level and user level), we conclude that, apart from Spain and Norway, no users have attempted to carry out surveys. This suggests that frameworks have not been completed on indicators for participation.

All the researched countries, of course, collect statistics on culture and publish them regularly. These statistics tend to be mainly on cultural institutions and the access issue is addressed through the figures gathered from these cultural institutions. When comparing data collection at the national level, we also observed various approaches in data collection. There is not only a difference in range and nature of data collection, but the various sources and institutions involved also adopt different approaches in terms of methodology.

Recommendations

Conceptualisation

The report makes clear that explicit policies towards *Access to Culture* are still at the beginning. Therefore, we first recommend a further conceptualisation of respective cultural policies on all political levels. This is even more urgent as societal changes such as the digital revolution will profoundly change European concepts of what culture is about and, following this, what *Access to Culture* in this respect still could/should mean.

The Open Coordination Method shows that the role of the European Commission can help in stimulating relevant discussion on the other political levels. We recommend the continuation and in-depth alteration of the work of the EU-platform on *Access to Culture* to work on achievable implementation strategies and to find out how the results of the negotiations have been or could be included in local, regional and national cultural policies (allowing to learn in feedback loops).

Mapping and involvement

Because the field must still be characterised as a cluster of widely unconnected isolated pieces of a puzzle, we recommend mappings of existing initiatives. It would allow a more conceptual grounding of an *Access to Culture* movement, which is evident, on all political levels.

The improvement of such a base of evidence would allow a better inclusion of expertise in the field for cultural policy decision-making processes. This goes together with implementing new models of governance that enable a more active participation of the different stakeholders in decisions.

Coordination

Because we found out that *Access to Culture* is mainly a transversal issue, we recommend a better coordination of cultural policy with other policy fields, particular with education, media and social policy. We recommend the establishment of common ground including the state but also the private and commercial sector and civil society in the further configuration of cultural policies.

Cooperation

In connection to the transversality of *Access to Culture*, we further recommend the advance of new business models to enhance public and private enterprises prepared to take part in a common *Access to Culture* strategy by development of appropriate services (particularly in the digital media sector).

Reconstruction

For many traditional cultural institutions, the existing organisational frameworks set narrow limits to including the dimension of *Access to Culture* in its full sense. One answer on the requirement to give access to all citizens is about new communication strategies with new target groups; another one is about providing education programs or developing outreach programmes to get closer to the people. We recommend models of good practice to more comprehensively reconstruct the existing cultural infrastructure with the aim of finding a more balanced relationship between cultural producers and recipients. Such a European initiative is about to stimulate the development of fundamentally new concepts of cultural institutions as a whole (including architecture, strategy, staff, programming and communication)

Further Research

Because most of the existing research (with its often overlapping or conflicting indicators) is still carried out in a non-coordinated way, a comprehensive view on *Access to Culture* in Europe is not possible. Therefore, we recommend the development of a coherent catalogue of criteria as a prerequisite of further data collection. The efforts already made with ESSnet culture and other initiatives should be taken into account. Such a development of a common data framework on the European level only makes sense when relevant data analysis is included in evidence-based policy-making.

Because most of the available data covers participants, users, visitors or recipients, we recommend a particular focus on non-participants. By that, we could learn about cultural values, norms and attitudes of those not addressed by the current *Access to Culture* strategies.

Public discourse

Following the current dissolution of nationally, ethnically or religiously based concepts of traditional culture, a further European integration process is needed to foster a new quality of inter-culturality, even more on trans-culturality and to draw respective policy conclusions.

In this respect, we recommend placing a higher priority on EU-programs that overcome conventional concepts of cultural identities by enabling the construction of so-called *Third Spaces* of cultural hybridity that allow the vision of a European *trans-identical* culture.

ANNEX

Access to Culture – Policy Analysis Country Austria

EDUCULT

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Status as of 2014

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1. Polity

Polity for this report describes the institutional and constitutional frame of the state, the civil services, including norms and values constraining the actions of people. It is the available framework of the formal and informal "rules of the game", the institutions that direct the behaviour of the political actors in the domain of arts and cultural education. For the Austrian context the following chapter will focus on the constitutional law and its impact on federalism, as well as on the influence of the public sector administration in the field of culture.

1.1. Constitutional framework

Austria is a federal democratic republic and comprises nine independent states (Burgenland, Carinthia, Lower Austria, Upper Austria, Salzburg, Styria, Tyrol, Vorarlberg and the capital Vienna) and 2.354 local authorities[1]. The basis of the state structure is the distribution of power among legislative (parliament), judicative (courts) and executive (civil services) authorities. The constitutional legislation is the basis of the institutional representations of power in Austria. The federal constitutional law was primarily established in 1920 after World War I. After the period of National Socialism and World War II up to 1945, the constitutional law of the "first republic" was implemented again in the "second republic" of Austria. Since that time it has been slowly further developed. Since the reestablishment of the constitution for the second republic of Austria, the system of federalism was continuously further developed up to the 1970ies, avoiding a centralisation of power as experienced during the regime of national socialists. One effect of the constitutions´ regulation concerning cultural policy in general is that all matters not explicitly declared as federal are in the responsibility of the states. Therefore the federal government is only responsible for cultural institutions on the federal level[2]. The federal art and science collections, the federal museums and the federal theatres are explicitly named in the constitution. Moreover the federal state should protect historic buildings and monuments and is responsible for cultural affairs[3]. However, the federal government takes the chance to intervene on all other federal levels in the frame of private-sector administration [Privatwirtschaftsverwaltung]. As long as any governmental level abandons state jurisdiction and acts on basis of private sector laws (private contracts), constitutional regulations are ineffective. This becomes true in the case of promotion and funding contracts between artists, cultural organisations and the federal ministry[4].

In times of the establishing of the first republic, it was not clear whether or not the cultural institutions and collections (the opera, museums and theatres) of the former monarchy should be state owed, wind up or privatised. It happened due to a small group of interested people that the cultural institutions of the former monarchy became part of the Austrian republic and are indicated in the constitutional law in 1920. Up to the 1990ies the big museums and theatres in Vienna as well as the opera and national library were part of the Austrian federal public administration. As public administration bodies they had no legal capacity [Rechtsfähigkeit] and no ability to contract [Vertragsfähigkeit]. From the beginning of the 1990s up to 2004, most cultural institutions on the federal level had been sourced out for budgetary reasons, administration reforms and trends towards

[1] Austrian Network of Municipalities [Gemeindebund] http://www.gemeindebund.at/content.php?m=2&sm=5
[2] B-VG Art. 10 §13 and Art. 15 §1 (Federal constitutional law)
[3] B-VG Art. 10 §13
[4] B-VG Art. 17

new public management. The new legal status of the institutions is either a private or a public entity. The latter is set up by law and regulated by bylaws. Slowly, new management tools are implemented including long term strategic performance contracts (2010 for federal museums). Only statutory (legislative) regulations are published so far. Although being an own entity, the federal state keeps ownership in respect to the constitution. Under the new Public Corporate Governance Kodex (2012) the degree of control over the sourced out entities has been increased respectively. While between 2000 and 2010 federal museums, theatres and the opera learned by heart to establish their controlling tools, as state owned entities they are now again incorporated in the federal financial controlling system including track of staff as well as a shareholders risk management system. At stage of investigation for this report it was unclear to which extend the management instruments at federal level were harmonised.

Since the federal cultural institutions were part of the public administration system, cultural policy was often linked to the civil service sector. Therefore, the public administration sector needs to be mentioned when talking about the policy domain of access to culture in Austria. Although new public management reforms are emerging slowly, a fundamental reform of the public sector and its cultural institutions cannot be observed yet. At first strategic contracts were established, e.g. for federal museums, but in practice there is a lack of evidence based policy. As a result advocacy based policy decisions and lobbying in the field of culture is systematic in the policy context. During the last century up to now, several new decision making bodies emerged to circumvent the administrative decision making process. Sometimes special commissions were announced on specific topics and sometimes new bodies like associations were founded and competences were distributed to them. All these new bodies stand in close contact with the politicians – sometimes they are part of the board. One example of this peculiarity of the Austrian public sector administration is the arm's length institution for arts and cultural education KulturKontakt Austria [KKA]. Among other activities it is responsible for the distribution of funds for educational programs in cultural institutions, cooperation between cultural institutions and schools and non-formal cultural education programs in schools (the relevance of providing access to culture for young people through arts and cultural education in Austria will be further highlighted in this report at a later stage). KKA is closely connected to the Federal Ministry of Education and Women's affairs and the Arts Division of the Federal Chancellery of Austria. The decision making processes takes place in close contact with the Ministries and high-ranking civil servants of the Ministries are members of the governing board.

Besides many other specifications, culture and cultural policy are not covered explicitly by the federal constitutional law. Culture as a term is not mentioned in the constitutional law. Due to several cases of censorships and political debates that in 1982, the freedom of the *arts* was though established in the constitution. It can be found in the charters regulating the basic rights of Austrians which has the same value as the constitution through B-VG Article 149 § 1. It says: "The artistic creation, the mediation of arts and its education is free" [Das künstlerische Schaffen, die Vermittlung von Kunst und deren Lehre ist frei][5]. It is significant that the mediation and education aspects, contributing to a democratisation of arts and culture and thus indirectly to access to culture, were taken into account at this time.

[5] StGG Article 17a (Staatsgrundgesetz)

Additionally in the charters regulating the basic right of Austria article 7 B also refers to the right of all people with disabilities to have access to public institutions. This article was ratified in 1997 and refers to all levels of the federal system. The final adoption of public institutions for people with physical disabilities may take until 2020 instead of 2015, which was the first deadline (before the financial crisis)[6].

Indirectly the constitution mentions culture in Article 8 §2 which indicates that the Republic (including states and municipalities) acknowledges the emerged linguistic and cultural pluralism of people which should be safeguarded and supported[7]. Also concerning the education legislation (in responsibility of the federal state) it is mentioned that schools should empower young people to participate in the cultural and economic life in Austria[8].

Cultural Polity of States and Municipalities

Most legislative competences are shared between the federal government and the states in various policy fields. Observing the polity of culture the state constitutions will be analysed in the following section. Although the 2.354 (2.357 in 2012) municipalities have only minor legislative power, they are responsible for several tasks. They play an important role in the management of cultural centres, libraries, cultural initiatives, music schools and folk culture, respectively in rural areas and with a high share of volunteers.

Most states of Austria (except Vienna[9], Styria and Burgenland) underline their responsibility for the arts and culture in their constitutions. The state constitutions of Tirol[10], Vorarlberg[11], Lower Austria[12] and Salzburg[13] refer to cultural needs of their people including the recognition of cultural heritage, while Carinthia[14] only refers to the latter. Thereby the needs of the people might indirectly concern access to culture. Only the constitutions of Upper Austria[15] and Salzburg explicitly outline the responsibility to ensure access to culture as a means of peoples´ participation in the cultural life. In most constitutions freedom of the arts as well as its pluralism are highlighted.

Further indications of what should be supported are to be found in the state laws for supporting the arts [Landeskulturförderungsgesetze]. In general, these state laws regulate the maintenance and further development of the diversity of regional cultural life and the cultural participation of the inhabitants. The states of Vorarlberg and Tirol established a new Landeskulturförderungsgesetz in 2009, Upper Austria in 2010. The new funding law of Vorarlberg says that apart from the creators of art also those mediating the arts should be supported. This can be seen as indication that arts and cultural education are considered important.

[6] Behindert leben in Österreich – Ein Hürdenlauf? http://oe1.orf.at/static/pdf/Behinderung-__1-i-2011.pdf
[7] B-VG Article 8 §2 (Federal constitutional law)
[8] B-VG Article 14 §5a
[9] Constitutional law of state/city Vienna [Wiener Stadtverfassung], p. 40
[10] Constitutional law of state Tirol [Rechtsvorschrift für die Tiroler Landesverfassung], p. 5 f.
[11] Constitutional law of state Vorarlberg (09.02.2012), p. 5, accessed March 2014.
[12] Constitutional law of state Lower Austria [Rechtsvorschrift für die Landesverfassung Niederösterreich], pp. 5–6
[13] Constitutional law of state Salzburg [Rechtsvorschrift der Landesverfassung Salzburg]
[14] Constitutional law of state Carinthia [Rechtsvorschrift für die Kärntener Landesverfassung]
[15] Constitutional law of state Upper Austria [Rechtsvorschrift für die Oberösterreichsiche Landesverfassung], p.5

1.2. Public Funding

Public expenditures in Austria are assessed on the basis of the Austrian Cultural Statistic Framework (LIKUS) which was developed in the 1990ies and defines culture in conformity with the UNESCO statistical framework and the Eurostat proposed definition. However, the latest developments on a comparative statistical framework on cultural statistics in Europe (ESSnet Culture) have not been adapted yet.

In 2012 the total public funding of culture amounts to 2,55 bn. EUR representing 0,79% of the GDP. The balance between the federal levels of Austria is indicated by public expenditures respectively, ranging between 27,97% on local level, 32,48% on federal level and 39,54% on state level (including the capital Vienna). Comparing it to the total budget available at each state (and thus to other obligations at the governmental level), culture is of different importance. The stake in cultural funding on federal level only amounts to 7,08% of total budget. Respectively expenditures on culture on state level amounts to 23,91% and on local level 34,86% of their total annual budgets in 2012. In sum the average public expenditure for culture per habitant amounts to 286 EUR annually.

Table 1: Overview on public cultural expenditures in Austria (source of data: Statistics Austria – Kulturstatistik 2012)

Public funding of culture	Federal	State	Local	total
expenditure on culture in (m) EUR	828	1008	713	2.549
% to total expend. on culture	32,48%	39,54%	27,97%	
% to GDP	0,26%	0,30%	0,23%	0,79%
Total budget of governmental level (bn)	116,9688	42,159	20,4516	179,4
% to total government budget	65,20%	23,50%	11,40%	
expend. on culture to govern. level budget	7,08%	23,91%	34,86%	

1.3. Trends

Tight public budgets also have slight effects on the polity level of culture in Austria. While on the federal level no changes are observed, for example the state Styria has merged some local authorities and decreased their there number by two. This leads to a cross cutting of the public administration expenditures, although it has no or only minor effects on the cultural sector yet, but if other regions follow this example mergers of cultural budgets are possible.

Within the last years, due to the financial (public) crisis the budgets in the cultural sector were cut, respectively for larger institutions on the state level like the state museums. In the case of the

Joanneum (state museum of Styria) the budget was cut by about 15% from 2012 to 2013[16] and therefore several institutions have an uncertain future. Since 2012 the federal level faces tight budgets as well and had to cut budgets in several policy fields. However, during the last governmental period and also within the first month of the new government (culture and the arts moved to the culture division/arts division of the Federal Chancellery) the culture sector has not had to face any cuts yet. As the new government has only started and new budget problems emerged during the last month (due to corruption of a state bank etc.) it is unclear to which extent the public funding of arts and culture will remain stable.

2. Politics and Governance

2.1. Politics

In this section the distribution of power among the most common parties in Austria are described, followed by an analysis of their party programs in respect of cultural policy and access to culture. At the end the trend regarding the rationales will be indicated.

Austria has a representative democracy with a strong tradition of a big coalition between the two strongest parties, the Social Democrats [SPÖ] and the Peoples Party [ÖVP]. In 1999 the conservatives [ÖVP] formed a minority coalition with the right wing Freedom Party [FPÖ] which was internationally discussed. The FPÖ had grown continuously as an opposition party up to 26,9% in 1999. The following elections in 2002 resulted in a massive decrease for the FPÖ, which had split into two parties, while the Peoples Party had achieved its´ best results on national level since 1966. In 2006 the social democrats were again in the position of the strongest party up to now (2013 26,8%) but closely followed by the ÖVP (2013 23,8%). The right wing Freedom Party [FPÖ] had again a massive increase in power but did not achieve to become the second strongest party (2013 21,4%). While the number of votes for the big coalition parties SPÖ and ÖVP are slightly but continuously decreasing the last years, not only the right wing party are said to be the winner, but also the Greens [Die Grünen] have a stable increase of votes. Since 2002 they are above the 10% mark on federal level (2013 11,5%) and further achieved to be a coalition partner in several states and on local levels. In 2003 the Austrian Greens formed the first coalition with a peoples party in Europe and are currently in a coalition at state level in Tirol and Salzburg (both with the ÖVP) and also in the capital Vienna with the social democrats (SPÖ). This new left wing orientated city government of Vienna focuses the first time on migration and minority groups in the frame of cultural policy[17] (see below).

Since the last elections on federal level a new merger of two minority liberal parties formed the NEOS [Das Neue Österreich und Liberales Forum] and achieved 5%. Currently it is said that the NEOS compete with the Greens.

Whether during elections campaigning or in negotiations of coalitions, cultural policy is not of major concerns between parties. But since the last coalition between Social Democrats and the Peoples Party on federal level education policy was highly conflictive. This also had an impact on cultural policy as

[16] http://steiermark.orf.at/news/stories/2513038/
[17] Gemeinsame Wege für Wien – Das rot-grüne Regierungsübereinkommen. https://www.wien.gv.at/politik/strategien-konzepte/regierungsuebereinkommen-2010/pdf/regierungsuebereinkommen-2010.pdf

some funding schemes for arts education were only open to the new secondary school type [Neue Mittelschule] promoted by the Social Democrats. However, there was a common agreement on the importance of arts education in general which led for example to the implementation of the free-admission to federal museums for people under the age of 19 years. Hence party programmes underline the educational aspect for providing access to culture (see next section) this rationales have not yet impacted educational debates respectively.

The red-green coalition paper of Vienna (2010) acknowledged that about 44% of Viennese citizens have migrant background (including second generation). It is stated that cultural policy for the city of Vienna should empower people with migrant background. Therefore an intercultural approach and migrant mainstreaming should be fostered to ensure a better and wider access to arts and culture[18]. The working plan for culture states that migrant background people should also take over lead positions in cultural institutions and a new "post-migrant" cultural space will be developed. The later resulted in a one year project called "Pimp My Integration" managed by the off-theatre GarageX and theatre group daskunst. They presented post-migrant theatre plays and initiated public discussion on the current situation and prospect activities of a post-migrant space. During the discussions which were evaluated by EDUCULT, artists raised concerns about the problem of defining various different backgrounds as one target group of migrants (whether as artist or consumer). Additionally the question of the location, city centred or placed in a district with a higher stake of migrants, was a crucial question in the discussions. However, in the end the former "Kabelwerk" in the 12th district outside the centre was reformed into "Werk X" as post-migrant cultural space, hosted by the former engaged GarageX. Ironically they call there self "a new theatre at the back of beyond?" [Ein neues Theater – am Arsch der Welt?][19].

2.1.1. Rationales and values

Although the **Peoples Party [ÖVP]** highlights the importance to sustain the "cultural nation" Austria but they also acknowledge the cultural pluralism of Austria. The party programme mentions that the arts should not become a luxurious good forming "elites". Therefore active and passive artistry should be encouraged for all, as well as the accessibility of the cultural institutions. Additionally, within a widening Europe and a globalised world Austria´s identity should be clarified and its´ cultural power made visible in Europe. Instruments foreseen are not only public subsidies but also private sponsors and tax incentives. Private initiatives and grass root organisations are seen as important factors of a multi faced cultural sector. [20]

For the **Social Democrats [SPÖ]** the aim of cultural policy is to enable all people to develop their creative potentials and to apply them. The variety of cultural and artistic expressions are essential not only for cultural matters, but for the society and living together. Hereby also public debates about societal changes are important and therefor all creative milieus should be supported. Also the mediation of the arts is an important factor providing access for all citizens. Additionally, barriers to access arts and culture should be reduced with the help of public funding. The strong recognition of

[18] Preamble of Gemeinsame Wege für Wien – Das rot-grüne Regierungsübereinkommen. p 7
[19] http://werk-x.at/theater-am-arsch-der-welt
[20] Müller, Heinz 1998. Grundsatzprogramm der Österreichischen Volkspartei: TEIL 1: Unser Selbstverständnis. Beschlossen am 30. ordentlichen Parteitag der Österreichischen Volkspartei am 22. April 1995 in Wien.

arts/cultural mediation for a live rich of culture should be also facilitated by strong collaborations between schools, museums, libraries and media.[21]

The **Freedom Party [FPÖ]** defines culture as an important factor of the homeland [Heimatland]. Therefore the leading culture of Austrian [Leitkultur], based on the German speaking society with European- Christian values, should be fostered. In their basic agreement they also indicate that minorities of neighbouring countries are an integral part of Austria.[22]

The **Greens' [Die Grünen]** basic position paper indicates that culture is not static and homogenous in a society. Culture is a permanent negotiation of values in a multi facet society. The chapter on the concrete content of cultural politics it is expressed that public interventions have to ensure equality for everyone concerning the production and reception of the arts and culture, including education and mediation. Public support should be particularly given in situations where public phenomena are discussed, artistic and cultural experiments are produced or programmes for minorities are formed. It is also underlined that there should be a continuous debate on the educational content of culture. Publicly funded culture should be accessible for all and all public cultural institutions should provide free entrance where ever possible. The current focus described in the basic program lies on new job opportunities in the creative sector as well as rethinking current funding schemes for cultural institutions.[23] Klaus Werner-Lobo stated in the context of minorities and migrants in cultural policy: *"[…] but it is not that easy to create a fair and better distribution of public wealth in the end equal access to opportunities due to economic, cultural, social and educational barriers."*[24]

The newly formed party **NEOS [Das Neue Österreich]** did not include culture as an own section in their first programme in 2013. The first draft of the new culture programme will be approved in the beginning of July 2014. The current document debates culture from a holistic approach and states that culture should therefore be accessible for all. As key factor they introduced the term of "cultural literacy" of E.D. Hirsch, meaning that everyone should be able to understand and contribute to all art forms. Hereby, cultural policy also means educational policy and arts and cultural mediation (in schools curriculum and out-of school settings) are of major importance. The document also discusses culture in connection to socio-economic factors. Currently, headings like social insurance for cultural workers and working contracts are on their agenda.[25]

Observations of the current cultural policy and statements of representatives of the political parties indicate a weak impact of the party's programs on politics and current discourse. The principles of the Social Democrats and the Greens, seems to be evident in the daily discourse. At least no contradictions can be observed in contrast to the conservative and right wing parties. It must be highlighted that most cultural policy statements are linked to the Social Democrats which are responsible for culture since 2007.

[21] SPÖ 2001. Grundsatzprogramm der Sozialistischen Partei Österreichs: Wir SozialdemokratInnen.
[22] Party Programme oft he Freedom Party of Austria (FPÖ) – Austria First (June 2011).
[23] Die Grünen. Grundsatzprogramm der Grünen. Approved on 7 and 8 July 2001.
[24] Interview with Klaus Werner Lobo /Green Party
[25] NEOS – Das Neue Österreich. Kunst- und kulturpolitische Positionen from 24.1.2014 to be approved in Summer 2014. http://neos.eu/file/2014/04/neos-kulturprogramm-240114.pdf [last seen 23 June 2014]

Daily news on cultural policy statements of politicians indicate that conservatives are still not engaged in the discussion addressing new audiences or target groups, respectively from the users´ side. Emphasis to weakening the cultural elites while defining the cultural nation of Austria on base of the former monarchist cultural institutions remains to be a lip service.

A remarkable gap can be investigated between the announcements of politicians of the right-wing parties and their party program statements. One example was the conflict of place-name signs [Ortstafeln] which announce the village names on the routes. For minorities, mostly situated in Carinthia and Burgenland, those signs should be in German *and* the minority language. Although the Freedom Party indicated to respect the minority groups at the border regions, they blocked the development of the signs for more than 10 years. Moreover, cultural debates of the right wing parties are mostly concerned with foreigners and migration. During the elections of Vienna in 2010 it was the first time that the Freedom Party had announced an explicit cultural policy aim, namely to foster the regional availability of music schools in every district of Vienna.

2.2. Governance

2.2.1. Mapping of agents and their relations

The Arts Division and the Culture Division of the Federal Chancellery of Austria

Since the new federal government (2014) the agendas on arts and culture were integrated into the Federal Chancellery [Ministry of the Chancellor]. The new minister Josef Ostermayer (SPÖ) closely collaborates with the chancellor (Faymann) in all state affairs. Thus it is not yet clear to which extends culture can hold its relative importance compared to the previous legislative period when the Ministry of Education, Arts and Culture kept the culture budget stable within times of financial crisis. Additionally synergies between culture and education, thus aiming to provide access to culture for young people, were of prime importance for the former minister Claudia Schmied.

The departments of the ministry are organised in art forms like music, film, fine-arts etc. Therefore it is hard to assess whether or not access to culture, either from a production or a consumer side, play are role in the funding decisions of projects. Most important is the department II/7 responsible for cultural initiatives which focus on cross-art productions and projects in social-cultural space etc. Additionally, since the new organisation of the section for "folk-culture" in 2011 also minority groups and projects focusing on intercultural dialogue can be funded[26]. Currently the announcement of this section within the new Chancellery did not highlight any funding for those projects any more, only if they have a cross-border cooperation. It said that due to the federal structure the states should be in responsibility of the folk-culture.

Within the culture division also the section for the European culture programme is included. One of their major activities is not only to support applicants receiving funding, but also to foster the dialogue between cultural actors and European policy making. At least to discuss the European agendas they organise several events a year dedicated to public discussion. However, to which extend this impacts national and European cultural policy making is a crucial question. Yet topics like access to culture were not on the agenda of events as major focus relies on the funding schemes the European Commission provides and the management of projects.

Federal Ministry of Labour, Social Affairs and Consumer Protection

The ministry is responsible for special social and minority issues. Special target groups are seniors and people with disabilities, further topics are social inclusion and gender issues (called men´s affaires). Additionally, civil engagement and CSR/Diversity are major topics indirectly also addressing the cultural sector. However, as said before, in particular for intercultural projects it is the question whether to apply for social funds or cultural funds. This problem was often addressed during the "Pimp My Integration" project and artists shared their experience of no one feeling responsible for those projects (respectively on state and local level).

[26] Kulturbericht 2011,p. 236

The policy on people with disabilities is developed to a greater extend. The National Action Plan on Disability 2012-2020[27] highlights the importance of accessibility to culture. With reference to the adoption of the EU resolution on the accessibility of cultural establishments (EU Disability Strategy and the UN Disability Rights Convention), there should be unrestricted participation of people with disabilities in the cultural life. Hereby sensory impairments and learning disabilities are treated equally. Major efforts are made in the extension of barrier-free access to federal cultural institutions, cultural education projects, promotion to this target groups. However, in the end concrete measures cited in the action plan refer to projects and programmes of the former Ministry of Education, Arts and Culture. Only one new programme for people with learning disabilities between 2013 and 2020 will exists in collaboration with the federal government and the states.

Foreign Ministry – Department for Integration

The new foreign minister Sebastian Kurz was former the state secretary for integration and included its former agenda in the foreign ministry. The department is responsible for funding integration projects in all sectors. Additionally, the National Action Plan for Integration[28] indicates the key topics. Most important concerning access to culture policy is the focus on intercultural dialogue which acknowledges migrant and minority groups as important players. A report about measures indicates integration as a cross-sector issue. Measures taken by the Foreign Ministry since 2010[29], however are mainly focusing on religious aspects of intercultural dialogue and capacity building of civil servants for intercultural competences. Current projects do not include any visible involvement of arts or culture.

KulturKontakt Austria

KulturKontakt Austria, the arm length institution of the Federal Ministry of Education, Arts and Culture, is responsible for carrying out federal projects between culture and education. Neither the annual reports of the organisation provide concrete data on the financial dimension of the projects nor does the Federal Annual Culture Report (BMUKK 2010) systematically provide evidence. In a parliamentary request on the Federal Budget 2010 the section "KulturKontakt Austria (Bildungskooperation)" covers the cost of the project "p[ART]", "Cultural mediation with schools in federal museums" and "Program K3" with an amount of 2 185 982 Euro. Moreover cultural mediation concepts and impulse projects are covered by this amount as well. These are at the fore to provide access to culture for young people/pupils aiming to provide sustainable accessibility in a later life.

KulturKontakt Austria plays an increasing role, not only in the provision of funds for projects, but also in the distribution of research in education and culture. There is a close link between KulturKontakt Austria and its´ Ministries (Ministry of Education and Women's Affairs & Arts Division of the Federal Chancellery) which are governing the board. Hence competences of KulturKontakt Austria are limited in decision making process respectively.

Cultural Institutions

[27] http://www.sozialministerium.at/site/Soziales/Menschen_mit_Behinderungen/Nationaler_Aktionsplan_Behinderung_2012_2020/

[28] http://www.bmeia.gv.at/fileadmin/user_upload/bmeia/media/Integration/NAP/Bericht_zum_Nationalen_Aktionsplan.pdf

[29] http://www.bmeia.gv.at/fileadmin/user_upload/bmeia/media/Integration/NAP/NAP_Massnahmenkatalog.pdf

Cultural institutions, their directors and decision makers have a respective role in the cultural policy setting on federal and state level. Their status of expertise challenges politicians to criticise them. Only in times of crisis, like currently observed at the Mathias Hartman affair at the Burgtheater, elected politicians intervene in the cultural institutions management[30].

On federal level the theatres and the opera are governed as limited corporations under the holding structure of the Bundestheaterholding GmbH, and the legal frame is the Bundestheaterorganisationsgesetz[31]. The artistic director is said to act very freely as long as the budget is in line. A voluntary council of the audiences is held twice a year in each theatre, evaluating the interests of the audience and their cultural policy implementation. There are though no specific policy documents indicating that the results of the council's discussions should play a role in the management and governance of the theatres and the opera on federal level.

For the federal museums (including the national library)[32] the basic law[33] gave them an own statue and entity under public law about 10 years ago. For each museum an organisational law was created that is highly comparative and include the museums functions. Concerning access to culture the mediation of the arts should lead to widest possible participation of the public, acknowledging the cultural and social diversity. Additional periodical framework contracts exist between the Ministry and the museums but are open to the public.

On state level the governance of the institutions differ in their organizational models. While the state museums of Upper Austria is a department of the state administration, the museums of Carinthia is like the federal museum an entity under public law. The museums in Styria and Lower Austria are entities under private law. The latter is incorporated in a holding structure [Niederösterreichische Kulturwirtschafts GesmbH]. Interviews with state museums directors in Austria indicated that those organised under private law are forcing higher control by governance instrument (e.g. shareholder risk management systems by states or centralised controlling by holding company) than museums under public law. However, museum directors stated that neither state constitutions nor cultural state plans have a major impact on the museums strategy in general or in concerns on access to culture. Only the state museum of Carinthia underlined that they work on attracting new audiences to have the variety of the state reflected by number of visitors. This should be the major challenge of the new director for the next years following the contract with the state.

Reforms and development of cultural institutions often begin with the announcement of new directors. Besides the distribution of financial resources, decisions on staff of cultural institutions are the major tools for cultural policy intervention in Austria.

[30] Szokol, Peter (2014). Outcome Orientation at Austrian State Museums. Paper presented at the ICCPR2014, Hildesheim.
[31] https://www.ris.bka.gv.at/GeltendeFassung.wxe?Abfrage=Bundesnormen&Gesetzesnummer=10010085
[32] Alberting, Kunsthistorisches Museums Wien, Belvedere, MAK, MUMOK, Naturhistorisches Museum, Technisches Museum Wien and Österreichische National Bibliothek
[33] Bundesmuseen Gesetz: https://www.ris.bka.gv.at/GeltendeFassung.wxe?Abfrage=Bundesnormen&Gesetzesnummer=20001728

Interest groups

In Austria interest groups in the cultural sector are clustered either by profession (like the Austrian union of cultural mediators in museums, or the platform for music mediation) or at labour union level by the type of employment. Groups concerned with access policy in wider definition are not particular dedicated to cultural sector. The biggest interest group in the cultural field is the IG Kultur covering all sorts of freelancers, artists and partly employees in the cultural field. For them access to culture plays an important role from their political view (left wing oriented) and the topic is highly visible through their network of grass root organisations (members) which use the IG Kultur platform as multiplayer.

The traditional labour union of local authorities in the sectors arts, media and sports does also include freelancers in the cultural sector. While people with disabilities are well organised within the labour union in sub-groups, people with migrant background do not yet play a vital role in the discussion of access to the cultural workforce.

In practice the informal networks of interest groups in the cultural sector are highly interlinked to build up synergies and power. Besides the common agreement based on the political position to promote access to culture, their major focus relies on the working conditions and thus not on social affairs of the cultural field.

Private Actors

There are several grass root organisations and initiatives actively contributing to access to culture. While efforts for people with disabilities are often collaborations between cultural institutions and disability organisations, initiatives for people with migration are in the background of the associations´ statutes. Many of the associations identified as private actors by statutes that are intervening in access to culture policy are actually funded with public money. Private foundations are not yet important players in the support of culture and access to culture. But like in the case of the ESSL Museum, which is now a private foundation of a big concern, their efforts to attract and even recognise minorities in their education program can be rated as good practice.

Additionally the sector of folk arts and brass bands plays a vital role in rural regions. Through the demographic challenges of a decreasing population, they are important for the consumption, as well as the production of culture. It must be noted though that integration and participation issues on culture play only a minor role as the rural regions are mostly characterized by a certain degree of hegemony of Austrian national culture.

2.2.2. Trends

The gap between the efforts preserving classical cultural institutions and the needs of a further emerging multifaceted society is rising although progress has been made since the wider discussion in the 1970s.

While in the last ten years a certain dominance of the last minister on arts and cultural education can be observed (which indirectly effected access to culture), discussions on the participation of people with migrant background are yet happening only at times. Migrant participation is mostly identified as

a social issue and thus collaborations between the cultural and the social ministries would be needed for further progress which seems to be difficult.

However, since the incorporation of a wider accessibility of a diverse population in the government programme of the city of Vienna, as well as a first reporting on the local origin of visitors at federal museums, slight progress in access to culture for under-represented minorities can be observed. Yet it is hard to assess to which extend this could emerge as a trend or if external factors like tighter budgets will dominate cultural policy-making during the next years.

3. Policy

3.1. Definition

In Austria there is no detailed description of access to culture available in official documents or legislation. Access to culture can be defined by the various policies which are describing different dimensions of it. As mentioned in chapter 1.1. some states feel responsible to ensure peoples´ participation in the cultural life. Other states (e.g. Carinthia at the border to Italy and Slovenia) also highlight the importance to respect minorities which traditionally exist in their regions. In general there is no common agreement to which extend access to culture can be defined as a right in Austria.

Access to culture as an instrument of social inclusion has also not yet been defined in public law or legislative. But since the 1970s access to culture including participation was highlighted as prerequisite to participate in society in general. This definition still exists and has an impact on the different approaches in arts education[34]. Participation in arts and culture, as a definition of access to culture, thus impacts notably educational policy and not only cultural policy.

Additionally to the educational dimension of social inclusion the acknowledgement of migrants and minorities plays a vital role within the last years (see 2.2.1. Foreign Ministry – Department for Integration). The acknowledgement is of most importance in the capital Vienna, where more than 35% of citizens have migration background[35].

Main obstacles to access to culture are traditionally discussed in terms of money and prices of tickets. Entrance fees are being highly subsidised in the public cultural institutions during the last decades, nevertheless the need was to offer free entrance to young people under the age of 19 years existed. This was closely linked to the cultural policy focus of the former minister on arts and cultural education. Physical obstacles play a minor role within the cultural policy discourse, as this issue is concerned with all public buildings.

In the last years arts and cultural education was and still is seen as the main obstacle concerning access to culture. Especially education and participation of young people is seen as crucial for a later accessibility to cultural institutions. Respectively arts and cultural education is also concerned with the establishment of future audiences for higher cultural institutions which fear a decrease of visitors. A wider discourse about so called non-users could not be found during the investigation for this report.

[34] Ulrike Gießner-Bogner and Eva Kolm: Kultural Participation [Kulturelle Partizipation], Kulturkontakt Austria http://www.kulturkontakt.or.at/html/D/wp.asp?pass=x&p_title=6053&rn=184181
[35] https://www.wien.gv.at/menschen/integration/grundlagen/daten.html

Last but not least the digitalization of collections is on the cultural policy agenda since 2006 as well. With the aim to preserve the knowledge society a wider access to Austrian cultural goods should be ensured. The central platform "Kulturpool"[36] provides an overview of the digital collections and will be incorporated in the European digitalisation initiative. However, a strategy is missing for using the digital resources for new audiences or target groups since institutions are responsible for further progress.

3.2. Visibility and Priorities

All legislative documents are available at the federal database[37]. Policy papers under negotiation on the other hand are difficult to get. Outcomes of the political debates like in the culture forum of the parliament are made public when some discussions evolve to legislation or have budgetary impacts in general. During the negotiations or work in progress of the ministries, opposition parliamentarians can question the responsible minister.

Most important strategy guidelines also effecting access to culture policies are from integration or social policy[38] (see chapter 2.2.1). Yet a strategic framework for cultural policy and access to culture is missing. Priority setting is mostly recognised in the public and the media by announcements of the minister responsible for culture. Respectively the synergies between education and the arts was on the fore the last ten years and impacted the education sector and the cultural sector equally. The last minister's aim (Claudia Schmied of the Social Democrats) was that each school cooperates with a cultural institution until to 2014. Access to culture hereby is of importance like several other arguments like creativity, motivation and social competences to which arts and cultural education is said to effect positively.

Concerning the acknowledgement of minorities and people with migrant background also the peoples´ party former state secretary (now foreign minister) Sebastian Kurz impacted the political landscape. The efforts on integration policy are still included as a department in his current ministry.

To sum up, priority setting, at least on federal level, has not changed a lot within the last years. As both leading parties are continuously showing decreasing votes, not much affinity for conflicts are shown in the commonly agreed domains of culture or integration if impacting access to culture.

The only state where values changed to a higher degree is the state of Carinthia which was former lead by the Freedom Party. In former times culture played a minor role. Now under the new coalition between Peoples´ Party and Social Democrats the new director for the state museum has the obligation to better recognise the variety of the society in its´ audiences.

3.3. Programmes

As said before, one of the major initiatives concerning access to culture is the free admission for people under the age of 19 at federal museums. The initiative was established in 2010 and was

[36] http://www.kunstkultur.bka.gv.at/site/cob__55658/8073/default.aspx
[37] http://www.ris.bka.gv.at/
[38] National Action Plan on Disability or National Action Plan on Integration

foreseen to help schools to visit museums. Within a year several states followed the initiative of the federal minister and now most of federal and state museums do not charge this target groups.

One of the major programmes concerning access to culture from a social dimension is "Hunger auf Kunst und Kultur". The programme was initiated in 2003 in collaboration between the Schauspielhaus (a theatre based in Vienna) and the conference on poverty [Armutskonferenz]. Their principle is that "people living in precarious financial circumstances have the right to enjoy art and culture too".[39] People whose financial situation allows them to get a cultural pass [Kulturpass] obtain free entrance in now more than 600 cultural institutions. In 2013 a minimum of 52.379 cultural passes (38.706 in Vienna) were given away and 96.299 tickets (82.259 in Vienna) were obtained[40].

To address the multi-cultural aspects of Vienna, some initiatives emerged as cultural centres considering the majority with migration background in those districts. One good example is the Brunnenpassage, located in Brunnenmarkt in 16th district of Vienna where Turkish people live in majority. The institution's goal is to encourage people from different nationalities, of all ages and with varying socio-cultural backgrounds to engage in community arts projects together. Other similar example is Soho in Ottakring which is an art and urban district project that was started in 1999 as part of an artist initiative. It extends across the Brunnenviertel like the Brunnenpassage in the 16th district. It has an area of c. 20 ha and a population of c. 8000 inhabitants. The percentage of immigrants in the population is 36%. Soho in Ottakring has continuously focused on aspects such as urban living, urban development, artistic intervention and possibilities for participation in the local environment as well as the question of participation and co-determination in public life. A key aspect is the cooperation between artists and theoreticians at a national and international level with various local groups and institutions such as the citizens services [Gebietsbetreuung], schools in the area, youth institutions, businesses and businessmen and residents, as well as the pro-active use of public space during the biannual two-week festival in May.[41]

With regards to the arts and cultural education program schools and cultural institutions (or artists) can apply for project funding at KulturKontakt Austria. They offer different schemes and models for collaborations. Although the annual report does not include budgetary data, a parliamentary request on the Federal Budget 2010 the section "KulturKontakt Austria (Bildungskooperation)" amounted of 2 185 982 Euro and covers programmes "p[ART]", "Cultural mediation with schools in federal museums" and the "Program K3". Additionally budgets were made available on federal level for museums to offer new education programmes with about half a million EUR in 2011 and 2012.

The theatre for youth [Theater der Jugend] in Vienna has a long tradition, it was founded in 1932. There, special plays for children and young people are performed. In 2009 about 300.000 tickets were sold and it is said that the theatre is the biggest of its´ kind all over the world.

In Austria the network of adult education institutions [Volkshochschulen] is offering a variety of artistic workshops and enrichment programmes, not only for arts and craft but all fields of artistic creation

[39] http://www.hungeraufkunstundkultur.at/jart/prj3/hakuk/main.jart?rel=infos&content-id=1199353970634&reserve-mode=active
[40] Info by Monika Wagner/Hunger auf Kunst und Kultur June 2014
[41] http://www.sohoinottakring.at/en/

and culture. The programmes are not expensive and in their description concerning arts and culture the importance to provide access to and the ability for the arts is in the centre of their approach.

Folk culture – for example the brass band network in Austria – is something very specific for the rural regions. Nearby every village or town outside the cultural clusters of state capitals has a brass band formation or some equivalents. Although highly linked only to folk culture the umbrella organisation records more than 500 brass bands over Austria, nearby as much as local authorities exist. They provide an important platform for musical expression in the rural regions among Austria.

Culture Pilots of Linz09 [Kulturlotsinnen] was established in 2009 when Linz, the capital of Upper Austria, was the European capital of culture. Their approach on intercultural dialogue was not to guide people with migrant background to classical cultural institutions, but guiding all people to the places and regions where the pilots with migration background came from. Due to its high success the project sustained and still exists in Linz.

Culture Pilots of the interest group of workers (ÖGB) was created in 2011 with the traditional slogan "Arts and Culture for All!" [Kunst und Kultur für alle!]. The programme aims to providing workers access to cultural institutions by building bridges with cultural mediators (cultural pilots). On their homepage they explain ill that access to cultural institutions should be supported, since cultural institutions are financed by the workers taxes as well but not used by them as much as other groups. The cultural pilots get in contact with the employees spokesman of a corporation and design the cultural projects and programmes to be visited. While originally designed for adult employees a current focus is on young people in vocational training.

Every state in Austria provides one free radio station which is mostly voluntary organised and gives cultural initiatives as base. For Vienna Radio Orange 94.0 engages more than 450 volunteers which are contributing to their own broadcasts. The radio station is also an area of experiment for emerging artistic tendencies, for what is new or not yet established. Additionally it offers trainings and organizes projects in the ORANGERIE, a place for reflection and innovation. The radio speaks out against every form of racism, sexism and fascism and works in a non-commercial way, independent of party politics. Central mission is therefor to provide access to culture for minorities not only as consumer but as creator[42].

3.4. Awareness-raising and capacity-building

Access to culture is often dedicated to integration and respect of minorities. Current measures of visibility thus are also linked to the integration issue. Since 2010 each year the "integration week" is held in Vienna to make the variety of the capital visible including sports, arts and culture visible, addressing politicians, media and the public. The week is funded by several public owned companies of Vienna, the parties of the Greens, NEOS and SPÖ and social partners. Although indirect public funding is involved, the major awareness raising event in Vienna was initiated by the private actor BUM Media,

[42] O94.at

an advertising and publishing company. Within the context of the integration week the annual Migration Award is selected (MigAward – Preis der österreichischen MigrantInnen).

Capacity-building measures mostly address the emergence of studies and trainings for arts and cultural mediation. For current offers in Austria intercultural methods or equivalents are not visible.

3.5. Funding

As the governance structure varies among the federal government and the states as within the latter, different models exist about performance contracts for cultural institutions. Since 2010 so called framework contracts were made between the minister and the museums' directors at federal level. Following a review of the federal audit office in 2013 for the Museums of Applied Arts (MAK) they criticized that targets for the museum are to general and not operationalised (including indicators or other measures). Hereby only a better accessibility to the library for the general public was mentioned. Other framework contracts of federal museums were not made accessible to the public. Several interviews with museum directors on state level in 2012 also indicated that even if framework contracts exist the non-achievement does not have direct financial or other consequences[43].

3.6. Partnerships

Partnerships addressing access to culture are linked to the programmes (see chapter 3.3). The initiative "Hunger auf Kunst und Kultur" started as a single partnership between a theatre and the "conference on poverty" and emerged to a cooperation among 600 institutions.

Most important are the partnerships between cultural institutions or artists and schools in the frame of arts and cultural education projects supported by the Kulturkontakt Austria. Whether the programme Culture Connected, p[ART] or cultural mediation with federal museums, all build up partnerships between the education and the cultural sector. Participation in arts and culture for a later participation in society is one of the key aspects of the projects supported.

3.7. European and international dimension

At one of the first conferences of the new federal minister for culture (Josef Ostermayer) on the European Creative Europe programme he highlighted the importance of the European cultural policy. In his opening speech he did not refer to the importance of access to culture but underlined his concern with cultural values, not economic values.

Since the new government of Carinthia in 2013 (after the long term ruling of the Freedom party) the respect of the minority groups stated in the constitution, which are traditionally situated in the near border region, is on the agenda of cultural policy and was also transmitted to the new director of the state museum Thomas Jerger. Hereby an importance of European cultural policy is not visible.

The European dimension is mostly reflected within European funded projects. Moreover the Austrian Creative Desk (former Cultural Contact Point) mainly addressing European cultural policy has a series

[43] Szokol, Peter (2013). Outcome orientation of Austrian state museums, paper to be presented at the ICCPR2014.

of workshops for European funding and project management. Thus stakeholders of European policy are mostly cultural actors aiming to apply for or managing European funded projects.

3.8. Trends

Although official policy documents are rare, the importance of minorities and migration aspects play a more important role within the last years. Not only by the emergence of conferences like the Intergrationswoche but also by new studies like from "brainworker" and HIS on migrants as audience in (higher) cultural institutions[44]. However, several studies on integration and migration aspects in the cultural sector come from Germany where discussions have a longer history than in Austria.

While arts and cultural education to support access to culture is on the fore of public cultural policy, and thereof embedded partly in the public sector institutions, access as social issues for minorities and people with migration background are often based on grass-root organisations (see chapter 4) or are selective actions in public cultural institutions.

4. Practice

4.1. General approach

As a systematic coverage of access to culture as well as a clear definition is lacking in Austria, there can be no general approach evaluated during the time of observation. Previous chapters indicated that access to culture in policy and practice is mostly linked to integration/migration issues as well as arts and cultural education (targeting schools and pupils). However, some general remarks help understanding the operational practice of the cultural sector in Austria.

According to an interview with the spokesman of culture from the Greens/Vienna Klaus Werner-Lobo, access to culture plays an important role in terms of social inclusion in Austria since 2010. There is a general assumption among the cultural sector that the distribution of the 2.55 billion EUR cultural budget is not divided fairly between the classical institutions and other initiatives (among 350). As said before there is no certain duty-sharing between departments or ministries, especially when the subject is access for migrants. Major funding schemes in addition to basic funding are dedicated to education projects. Thus inclusion or access projects are often concerned with arts and cultural education for this specific target groups. Additionally the focus on cooperation between schools and cultural institutions is said to have the effect to reach everyone, as up the age of 14 the school is compulsory for everyone in Austria. It is worth noting that due to the dual education system the larger part of young people and pupils over 14 are in vocational training and schools. Those schools traditionally offer minor cultural or artistic education actions. However, when cultural institution foster a cooperation with a school, it is likely that they take the challenge to cooperate with one of the regions or districts with higher migration background pupils.

The latest (and only) study on migrants as audience in higher cultural institutions indicates that among Austria only 23% and in Vienna 47% are concerned with migrants as audience in general[45]. On the one side the regional aspect, especially between the capital and the rest of Austria (not only the rural

[44] Bräuhofer M., Segert, A. (2013). Audience Development – MigrantInnen als Publikum?
[45] Bräuhofer M., Segert, A. (2013). Audience Development – MigrantInnen als Publikum?

regions), plays as vital role to assess the importance to recognize minorities and migrants, on the other side higher cultural institutions are important factors for the cultural tourism in Vienna. Audience guides and education programmes, if available in another language than German mostly cover languages of tourism stakes (English, French, Chinese etc.) than languages of migrants or minorities (Turkish, Balkan languages, etc.). The mentioned study on migrants as audiences also highlighted that if the management of cultural institutions are concerned with migrants' participation, they are mainly concerned with the adoption of their services and communication strategy than offering reduced prices for those groups.

Additionally it must be noted that some private institutions, also not for profit, are not public funded at all, but still are engaged in access to culture issues. For example the ESSL Museum is a private collection located outside the city centre (provides a free shuttle bus) and is engaged in several arts education programmes for schools and pupils. Also the LET'S CEE Film Festival which has been providing an exclusive and attractive stage for Central and Eastern European cinematography since 2012 has to operate since its´ beginning without public funding.

"One of the festival philosophy's cornerstones is a clear commitment to an open, pluralistic, democratic society free of prejudice and based on the fundamental principle of the rule of law, a common European identity, respecting values such as tolerance, solidarity, equal opportunities and justice as well as unconditional protection of human dignity and human rights." [46]

4.2. Target groups

As a result of the high focus on arts and cultural education projects within cultural institutions, target groups are mostly pupils, wherever they come from. The free admission has already been used by 1.8 million people under the age of 19 years.

Although people with migrant background, migrants and minorities are acknowledged respectively in Vienna as target group of access to culture measures, migrant mainstreaming as a full recognition of these groups is not yet fulfilled by the cultural sector. The study in migrants as audiences also indicated that only 6% of institutions take a diversified approach for migrants or people with migration background[47]. The statement of Elsa Stamatopoulou "*[…] So-called minority groups vary from national, cultural and linguistic minorities to immigrants, people with disabilities and those with different religious or sexual preferences."* has yet not been reflected satisfactory in the Austrian cultural sector.

Major programmes like "Hunger auf Kunst und Kultur" attract all groups under a certain level of income without further distinctions.

Seniors and people with disabilities, both groups mostly are offered reduced prices in cultural institutions, play a minor role concerning specific programmes or institutional offers.

Although the regional aspect (within Austria) should play an important factor for the federal institutions, studies or numbers do not exist to assess their regional coverage and provision of accessibility yet.

[46] http://www.letsceefilmfestival.com/home.html
[47] Bräuhofer M., Segert, A. (2013). Audience Development – MigrantInnen als Publikum?

Some examples in Vienna focusing on minorities

Mainly Focus on Migrant Mainstreaming	
Name	**Genre**
Brunnenpassage	Cultural initative
SOHO Ottakring	Urban district project
Let's CEE	Film Festival
Radio Orange 94.0	Local Radio
Biber	Magazine
Focus on all audience, including minorities	
Into the City	Urban festival
Focus on Disadvantaged Groups (Poverty)	
Hunger auf Kunst und Kultur	Cultural initiative

4.3. Obstacles to access

One obstacle in access to culture is often the economic barrier, particularly for higher cultural institutions like classical concerts, opera and theatre. High financial support to public cultural institutions therefore often obliges the institution to offer cheaper ticket prices.

Major public cultural institutions are centred in Vienna, while other districts, sometimes with majorities of migration communities become a comfort zone to live their traditions, culture and religion. The large proportion of funding for the centred cultural institution leads to a certain unfair distribution of public wealth and equal access to cultural opportunities in these districts. In order to overcome cultural, social and practical barriers, some cultural initiatives and non-profit organizations try to reach people in these districts by giving them the possibility to access various events, workshops or courses[48].

Following the final document of the Access to Culture Platform language is at the heart of culture[49]. This is an important barrier especially in multi-cultural environments. Proposed actions to overcome this are translation facilities and translations of different works, which do not receive special funding in Austria though. According to an interview with a representative of the Literature House in Vienna, there are only 5-6 literary translators available for them that make it difficult in the field of literature to reach wider audiences in this aspect[50]. Within the museum sector many additional efforts preventing the obstacle of language are only concerned with the attraction of tourist audiences. While audience guides at the museum Stift Klosterneuburg are available in 13 different languages, neither Turkish nor a Balkan language is at service yet[51].

[48] See „Brunnenpassage" chapter 3.3.
[49] Access to Culture Platform / Policy Guidelines-2009
[50] Anne Zauner / Literaturhaus
[51] Interview with Stift Klosterneuburg

4.4. Tools

While on federal level strategy papers can be found for people with disabilities[52] or for integration[53], access to culture or even culture do not follow a clear strategic approach. Also on organisational level of cultural institutions strategic guidelines were not found addressing specific access to culture measures accept those mentioned before (State museum Carinthia, MAK).

A major tool in access to culture is co-operations between cultural institutions and schools. Although addressing arts and cultural education efforts, it is said that they have a great impact on access to culture.

Additionally it should be noted again (see 4.2) that only about 6% of cultural institutions realized diversified marketing instruments for people with migration background, whereas 28% rate it as important to implement them and 47% underline that they recognize people with migration background in their organisation[54].

4.5. Emerging forms of access and participation

The internet theoretically allows all people to access information about culture and arts irrespective of cultural, social, practical and financial barriers. Austria's internet penetration rate for households was 81% in 2013 while 48% are using mobile broadband via portable computer or mobile phone[55].

Especially social media plays a big role for cultural institutions to interact with the young audience, to raise awareness about their events and programs. MUSEUM ONLINE[56] is a programme commissioned by the Austrian Ministry of Education, Arts and Culture, and managed by KulturKontakt Austria. The main components of the process are access to art and culture, a participatory approach, and the technical and cultural use of communication – and information technology and education. The main participants are 10-19-year-old students, who acquire different skills through the process and learn about their common heritage. The project aims at the active involvement of the students with the subjects and with the cultural institution functioning as their project partner.[57]

New technologies emerging are influencing mediation programmes. Work:Sounds of EDUCULT[58] is a project where vocational pupils record and re-mix industry sounds for a video production. Another project is the visuals mediation project between the MUMOK museum in Vienna and the organisers of the annual VJ Festival Sound:Frame[59]. Although some programmes and projects take the advantage of digitisation and new technologies, they are not in majority. Traditional cultural institutions prefer to follow their old ways, avoiding innovation to reach a diverse, younger and a wider audience although they receive a sufficient funding from the state.

[52] http://www.sozialministerium.at/site/Soziales/Menschen_mit_Behinderungen/Nationaler_Aktionsplan_Behinderung_2012_2020/
[53] http://www.bmeia.gv.at/fileadmin/user_upload/bmeia/media/Integration/NAP/Bericht_zum_Nationalen_Aktionsplan.pdf
[54] Bräuhofer M., Segert, A. (2013). Audience Development – MigrantInnen als Publikum?
[55] http://www.statistik.at/web_en/statistics/information_society/ict_usage_in_households/index.html
[56] http://www.museumonline.at/
[57] "Making Culture Accessible" by Annamari Laaksonen, p.109
[58] http://educult.at/en/projekte/worksounds-wie-klingt-die-arbeitswelt-201314/
[59] http://vimeo.com/12403903

The usage of social media and digital data for the provision of access to culture is currently a hot topic for cultural professionals in Austria. The annual conference for the network of arts and cultural mediators of museums 2014[60] as well as the Austrian museums network[61] are concerned with this issue. With reference to Manovich (2001) this trend emerges as new dimension of cultural participation of the general public, professionals and cultural organisations[62]. However, it must be noted that even the achievement of minimum levels of connectivity infrastructure require the engaging with social exclusion on factors such as literacy, language, class, gender, and disability.[63]

4.6. Other observations

Major differences exist between the museums and performing arts sector, especially theatres. While cultural diversity is often linked to language barriers, German speaking theatres are having a hard time addressing this issue. But even here the emergence of the new "Werk X" as post-migrant and experimental stage can be rated as important factor, although it is just as small project compared to the size of the museums sector for example.

5. Data

5.1. Availability

Major source of data in the cultural sector is available by the national service for statistics. The annual culture reports include numbers of visitors but no further distinctions of the audiences. Within the section about cultural participation they refer to the time-usage survey of 2008/09.

During the week Austrian have 3 h 19 min of leisure time and spent per working day about 3 min for cultural activities (visiting theatres, museums, opera, concerts or libraries) and 3 min for artistic activities (painting, drawing, photographing, writing poems and doing art crafts). Additionally about 14 minutes were spent on reading books or newspapers.

During the week 92,5% of all Austrians enjoy leisure time activities. Within this group 1,7% participate in cultural activities (2 h 28 min in average) and 3,1% participate in artistic activities (1 h 24 min in average).

On weekends Austrians are participating 5 hours a day in leisure activities, 6 minutes (2,1%) in cultural activities and 4 minutes (1,4%) in artistic activities. Reading books or newspapers amounts 18 min (6,2%). On Saturday or Sunday 2,1% of Austrians population participated in cultural and 4,8% in artistic activities. Although on weekends people have and use more leisure time the proportion between the categories are quite similar compared to leisure time during the week.

The review of cultural activities within the last 12 month, include information about visitors' age, gender, education level, occupation and nationality. However, as only people from 25 to 64 and no

[60] http://www.kulturvermittlerinnen.at/
[61] http://www.museumsbund.at/aktuelles.php
[62] "Access culture: Web 2.0 and cultural participation" by Bjarki Valtysson, p.204
[63] UNESCO- Internet Universality: A Means towards Building Knowledge Societies and the Post-2015 Sustainable Development Agenda

diversification between tourists of foreign residence were made, data provided is only partly suitable for analysing access to culture[64]

Besides the Austrian statistics annual reports of institutions were analysed for this report, which did not differentiate their audiences. However, there might be additional research on operational level, which is not accessible though. The marketing institute MANOVA for example carries out visitor surveys for internal benchmarking since 2004 for museums, but results are not publicly available[65]. On the other hand, access to culture is based on project and programme level in general, thus activity reports indicate the efforts by the cultural sector but do not lead to comprehensive or a comparative overview or data.

5.2. Uses

Several interviews with decision makers and directors of cultural institutions indicate that politicians are mostly interested in visitor numbers provided by annual reports or cultural statistics.[66] Research on specific target groups concerning access to culture, if existing, are not available. Those research conducted on institutional level is often not published not to make politicians aware. Therefore it is hard to assess whether they would impact policies or not.

[64] Statistics Austria: KP8 Kulturelle Aktivitäten in den letzten 12 Monaten.
[65] https://www.manova.at/2012/03/besucherbefragung-in-museen-bereits-in-der-9-runde/
[66] Szokol, Peter (2014). Outcome Orientation at Austrian State Museums. Paper to be presented at the ICCPR2014, Hildesheim.

Access to Culture - Policy Analysis
Country Report - Croatia

Culture

IRMO

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Access to Culture – Policy Analysis

Country Report

Croatia

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1. Polity

Constitutional framework

The term 'access to culture' is not specifically mentioned in the Constitution of the Republic of Croatia. It is not explicitly articulated in the cultural policy documents either, which does not mean that the official cultural policy and legal instruments do not include a number of references and provisions directly and indirectly aimed at the promotion of access and participation in cultural life. The right to take part in cultural life, such as it is guaranteed in the Article 27 of the Universal Declaration of Human Rights has to be taken as a starting point when analysing the position of the term 'access to culture' within the broader constitutional and legal framework of the Republic of Croatia.

The Constitution of the Republic of Croatia (adopted in 1990, amended in 2001, 2010 and 2014) explicitly refers to 'culture'. Culture has been mentioned in the text of the Constitution including some of the issues of the access to culture which are implicitly tackled in several articles. The Constitution guarantees the freedom of scientific, cultural and artistic creativity and prescribes that the state is obliged to stimulate and help their development; it guarantees the protection of scientific, cultural and artistic assets as national spiritual values, and it guarantees the protection of moral and material rights deriving from the scientific, cultural, artistic, intellectual and other creative efforts (Article 69). It also guarantees freedom of thought and expression, freedom of the media, freedom of speech and public activities, and prohibits censorship (Article 38). The sea and other natural resources and items of special cultural, historic, economic or ecological significance enjoy special protection by the state (Articles 69 and 52).
In addition to comprising a number of articles concerning culture directly, the Constitution contains some provisions with indirect relevance for the organization of cultural system and cultural policy. This refers to the norms defining the competence of various governmental bodies and the scope of local and regional autonomy (Article 133). The cultural needs are mentioned in the Article 135 which stipulates that the units of local (and regional) self-government shall administer the affairs of local jurisdiction by which the needs of citizens are directly fulfilled, and among others, the affairs related to the organization of cultural activities.

The decision-making and implementation of cultural policy involve procedures and interactions between the Ministry of Culture[2], the Government and the Parliament, on one hand, and the consultative cultural councils, local government and self-government, cultural institutions, non-governmental organizations, agencies, foundations and individual artists and their associations, on the other. The Ministry of Culture drafts laws and other strategic

[2] Available at: http://www.min-kulture.hr

documents which the government then passes on to the Parliamentary Committee for Education, Science and Culture. When cleared, they undergo parliamentary discussion and enactment. The Ministry of Culture plays a part in drafting the budget and decides on the allocation of budgetary funds to various cultural fields. The Ministry of Culture is also responsible for the legislation in the field of media. The corresponding parliamentary committee is the Committee for Information, Informatisation and Media.
There is no single law regulating the division of jurisdictions; specific laws regulate different fields and prescribe whether the state or the local and regional authorities are responsible for establishing and financing institutions in specific cultural fields.

Although Croatia is a relatively small country, it has a high number of local and regional units (it has 21 Counties (*Županije*) including the City of Zagreb that has competences of a County, 127 Cities (*Gradovi*), and 429 Municipalities (*Općine*)), mostly with rather limited budgets. The funding of culture is rather centralized at the state level; while the level of cultural budgets of the local and regional governments varies.[3] The question of cutting down the number of local and/or regional units is frequently discussed, as their sustainability comes into question mainly due to the financial constraints. This has been especially evident in the recent years as the recession caused even more drastic cuts for culture.
In the last fifteen years the issue of decentralization has been a burning topic of the cultural policy debate. In that period the discussions changed from the discourse about the necessity of decentralization in the end of the nineties (due to the high state centralization in that period) towards the question of the feasibility of implementation of the decentralization instruments on the local level in the past several years. This is why the adoption of the Law on Cultural Councils (OG 48/04, OG 44/09, OG 68/13)[4] was frequently stressed as one of the major changes in the cultural policy system in Croatia. The Cultural Councils were first introduced in 2001 as the semi-arm's length bodies, independent in making decisions about the distribution of funds: however, the Ministry of Culture managed and distributed subsidies. The Law also went through subsequent changes in 2004, 2009 and 2013. With the 2004 legislative changes, Cultural Councils became consultative bodies to the Minister of Culture with reduced autonomy but similar mandate. While the 2001 Law offered a possibility for local government to introduce cultural councils on a local and regional level, the 2004 Law on Cultural Councils made this mandatory for all counties and cities with more than 30 000 inhabitants. This legislation guarantees local cultural self-government in the fields of archives, libraries, protection of cultural property and theatre. The 2013 amendments to the Law introduce the possibility of establishing the Cultural Councils in cities with more than 20 000 inhabitants, or in other municipalities where found necessary. However, not all counties and cities respect these legislative provisions as no penalties are envisaged for the county or city councils that do not follow this Law.
Together with the existing cultural councils, there are other councils and committees established by the central government that have direct and indirect impact on the formulation of cultural policies that have relevance to the access to culture, such as the government

[3] Detailed information on cultural budgets is available in the next chapter.
[4] The list of all relevant Laws is available on the website of the Ministry of Culture at: http://www.min-kulture.hr/propisi/ (accessed: 11/02/2014).

committees for national minorities, youth, gender equality, civil society and others. It should be noted that the inter-cooperation between different councils and committees is rather low.

Some laws relevant for the access to culture do not fall fully under the responsibility of the Ministry of Culture, i.e. arts education, research and minority groups or those groups with special needs. The Ministry of Education, Science and Sports takes the lead role for arts education; specific issues regarding art schools are particularly regulated through the Law on Artistic Education (OG 130/11). Also, there is a shared responsibility for the research on cultural matters between the Ministry of Culture and the Ministry of Education, Science and Sports. However, there are rarely any visible actions that take upon this declarative cooperation. The Ministry of Culture and the Government Office for Human Rights and Rights of National Minorities (until 2012 these areas were under two separate offices) share responsibility for the issues related to ethnic minority cultural groups. The prospects for closer inter-ministerial co-operation are hindered by the strict sectorial division of activities.

The co-operation between national, regional and municipal levels of government continues to be a very important segment of cultural policy, particularly when it comes to the investment projects in renewing old premises of cultural institutions and setting up new ones such as libraries, archives, museums and theatres.

Public Funding

According to the latest data gathered from the Ministry of Culture of the Republic of Croatia (October 2014)[5], the aggregated indicators for culture in 2013 were the following:
Indicator 1: Public culture expenditure, all levels of government, per capita in 2013 was 500 HRK (67 EUR).
Indicator 2: This corresponds to 0,65% of GDP per capita.
Indicator 3: The share of cultural expenditure of the total public expenditure in 2013 was 1.26%.
It has to be noted that in 2014 the total budget for culture dropped to 0,49% of the total state budget, which is the lowest point since the nineties.

Trends

There are no recent changes in the institutional framework that would impact the access to culture issues. The funding for culture has been slowly decreasing in recent years, while in 2014 it showed even more drastic decline. The share of public cultural expenditure by different levels of government has not changed significantly in the last fifteen years. This ratio remains more-or-less stable with minimal fluctuations of the percentage of funding between

[5] Source Compendium National Report for Croatia (2014) available at: www.culturalpolicies.net

the cities and municipalities and the Ministry of Culture in the recent years.[6] According to the latest press release from the Ministry, the funding from the local and regional level has decreased more than in previous years, which resulted in an even larger pressure on the funding from the Ministry.[7]

Level of government	Percentage (%)
Municipalities	4
Cities	32
City of Zagreb	22
Counties	4
Ministry of Culture	38
TOTAL	100

Table 1 - Financing of culture by the level of government in 2013 (source: Ministry of Culture, 2014)

According to the latest national scale research study, the financing of culture by different levels of government (see Table 1 above) has been rather centralized mainly to the state level as 38% of public cultural expenditure is provided by the Ministry of Culture, while the cities (except the City of Zagreb) provide other 32% of financing of culture. The City of Zagreb still provides a large share of the financing – 22%. The counties and municipalities have a small share of the cultural financing contributing 4% each.

[6] As the data from the Ministry of Culture of the Republic of Croatia shows and that is presented in the Croatian Compendium profile Council of Europe/ERICarts (2013).

[7] As stated recently at the press conference by the Minister of Culture; see at Pavliša (2014). Also available online in materials prepared for the abovementioned press conference (Ministry of Culture, 2014).

2. Politics and Governance

2.1. Politics

Political relevance

The overview of the programmes of the major political parties shows that there are no significant differences in addressing key cultural policy challenges including the access to culture. Some ideological differences can be observed, but there is very little confrontation over specific strategic directions of the Croatian cultural policy.

It can be observed that the programmes of all analysed political parties stay mostly within the traditional cultural policy discourse. The *access to culture* (as a concept) does not appear explicitly in the key policy documents of the major parliamentary parties. Indirectly, the access and participation figure among important goals in the programmes and official documents of several political parties. Based on the analysis of the available programmes and manifestos of the parliamentary political parties it can be concluded that there is a consensus on the importance of ensuring balanced access to culture as a basic democratic principle of cultural policy.[8] The political parties implicitly recognize the need to invest in the promotion of access to culture and cultural participation. These goals and selected specific measures envisaged in their programmes can be characterized as measures of implicit cultural policy.

No major changes could be observed following governmental changes in the past fifteen years. Different governments have been introducing and financing different policy instruments and measures for the promotion of access and participation (e.g. promotion of reading, support for education programmes in museums, programmes for the promotion of education for cultural heritage, support for touring of performing artists, digitisation of the network of local cinemas). The current Government (elected in 2011) has introduced the project 'Backpack (Full) of Culture'- *Ruksak (pun) kulture* similar to some existing projects that have been successfully implemented in several European countries with the aim to promote the access to culture for children and youth and to complement school curricula which is lacking arts' education and the participation of children and youth in art and culture activities.

Rationales and values

The programmes of the political parties in the field of culture can be described as very general with few (indirect) references to the access to culture and participation issues. Two major political parties, the centre-right Croatian Democratic Union (HDZ) and the centre-left Social

[8] See Bibliography for the list of documents used in this analysis.

Democratic Party (SDP) have the most elaborated cultural policy goals in their political programmes.[9] As both parties were a part of the coalitions in power and had the positions of minister of culture in the past fifteen years, their programmes have many references to those goals and priorities that they articulated while they were participating in the Government. The Croatian People's Party (HNS) that currently holds the position of the minister of culture in its' programme also refers to the access to culture in an implicit manner, mainly through the prism of offering equal cultural participation for all, and providing adequate cultural offer to all citizens.[10]

The coalition government (centre-left) which is now in power has indicated several specific cultural policy priorities in their political programme called 'Plan 21'. In their 'Plan 21' programme, the ruling coalition (SDP, HNS, IDS, HSU) stresses the importance of participation of children in cultural activities and highlights the importance of continuous education for all in order to be active in cultural life. When reporting on the achieving the mid-term goals after two years in power (Kukuriku Coalition, 2013), the coalition indicated the project 'Backpack (Full) of Culture' as an instrument for achieving the above-mentioned goals. The ruling coalition also mentions that the 'access to cultural activities should not be limited because of gender, social, economic or other limiting factors' Kukuriku Coalition (2011: 22).

The HDZ (centre-right) mentions in its programme that the 'balanced access to culture for all citizens is their key political priority' (HDZ 2002: 17). In their programme they connect further development of cultural infrastructure as a tool for achieving broader cultural participation. They also refer to the use of new technologies in arts and culture including virtual libraries, galleries and museums even though they do not establish a direct link with access to culture.

The HSP AS (Croatian Party of Rights 'Dr. Ante Starčević)[11] (right) mentions in its programme a need to ensure the access to culture for children (beside the access to education, social rights, etc.) as well as the access for older population. They regard culture as an important element of welfare state. They also stress the importance of decentralization for the development of culture in Croatia.

The HSS (Croatian Peasants Party)[12] indirectly refers to the promotion of the access through the initiative to create a catalogue of cultural programmes of national importance and the initiative to create effective networks of festivals, theatres, exhibitions, fairs of traditional

[9] Their programmes available at: HDZ (2002) and the SDP presents its policies through the joint Kukuriku coalition document - Kukuriku coalition (2011).
[10] HNS Programska deklaracija/Programme declaration, available at: http://hns.hr/index.php/dokumenti/2012-04-20-00-38-37/programi-i-projekti/9-nekategorizirano/2956-hns-ov-cetverolist-reformski-projekti-2 (accessed 12/01/2014).
[11] HSP AS (2010).
[12] HSS, 'Programski dokument HSS - Ravnomjerni razvoj Hrvatske' (Programme document HSS – For Steadfast Development of Croatia), available at: http://www.hss.hr/files/programski_dokument_hss_ravnomjerni_razvoj_hrvatske.pdf (accessed 15/01/2014).

culture in order to promote exchanges and to disseminate such programmes across the country.

The Croatian Labour Party (*Hrvatski laburisti*) does not have cultural policy included in their political programme. They rather refer to the importance of culture as an important element for the protection of minorities and development of democratic standards (see: Hrvatski laburisti, 2010).

The smaller political parties (regional parties and minority parties)[13] stress the importance of cultural identity and cultural heritage, as well as the importance of decentralization. In this context they indirectly deal with the access to culture. For the political parties representing national minorities, the preservation of their cultural and ethnic identity is regarded as an important element for preserving their ethnic and minority rights.

After a brief analysis of the official documents and programmes of all political parties, it can be stipulated that for most of the major parties the questions of access and participation implicitly figure as an important element in developing cultural sector. However, although this orientation can be read from the majority of documents, there are very few concrete references and/or concrete instruments aimed at achieving some progress in this area. It is also indicative that some of the parties do not mention culture at all, or refer to it very marginally.

Other factors determining political relevance

When trying to identify other factors which may influence political views in the field of access to culture in Croatia, one should start with analysing historical factors. In many areas of cultural policy in Croatia some organizational models from the socialist period are still present. One of the main goals of the socialist cultural policy was to make culture accessible to all citizens, and this goal is still very much present and enhanced with some instruments of the contemporary cultural policy. The system of maintaining and financing public cultural institutions was a result of a policy to make culture accessible to all. In Croatia, ever since the socialist period, there exists a wide network of public cultural institutions (theatres, museums, libraries, community cultural centres, etc.) that are supported via existing cultural policy instruments. While this can be seen as a factor that today creates some imbalances in the cultural offer (as the public institutions are in a much better position than the independent sector) this represents an important element for securing a balanced access to culture across the country. The problem with the existing public cultural system, that has not undergone major reforms, lies in its' internal inefficiency.
The second important factor having a major influence in the field of access to culture are the civil society organizations working in the cultural field which are well organized and have a long tradition. The professional organizations have been established for a long time, they

[13] These include the Bosniac Democratic Party of Croatia – BDSH (BDSH, 2008), the Croatian Democratic Union of Slavonija and Baranja – HDSSB (HDSSB, 2007), the Croatian Citizens Party – HGS (HGS, 2009), the Istrian Democratic Parliament – IDS-DDI, the Independent Democratic Serbian Party – SDSS (SDSS, 1997).

receive public financial support for their work and activities which permits them to take active part in all debates about cultural policy. Many reforms undertaken in the past fifteen years (i.e. the reform of cultural policy for the film and audiovisual sector, some reforms in the media sector, the re-definition of the criteria for financing etc.) have been initiated by the civil society and professional organizations. For example, the lobbying of the cultural NGOs has resulted in steps towards the institutionalization of independent culture, both on the local level (Zagreb) with the establishment in 2008 of the Centre for Independent and Youth Culture - POGON financed by the City of Zagreb and on the state level with the establishment of the arms-length body 'Kultura Nova' Foundation in 2011.

There have been several attempts, especially from the independent cultural sector to influence the political parties, and a number of round-tables[14] (prior to the local or national elections) but without much success in engaging the politicians to confront their cultural policies, election programmes and strategies.

[14] The selected press coverage of the round-tables ahead of the national parliamentary elections in 2007 can be found at Ružić (2007), while the additional information on the round-tables ahead of the national parliamentary elections in 2011 can be found at: Mandić (2011) and Derk (2011).

2.2. Governance

Overview of key challenges

In order to understand some of the key challenges for ensuring broader access and participation in culture, for designing appropriate policies and for establishing appropriate governance structures, in the introductory part of this sub-chapter several factors need to be mentioned.

The first one refers to the geography of the Republic of Croatia. Even though it is a country with only approx. 4,3 million inhabitants,[15] it has a narrow and long U-shaped territory with many areas that are not well connected – both inland and on the islands along the Adriatic Coast. In the beginning of 1990s, while a great part of the territory was still occupied during the Homeland War, the key distribution chains of cultural infrastructure developed during the socialist period ceased to exist (i.e. the network of cinemas, book distribution chains etc.). In line with these changes, the Ministry of Culture proposed the 'Programme of Cultural Development' (1990) with the main aim to finance the mobility and production of programmes in those areas that were described as the 'white areas of culture' (*bijela područja kulture)*. This Programme was an integral part of the then relevant Law on Cultural Funds (*Zakon o fondovima za kulturu - OG 47/90*) which was later in 1993 transformed into the Law on the Public Needs in Culture (OG 27/93). With its changes in 1993 and 2009 this Law still remains the main instrument for financing the mobility of artists and cultural organizations across the country and for ensuring the access to culture for citizens in those areas outside of larger cities.

The second aspect that needs to be addressed is the territorial organization of the Republic of Croatia (*see the first Chapter: Polity)*. The counties, the territorial units corresponding to the organizational form of regions, have limited budgets for arts and culture thus acting in most of the cases more as the coordinators rather than the main funders and/or organizers of artistic and cultural programmes. The responsibility for core funding of arts and culture programmes remains at the level of the cities and municipalities. There is a great difference between the level of development of the cities and municipalities depending on the existing infrastructure as well as the economic development of a particular city or region (*see earlier under the first chapter: Trends*).

The third key challenge that needs to be mentioned is the system of financing and organizational model of culture. In that context the structural challenges of the Croatian economy, the influence of the prolonged financial crisis and further budgetary cuts also need to be looked at. Croatia still preserves many cultural policy instruments and organizational models dating back to the socialist period. This is particularly visible in the general policy of subsidizing production in all forms of arts and culture in order to ensure that the price of the

[15] According to the 2011 Census, the Republic of Croatia had 4 284 889 inhabitants (see the Croatian Bureau of Statistics (2012).

ticket is accessible for broader population.[16] This was one of the key goals of the socialist cultural policy. However, the internal efficiency of such institutions creates a situation where the subsidy is spent for overcoming the internal inefficiency of those institutions while even such heavily subsidised ticket becomes too expensive for a larger percentage of potential audiences (this is particularly the case with the theatres). Such examples ask for the necessary reforms in the system, however, the cultural policy stakeholders do not seem to be willing to address this dilemma adequately and are delaying much needed reforms.

Another important factor representing an important obstacle to the access and participation is the role of intermediaries, and in particular the media. The space for culture in the traditional media decreased; the number of TV and radio shows dedicated to culture is reduced while the newspaper articles dedicated to culture and/or cultural supplements is reduced or diminished.[17] In addition, the present system of financing does not recognize the "presence in the media and promotion" as the legitimate costs financed from the public cultural budgets. This results with the situation where all activities related to the promotion and marketing need to be financed from own income generated by the organization or from sponsorship. A large number of cultural institutions and organizations are overcoming this issue with providing the information on their work online and through social media, which is becoming a new standard.[18] However, the focus on new technologies and new media helps in reaching younger population while the lack of channels for promotion and communication is still recognized as an important obstacle in reaching older generations. The established cultural institutions (e.g. museums or theatres) have specialized departments and/or personnel responsible for the promotion and marketing. While, on the other hand, the independent cultural organizations struggle to promote their activities, and they are put into more difficult position as the opening venues charge 'commercial prices' for their services for the cultural events in the organization of independent organizations. However, many institutions in all sectors are underfinanced and understaffed,[19] while the situation is, of course, more precarious in the independent sector. What also needs to be outlined is the importance of the direct contact with audiences that is still very much important, especially in smaller communities.

[16] If we take the data from the Compendium CUPIX table on the Cultural price Index on Goods and Services for 2012, it can be noted that the prices of selected cultural goods and services in Croatia are much higher than in more developed countries. In addition, more detailed analysis of the average salaries in these countries should also be taken into account (see: http://www.culturalpolicies.net/web/statistics-markets.php?aid=237&cid=76).

[17] This trend has been outlined in the Popović et al (2010: 7-11).

[18] The importance of the Internet and social media for the promotion of the activities of ones' organization featured in the interviews executed as a part of our research.

[19] To quote one of the respondents '*In principle, we don't have one man-one occupation – it is at least five occupations, otherwise we would not be able to function, otherwise there should be fifty of us*.' (Interviewee 21, other sectors, Čakovec).

The above described four factors (geography, territorial organization, the system of financing and the organizational model of culture as well as the role of media) have to be taken into account in order to understand the specific choices of the models and systems of governance such as they have been put in place in the Republic of Croatia.

Mapping of agents and their relations

There is a number of agents and stakeholders that participate in the mosaic of those contributing to ensuring the access and participation in Croatia.

The key agents belonging to the cultural sector include:

- the **Ministry of Culture** which is responsible for financing and for legislation in culture and media; it is also responsible for the work of the Cultural Councils that are consultative bodies for specific sectors – they can make proposals for the cultural policy instruments and also advise on the changes of budget within their competences;

- the **local and regional authorities** are important as they can finance the programmes promoting the access and participation, they can establish partnerships on the local level with other sectors etc.;

- the **agencies, councils and foundations** that complement the work of the ministries within their respective competencies (e.g. the arm's length body responsible for the development of the audiovisual sector – the Croatian Audiovisual Centre (*Hrvatski audiovizualni centar* - HAVC, the 'Kultura Nova' Foundation that deals with the independent cultural scene, the Agency for Electronic Media, etc.);

- the **cultural institutions** as the key actors that also propose new projects and initiatives**, professional organizations** that foster cooperation at the national level but also serve often as mediators for promoting the international best-practice experiences**,** the **artists and their organizations** that are engaging in promoting access and participation, especially through organizing workshops and other programmes etc.;

- the **Council for Electronic Media, public radio and television (Croatian Radio Television -** *Hrvatska Radiotelevizija - HRT***)**;

- **the network of community cultural centres, independent sector, amateur associations** with their umbrella association Croatian Cultural Association (*Hrvatski sabor kulture*) and others**.**

Other sectors identified as important for the promotion of access to culture and participation include: education, social and youth, tourism, minorities, media and information society, regional development, urban planning and the protection of environment.

The Ministry of Education, Science and Sports (MZOS)[20] has a key role in the promotion of participation of children and youth in cultural life. The majority of the respondents that were interviewed for the purpose of this report highlighted the lack of coordination between the sectors of culture and education as one of the key obstacles for improving access and participation in culture ensuring that culture is systematically present in the educational system and not as in the current situation when a presence of culture in the educational system depends on individual efforts and good will:

> '*I think there is quite a lot of space for improving communication between the Ministry of Culture and the Ministry of Science, Education and Sports; culture should be much more present in the educational system. Not only theatres, but culture in general should be more present. Sports are much more present in schools. Culture should be made an integral part of the education system. It should not be left to somebody's good will.*' (Interviewee 12, performing arts, Rijeka).

> '*I think that without integrating and improving the position of cultural activities in the educational system, there will be no results with regard to better participation in cultural activities*. (Interviewee 4, museums and galleries, Zagreb).

The Law on Artistic Education (OG 130/11) only deals with the regulation regarding the network of specialised artistic schools (music, ballet, fine and applied arts schools), while there exists no consistent national policy for artistic education or any national policy and/or strategy for the promotion of access and participation of children and youth in arts and culture. While there are many positive examples and initiatives, both at national and local and regional levels, there is no consistent policy that would aim at ensuring more or less similar standards for the participation in cultural life for children and youth across the country.

The Ministry of Culture and the Ministry of Education, Science and Sports have cooperated on several important projects (e.g. establishing the university programme for studying ballet and contemporary dance, and most recently, since 2013, the 'Backpack (Full) of Culture' project) but there is no systematic inter-sectorial approach towards the development of education in/through culture. Likewise, there is no strategic approach towards increasing access and participation in culture for children and youth.
There are many individual good practice examples where the cities and/or counties support the participation of children and youth in arts and culture (financing of the programmes of education for arts and culture, various workshops, the mobility of artists and art programmes and performances, the visits and performances in schools and kindergartens, the subsidised visits to museums and galleries etc.). However, these examples are not a consequence of elaborated strategies but rather of the individual efforts of the teachers, schools or cultural initiatives and organizations with very limited funds.

The Ministry of Social Policy and Youth is responsible for the coordination and monitoring of the implementation of several trans-sectorial national strategies relevant for the promotion

[20] Available at: http://www.mzos.hr

of access and participation. This includes: the National Strategy for Ensuring Equal Opportunities for Persons with Disabilities (2007-2015) (OG 63/07), the National Programme for Youth (2009-2013) (OG 82/09) as well as the implementation and monitoring of the Law on Associations (OG 88/01, 11/02). The implementation of specific activities related to the access and participation remain within the budgets of the relevant ministries and/or local authorities, thus implementing the measures referring to the field of arts and culture remains the responsibility of the Ministry of Culture.

The National Strategy for the Creation of Stimulating Environment for the Development of Civil Society (2012-2016)[21] is another important strategic document for the promotion of access and participation in various fields including arts and culture. Following the elaboration of specific goals adopted in the former version of this Strategic document for the period 2006-2011, the **National Foundation for the Promotion of Civil Society** distributed grants including those for arts and culture; while the Ministry of Culture established the **'Kultura nova' Foundation** in 2011. This created the necessary organisational infrastructure for the development of the civil society sector in arts and culture, and emphasised the importance of the role of foundations in this field. The Strategy for the current period (2012-2016) builds further on this backbone with the emphasis on further cooperation with other sectors and different fields.

A number of strategic documents aimed at the improvement of the status of national minorities as well as fighting all forms of discrimination include specific measures for the promotion of the participation of national and other minorities in cultural life. This includes the National Plan for Fight Against all Forms of Discrimination (2008-2013), the National Programme for the Protection and Promotion of Human Rights (2013-2016), the National Plan of Activities Promoting Rights and Interests of Children (2006-2012), the National Roma Inclusion Strategy (2013-2020) etc. **The Office of the Government for Human Rights and National Minorities**[22] coordinates the activities for implementing measures adopted in various strategic documents aimed at improving human rights and status of national minorities (see *chapter 3. Policy* for more information).

The media and information society policies are also among those sectorial policies important for the promotion of access and participation in cultural life. There are several initiatives relevant for the promotion of access and participation. The Ministry of Culture and the Agency for Electronic Media cooperate in the project of distributing grants to non-profit media as well as commercial media that promote arts, culture or educational programmes, including those aimed at fostering participation in cultural life.[23] The media legislation also prescribes quotas and other responsibilities of public service and commercial media with regard to cultural content and programming. The Government's policies for information

[21] Available at: http://www.uzuvrh.hr/userfiles/file/Nacionalna%20strategija%20FINAL.pdf (accessed: 11/03/2014).
[22] Available at: http://www.uljppnm.vlada.hr/
[23] This refers to the Fund for the Promotion of Pluralism and Diversity of Electronic Media that was established by the Electronic Media Act provisions, and which is administered by the Electronic Media Council (VEM), and financed by 3% of the Croatian Radio and Television (HRT) license fees.

society include measures aimed at providing easier access to the Internet and new technologies for the sectors of education, culture and others. The radiofrequency spectrum is considered a public good. Therefore, electronic media broadcasters need to address, in their programme schemes, such issues as information of interest to the ethnic minorities in Croatia and Croatians living abroad; the content that is supportive of human rights, political rights, the rule of law and the development of civil society; as well as media literacy in order to fulfil the public information needs.

The regional development policies and in particular the urban planning and environmental protection are sectors having many linkages with the field of culture where there exists cooperation regarding participation and access. This is particularly the case with urban planning and urban regeneration where in several Croatian cities (e.g. Pula, Rijeka, Zagreb) there are examples of designing such programmes for investment in opening new spaces for arts and culture particularly through restoration of industrial heritage sites. There are several good practice examples of public investment as well as public/private partnerships. The Regional Operational programmes (ROPs)[24] designed in order to create a basis for obtaining EU funding is another platform where the access and participation to culture are taken in consideration primarily through the development of local/regional networks as well as the promotion of cultural tourism. The role of the **Ministry of Tourism** is also important especially in developing policy instruments for sustainable development of (cultural) tourism where the needs of local and 'global' participants need to be taken into account.

Private sector

It is difficult to assess the impact coming from donations and sponsorships regarding culture in general as well as the access and participation issues in particular as the information on the existing instruments are rather limited and mainly collected on a case-to-case basis. The legislation and rules regarding sponsorship and donations is regulated through the Law on the Profit Tax (OG 177/04, 90/05 and 57/06) as well as the Law on Income Tax (OG 177/04) which enable that the donations made for cultural purposes to the associations and other legal entities engaged in cultural activities are not taxed. The donations amounting up to 2% of the donor's total annual income are recognised as such by the law.[25] The Ministry of Culture provides only information on the decisions and issued certificates concerning tax relief for the companies that requested these certificates – but no data on the amount of these sponsorships or donations is available.

[24] The ROPs are the development programmes for every region on the NUTS II level which are the basis for drawing assistance from the Structural Funds. In Croatia, the documents entitled ROPs were defined on the county level (NUTS III) with the purpose of initiating the process of drafting regional development documents according to the EU principles. For more information visit the website of the Central Finance and Contracting Agency (http://www.safu.hr).

[25] Exceptionally it is possible to claim tax deductions for donations exceeding this amount but in that case, companies must obtain special certificate issued by the Ministry of Culture which confirms that they financed some programmes and activities of special interest. Available at: http://www.min-kulture.hr/default.aspx?id=2166 (accessed 1st April 2014).

A significant contribution to culture funding in recent years comes from the donations and sponsorship, particularly of large companies such as Adris, B-net, Filip Trade, T-COM (T-HT), VIPnet, and different banks (e.g. ERSTE Bank Croatia, Hypo Alpe Adria Bank Croatia, Zagrebačka banka). These contributions are given mostly on a project-to-project basis, and in a number of cases this compensation is sometimes provided in goods and services rather than in monetary support. In recent years, as a consequence of the global recession and the structural problems of the Croatian economy, even these limited funds have been significantly reduced.

There is a number of projects involving the cooperation between private and public or NGO sectors dealing with the access and participation issues in the audiovisual field. The Zagrebdox Festival of documentary films has established partnership with the third programme of the Croatian public television HTV3. During the Zagrebdox Festival the HTV3 features documentary films in its programme. Similarly, the T-HT telecommunications company makes new films available through their MAXTV programme offer (*television on demand*). The Animafest - festival of animated films applied the same model in 2013, but with a different telecom provider, B-net. In 2009 T-HT was also involved (together with the Croatian State Archives, the Croatian Cinemateque and the film production houses 'Jadran film' and 'Croatia film') in the digitisation project of the Croatian film classics that were later accessible at the T-HT's MAXTV Digiteka service.

Various banks have set up the special donations programmes for cultural projects and initiatives oriented either towards social responsibility (e.g. banks such as Zagrebačka banka, Privredna banka), or towards supporting artistic works, exhibitions and projects (i.e. ERSTE bank).

The Adris Foundation, as a corporate foundation established by the Adris Group, supports a number of artistic and cultural projects that have relevance to the access and participation issues. They have their regular donations programme; the Adris Gallery (situated in a small Istrian town Rovinj) as well as the established private-public partnership with the Historical Museum in Zagreb. The museum will be a part of the building complex that will also incorporate the Adris company and foundation offices – it was planned to be finished in 2013, but the works are still on the way.

There are several private initiatives in the development of cultural infrastructure that contribute to the broadening of access and participation. The first private museum 'Museum Marton' was opened in 2003 in Samobor, a small town in the vicinity of Zagreb, whose collection was moved to Zagreb in 2011. Due to the recession, the Museum in Zagreb had to be closed down in 2013. The owner returned the collection to the original location in Samobor. The Marton Museum was hosted in the same building with another successful private initiative – 'Museum of Broken Relationships', a permanent exhibition that was opened in October 2010 in Zagreb.[26] In addition to this, the House of Contemporary Art and Culture 'Lauba' in Zagreb (established and primarily funded by the Filip Trade company),

[26] The building itself is owned by the City of Zagreb that offers renting of the space under special conditions.

and the Eco Museum and House 'Batana' in Rovinj, represent the examples of private initiatives developing long-term cultural infrastructure and not supporting short-term projects.

Due to limited data available it is difficult to assess the overall and precise impact of the private cultural sector - the most recent data comes from the research undertaken in 2008.[27] Since then no further studies have been done to assess the input of the private cultural sector. In this context it would also be beneficial to assess the impact of the crisis on this sector, and on the cultural sector in general, as it can be observed that many publishers, producers and other actors had to close down their business. In this context it is difficult to outline the available instruments on the access and participation issues in the sector, as the information has to be gathered on a case to case basis.

Lobbying and partnerships initiatives

The lobbying practices are not so much visible and present in the Croatian cultural sector. The public cultural sector does not seem to engage in lobbying activities. The non-governmental organizations in culture have made the most progress in lobbying for changes in the cultural policy. After a number of actions spanning over the period of two years, the representatives of the cultural NGOs in Zagreb managed to lobby for the establishment of a hybrid cultural institution called POGON – the Centre for Independent Culture and Youth, Zagreb, based on a new management model of public-civil partnership.[28] Another example of civic-public partnership is the agreement between the City of Pula and the union of 103 NGOs (the Union for Rojc - *Savez za Rojc*) that gave these organizations the right to use the former army complex 'Rojc' for civic initiatives connected to culture, ecology, youth and sports. This offered a large number of citizens a valuable space to actively participate in many cultural activities (concerts, theatre shows, education programmes, etc.).[29] A similar example is the former (but never finished) socialist youth centre called 'Kocka' in the City of Split where the initiative of a number of independent cultural and youth organizations (KUM-*Koalicija udruga mladih*) that started in 1994 resulted in the signing of the agreement with the City of Split in 2001 for the usage of the basements of this centre.[30] However, most of these initiatives are underfunded both on the programme and on the infrastructural level, and the question of providing sustainable sources of financing becomes a pertinent issue for these initiatives.

Other agents

The network of community cultural centres (*centri/domovi kulture*) and open public universities (*Pučka otvorena učilišta*) are an important part of cultural infrastructure pertinent

[27] Švob-Đokić, Primorac, Jurlin (2008).
[28] POGON was founded in 2008 and is managed by the Alliance Operation City and the City of Zagreb. See more at: http://www.upogoni.org/wp/
[29] See more on the Union of NGOs at: http://twiki.pula.org/bin/view/Rojc
[30] More information is available at: http://www.kum-split.hr/

for access to culture. As a structure inherited from the former socialist period a lot of these centres still struggle to redefine their role, but they nonetheless show that they can be important stakeholders in providing infrastructure and services enabling the access and participation in culture, especially in smaller cities. According to the latest data available from the Croatian Bureau of Statistics (2012: 505) in 2008/2009 there were 217 open public universities, community cultural centres and other organisers of cultural and artistic activities. Out of the total number of open public universities and community cultural centres, 207 of them were conducting cultural and artistic activities only in Croatian, 5 in other languages, 4 in Italian and 1 in the Slovenian language.

In the context of access and participation in culture we should mention a large network of cultural and artistic amateur associations that is represented by the Croatian Cultural Association - *Hrvatski sabor kulture*, serving as the umbrella organisation of amateur artistic activities. It is a non-governmental organization that covers amateur performing activities in the Republic of Croatia in the fields of music (vocal and instrumental), contemporary and folk dance, classical ballet, theatre, literature and art. The organization brings together 940 member organizations which are united in 12 County Communities, the Association of Czechs, the Association of Culture and Art Societies of the city of Kutina, and the Zagreb Amateur Theatre Stage, as well as from the regions in Croatia without County Community cultural and art societies. According to their data, the Association brings together around 80 000 young people that are active in their member associations. In addition to the artistic and cultural amateur associations, a number of over 430 technical culture associations deserve mentioning, that include different radio, photography, cinema and video clubs (Central Bureau of Statistics, 2012) from all parts of Croatia.

Trends

During the last two decades the focus of cultural policy on the national and on the local and regional levels has remained mainly on the cultural supply side. As it has been previously noted this stems from the fact that in the period of transition the Croatian cultural policy preserved many instruments as well as organization models from the socialist period. The network of public institutions and the system of the distribution of subsidies, although reformed several times, remained within policy model not very different from the one existing before the 1990ies period. This means that, even today, the promotion of access and participation mostly relies on traditional instruments of cultural policy, that is, on one hand based on the development of the network of institutions in order to provide ‘space’ for culture, and on the other hand on subsidizing cultural production in order to ‘lower the price’ of cultural services - thus making them available for the broader public.

Even though there are programmes that implicitly cover the access and participation previously described and that have been present in the policy instruments of the previous and of the current governments, the Ministry of Culture and local authorities did not explicitly or

systematically address the issues of access and participation. The innovative initiatives and measures for the promotion of access and participation were first introduced by the institutions, organizations or artists working in the cultural field. In most of the cases the Ministry of Culture and local authorities responded to the initiatives introduced by the stakeholders in the field through occasional granting subsidies for innovative projects and initiatives through the regular Calls for funding.

To achieve the goal of the promotion of access to culture, the current Strategic Plan of the Ministry of Culture for the period 2014-2016 (Ministry of Culture, 2013) envisages measures that concentrate on the 'supply side' such as support for creation, support to the development of the network of cultural institutions and arts centres etc. In the recent years, some changes are visible that are mainly oriented towards the development of the audiences and the increase of cultural participation, and this can be observed in the Strategic plan of the Ministry (for a detailed overview of the plan see next chapter *3. Policy*). The main focus is on the new programme - 'Backpack (Full) of Culture' that was initiated by the Ministry of Culture in 2013 and is run jointly with the Ministry of Science, Education and Sports. It is oriented towards bringing cultural projects directly to schools in the cities and municipalities where the cultural offer is not so substantial.

Nowadays, an increasing number of cultural institutions have special departments for marketing and public relations and there are more media campaigns promoting cultural events and activities, and instigating new models for increasing audience participation. Amongst the most popular are the Museums' Night (*Noć muzeja*) organized by the Museum Documentation Centre (MDC), the Night of the Theatres (*Noć kazališta*) organized by the Dubrava Cultural Centre (Narodno sveučilište Dubrava), the Book Night (*Noć knjige*) that offer free entrance to exhibitions, plays, readings together with other special events during these nights.

The tradition of the network of community cultural centres created in the socialist period, that were (and to some extent still are) focal points of cultural participation on the local level, as well as a strong existing scene consisting of a high number of functioning amateur clubs and associations and technical culture associations represent a relevant infrastructure ensuring the access and participation in culture in Croatia.

The sector of cultural non-governmental organizations plays an important role in influencing cultural policy changes. They were especially important since the 1990ies and they continue to be a relevant cultural policy actor. Their efforts led to the establishment of the arm's-length body – 'Kultura Nova' Foundation in 2011, a public foundation supporting cultural civil sector. In its 2013 Programme priorities the Foundation has included the development of audiences and of the access to culture at the forefront, with the specific focus on the contemporary artistic and cultural practices.[31]

[31] This is especially elaborated in the Programme guidelines of the last Call for Applications (Operative Support for Programme Development –PP1, available at: http://kulturanova.hr/podrska/pp1 (accessed (21/03/2014)).

3. Policy

Definition

The Croatian cultural policy is in many segments implicit. There are only very few policy and strategic documents adopted since the independence in 1991.

Although almost two decades old, the 'Cultural Policy in Croatia: Policy Report' (1998) is still the most comprehensive policy document describing the Croatian cultural policy. In this Report, cultural participation is examined primarily through the analysis of statistics and data available at the time. The 'access to culture' is not explicitly defined although many chapters of this document indirectly touch upon questions relevant for the promotion of access to culture. In the chapter on the 'Participation in cultural life', the participation is outlined as a complex phenomenon that can be interpreted through passive and active participation (Cvjetičanin and Katunarić, 1999: 83). Passive participation includes visits to art performances and exhibitions, reading books, magazines and newspapers, watching television, watching video films and listening to the radio, while active participation refers to the amateur arts activities, amateur theatre, orchestra, reciting poetry, writing literary texts, folk dance, visual arts workshops, the activities of cultural and art amateur associations.

The same team of experts involved in the aforementioned national report on the Croatian cultural policy worked on the document 'Croatia in the 21st Century. Strategy of Cultural Development' (Cvjetičanin and Katunarić, 2003). This document was adopted by the Croatian Parliament in 2002. One of the key goals of this strategy refers to the need to connect professional, amateur and alternative cultural expressions: the first one ensures quality, the second ensures broad participation and the third ensures innovative interpretation and choice of places that attracts the attention of a larger number of people.
In the paragraph on cultural participation the authors of the Strategy point to the challenge that new technologies bring to the traditional forms of cultural participation. 'The Strategy of Cultural Development' also points to the contribution of the active participation to the quality of life – both for developing creativity and enhancing social benefits.
'The Strategy on Cultural Development' defined five main goals for enhancing cultural participation:

- to enable systemic empirical research of leisure time, especially for youth as well as to develop necessary cultural statistics;
- to promote and develop cultural amateurism in all fields of culture;
- to motivate cultural institutions and professional organizations to cooperate with amateur artists and organizations as well as to assist amateur artists through workshops, seminars, lending of technical equipment as well as providing space for rehearsals and performances;
- to introduce incentives for participation of youth in cultural activities through discounts and other measures;

- to use the network of Croatian schools abroad in order to promote the participation of Croatians living abroad in amateur cultural and artistic activities (Cvjetičanin and Katunarić, 2003: 57).

Although the Strategy was adopted by the Parliament in 2002, the action plans have never been made and thus the operationalization of suggested instruments never occurred.

In recent years several sectorial strategies and programmes have been adopted, the first one being the National Strategic Programme for Audiovisual Industry (2010-2014). This strategic programme articulated the following goals aimed at ensuring wider access and participation: increasing the number of box-office admissions for Croatian and European films and their share in video sales and rentals and television programming; supporting digitisation of cinemas in order to make them compatible with the global market, and securing the status of domestic films in the refurbished cinema network. The strategic goals set in this document include a goal of disseminating film and audiovisual culture in general and the specific know-how related to audiovisual creativity. The National Programme sets the following objectives:

- to increase the citizens' participation in all forms of audiovisual culture;
- to increase the participation of young people and the general public in media education programmes;
- to support non-professional audiovisual creativity;
- to increase the participation of film professionals in training initiatives;
- to foster the cooperation between institutions of higher education and the Croatian Audiovisual Centre, as well as other participants in the audiovisual sector, in the production of final projects for undergraduate and graduate studies at Croatia's arts academies;
- to encourage further education of film professionals through existing international training programmes, particularly those supported by the MEDIA programme;
- to encourage publications in the field of audiovisual culture and to ensure the continuity and development of domestic film festivals and audiovisual events.

The second strategy adopted was the Strategy for the Protection, Preservation and Sustainable Economic Use of Cultural Heritage (2011-2015) that includes specific strategic goal of improving the participation of museums as active partners in different local events (cultural, tourist, sport, etc.). This Strategy also includes a goal to develop new means and methods for the presentation of museum displays including multimedia and interactive techniques. A special strategic goal refers to improving the number of visits to museums; activities should primarily be aimed at attracting specific categories of visitors such as school and pre-school children, tourist and visitors, as well as local population throughout the year. The Strategy proposes to design specialized museum programmes aimed at specific target-groups i.e. families, young business people ('after-work' museum visits and parties), discounts for senior

citizens, friends of museums, frequent museum visitors etc. It is also proposed that the museums should get involved in the research of interests and expectations of visitors (Ministry of Culture, 2011: 22). The Strategy includes references to improving access to other cultural heritage sites, and especially intangible cultural heritage. In that context the Strategy envisages programmes for raising awareness of local population about the value of intangible cultural heritage. It establishes a direct link between the participation of local communities in preserving intangible cultural heritage and the improvement of quality of life and opening new opportunities for local economic development (Ministry of Culture, 2011: 31).

In addition to the above-mentioned strategic documents, the Ministry of Culture adopts its strategic plans on a biannual rhythm. The Strategic Plan of the Ministry of Culture (2014-2016) is the most recent strategic document adopted by the Ministry of Culture (2013). It was compiled according to the methodology developed by the Ministry of Finance for all ministries. The aim of this document is to connect goals and measures of the strategic plan with specific budget lines in the state budget and budgets of each ministry or government's agency. The current Strategic plan of the Ministry of Culture for the period of 2014-2016 does not stress the 'access to culture' *per se*, but it mentions cultural participation as one of its key goals.[32] This goal is developed through the specific objective titled 'Development of cultural infrastructure and participation in cultural life'. Together with the support of the programmes of cultural institutions on the local level (Ministry of Culture, 2013: 58), the support of the network of *Matica Hrvatska* with its more than hundred branches around Croatia is mentioned (Ministry of Culture, 2013: 9) as one of the important initiatives that supports, in parallel, both cultural infrastructure and the participation of citizens in cultural life. Non-users and non-audiences are not taken into account in the official policy documents but cultural institutions and organizations pay special attention to 'non-audiences' and 'non-users' that will be shown in the next chapter (*see chapter 4.Practices*).

In the aforementioned Strategic Plan of the Ministry of Culture, the 'Development of artistic and cultural program for children and youth– 'Backpack (Full) of Culture'' is outlined as one of its strategic objectives in the development of cultural participation. This programme, that implicitly aims at developing access to culture, has been developed as a pilot project during 2013, but in the current Strategic plan it has been highlighted as a flagship project in the upcoming period (2014-2016) (Ministry of Culture, 2013: 3). The programme is a joined initiative of the Ministry of Culture and the Ministry of Science, Education and Sports, and is described as a complementary interdisciplinary program for primary and secondary school curricula on the national level with the aim at 'facilitating access to culture to children and youth, developing aesthetic culture, sensitizing children and youth for the field of arts and culture in order to enable them for positive approach to all types of arts and culture' (Ministry of Culture, 2013: 11). In 2014 this programme will involve 40 kindergartens and 60 primary schools across twenty counties in Croatia.[33]

[32] Objective 1.1. 'Support to artistic creativity, entrepreneurship and cultural participation' (Ministry of Culture, 2013: 2).
[33] Available at: http://www.culturenet.hr/default.aspx?id=58429 (accessed 23/04/2014).

The outputs of the policies described in the Strategic Plan that tackle implicitly the 'access to culture' are designated for several fields – i.e. the support of the development of performing arts and of the audiovisual field will be visible in the increase of the attendance numbers (Ministry of Culture, 2013: 23, 29) or in the number of users as is in the case of archives (Ministry of Culture, 2013: 52). Regarding the book sector there are several issues that are oriented towards the enabling of access to culture – one deals with the development of the library infrastructure with the special emphasis on the 'peoples libraries' (*narodne knjižnice*) and on providing access to books for citizens (especially through the so called 'Bibliobuses', mobile libraries stationed in buses that offer services to people in the outback areas).[34] Furthermore, the emphasis is made to the promotion of reading as another strategic objective that will be achieved through the support to the manifestations, book fairs etc. (Ministry of Culture, 2013: 32). The goal of developing the independent cultural scene is aimed to be achieved through several specific objectives among which is the special objective dedicated to the 'Support of programmes of innovative cultural and artistic practices (new media cultures)', that has relevance to the 'access to culture' issues as it also aims to include citizens to be part of creative cultural processes (Ministry of Culture, 2013: 15). Last but not least, the Strategic Plan also stresses as one of its aims the increased availability of the cultural heritage in digital arena (aimed at general public as well) that will be achieved through specific digitisation projects. This will specifically be developed through the Strategy of Digitisation of Cultural Heritage for the period until 2020 that is presently being developed.

Cultural strategies at the local level

The central government and local authorities subsidise the mobility of artists, art and culture programmes, thus trying to ensure the access to culture in the areas outside of the main centres.

- With subsidies to cultural infrastructure (cultural institutions as well as cultural centres) the official cultural policy assists in lowering the price of culture for those participating in cultural life.
- Through subsidies to mobility (artists and programmes) the official cultural policies tries to enable at least the basic access and participation for those citizens living in smaller cities and municipalities.

The Law on Libraries makes it mandatory for every municipality to have a library as another measure aimed at increasing participation. The Ministry of Culture contributes financially for the purchase of new books for the public libraries across the country and it also purchases a certain number of books directly from the publishers distributing them to the networks of libraries across Croatia. The Ministry of Culture finances the informatisation of local cultural institutions and contributes financially to restoration, or building new cultural institutions including community cultural and art's centres, libraries, theatres, museums etc.

[34] The Bibliobuses are not a new practice in Croatia – their network started back in 1969.

Not many cities have elaborated their strategic approach to culture on the local level; only Rijeka and Pula have adopted the strategies for local cultural development for the period until 2020. The City of Osijek is in the process of finalizing its Strategy of Cultural Development for the same period (public debate with stakeholders is underway), while several other cities are in the process of drafting their strategies (e.g. Dubrovnik). All of these strategic documents make reference to the access to culture as one of the strategic goals. The cultural strategies of Pula and Rijeka mostly refer to the term 'attracting audiences' and articulate measures in order to increase participation and attract new audiences including minorities and vulnerable groups as well as children, youth or elderly people.

Visibility

Even though this report has identified various activities and programmes that are being implemented in different fields aimed at increasing participation and promoting access to culture, at the level of cultural policy the majority of identified measures remain poorly promoted and thus invisible. It is difficult for the public (the general public as well as artists and cultural professionals) to identify existing policies and measures for access to culture.
The flagship projects such as 'Backpack (Full) of Culture', a complementary interdisciplinary program for primary and secondary school curricula, have better visibility even though some other policy measures and instruments have far greater impact on access and participation (e.g. legal basis for establishing network of public libraries across the country, digitisation of cinemas, etc.).

It remains to be seen how the issue of access to culture through education is going to be dealt with in the near future. On one hand, the 'Backpack (Full) of Culture' programme aims to promote the issue of access to culture in educational context. On the other hand, the newly announced changes through the Bylaw regulating teachers' working hours' norm and default paid responsibilities (where extracurricular cultural activities will not be part of their paid work) could lead to lowering the number of activities teachers engage in the field of culture for primary school children.[35] Currently, the extra-curricular activities, such as visits to the museums, concerts and theatres, or organization of workshops outside of regular school curriculum were paid as a part of regular hourly wages of school teachers and associates. The proposed changes of the Bylaw abolish remuneration of school teachers for these extra-curricular activities which might have negative impact and result in the decrease of already insufficient number of such programmes promoting cultural participation of children and youth.

Priorities

[35]The working version of the Bylaw is available at:
http://www.kulturpunkt.hr/sites/default/files/Nacrt_Pravilnika.pdf(accessed 09/02/2012).

The ‘Strategic Plan of the Ministry of Culture’ and the ‘National Strategic Programme for Audiovisual Industry’ are two most recent policy documents indicating shifting paradigm in approaching access to culture at the cultural policy level. While the ‘Strategic Plan of the Ministry of Culture’ was focusing on articulation of the existing policies and programmes, the ‘National Strategic Programme for Audiovisual Industry’ set a number of new goals for improving access and participation. Following the successful implementation of this Programme, the project of digitisation of independent cinemas across the country was completed. In 2013 the programme enabled digitisation of 28 cinema halls and six film festivals in 18 counties in 27 cities. This resulted in increased participation and broadening film audiences in a number of smaller towns that did not even have cinemas.

Besides previously introduced programmes for financing different cultural activities (visual arts, design and architecture, museums, libraries, archives, performing arts, amateur arts, innovative cultural and artistic practices, book sector including support for literary translations, digitisation, protection of heritage and international cultural cooperation) in the past five years the Ministry of Culture introduced two new programmes aimed at supporting bookshops (introduced in 2008) and a programme of support for intangible cultural heritage (2008). Both programmes contribute to the improvement of access to culture.

- Funds from the programme of support for bookshops are distributed for book promotions, various literary events taking place in bookshops, workshops and ateliers as well as other activities aimed at the promotion of reading.
- Funds from the programmes of support for intangible heritage are distributed to local organizations and individuals who are involved in creating and preserving protected phenomena inscribed in the national or UNESCO registries of intangible cultural heritage.

Programmes

There is a number of programmes in different areas that are indirectly promoting access and participation as a result of previously described implicit policies focusing on ensuring ‘supply’ infrastructure and programmes for culture. Some programmes have been in place for many years while others, as described earlier in this report, have been introduced in recent years.

Investment in public infrastructure and venues for art and cultural activities has been in the focus of cultural policy making for many decades. The official cultural policy has put an emphasis on financing public infrastructure in order to ensure even distribution of cultural institutions and venues across the country. This is particularly the case with the network of public libraries, community cultural centres, museums and the network of archives. Special effort was placed in the past 15 years on restoring damaged properties in the areas that suffered destruction during the war.

- In cooperation with local authorities, the Ministry of Culture co-finances the network of public libraries and the Law on Libraries prescribes that each city and municipality has to have a library. The cities and municipalities are the legal founders of local libraries responsible for salaries and running costs.
- The Ministry of Culture is the founder of regional branches of the State Archives and is responsible for staff salaries and organisations' running costs.
- Theatres are founded by the cities and counties with the exception of the National Theatre in Zagreb.
- The majority of museums are also founded by the cities, counties and municipalities while some 10 museums that are founded by the State.
- All community cultural centres are also founded by the cities and municipalities.

The mandate of the previous Government (2004-2011) was marked by a number of investments in building new museums or restoring the existing ones. Through public tenders the Ministry of Culture contributes financially to the projects that are proposed by the cities, municipalities or in some cases, by the counties. Among the most important projects in the field of access to culture are the investments in community cultural centres and other spaces suitable for organizing public events (performing arts, visual arts and others). In 2011 the Ministry of Culture together with the Croatian Audiovisual Centre started the project of digitisation of smaller cinemas across the country. Approximately 1 million Euros was invested in the digitisation of 28 cinemas.

The Ministry of Culture has recently published information about trends in financing in the past 7 years. In 2007, the budget of the Ministry of Culture for investment in cultural infrastructure was approximately 26 million Euros. With the financial crisis, there was a sharp decrease of the budget for investment in infrastructure. In 2014 the budget for investment in cultural infrastructure is approximately 7,2 million. Local authorities usually secure at least half of the funds necessary to complete the investment projects.

Financing of programmes in different art disciplines, particularly mobility schemes have been in place for many years. As a part of the yearly call for proposals at the national level, in the field of performing arts, the Ministry of Culture finances concerts and theatre plays across the country, taking place in big cities, in smaller towns, municipalities and on the islands. This is probably the most important programme for the promotion of participation in cultural life across the country. The Ministry of Culture has a role (together with community cultural centres and local organizers) in planning the network of events across the country. The Ministry of Culture co-finances many festivals (theatre, music, book fairs etc.) and the Croatian Audiovisual Centre co-finances local and regional film festivals. Local festivals often have the role of a substitute for regular programmes that are lacking in many smaller cities outside of larger cultural centres. While the Ministry of Culture has been for many years involved in financing mobility of artists in mainstream art disciplines, the network of

independent organizations Clubture[36] has been very active in promoting the mobility of programmes of independent cultural organizations and in developing new artistic practices.
On the regional level, the counties promote mobility within the boundaries of their counties and with neighbouring counties through financing concerts and theatre plays of the local artists in smaller municipalities and cities. These programmes are additionally complemented by the visits of artists to schools through the programme 'Backpack (Full) of Culture'.

Another important field where the programmes of the Ministry of Culture have a direct link with ensuring access and participation are various support programmes for the book sector and the promotion of reading. The Ministry of Culture supports the programmes taking place in bookshops including book launches, public readings and similar programmes aimed at the promotion of reading. Together with local authorities, the Ministry of Culture purchases books for public libraries. The funds distributed by the Ministry of Culture require matching funds from local authorities. Unfortunately, due to the current financial crisis, in many cases the Ministry of Culture remains the only funder for purchasing of books for public libraries.
In March this year the Ministry of Culture launched the initiative of drafting the National Strategy for the Promotion of Reading and the Working Group was appointed accordingly.[37] It is expected that this document will make proposals for new innovative programmes for the promotion of reading. The libraries and associations of librarians continuously promote various projects and initiatives aimed at the promotion of reading (e.g. the Month of Croatian Book). For example, there is a national programme of support for the promotion of reading to small babies and children until the school age. [38]

With the aim of promoting the access of national minorities to libraries, the Ministry of Culture finances reference libraries for national minorities: the City Library Beli Manastir (Hungarian); the Public Library Daruvar (Czech); the City Library 'Ivan Goran Kovačić' Karlovac (Slovenian); the City Library Pula (Italian); the Public Library Našice (Slovak); the Library 'Bogdan Ogrizović' Zagreb (Albanian); the Libraries of the City of Zagreb (Ruthenian and Ukrainian); the City and University Library Osijek (Austrian), and the Serbian Cultural Association 'Prosvjeta' (Serbian) and the Public Library "Vlado Gotovac" Sisak (Bosniak). The Ministry also provides support for the establishment of the Serbian Cultural Association 'Prosvjeta' and the Jewish communities in Zagreb.

The Croatian Government (2008) proclaimed the digitisation of television broadcasting (DVB-T) a matter of national interest. The basic task was creating conditions for quality improvement in the scope of production and broadcasting of content that would enrich the media space of the Republic of Croatia. Due to the affordability of digital technologies, and

[36] http://www.clubture.org/
[37] http://www.min-kulture.hr/default.aspx?id=10213 (accessed 03/04/2014).
[38] "Read to me!" is the first national campaign promoting early reading aloud. It is organized by the Croatian Library Association – Children and Youth Services Commission, the Croatian Paediatric Society, the Croatian Reading Association, the Croatian Association of Researchers in Children's Literature and UNICEF. The campaign was launched on the occasion of the European Year of Reading Aloud and it is sponsored by the Ministry of Social Policy and Youth. More info: http://www.citajmi.info/naslovna/

the widening of the previously scarce radiofrequency spectrum, the new commercial and public broadcasting channels were created.

The Ministry of Culture also provides support through the programme of support for intangible cultural heritage to culture and art amateur associations as well as individuals and organizations that are preserving and promoting intangible cultural heritage. Active participation of all citizens from children and youth to elderly citizens in culture and art amateur associations (e.g. traditional dance companies, chorus) is funded mostly by local authorities. The Ministry of Culture contributes to their programme costs and also finances mobility (especially the participation in national and international festivals).

While there are no formal channels of coordination between the Ministry of Culture and local authorities, similar programmes are also run at local levels according to the local strategies or local cultural policies.
The subsidies by the Ministry and local governments permit cultural organizations and institutions to grant discounts on their products or services in order to attract more audiences. Special categories of the population (school children, disabled persons and senior citizens) pay only 50% of the full ticket price for some events. The rebates for university students are also available for some theatres, museums, etc. The measures targeting tourists include examples such as 'Zagreb card' or 'Dubrovnik card' which allow visitors free public transportation, discounts for various museums and cultural events, reduced prices at restaurants and shops, etc.

An important role in promoting participation in music life for younger population is played by the 'Jeunesses Musicales Croatia' (HGM), a member of the 'Jeunesses Musicales International'. Their 'cultural card' permits young people (age 14 to 30) to have discounts in theatres, museums, concerts etc. The 'Music in the Neighbourhoods' is another programme the HGM runs in cooperation with the City of Zagreb with the aim to acquaint primary school children with classical music.

The Ministry of Culture and local governments financially support theatres for children, youth and puppet theatres, registered either as public institutions or private companies.[39] Most of these theatres also have studios for young actors. These institutions do not only perform theatre plays for children, but they also organise training courses and workshops involving many young people in amateur productions. In addition to the specialised children theatres, a number of professional theatres, particularly those in smaller towns, regularly produce plays for children and youth (e.g. the Dubrovnik Theatre, the 'Zorin dom' the Theatre in Karlovac, the Virovitica Theatre etc.). With smaller productions, these companies also regularly perform in educational institutions such as schools and kindergartens. However, the Ministry of Science, Education and Sports is not involved in the coordination of these activities and thus

[39] The Croatian Association of Professional Theatres for Children and Youth gathers 22 members – theatres that regularly produce plays for children and youth. They also gather fourteen studios for young actors which are run by professional actors or directors. The complete list of theatres for children and youth can be found at: www.assitej.hr/o-nama

it is not possible to gather systematic information about the number of such performances. The professional theatres (both public and private entities) voiced their complaints on numerous occasions about the fact that teachers often choose plays according to their own preferences, not necessarily being able to base their judgement on the artistic performance and value. The representatives of professional theatres stressed the need for the ministries of culture and education to coordinate their efforts and provide schools with some objective in depth information about particular plays and/or organizations.

The cities and municipalities finance programmes in local community cultural centres and public educational centres which are in many smaller towns the only venues for art and culture. The network of these community cultural centres is fully decentralised and the level of their involvement in cultural life as well as their ability to organize and/or host cultural and artistic programmes varies greatly from one city to the other. The biggest network of community cultural centres exists in the City of Zagreb.[40] Last year the Zagreb cultural centres have also started with the project entitled 'KvARTura' as a networking project of joint open day of all thirteen cultural centres which present their projects and activities to all interested parties.[41]

Some cultural institutions are able to attract more visitors through their seemingly successful campaigns – here we can highlight as good-practice examples the campaigns launched by the Museum of Arts and Crafts or the Gallery Klović in Zagreb. Film festivals have also been successful in attracting lots of visitors, particularly younger generation. In this context it is important to mention that a number of cinemateques is minimal – the 'Tuškanac' Cinema in Zagreb and the 'Zlatna vrata' Cinematheque in Split offer film programmes with special focus on audiovisual heritage; Art kino Croatia with similar programme opened in Rijeka in 2009. The first cinema specialised for documentary films in the region of South-eastern Europe opened in Zagreb in June 2009 – 'Dokukino' changed its venue several times but its' programme runs during the whole year.

Awareness-raising and capacity-building

The public authorities, so far, have not initiated themselves the awareness-raising campaigns or capacity building of professionals as regards to the issues concerning the access to culture. However, the Ministry of Culture financially contributes to the programmes or campaigns launched by the professional organizations or individual institutions aimed at improving the access to culture (e.g. the Night of Museums, the Night of Cinemas, the Month of Croatian

[40] Since 1994 the City of Zagreb has been responsible for eleven community cultural centres and two institutions organized as cultural centres ('*narodna sveučilišta*') Dubrava and Sesvete. They are divided according to their role: as specialized centres (*Kulturno informativni centar, Centar za likovni odgoj Grada, Centar mladih Ribnjak*); as neighbourhood centres (*Centar za kulturu i film August Cesarec, Centar za kulturu i informacije Maksimir, Centar za kulturu Novi Zagreb, Centar za kulturu Trešnjevka, Centar za kulturu i obrazovanje Susedgrad, CEKAO «Zagreb», Kulturni centar Peščenica i Međunarodni centar za usluge u kulturi – Posudionica narodnih nošnji*), and *'Narodna sveučilišta'* – the Dubrava Cultural Centre and the Sesvete Cultural Centre.

[41] Available at: http://www.centrikulture.com/docs/program.pdf

Book). The same is the case with the cities and counties. These events are widely promoted and present in the media.

Several professional organizations (e.g. the Association of Librarians, the Association of Museums, ASSITEJ – the Croatian branch of the International Association of Theatre for Children and Young People) put audiences in the focus of their education programmes and conferences.

The joint programme of the Ministry of Culture and the DeVos Institute of Arts Management at the Kennedy Centre in the education of managers in the cultural sector was offered in 2013 and 2014. The two-year programme offers education in the issues relevant also for the topic of access to culture such as audience building etc. It is free for the selected candidates chosen after the Open Call for Applications.[42]

Funding

There is no systematic evaluation (at national or local levels) of the relevant data and statistics that would enable measuring the impact of the funded cultural programmes from the access and participation perspective. The received public funding in the field of culture does not impose a condition for the assessment of the measures aimed at fostering access. There are some examples where the success in attracting audiences results in the increase in financing, but it is not a consequence of an articulated policy or of a systemic overview of results of individuals and/or organizations.

Partnerships

Although there are no specific (cultural) policy instruments oriented towards promoting partnerships with other sectors, there are examples how particular partnerships develop through the bottom-up initiatives of particular cultural institutions and organizations.

- The Libraries of the City of Zagreb in partnership with the Rehabilitation Centre for Stress and Trauma and Kosnica shelter developed a programme for homeless people entitled 'From Book to Roof: A Network of Libraries for Empowering Homeless People'.[43] The programme's workshops offer help to homeless people through enhancing their computer skills, writing job applications, offering other types of consultations and space for communication.
- Another partnership project in the field of inclusion policies is the joint project 'Extra Ordinary Design' developed by the Croatian Designers Society, the Association for Promoting Inclusion (UPI) and the Institution for Vocational Rehabilitation and the Employment for Persons with Disabilities (URIHO) and with the support of the British Council Croatia.

[42] Available at: http://devoscroatia.org/program-description/ (accessed: 13/03/2014).
[43] More on the project on the website of the project at: http://beskucnik.kgz.hr/projekt/

- A partnership between the Archaeological Museum in Pula and the Pula Prison enabled prisoners to work on excavations on different sites as a part of the re-socialisation programme.
- Other examples include partnerships with either student NGOs or volunteers' centres who participate in the projects of bringing books to elderly and/or disabled offered by several libraries (e.g. Rijeka city library, Zadar library).

European and international dimension

Until now there has been no visible influence of the EU policy documents on the access to culture policies on the national, regional or local level in Croatia. However, selected institutions and organizations have been involved in a number of EU projects and programmes stemming from the EU pre-accession instruments of financial assistance (IPA; CARDS and PHARE) that were used for projects with a cultural component and carried out by local organisations, towards the Council of Europe's activities and initiatives influencing the field of culture.

Croatia was a full member of the EU Culture 2007-2013 programme since 2007. The Ministry of Culture published by-laws, introducing rules for co-financing of Croatian participants in the Culture 2007-2013 programme (last amendments in July 2011), with the aim to stimulate applications in the first period of the Croatian participation in the Programme. In addition, the Cultural Contact Point (CCP) Department (now Service) was established and hosted by the Ministry of Culture. Due to the change of the programme to the Creative Europe Programme, a part of the purview of the CCP changed together with its name and it is now called the Service for Cultural and Creative Industries-Creative Europe Desk - Culture Sub-programme. Connected to this, in 2008 the Memorandum of Understanding between the European Community and the Republic of Croatia on the Participation of the Republic of Croatia in the Community Programme MEDIA 2007 (2007-2013) was signed and Croatia established a Media Desk within the Croatian Audiovisual Centre, which is now called the Creative Europe Desk – MEDIA Sub-programme. Croatia has been rather successful in attracting funding through these programme schemes; the influence of the EU programmes can be viewed through the implementation of the Culture and Media projects that sometimes implicitly dealt with the access to culture issues.

It can be stipulated that the influence of the EU policy dimension on the access to culture will be more visible following the implementation of different projects that cultural institutions and organizations will run within the framework of the Creative Europe programme. The discussions stemming from the presentations of the Creative Europe programme have dealt with its' programme streams which are oriented towards the issues of audience development and attracting youth to cultural events. Considering the early stage of the Programme, it is still difficult to assess how it is going to impact the access to culture policies in Croatia.

Since the establishment of the OMC working groups the Representatives of the Ministry of Culture of the Republic of Croatia have participated at the OMC working groups meetings and have contributed to the debates. However, it is difficult to discern whether the participation in the OMC process has influenced the developments in regards to the access to culture at the national level.

In this context it can be noted that no reference has been made to the access to diverse international cultures either on the European level or globally.

4. Practice

This chapter draws the data from the interviews with the selected managers and representatives of cultural institutions and professional organizations that are involved in the promotion of access and participation. The conclusions drawn from these interviews are illustrated with the selected quotes and references to concrete projects or activities launched by the interviewees.

General approach

As the field of culture is rather diverse, different stakeholders have various understandings of the 'access to culture' due to their belonging to a particular sector where they are working, and/or because of their different approach to culture as such.[44] The plethora of definitions, different understandings of access to culture, results in different approaches to creating instruments in this field (and thus to specific practices). This has been evident in the responses of our interviewees as well.[45]

Their understanding of the issues of access to culture stemmed from the underlying notion of the availability of cultural infrastructure for all citizens that can be described as follows:

> '*… it means that I can realize my social and cultural needs in my nearest surroundings. In this municipality, in this county… That I have a library in this municipality, that I have a multimedia centre… Everything a person who pays its' taxes deserves to have'* (Interviewee 18, other sectors, Zagreb).

Some interviewees' understanding of the access issue leaned towards the notion of new ways of active participation in arts and culture:

> *'There are two levels to consider – the first one relates to the projects with active audience participation inside contemporary cultural practices, based on a concept of bringing particular project into the community, engaging a passerby or deliberate audiences in such a way that they become co-creators or co-authors in our projects – we have such types of projects. And on the other side participation can be this step where citizens become active themselves, regardless of their age and they become co-producers of particular cultural activities*' (Interviewee 1, independent culture, Zagreb).

[44] This complements the results of the 'Literature review' executed for this research project that shows the diversity of approaches to the 'access to culture' and different instruments coming from these approaches. For more information see: http://educult.at/wp-content/uploads/2013/04/Review-on-the-policies-at-European-level.pdf (accessed 02/04/2014).

[45] For more information on the interviewees and interview process see chapter 7. Remarks on Methodology and in the Annex to this report.

As the policy instruments towards the access to culture on the national and local level are mainly oriented towards supporting the cultural supply side – either offering support towards the cultural infrastructure or towards supporting the development of cultural production, etc., the main focus of such implicit access policies lies on providing access to the existing cultural objects and services, and to a lesser extent on the access to creative and productive resources. The active participation is mainly supported through the programmes of a number of amateur associations and the non-governmental sector. As regards to the access to decision-making in culture, the instruments towards the decentralization through the cultural councils are available in the existing legislature (*see chapter 3.Policy*) even though the general impression is that this field is rather neglected.

A number of cultural institutions and organizations offer programmes and projects that include the access promoting measures. In the analysis of the available data and interviews with the stakeholders from different cultural fields, we can decipher existing innovative examples that are also oriented towards other sectors (especially education, tourism and social policy). The actors from these institutions and organizations recognize the relevance that the access to culture and enhancing cultural participation have for their organisations, and include the access promoting measures in their strategic plans and programmes. What can be observed from these examples of good practice is that they are bottom-up, executed because the stakeholders believe that these issues are important, and often financed by the institutions' own income, or through the international (mainly European) funds.

Target groups

As it is visible in the previous parts of this report, there is a plethora of different projects and programmes that the cultural institutions and organizations organize with various partners for a variety of audiences. There are projects oriented towards children, youth, senior citizens, persons with special needs, homeless people, and other marginalized groups as well as projects oriented towards national minorities that also take the linguistic diversity into account (in the regions of Croatia where particular minorities are situated). Although there is a diversity of thematic approaches, it can be observed that the majority of programmes fostering the access to culture offered by different cultural institutions and organizations focus mainly on children and youth.

Obstacles to access

The previous chapters have shown that many obstacles to the access and participation in culture are not addressed systematically. Although the policy instruments of subsidizing culture in order to tackle the issue of price of cultural goods and services exist, the issue of price still remains an important one as the cultural budgets (national and local) are decreasing every year and as the cultural spending per capita is also on the decrease (see chapter 1 and 5 for more data). The recession in Croatia has been prolonged for the sixth year now, and it is

not surprising if the citizens have been making further cuts on the 'recreation and culture' part of their personal budgets. What was presented as a more pertinent obstacle longitudinally is connected to the education of new audiences; to illustrate this we will use quote from one of the interviewees:

> *'However, except for the economic aspect, what I find important also is this educational aspect. People have to be educated for culture, they have to desire something, and I think this is achieved through education. Therefore, I think that education is immensely important, because even if you offer something for free, if there is no yearning, need, or affinity for it, I think we will not achieve much*' (Interviewee 10, library sector, Rijeka).

There are different obstacles regarding the access to culture for people with special needs. They stem not only from the issues of physical access to particular buildings of cultural institutions and organizations, but also on the (lack of) accessibility of cultural products, services and all other necessary information. Although plans for renovating buildings of cultural institutions have been made, the adjustments are being made rather slowly – partly due to the financial restrains, and sometimes due to the restrictions imposed by the Service for the cultural heritage protection. The implementation of various strategies and plans in this regard is lacking, and one can observe the marginalization of (the requirements of) the persons with special needs in the cultural sector. There are, however, good practice examples such as the work of the 'Theatre of Blind and Partially Sighted - New Life' that offers the theatre workshops and theatre repertoire with blind and partially sighted actors, and collaborates with other theatres on different shows and theatre plays.

The official cultural policy documents do not tackle non-audiences or non-users. The available data and the analysis of interviews showed that the cultural institutions and organizations pay attention to their 'non-audiences' and 'non-users'. For example, one of the interviewees from the library sector reported on the programme for attracting non-users:

> "*on the day when we celebrated the anniversary of the library, the library invited those who have never used the library to receive a free inscription thus becoming members of the library*" (Interviewee 10, library sector, Rijeka).

The described activity resulted with over 170 new members (previous non-users) inscribed in just one day. Similar programmes exist in other libraries as well as in the museums, theatres and other institutions which have special programmes and activities aimed at reaching out to non-users, showing that cultural operators take into account non-audiences and non-users and that they design specific programmes in order to attract their attention and make them interested in their cultural and artistic programmes. An interviewee from the museum and galleries sector (Interviewee 7, museums and galleries, Zagreb) reported on the targeted activities for attracting the inhabitants of the museum neighbourhood who have never visited their museum before.

Another interesting project aimed at attracting non-users was launched by the Basketball club 'Cibona' together with four cultural institutions in Zagreb (the Concert Hall 'Vatroslav Lisinski', the Zagreb Philharmonic Orchestra, the Kerempuh Theatre and the Musical Theatre 'Komedija'). The visitors to the basketball game can get significant discounts or even free tickets for concerts and theatre plays in these four cultural institutions by purchasing their ticket for a basketball match.[46]

Although the data presented here is fragmentary, it shows that there are bottom-up initiatives of the cultural institutions and organizations that try to remedy the lack of the national cultural policy instruments in this field.

The issues of (de)centralization and offering the access to culture outside of the big cities have been repeatedly mentioned in the interviews; all stakeholders outside the capital city of Zagreb have stressed the importance of this issue on various levels and in different fields. It also featured as an issue in several interviews from respondents from Zagreb as well.

> '(...)*it is very important that the creators of cultural policy begin to understand that culture is not happening only in the city of Zagreb, that is, that the Zagreb segment of culture can and must move towards its partners in other regions with more solidarity, and to motivate these to create synergy with joint projects*' (Interviewee 28, museums and galleries, Split).

> *'The decentralization is an important issue. It is more difficult to receive any kind of support from the Ministry of Culture for the programmes happening outside of the City of Zagreb*' (Interviewee 15, museums and galleries, Pula)

This also illustrates the importance of better communication with the key institutions responsible for the sector and the necessity of better connectivity of various institutions and their programmes across Croatia. Many programmes are funded and created across the country but they are rarely distributed and/or promoted outside of their towns or regions in other parts of Croatia. One initiative from the independent sector that tries to remedy the centralization issues in their sector by creating their own model of exchange of the programmes and projects is the Clubture network.[47] Clubture has formed a platform for programme exchange among the network members that facilitate exchange, cooperation and co-productions of various projects including exhibitions, performing arts, workshops or films.

Tools

Regarding the development of strategic planning on the level of cultural institutions and organizations, a major change occurred after the 2012, connected to the decision making process for public needs in culture (OG 69/12). The Article 5 of the Bylaw obliges cultural institutions and organizations to submit a strategic plan of the institution together with other

[46] Available at: http://www.cibona.com/2014/01/od-kulture-do-kosarke/ (accessed 09/02/2012).
[47] The last Call for cooperation and exchange programmes is available at: http://www.clubture.org/clubture-14-krug-razmjene-i-suradnje-poziv/ (accessed 12/04/2014).

documents necessary for the application to public calls for yearly cultural financing. Thus, now the majority of cultural institutions and organizations have developed their strategic plans,[48]that in some cases among its goals include the objectives and, consequently, instruments related to the access to culture. The process of creation of these strategic plans differs from institution to institution and in some cases this reflects the elaboration of issues towards access; in some cases they were created bottom-up, where all employees participated in the process, and sometimes through the top-down process where the strategic plan was written by the management.

The data and literature review and the interview analysis show that the cultural institutions and organizations create partnerships on a case-to-case basis; the type of partnership mainly depends on a proposed project and it can include other institutions and/or cultural organizations (mainly the NGOs, schools and similar). The majority of the respondents in our interviews see the necessity of building partnerships with stakeholders in different fields in order to develop the cultural sector and to enhance the access to culture;

> '*Well, the recommendation would be that, firstly, cultural institutions need to be in some kind of a network as well ... connecting of cultural institutions should occur … this would result with more dynamic relationship toward institution's own work and towards a stronger relationship with the audiences. By doing so, it will be easier to answer to public needs*' (Interviewee 4, museums and galleries, Zagreb).

> '*I think that it is absolutely necessary to establish joint projects dealing with the issues of availability and easier access (through modern technology). Joint projects could contribute to improve access by providing Internet for free, by providing payment of different licenses (that are very demanding), investment in joint projects of digitisation etc. Such joint projects would contribute to better functioning of the entire cultural system*.' (Interviewee 5, library sector, Zagreb).

This illustrates the necessity of building more explicit policies in this field; there is a number of (innovative) initiatives on offer, many individuals and actors understanding the need for such instruments to be available on a broader scale. Currently, many resources are spent and lost due to the fragmentary nature of these different initiatives - with better communication and networking these obstacles could be overcome.

Emerging forms of access and participation and other observations

Although the actors are aware of the changes that the processes of digitisation bring and of the possibilities that the usage of new technologies offer, not many stakeholders in cultural institutions use these opportunities in an advanced way. Digitisation is still approached mainly through digitising of catalogues, and other data available in i.e. museums, libraries, etc., but rarely in the application of other possibilities that these processes bring. Many institutions use

[48] It has to be noted that some of these institutions had the strategic plans before these Bylaw changes.

social media, but mainly for dissemination of information and rarely for finding more innovative ways in engaging with their users. To quote one of the respondents:

> *'There is a need for it, but it is an additional workload, and you don't have funding for it, you don't have a dedicated staff for it. Although one can have their positive or negative opinion about the Internet, it is not possible to escape it because a significant number of people spend a lot of time there. And if you are not present there - it is as if you don't exist. I think it is an excellent tool for enhancing the visibility of institutions. But it is difficult to use it in an appropriate way.'* (Interviewee 10, library sector, Rijeka).

The institutions rarely commission and/or conduct the research specifically oriented to the audience analysis, mainly due to the lack of funding. However, many stakeholders analyse their available data (for example on the entrance to the museums, theatres and such) that they collect on a regular basis due to their obligations towards the Croatian Bureau of Statistics and similar. However, the data collected by the Croatian Bureau of Statistics remains inadequate for many cultural sectors and there is a pressing need to improve the national statistics in order to be able to analyse the results of specific policies and programmes as well as to develop measurable and comparable indicators including those on the access and participation.

5. Data overview – trends and figures

Presently, there is an insufficient number of surveys and statistical information or analyses that could adequately support designing polices to link participation in cultural life to the broader issues of civil participation. The official data gathered through the Croatian Bureau of Statistics (DZS)[49] can give us general indications on cultural participation and access to culture. However, most of the data from the statistical office is presented through outdated, inadequate categories with the changes in cultural statistics occurring very slowly. Although there have been advances brought by the harmonization of the Croatian statistics with the Eurostat, these changes have not brought much improvement in the field of culture.

Some data on cultural participation can be gathered from the commissioned surveys done by the specialised market research agencies like GfK, Puls etc. (that are directed mostly to the research in selected cultural markets and commissioned by specific companies and/or institutions). It also has to be noted that the data regarding the new types of cultural participation, for example the data connected to the usage of the new media outlets for cultural purposes, etc. and in general, data regarding digital culture participation is difficult to obtain.

According to the Croatian Bureau of Statistics (2012: 12), the personal expenditure for the 'Recreation and Culture' in 2011 represented 5.3% of the total household consumption expenditure. There is a constant decline in personal expenditure in culture in the last three years as in 2010 it represented 5.6% and in 2009 - 5.99%. This trend can be attributed to the impact of the recession combined with the structural problems of the Croatian economy.

The participation trends stabilised in the mid-1990s, but presently the participation is still considerably lower than it was in the 1980s as the data from the Central Bureau of Statistics shows.[50] The reasons can be attributed to the lower standard of living, changed habits in cultural consumption (greater consumption within the household) and the disappearance of the outlets through which the tickets were sold *en masse*, an infrastructure typical of the 1980s. However, new outlets for selling tickets emerged: major theatres, concert halls or festivals offer on-line booking services and new companies that are specialised for on-line ticket sales emerged, e.g. the Eventim franchise for Croatia, while the web portal www.ulaznice.hr offers on-line ticket sales and reservations for fifteen cultural institutions that are mostly situated in Zagreb.

Cultural infrastructure and attendance data in specific cultural fields

According to the data provided by the Central Bureau of Statistics (*Statistical Yearbook 2009 2010*, and *2011*),[51] the number of professional theatres rose from 15 in 1983 to 23 in 2009,

[49] Available at: http://www.dzs.hr/
[50] See following footnote for references.
[51] Central Bureau of Statistics (2009), Central Bureau of Statistics (2010), and Central Bureau of Statistics (2011).

while in 2010 the number rose to 44 theatres. In the same period, the number of cinemas dropped dramatically from 314 to 118. On the other hand, while the number of cinemas, as well as the number of seats was in decline in the period 2003-2010 due to the dismantling of the old cinema network, the number of screenings showed an increase – from 40 429 to 92 527 screenings, which can be attributed to the opening of several multiplex cinemas across Croatia. The largest increase of screenings was in the period of 2007-2008 when the number rose by 67.7%, while the number of visits per inhabitant in this period rose from 0.56 to 0.74. However, in 2010 the number of visitors showed a slight decline together with the number of visits per inhabitant – from 0.79 to 0.76. In 2013 the project of the digitisation of independent cinemas was finished, that included the digitisation of 28 cinemas in 18 counties and 27 cities, as well as the digitisation of six festivals. It is expected that this new network will contribute to the diversification of offer and enable better access to film content throughout Croatia.

In the last two decades the number of museums has been on the rise. For example, in 1994, there were 146 museums and museum collections, and in 2006 this figure rose to 164. In 2009 this number further increased to 175. The number of visitors increased steadily in this period – from 579 919 in 1994, to 1 268 128 in 2003 and 2 191 189 in the year 2009. The increasing number of museum visitors in 2003 and 2006 in comparison to the 1990 has been noted.

The analysis of the available data on the access and participation confirms that the lack of data remains the key obstacle for research and analysis as well as for formulating policies and programmes promoting the access and participation that would be based on visible and measurable trends. The Ministry of Culture should work with the Central Bureaus of Statistics as well as with other ministries and representatives of cultural sector in order to develop a plan or strategy for improving cultural statistics with special reference to the access and participation.

6. Conclusion - Towards more explicit policies for access to culture?

The Croatian cultural policy at the national and local levels regarding the access to culture and cultural participation can be described as implicit. The term 'access to culture' is not specifically mentioned in the Constitution of the Republic of Croatia but it is implicitly tackled in several articles referring to 'culture'. In addition, the analysis of the available cultural policy documents on the national and local levels shows that there are no explicit policy measures and that there are no significant changes in the past few years regarding the articulation of new policies aimed specifically at improving access and participation. The focus of the Croatian cultural policy still remains more on the *supply* side rather than on the *demand* side. This is why the majority of the programmes linked to the promotion of the access and participation include the support for developing cultural infrastructure and the direct support for the production and distribution in all segments of cultural policy. The specific policy instruments identified as targeting improvement of the access and participation at the national level stem from the instruments oriented towards (co)financing of cultural infrastructure and venues, towards financial incentives for programmes in different art activities. Possible orientation towards explicit policies in regards to the access to culture for children and youth on the national level can be deciphered through the new pilot programme 'Backpack (Full) of Culture' developed by the Ministry of Culture and the Ministry of Science, Education and Sports, but without new overall strategic instruments proposed or adopted.

At the level of politics and governance, the overview of policies and programmes of major political parties shows that there are no significant differences in addressing key cultural policy issues, including those related to the access to culture. The references to those instruments indirectly promoting the access to culture can be found in the political programmes of all major political parties but they remain mostly within the existing cultural policy system and discourse that implicitly deals with the issues regarding access and participation issues.

The research identified a number of different governmental bodies as well as public, private and non-governmental institutions and organizations that contribute to the promotion of access and participation in cultural life. These actors act on a case-to-case basis, rather fragmentary, and very frequently without adequate (financial or other) support. Among sectors identified as important for the promotion of access to culture and participation the following sectors have been identified - education, tourism, minorities, media and information society, regional development, urban planning and the protection of environment. Better intersectorial coordination and communication in designing the programmes and strategies for improving the access and participation seems to be a prerequisite for any improvements of the access and participation in the Republic of Croatia. In this context the role of the sector of education was highlighted as being the most important, and the need for more explicit intersectorial measures was stressed as pertinent for the amelioration of the current situation.

Even without the adequate explicit reference to the access to culture in the official cultural policy, this report demonstrates that the cultural institutions and organizations recognize the development of the access and participation as important elements in their work. The research outlined many innovative examples of programmes and initiatives that aim at improving the access and participation across all cultural sectors and that involve all segments of the population including different age groups as well as a number of programmes aimed at different minority groups. It can be said that the positive examples and innovative programmes have been transferred from the practices to the policies, rather than the other way around. It is to be seen whether indeed such examples of the 'bottom-up' approach could lead towards the design of more explicit policies in regards to the development of the access to culture either on national or/and on local levels.

7. Remarks on methodology

This report was written on the basis of the desk research that included the review of the relevant legislation, strategic documents, political programmes, campaign manifestos, media documents, relevant literature in the field and statistical data available. In order to complement the lack of specific data needed for this research task, the research team executed twenty-nine semi-structured interviews with key stakeholders working in cultural institutions and organizations in the Republic of Croatia. They included stakeholders from the library sector, museums and galleries sector, performing arts, audiovisual sector, independent culture, community cultural centres, cultural amateurism and other. The list of potential interviewees was compiled after the preliminary overview of the cultural infrastructure and cultural funding in Croatia, together with the consultations among the research team members. In order to cover the regional diversity to the best possible extent, the interviews included stakeholders from Čakovec, Koprivnica, Pazin, Pula, Rijeka, Split, Zadar and Zagreb.

The interviewees were contacted firstly by e-mail and then via telephone in advance of the interview and were given the general information about the research, and what were the aims of the interview process. If the interviewees requested more details about the project they were provided with the information available at the project website and with the interview questions if necessary. The interview questions differed between those posed to the stakeholders from cultural institutions/organizations and those to the key stakeholders in the umbrella associations. The former were asked additional questions regarding the infrastructure of information on the access and participation in their institution/organization and on the available measures and instruments for the development of this infrastructure.

Before the start of the interview, they were presented with the letter of acceptance for the participation in the research in which they were guaranteed the anonymity of their responses. All of the interviewees signed this letter. The interviews were recorded and later on transcribed for easier analysis.

The list of the interviewees, the translated interview questions and the letter of acceptance form are available in the Annex of this report.

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Ministry of Science, Education and Sports – http://www.mzos.hr

Ministry of Social Policy and Youth - http://www.mspm.hr/

National Foundation for Civil Society Development - http://zaklada.civilnodrustvo.hr

Narodne novine (Official Gazette) – http://www.nn.hr

9. Annex

A. List of interviewees

Note:

The 'other sectors' comprises of cultural amateurism, community cultural centres, and other types of cultural institutions and organizations. This has been done in order to easier protect the anonymity of the interviewees. For this reason the gender of the interviewee was also omitted from this list, as it is not crucial for the type of analysis needed for this research.

	Sector	City	CODE
1	independent culture	Zagreb	Interviewee 1, independent culture, Zagreb
2	performing arts	Zagreb	Interviewee 2, performing arts, Zagreb
3	performing arts	Zagreb	Interviewee 3, performing arts, Zagreb
4	museums and galleries	Zagreb	Interviewee 4, museums and galleries, Zagreb
5	library sector	Zagreb	Interviewee 5, library sector, Zagreb
6	museums and galleries	Zagreb	Interviewee 6, museums and galleries, Zagreb
7	museums and galleries	Zagreb	Interviewee 7, museums and galleries, Zagreb
8	audiovisual sector	Zagreb	Interviewee 8, audiovisual sector, Zagreb
9	museums and galleries	Zagreb	Interviewee 9, museums and galleries, Zagreb
10	library sector	Rijeka	Interviewee 10, library sector, Rijeka
11	museums and galleries	Pazin	Interviewee 11, museums and galleries, Pazin
12	performing arts	Rijeka	Interviewee 12, performing arts, Rijeka
13	other sectors	Zagreb	Interviewee 13, other sectors, Zagreb

14	audiovisual sector	Rijeka	Interviewee 14, audiovisual sector, Rijeka
15	museums and galleries	Pula	Interviewee 15, museums and galleries, Pula
16	other sectors	Rijeka	Interviewee 16, other sectors, Krk
17	museums and galleries	Zagreb	Interviewee 17, museums and galleries, Zagreb
18	other sectors	Zagreb	Interviewee 18, other sectors, Zagreb
19	other sectors	Zagreb	Interviewee 19, other sectors, Zagreb
20	other sectors	Čakovec	Interviewee 20, other sectors, Čakovec
21	other sectors	Čakovec	Interviewee 21, other sectors, Čakovec
22	library sector	Koprivnica	Interviewee 22, library sector, Koprivnica
23	independent sector	Zagreb	Interviewee 23, independent sector, Zagreb
24	other sectors	Karlovac	Interviewee 24, other sectors, Karlovac
25	library sector	Zadar	Interviewee 25, library sector, Zadar
26	performing arts	Split	Interviewee 26, performing arts, Split
27	performing arts	Split	Interviewee 27, performing arts, Split
28	museums and galleries	Split	Interviewee 28, museums and galleries, Split
29	library sector	Zagreb	Interviewee 29, library sector, Velika Gorica

B. Interview questions

Note:

The interview questions differed between those posed to the stakeholders from cultural institutions/organizations from those posed to the key stakeholders in the umbrella associations. The set of questions to the stakeholders from cultural institutions/organizations had the additional questions regarding the infrastructure of information on the access and participation in their institution/organization and on the available measures and instruments for the development of this infrastructure. Thus, the questions referring to these issues were omitted in the interviews with the stakeholders in the umbrella associations (see the seventh set of questions in the table below).

Question
What do you understand by access to culture/cultural participation? How do you enable it?
In your opinion, how could access to culture be improved on the national level? Which stakeholders and sectors should be involved in this process?
What is the significance of the European practices and European recommendations in this field? Are you involved in the European projects? If yes, do these projects involve the issues regarding cultural participation, audience development?
Do you have a strategic plan of your organization? If yes, since when? Do you deal with the issues of access and cultural participation in your strategic plan, that is, does you strategic plan develop some of the activities and programmes of your institution/organization dealing with: a) Audience development in general b) Programmes for persons with special needs c) Programmes that contribute to diminishing of social inequality d) Programmes for youth e) Programmes for senior citizens f) New activities in virtual sphere oriented towards enabling access to users and communication with them

g) Programmes oriented towards some other target group? (which one?)

Do you develop some of these activities outside of your strategic plan?

If you do not have strategic plan, do you deal with the issues of access and cultural participation in your daily practice? Do you develop some of the activities and programmes of your institution dealing with:

a) Audience development in general

b) Programmes for persons with special needs

c) Programmes that contribute to diminishing of social inequality

d) Programmes for youth

e) Programmes for senior citizens

f) New activities in virtual sphere oriented towards enabling access to users and communication with them

g) Programmes oriented towards some other target group? (which one?)

Can you specify and describe some of these programmes?

Which of the programmes that you offer are long term ones, and which are new?

Have you managed to accomplish all the planned activities related to fostering access and participation in culture? What were the main obstacles? Can you indicate them?

How can you improve access on the level of your organization/institution?

Do you (and in what way) use the Internet for the dissemination of information and for audience participation in your activities? Why yes/no?

Do you dedicate special resources for such type of activities (editorial board, web design, finances, etc.)?

How do you assess your Internet activity and in what way it influences all your other activities?

Do you have statistics on your visitors? Can you specify some of the key trends?

Have you ever executed a research of your audience structure, their habits, etc.?

How do you receive feedback from your users?

Do you have the personnel dedicated to these issues?

If yes, how do you invest in their education? If not, do you educate, or have plans for educating people who would do such tasks?

What are your other plans in this field? (of access to culture) In what way could the Ministry of Culture and/or the City help you in this regard? Do you see the EU programmes and projects as an important factor for development of access to culture?
Would you like to add something?

C. Acceptance form

LETTER OF ACCEPTANCE FOR PARTICIPATION IN RESEARCH PROJECT

'Access to culture – Policy analysis'

Name of the interviewee:

Name of the researcher:

1. I agree to participate in this research. I have been informed on the details of the research and I have obtained adequate written information about it.
2. I hereby authorise the researcher to use the data obtained through this interview
3. I confirm that:
    a) I understand that my participation is voluntary and that I can withdraw from this interview at any moment without specifying why and without any consequences.
    b) The interview data will be used only for the purposes of this research. I have been informed about all the consequences stemming from this interview.
    c) The anonymity of data has been guaranteed according to the legal provisions and ethical codes of scientific practice.
    d) I have been informed that the interview is recorded and later transcribed.
    e) I understand that no part of the conversation that will be used for research publications will use the data that could point to my identity.
    f) I understand that all the data from the interviews (transcripts and audio recordings) will be safely and adequately stored.

Signature_____ Signature_____

(Interviewee) (Researcher)

Date and place: _____

Telemarksforsking

Access to culture - policy analysis

National report: Norway

OLE MARIUS HYLLAND

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Preface

This report is written within the framework of a European project under the title *Access to Culture. Policy Analysis*. This project is financed by the Culture Programme of the European Commission. The overall aim of the project is to analyze and compare how different European countries have developed and implemented a policy for access to culture. The project has had partners from six different countries: Austria (EDUCULT, the coordinating institution), Spain (InterArts), Sweden (The Nordic Centre for Heritage Learning and Creativity), Croatia (Institute for Development and International Relations), Turkey (The Cultural Policy and Management Research Centre at Istanbul Bilgi University) and Norway (Telemark Research Institute). As a part of the project, each of the partners has written a report on the policy status of their respective countries. This report presents a brief status analysis of the access to culture policy in Norway.

Ole Marius Hylland
Bø, April 9th, 2015.

1. Polity

1.1 Constitutional framework and a short history

Norway is a constitutional monarchy, with a rather short history of national independence. Its constitution was written in 1814, when the country had a short period of independence after having been a part of Denmark since 1396. In the latter part of 1814, Norway joined Sweden in a union of the two countries. This union was dissolved in 1905.

The Norwegian constitution does not explicitly mention the topic of culture or access to culture, but both the concept and the idea would be anachronistic in a two hundred year old document. At the same time, there are paragraphs that relate to the topic more broadly. An important one of these is article 100, which states the principle of expressional freedom: "There shall be freedom of expression". The same article also states the following:

> Prior censorship and other preventive measures may not be applied unless so required in order to protect children and young persons from the harmful influence of moving pictures. Censorship of letters may only be imposed in institutions.
> Everyone has a right of access to documents of the State and municipal administration and a right to follow the proceedings of the courts and democratically elected bodies. Limitations to this right may be prescribed by law to protect the privacy of the individual or for other weighty reasons.
> It is the responsibility of the authorities of the State to create conditions that facilitate open and enlightened public discourse.

We see here that there is a constitutional foundation for the right to access public documentation, as well as the responsibility of the state to make sure that there is fertile ground for "open and enlightened public discourse". These points can to a certain degree be said to be relevant to the topic of access to culture, especially if one views cultural expressions as an integrated part of a public discourse.

Although some schemes for public support of cultural and artistic activities and institutions were established in the 19th century and the first part of the 20th century (i.e. artists scholarships, public support for libraries, art education, museums and theatres), cultural policy has only become a distinct policy domain in Norway from the Second World War and after. From the 1930s onwards, the welfare ideology had gradually gained a foothold as the main rationale for the Norwegian policy system in general, and was also applied to the cultural domain. During the war, the German occupants and the *Nasjonal Samling*, a national socialistic party in power from 1940 to 1945, established the Ministry of Cultural and Public Educational Affairs, which was responsible for a distinct part of the state budget. The war time cultural policy was formulated by the controlling regime as a tool for the political propaganda of the German occupants. In the post-war period, considerable emphasis was laid on the democratisation of culture. Arts and culture were then considered both as an important measure for the welfare of the whole population and also as a useful tool for public education. In order to democratise culture, the state established important arts institutions with a nationwide function, one for theatre - The Norwegian National Touring Theatre - in 1949, one for visual art – National Touring Exhibitions - in 1953 and one for music – Rikskonsertene / Concerts Norway - in 1968. In addition, the National Opera was established in 1957.

In the period from the pre-war years to the early 1960s, the number of publications within Norwegian fiction fell substantially, and this situation contributed to the foundation of the Arts Council Norway in 1965. In order to defend the Norwegian culture and language, one of the main responsibilities of the Council was to administer a scheme for purchasing new Norwegian publications. Although the state gave a small number of artist's grants from the 1830s, a significant range of support schemes for artists was only introduced during the 1960s.

During the 1970s major efforts were made to decentralise the cultural policy and administration system in Norway. Cultural affairs committees were established in most municipalities, and the municipal authorities gradually appointed directors and secretaries of cultural affairs. A similar system was developed at the county level and new grant schemes were introduced. In this way, substantial responsibilities were decentralised in order to bring decision-making closer to the general population. Closely linked to this reform was a redefinition of culture, which was also taking place in other countries. The concept of culture was extended in order to include the cultural interests of different parts of the population. This process incorporated a renewed interest for amateur cultural activities. In addition, sport was included in the concept of culture. The more traditional elements of Norwegian cultural life also received more financial support from the public authorities during the 1970s. A new Libraries Act was adopted in 1971, a new grant scheme for institutional theatres was established in 1972 and a new, decentralised grant scheme for museums was introduced in 1975. As the result of a White Paper presented to the Storting[1] in 1978, artists were granted the right to negotiate with the central government and improved schemes were developed in this field. The most important element of this arrangement was the guaranteed income scheme, which currently provides for more than around 500 artists, the majority of whom are visual artists and crafts people. This scheme was decided to be shut down in 2013. The benefactors of the scheme will be transferred to different grants.

1.1.1 Responsibilities of different levels of government and legislative framework

For a long period cultural policy issues on the state level were administered by the Ministry of Church and Education Affairs. However, in 1982 a Ministry of Cultural and Scientific Affairs was established. The Ministry changed its name to the Ministry of Church and Cultural Affairs in 1990. From 1991 until 2001, Norway had a Ministry of Cultural Affairs that was responsible for culture, media and sport. From 2002 until 2010, church affairs were once again merged with cultural affairs. After an intermediate period of church affairs being administered by the ministry af Administration, the Ministry of Culture now deals with church affairs, and also incorporates sport and media issues.

Norway has a three-level kind of administrative government. There is the national level and there is the regional level, dividing the country into nineteen administrative counties (*fylker*). In addition to this, there is the local, municipal level of government. Each county has between 14 and 44 municipalities (*kommuner*), adding up to a total of 428 municipalities, as of May 2014. The government has recently signalled an ambition to reduce the number of municipalities through a municipal reform, so this number is very likely to be reduced in the coming years. There are direct elections for all three levels of government.

[1] The Norwegian parliament.

The responsibility for cultural issues is divided between the three administrative levels, albeit with a very different emphasis on the three levels. The responsibility for general cultural policy, the funding of major cultural institutions, the arms-length body Arts Council Norway etc., lies at a national level. On the regional level, the most important cultural responsibility of the counties is the administration of the large scheme The Cultural Rucksack, in addition to some co-funding of cultural institutions and projects. On the local level, the municipalities have a large degree of autonomy, regarding how they wish to prioritize their work on culture, with some exceptions. Important exceptions are the responsibility of the counties and municipalities for public libraries determined by the Act on Public Libraries (1947) and the responsibility of the municipalities for music and culture schools that was brought into the Act on Education in 1997.

There is no general legislation regulating the specific division of cultural responsibility between the national, regional and local levels in Norway. Most of the culture priorities of the municipalities and counties are self-defined. Important exceptions are the responsibility of the counties and municipalities for public libraries determined by the Act on Public Libraries (1947) and the responsibility of the municipalities for music and culture schools that was brought into the Act on Education in 1997.

Apart from a scheme like The Cultural Rucksack, the cultural policy activity of the Norwegian counties varies to a large degree. In an analysis of the regional level of cultural policy, the situation is described in the following manner:

> The mapping of the counties' cultural policy engagement was no easy task. All counties are engaged in core tasks for the cultural sector, but in different ways and to a varying degree. Available numbers on these tasks show a large variation between the counties, both across time and for each sub-sector[2].

The division of responsibility between the levels is most explicitly described in the Act of Culture from 2009. This act is of a general kind, and reads in total as follows[3]:

> 1. Purpose
> The Act has as its purpose to establish the public authorities' responsibility for promoting a wide range of cultural activities, in order for everyone to have the opportunity to participate in cultural activities and experience a diversity of cultural expressions.
>
> 2. Definitions
> By cultural activities, this act refers to
> a. the creation, production, performance and distribution of art and cultural expressions.
> b. the protection and conveying of cultural heritage
> c. the participation in cultural activities
> d. the development of cultural knowledge and competence
>
> 3. The tasks of the state
> The state shall promote and facilitate a wide range of cultural activities across the country through legal, economic, organizational, informative and other relevant instruments and measures. The state shall design instruments and implement measures for the promotion and protection of a diversity of cultural expressions, in accordance with international rights and obligations.
>
> 4. The tasks of the counties and municipalities

[2] Cf. Vestby 2013:35. My translation.

[3] Cf. http://lovdata.no/dokument/NL/lov/2007-06-29-89 My translation.

The county and municipality shall provide economic, organizational, informative and other relevant instruments and initiatives that promotes and facilitates a wide range of cultural activities regionally and locally.

5. Mutual tasks
The state, county and the municipality shall make sure
a that the cultural sector that has predictable conditions for development,
b to promote the professionalism and quality of cultural provisions and facilitate participance in cultural activities.
c. that individuals, organizations and institutions have access to information on programs for economical support and other relevant instruments.

There are a number of laws regulating the production and distribution of cultural expressions in Norway, with varying relevance to the topic of access to culture. The following table gives an overview of the most important ones of these, sorted by the year of implementation:

Title of act	***Year of implementation***
Films Act Link: http://lovdata.no/dokument/NL/lov/1987-05-15-21	*1913, 1987*
Fee on Sale of Visual Art a.o.(the Fee on Art Statute) Link: http://www.lovdata.no/all/hl-19481104-001.html	*1948*
National Touring Theatre Act Link: http://www.lovdata.no/all/hl-19481213-005.html	*1948*
Remuneration for the Public Performance of Performing Artists Act Link: http://www.lovdata.no/all/hl-19561214-004.html	*1956*
Norwegian Fund for Composers Act Link: http://www.lovdata.no/all/hl-19650409-001.html	*1965*
Cultural Monuments: Prohibition of Exportation and Reallocation of Objects Act Link: http://www.lovdata.no/all/hl-19780609-050.html	*1978*
Public Libraries Act Link: http://www.lovdata.no/all/hl-19851220-108.html	*1985*
Public Lending Rights Act Link: http://www.lovdata.no/all/hl-19870529-023.html	*1987*
Films Act Link: http://www.lovdata.no/all/nl-19870515-021.html	*1987*
Legal Deposit Act Link: http://www.lovdata.no/all/hl-19890609-032.html	*1989*
Archives Act Link: http://www.lovdata.no/all/hl-19921204-126.html	*1992*
Broadcasting Act Link: http://www.lovdata.no/all/hl-19921204-127.html	*1992*
Remuneration for the Exhibition of Visual and Applied Arts Act Link: http://www.lovdata.no/all/hl-19930528-052.html	*1993*
Act on the Lottery Link: http://www.lovdata.no/all/hl-19950224-011.html	*1995*
Media Ownership Act Link: http://www.lovdata.no/all/nl-19970613-053.html	*1997*
Culture Act Link: http://www.lovdata.no/all/hl-20070629-089.html	*2007*
Arts Council Act Link: http://lovdata.no/dokument/NL/lov/2013-06-07-31	*2013*

1.2 Public funding

While the public culture budgets had expanded considerably during the post war period, the stagnation of economic development resulted in more focus being placed on efficiency and retrenchment during the 1980s and 1990s. However, cultural expenses, not least at the municipality level, increased significantly in the 1980s. The government proclaimed in 2005 that one of their most important ambitions was to increase the share of the state budget allocated to culture from 0.8% to 1% during the next ten years. This ambition has more or less been achieved, although, experts in the cultural field have questioned the accuracy of the figures calculated to plan for this increase. When the coalition government summarized their results after two parliamentary periods, they calculated that the culture budget had increased to slightly above 1% of GDP.

The percentage of public funding used for culture has thus been an explicit political topic in Norway, especially in the years between 2005 and 2013. In this eight year period, there was a coalition government made up of the Labour Party, the Socialist Party and The Center Party. The coalition stated as an explicit promise, that 1% of GDP would be used for culture if they were elected. The so-called Cultural Lift (*Kulturløftet*) was initiated in two versions (in 2005 and 2009), and according to the governments' own audit towards the end of their second term, they had reached the goal. In the budget document for 2014 (published in the fall of 2013), the Ministry of Culture wrote that the percentage of GDP used for culture was now 1,06%.

Concerning the other two levels of government, it is a more challenging task to establish the exact percentage used for cultural purposes. In 2013, a public commission appointed by the Ministry of Culture, delivered a report on the Norwegian cultural policy during the last eight years. This report includes a quantitative analysis on public spending on all three administrative levels[4]. In a report written for the committee, Løyland and Håkonsen shows that cultural expenses' share of the municipal budgets has been relatively stable through the last ten years. The overall average amounts to a little over 4% of net expenses[5]

Statistics Norway publish the publication *Cultural Statistics* annually. The last publication in this series was published in January 2014 (with numbers from 2012). Regarding public expenditure, the publication presents the following numbers:

> Governmental expenditure on cultural purposes in the Ministry of Culture's budget for 2012 was just below NOK 9 billion, county municipalities' net operating expenditure on cultural purposes was NOK 1.3 billion, and municipalities' net expenditure on cultural purposes was NOK 9.4 billion[6].

This amounts to 1772 NOK per capita in governmental expenditure, 249 NOK per capita in regional expenditure and 1860 NOK per capita in municipal expenditure.

---

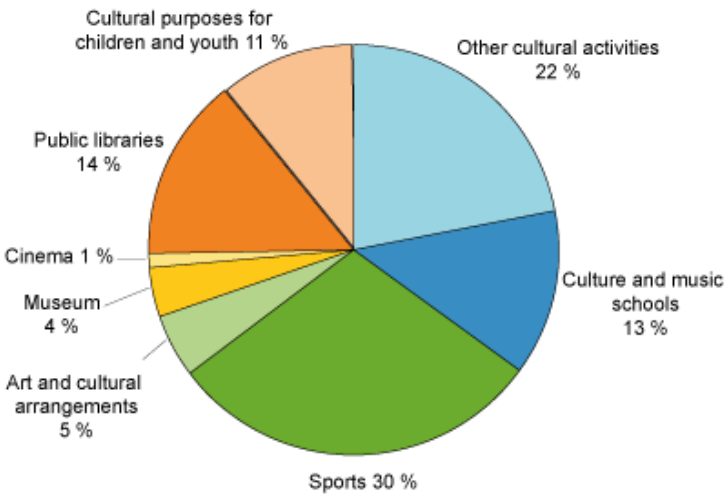
[4] Cf. NOU 2013:4.

[5] Løyland and Håkonsen 2012:19. Cf. http://www.tmforsk.no/publikasjoner/filer/2273.pdf

[6] Jensen (ed.) 2014:5.

The municipal expenditure for cultural purposes was in divided in this way in 2011[7]:

Net operating expenditure for cultural purposes. Municipal consolidated companies. 2011. Per cent



1.3 Trends

Both the constitutional framework and the *distribution* of funding for the three levels of government have been relatively stable in the last 10-15 years. On the other hand, the overall public spending on culture has increased substantially between 2005 and 2013, especially on government level. In 2005, the governmental budget for culture was approximately 5 billion NOK, while the cultural budget amounted to 9,95 billion NOK in 2013.

Concerning the legislative framework, the most relevant development in recent years came with the general Act of Culture in 2007, but this did not affect the actual distribution of responsibility. The main ambition with this act was to anchor cultural policy responsibility in formal legislation, and the act seems to a very little degree to have changed cultural policy in practice.

[7] From Taule (ed.) 2012. Cf. http://www.ssb.no/en/kultur-og-fritid/statistikker/kultur_kostra/aar/2012-10-08#content

2. Politics and governance

2.1 Politics

2.1.1 Political relevance

At present (since the general election in 2013), Norway has a conservative/right wing coalition government of two parties: The Conservative Party (*Høyre*) and The Progress Party (*Fremskrittspartiet*). These two parties have a collaboration agreement with to more parties: The Liberal Party (*Venstre*) and The Christian Democratic Party (*Kristelig Folkeparti*). The parties of the opposition are The Labour Party (*Arbeiderpartiet*), The Socialist Left Party (*Sosialistisk Venstreparti*), The Center Party (Senterpartiet) and The Green Party (*Miljøpartiet De Grønne*).

The present government is the first conservative government in eight years, after two consecutive periods of a labour-center-left coalition government. This previous government had a special focus on cultural policy, explicitly making spending on culture a topic for election campaigns.

The present conservative government presented a political platform document some weeks after the general election of 2013. The document outlined the general visions, political principles and ideas for the new government. This included a section of cultural policy. The cultural policy section was relatively small, compared to the other political sub-sectors. The main principles of the revised cultural policy can be summed up in the following concepts: a so-called *liberty reform*, incentives for the use of private funding and distribution of power. These have been important political ideas for the new government, which often returns to the importance of having private funding of culture in addition to the more traditional public funding of the sector. According to the present ministry, this is a way of making art and artists less dependent upon public subsidies, but their view has been contested. The discussions boil down to the question if it is public or private money that insures the greatest degree of artistic autonomy.

When it comes to the explicit topic of access to culture, there is a broad political consensus that 1) culture should be available for everyone and 2) everyone should be able to participate in cultural activities. There might be differences as to how these goals should be accomplished, but the broad goals are easily agreed upon. There are some exceptions to this consensus, as I'll return to below, formulated from two different perspectives. One of them is the perspective that it is too much elitism; that cultural policy and the choices being made on behalf of the broad population, is being governed by a small elite. The other, rather recently formulated perspective is the complete opposite one - a concern that it might be too little elitism. This perspective claims that we must acknowledge that all culture is not meant for all, and that we should get rid of the unrealistic attempt of giving everybody access to all kinds of culture (cf. Meisingset 2013).

2.1.2 Rationales and values

Traditionally, there has been a large degree of consensus in Norwegian cultural policy. Most parties have agreed upon some basic principles for this policy[8]. This consensus can be summarized by these topics:

- state/public support
- artistic autonomy and arm's length
- intrinsic value
- democratization, democracy and diversity
- quality

First of all, there is a broad consensus that it is a public obligation to ensure a certain level of production and distribution of culture. Although the political parties to the right of the political spectrum emphasize the importance of private funding; this is not intended to decrease public spending. The present conservative government presented a cultural budget that increased public spending, and will most likely continue to do so. The most notable exception from this view is the Progress Party, which states in its political program that "development of culture shall take place as independent as possible from public financing and control"[9].

Secondly, the principle of artistic autonomy has a strong foothold. This means that across the political spectrum, most agree that it is important that artists are free to choose the ways and means of artistic expression. Even so, an interesting difference can be found in the argumentation for such a principle. Artistic freedom can be interpreted as both freedom from the state and from eventual political guidelines, and on the other hand as freedom from the eventual shackles of private sponsorship. The administrative way of securing such autonomy is by using administrative bodies at an arms' length from political interest. The single most important one of these is Arts Council Norway.

Thirdly, all political parties seem to agree that although art and culture can have beneficial effects for both individuals and the society as a whole, it is important to maintain that art has intrinsic value (*egenverdi*). An analysis of the political programs of all major political parties, showed that this principle and term was explicitly used by all of them[10].

Fourthly, there is consensus on the two major democratic principles of cultural policy - that culture should be available for everyone, both as consumers and participants. This includes the alleged democratic right to have one's culture of interest (or cultural background) be a part of official cultural policy.

Fifthly, there seems also to be consensus on the principle of quality, in the sense that it is a task for the different levels of government to make sure that the culture produced and distributed to the citizens, has as good a quality as possible. There are, however, political differences as to exactly how this shall be assured, and furthermore to the nature of this quality, but the very principle of quality seem to be stable.

---

[8] Cf. e.g. Røyseng 2004.

[9] "[K]ulturutvikling skal skje mest mulig uavhengig av "offentlig finansiering og inngripen" My translation. Cf. http://www.frp.no/nor/mener/En-enklere-hverdag/Prinsipp-og-handlingsprogram

[10] Cf. Hylland 2009.

There are differences between the political parties in their political programs, concerning how they deal with the aspect of access to culture. Below are some exemplary quotes from the most recent programs (translated by the author).

The Socialist Left Party

«As many as possible shall have the opportunity to experience and take part in art, culture, sports and outdoor life."

The Centre Party

"The Centre Party will lead a cultural policy that ensures that everybody gets access to experiences with art and culture, regardless of geographical, economical and social divides."

The Labour Party

"Culture is not a luxury good or a surplus phenomenon. It is absolutely necessary for a society that emphasizes democracy, community and development. (…) We intend to lift the cultural sector, strengthen professionalism, build up voluntary sector and make culture accessible for more people."

The Christian Democratic Party

"We will ensure a diverse, stimulating and challenging cultural provision for the entire population".

The Progress Party

"We wish that development of culture shall be as independent as possible, from public funding and intervention. Where there is public spending on cultural offers, it is important that the money benefits the broad population. Funds directed towards children and youth have to be prioritized."

The Green Party

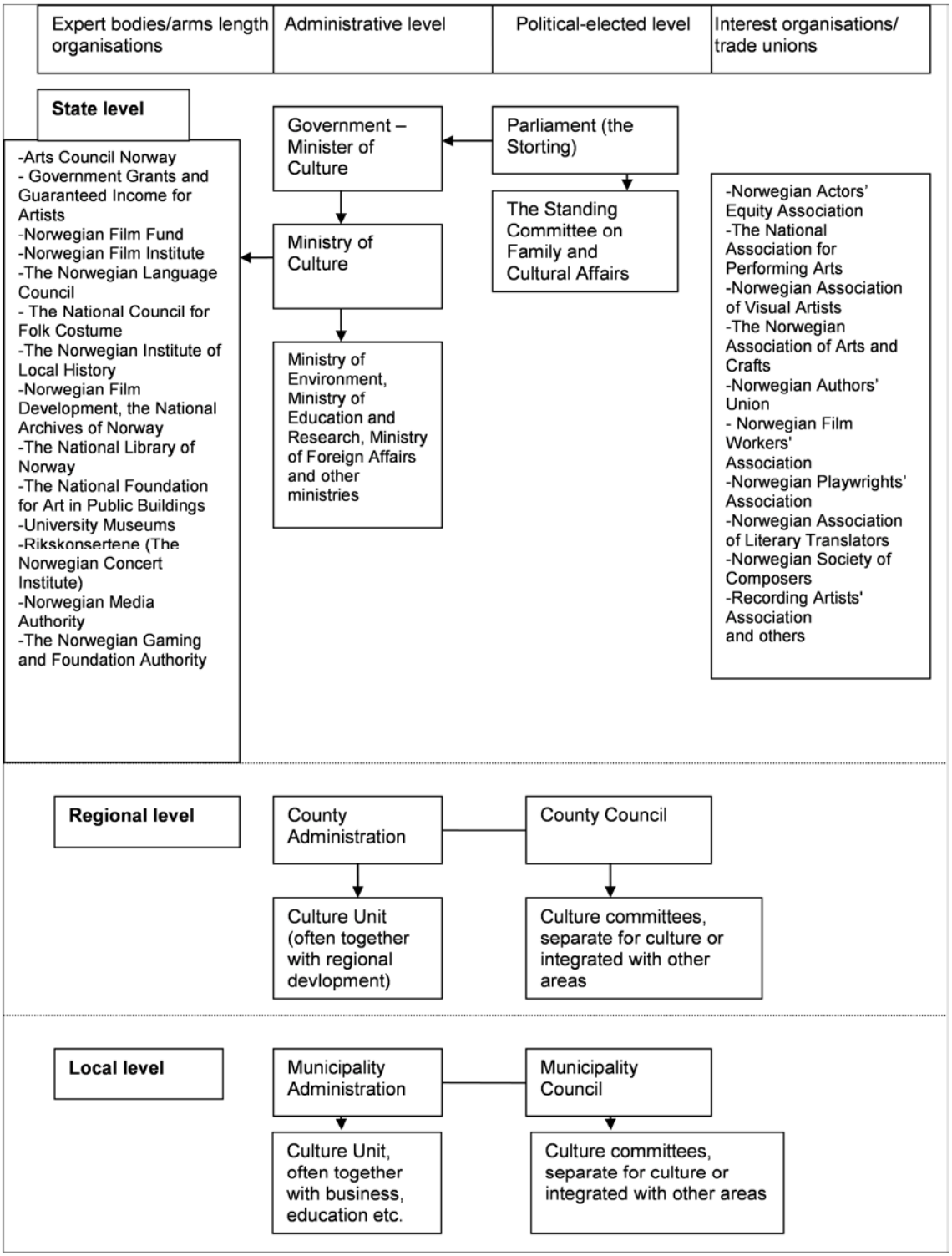
"We think that everybody should have access to a broad cultural provision regardless of where you live. Therefore, The Green Party wish to support and develop important regional institutions. We wish to support touring offers like The Cultural Rucksack and The Norwegian Touring Company, so that also people outside of the large cities can have access to a varied selection of cultural expressions."

2.2 Governance

2.2.1 Mapping of agents and their relations

The following overview illustrates the basic structure of relevant agents within the field of cultural policy. The overview is not exhaustive, but should serve to illustrate the structural relations between the different kinds of agents.

The diagram is organized along two different axes - one that places actors on a national, regional or local level, and one that divides the actors into export bodies or arms' length organizations, an administrative level, a political-elected level and a fourth category of interest organizations etc.



As the diagram illustrates, the cultural policy sector is rather top-heavy, in the sense that the majority of organizations and actors work at a national level.

The following description of the system comments on the overview above and is from a previous national report (2012) to the *Compendium of Cultural Policies and Trends in Europe*.[11] The description is still valid and is quoted at length.

"*Overall description of the system*
Similar to the other Nordic countries, the Norwegian cultural policy is both centralised and decentralised. On the one hand, the basis for cultural policy is mostly provided by the state. However, considerable responsibilities for the shaping and implementation of cultural policy are delegated to local and regional authorities. The national and municipal levels are the most important with respect to cultural expenditures, the regional level playing only a modest role.

At the state level, the decision-making apparatus is relatively complex. Considerable authority is centred in the political and administrative body of the Parliament, the Government and the Ministries. Formally, the main framework of cultural policy is determined by the Storting (the parliament). The Ministry of Culture prepares documents for the Storting. Both legal, financial, organisational and information means are applied in order to achieve political goals. However, the state budget is the most important instrument, with the Ministry of Culture holding responsibility for a total budget of approximately NOK 9,9 billion (2013). The Ministry also administers gaming profits from Norsk Tipping AS, which are allocated for cultural (36,5%) and sports purposes (45,5%). The total profit in 2010 was NOK 3,9 billion. The Ministry also implements political resolutions passed by the Storting and supervises the activities of subordinate enterprises; public organisations in the culture field and independent institutions receiving public grants.

Other Ministries concerned with cultural affairs are the Ministry of the Environment which is responsible for cultural heritage (except museums, archives and libraries) and cultural environments. The Ministry of Education and Research is responsible for education, including artists' education and music and culture schools for children. The culture schools offer primarily school age children courses in music, visual art, dance and theatre. The Ministry of Education and Research is also responsible for academic libraries and for university museums.

The Ministry of Foreign Affairs has been given responsibility for the presentation of Norwegian arts and culture abroad, including exchange projects with developing countries. Other Ministries are also relevant to cultural policy, but play a more modest role. The Ministry of Finance plays a coordinating role in the budgetary process. The Ministry of Local Government and Regional Development directs attention to the role of culture in regional development. The Ministry of Trade and Industry has responsibility for governing of all types of business in Norway, including a role in the development of the culture industries. The Ministry of Government Administration and Reform develops government strategies on information technology and competition policy.

Considerable authority is also delegated to arm's length institutions and expert bodies. Arts Council Norway is formally administered and financed by the Ministry of Culture, but it retains a largely independent position and is therefore characterised as an arm's length institution. Each year the Storting provides an overall allocation to the Cultural Fund which is administered by Arts Council Norway as one of its principal tasks. In addition, the Arts Council acts in an advisory capacity to the central government and public sector on cultural affairs and organises experimental cultural activities in areas which the Council considers to be of particular interest.

[11] Written by Per Mangset, Sigrid Røyseng and Bård Kleppe, Telemark Research Institute.

The Norwegian Archive, Library and Museum Authority was established in 2003 as a strategic expert body for the development of the three sectors involved. The principal tasks of the Authority were to promote the coordination, effectiveness and strengths of the archive, library and museum field. Similar to Arts Council Norway, the Authority administers a budget both for its own activities and also for projects implemented by other actors in the field. In addition, the Authority served in an advisory capacity to the Ministry. From January the 1st 2011 The Norwegian Archive, Library and Museum Authority has been phased out and the tasks split up. The National Library of Norway is responsible for the library tasks, and the Arts council Norway is responsible for the museum and archive tasks. After this consolidation, the Arts Council has also been reorganised.

The Norwegian Film Fund is responsible for administering all national support for film production in Norway. According to its statutes, the Film Fund shall also advise the Ministry for Cultural on film policy.

Other expert bodies, such as The Norwegian Language Council, The National Council for Folk Costume, The Norwegian Institute of Local History, Norwegian Film Development, The National Foundation for Art in Public Buildings, the Sound and Images Fund, and Government Grants and Guaranteed Income for Artists hold administrative, advisory, coordinative and development responsibilities in their own fields.

National institutions such as the National Archive Service of Norway, the National Library of Norway, Norwegian Film Institute, the Norwegian Library of Talking Books and Braille, The National Museum of Art, Architecture and Design, the Norwegian National Touring Theatre and Concerts Norway (*Rikskonsertene*) are responsible for the administration of collections and the production of cultural facilities. In contrast to the other institutions mentioned, The National Museum of Art, Architecture and Design is organised as a foundation outside the public administrative system.

All counties and almost all municipalities established cultural boards and administrations during the 1970s. These are independent regional and local cultural administrations responsible to the county and municipal councils. In the 1990s a general reorganisation process was started at the local political and administrative level. A number of independent cultural administrations disappeared, or became integrated in other areas of municipal activity, for instance education and trade and industry. The consequences of this trend are not clear, and it has not been a subject for deliberation since the 1990s. The responsibilities of local and regional authorities include self-defined initiatives and subsidies for regional cultural activities and subsidies for regional institutions, which are partly state-funded and regulated by formal agreements on shared responsibility.

Main features of the current cultural policy model

The Norwegian cultural policy model cannot be characterised as an archetype of any of the classical cultural policy models, such as the arms-length model, the interventionist model, the entrepreneurship model or the decentralised model. Instead, it contains elements of all of the models, excluding the entrepreneurship model. In the Norwegian model the public authorities have played a considerable role in the culture sector, not least by giving financial support to a range of cultural and artistic activities. The relationship between the public authorities and the culture sector can be characterised by the terms of corporatism on the one hand and the arms-length principle on the other. While artists' organisations have played a crucial role in the administration of some public support schemes for artists, the work of the Arts Council is based on a relatively autonomous position vis-à-vis both the government and the field of art. However, the

corporate element of the Norwegian cultural policy model seems to have declined during the last two decades although it is more significant than many other countries."

Inter-ministerial or intergovernmental co-operation

Co-operation and co-ordination between different ministries are primarily dealt with according to the character of the actual matters. At the same time, some arrangements hold a more permanent inter-ministerial co-operating structure. The Cultural Rucksack is the foremost example of this:

The Cultural Rucksack is a joint initiative between the Ministry of Culture and the Ministry of Education and Research. The Cultural Rucksack provides children in elementary school and in secondary school with arts and culture. The Cultural Rucksack is primarily administrated by the counties, as a co-operation between the cultural and educational regional administration. At state level the program is administrated by a secretariat located at the Arts Council, but the steering committee includes members from both ministries. (see chapter 3 for a closer presentation of The Cultural Rucksack.)

There are also other examples of inter-ministerial co-operation or comparative work in the field of access to culture. The Ministry of Culture describes some of these cooperative areas in the following manner:

> Cultural activities and participation in cultural life contributes to achieving objectives in other policy areas, such as in healthcare, conditions for upbringing and inclusion, training and education, job satisfaction, criminal correctional work, regional development and innovation. To achieve a good interaction with other communities, a cultural policy that ensures quality and a wide access to a diversity of cultural expressions has to be implemented. The policy of the government should facilitate that such interaction can take place.
>
> Ministry of Culture cooperates with several other ministries on schemes and initiatives, including the Ministry of Education on the scheme The Cultural Rucksack and with the Ministry of Health and Care Services on the scheme The Cultural Walking Cane. Furthermore, there is a cooperation with the Ministry of Justice about cultural activities in correctional services and on library services in prison. The Ministry also has other initiatives and schemes which aim to promote the other goals than the purely cultural political ones, e.g. *Culture in an inclusive work life*[12].

A sub-field of cultural policy that is characterized by cross-ministerial responsibilities is the field of cultural heritage. Cultural heritage policy belongs to three separate ministries: Ministry of Culture, Ministry of Education and Ministry of Climate and Environment. The first ministry is in charge of most museums, libraries and archives; the second is in charge of university museums, which performs most archeological excavations in Norway, and the third is in charge of the preservation of buildings and environments, as well as the legislation for such conservation. For all three ministries and their expert bodies/directorates, democratization of cultural heritage has been a central issue. The quality of the cooperation within this sub-sector have been questioned on several occasions, but the three sides to Norwegian cultural heritage policy have the vision of a democratic and democratized cultural heritage in common.

[12] Ministry of Culture 2011, p. 107. My translation.

2.2.2 Trends

In general, Norwegian cultural policy and the specific policy on access to culture are marked by consensus and continuity. Even so, I would like to add two aspects that should be mentioned as potential influences on the field of access to culture; corporativism and the growing importance of think tanks. In the years to come, it will be interesting to follow to what degree these factors will influence Norwegian cultural policy.

Corporativism

Norwegian cultural policy has been marked by a relatively strong tradition of *corporativism*. (cf Dahl and Helseth 2006). Corporativism could be defined as the influence on or organizing of a sector of society by interest organizations of different kinds[13]. In the relevant cultural policy context, corporativism describes the influence of different kinds of artists' organizations. This influence has been rather strong in Norway, through the organizations' right to appoint members for grant committees and through the right to negotiate with public authorities on issues of wages and working conditions for artists. In the mid-seventies, artist organizations were given such a right to negotiate, and this made interest organizations for artists function like trade unions[14]. Recent development has been analysed as a diminishing of such corporative power, but the organizations for visual artists, writers, actors, musicians and dancers still remain as important and powerful actors.

Think tanks and re-politicizing of cultural policy

The other topic worth mentioning in this regard is the recent growth in the visibility and probably importance of think tanks. Such think tanks, in the sense of "an organization that performs research and advocacy" (Wikipedia) have been growing in number, and also in the areas found to be relevant for their work. The different think tanks have, in Norway as elsewhere, most often a certain ideological inclination. In the last couple of years, the most relevant attempts to challenge the broad cultural policy consensus, has come from a conservative think tank, *Civita*. The best example of such a challenge came through the publication *Kultur for kulturens skyld - skisse til en liberal kulturpolitikk* ("Culture for culture's sake - sketching a liberal cultural policy"), published in 2012[15]. The publication contributed to a debate on the basic principles of cultural policy. It remains to be seen to what degree think tanks are going to influence the actual cultural policy and not only the cultural policy discourse, but it seems certain that the general importance of such organizations are increasing. The importance of think thanks can furthermore be interpreted as a contribution to a re-politicizing of cultural policy; making actual political differences in cultural policy more visible.

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[13] Cf. this definition from International Encyclopedia of Political Science: "In its most basic meaning, corporativism refers to a political power structure and practice of consensus formation based on the functional representation of professional groups."

[14] Cf. Dahl and Helseth 2006:241.

[15] Meisingset et.al. 2012.

3. Policy

3.1 Definition and visibility

The political notion of granting the broad public access to culture has been an integral part of Norwegian cultural policy since before WW2. The ideas of making high culture widely accessible, was partly rooted in social-democratic political ideas in the inter-war years. One of the very first actual projects to transform such democratic ideals into actual policy, was the establishing of a National Touring Theatre (*Riksteateret*). The concept was outlined by a publicly appointed committee on theatre already in 1937, but the theatre was not formally established until 1948.

In analyses of the development of Norwegian cultural policy (e.g. Mangset 1992, Vestheim 1996), one usually distinguishes between the concepts *cultural democracy* and *democratization of culture*. These concepts also describe different phases in Norwegian policy on access to culture. The latter concept, democratization of culture, refers to the traditional post-war cultural policy of distributing high quality arts and culture to as many as possible. The former concept, cultural democracy, is usually used to describe some of the new ideas emerging in the cultural policy of the 1970s. This era was marked by explicit ideas to include new forms of culture into the area of cultural policy; to include a broader population in defining what was worthy of a cultural policy effort.

The most relevant policy document on access to culture from later years, is the white paper from the Ministry of Culture on democratization of culture from 2011, titled Culture, inclusion and participance (*Kultur, inkludering og deltaking*).

This white paper is describing a democratic vision in its first paragraphs:

> Access to culture and opportunities to express oneself creatively is essential in a democratic society and lay the basis for freedom of expression and equality. Participation in cultural life has positive effects both for the individual and for society. Art and culture gives experiences and meaning in everyday life, and lay the basis for development and learning. Alongside work and school, cultural arenas are among those that contribute the most to the development of creative skills and expertise.
>
> It is an overarching goal for the government to even out economic and social inequality and promote an inclusive society where everyone can participate. A strong and dynamic cultural life that manifests itself in a diversity of cultural expressions is a key part of an inclusive society. Good art and culture set the agenda, contribute to the formation of meaning in society and can give a voice to people who would not otherwise be heard. Thus, art and culture can contribute to change and inclusion in society.
>
> Participation in cultural activities is a way to belong to society. In modern society, the personal and social identity is strongly linked to participation in cultural activities. As a result of cultural offers and cultural activity becoming a more central part of the community, the conquences of being left out can be experienced as stronger than before. For people who are in danger of falling outside because of unemployment, illness or other factors, the participation in cultural activities can contribute to a feeling of not being excluded and give meaning to

> everyday life, improve self-esteem and a give a higher quality of life. Art and culture must therefore be open and inclusive[16].

The vision for the paper is later outlined like this:

> An inclusive culture sector is a sector where everybody has equal opportunities for participation and to develop their creative resources, independent of factors like socio-economic, cultural or religious background or their physical abilities[17].

In this white paper, as well as in other central policy documents on distribution of culture, we see the following points of legitimation for access to culture. These are recognized in a number of authoritative policy documents in the last two decades:

- *A democratic right and a tool for democracy*: It is the right of any citizen to take part in cultural life, and such participation may also contribute to the development of a functioning democracy.
- *A tool for equalization*: Through giving access to the ability to enjoy (and participate in) culture; this might be a tool to diminish existing socio-economic differences.
- *A part of the general freedom of expression*: Access to culture and cultural participation is an integrated part of the more general freedom of expression.
- *Contributing to personal belonging and development*: Access to culture is a tool for personal development, well-being and identity.
- *Contributing to the development of society*: Access to and the existence of a varied cultural provision is contributing in several ways two develop society: economically, in terms of regional development, discursively and otherwise.

3.1.1 National definition of culture

The latest white paper on culture (2003) maintains that the meaning of "culture" has changed historically due to the purpose and context of its use. The white paper placed emphasis on the need for a concept of culture to be sufficiently open to the changes of society, especially those taking place in the area of arts and culture. While the understanding of "culture" within cultural policy so far has been closely linked to nation building and welfare policy, the white paper maintains that globalisation and individualisation require a concept of culture that can cope with the diversity and complexity of contemporary culture. Thus, the paper underlines that culture should mainly be understood in terms of processes rather than as an isolated system. It also mentions that some cultural activities, previously considered to be outside of the area of governmental responsibility have been included in the cultural policy system during the last ten years. Support schemes for jazz, rock music and similar music forms, for instance, have been established. Even if the expanded concept of "culture" is not mentioned explicitly, it is still central at the operational level of cultural policy.

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[16] Cf. Ministry of Culture (2011), p. 7. My translation. http://www.regjeringen.no/pages/36494747/PDFS/STM201120120010000DDDPDFS.pdf

[17] Ministry of Culture (2011), p. 9. My translation.

3.1.2 Visibility

In many ways, the 2011 white paper on access to culture was a definitive policy document on the Norwegian policy of access to culture. We can find similar ideas and arguments in a range of other documents, both historically and in contemporary policy documents on other topics. I shall give some short examples of this.

Arts Council Norway, arguably the most important source of artistically legitimated funding in Norway, describes their goal in these three points:

- Strengthen contemporary art and culture
- Preserve, document and disseminate cultural heritage
- Make art and culture accessible for as many as possible[18]

The last goal resonates quite clearly with other general goals of Norwegian cultural policy and the rhetoric by which these goals are formulated. Some examples of the formulation of such goals are quoted and commented upon in the following:

White paper[19] on culture policy, 2003

This white paper from 2003 was intended to outline the general cultural policy in the decade leading to the bi-centennial constitutional anniversary in 2014. It has remained a central reference document for Norwegian cultural policy since then. In many regards, it is an all-encompassing document, aiming to prioritize both the professional arts and artistic quality, the right to cultural access and supporting the large voluntary sector. A core goal is formulated in this way:

> A fundamental goal for cultural policy is that the whole population shall have access to cultural goods. This is about the right to participate in culture, and about equality. Culture should be accessible for all people in society, including those with functional limitations. Standard rule[20] no. 10 from the United Nations states that the government should "ensure that persons with disabilities are integrated into and can participate in cultural activities on an equal basis".

White paper on libraries, 2009:

Libraries have for decades been viewed as fundamental institutions for cultural policy in Norway, especially in the sense of democratizing access to knowledge and culture. This aspect is also prevalent in the 2009 white paper on libraries, a report that aimed to describe new roles for

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[18] From the 2012 report: http://kulturradet.no/vis-publikasjon/-/asset_publisher/N4dG/content/publikasjon-arsmelding-kulturradet-2012. My translation.

[19] The extensive references to white papers in this report should be commented upon. In Anglo-Saxon countries, "white papers" denotes official government policy reports, outlining political visions and goals within a specific area. In Norway, the most important political documents comes in the form of reports to the Parliament (*Stortinget*), wherein the sitting government describes the current policies within a given field to the parliament. In English terminology, these reports might be described both as green and as white papers, but are most commonly referred to as white papers. In the last five years, the Ministry of Culture has presented approx. 12 such reports/papers to the parliament.

[20] The Standard Rules on the Equalization of Opportunities for Persons with Disabilities, cf. http://www.un.org/esa/socdev/enable/dissre00.htm

libraries in a modern, digital age. An important concept for this description was the concept of *knowledge commons*. The subtitle of the report, "Knowledge Commons, Meeting Place and Cultural Arena in a Digital Age", is illustrative of the ambitious goals that are set for these institutions.

On the overarching, democratic goal of cultural policy, we can read the following in this white paper:

> An overriding objective of cultural policy is to ensure that all have access to art and cultural experiences and opportunities to express themselves through art and culture, independent of geography or economic and social divisions,[21]

This is readily recognizable from a number of other policy documents, serving to illustrate a basic presumption in these white papers.

White paper on digitization of cultural heritage, 2009:

Digitization has slowly become a topic for cultural policy, and also for the cultural policy on access. Norwegian cultural policy has been relatively unsure as to what kind of role the government should play in a globalized and digital cultural market, but it has readily acknowledged that digitization creates both opportunities and challenges for a public cultural policy. On the opportunities side, dissemination of and access to culture can be re-thought in a number of ways. The institutions working most visibly with digitization in this respect are the cultural heritage institutions - the archives, libraries and museums. A white paper on digitization of cultural heritage from 2009 describes the objectives and ambitions in this way:

> From a dissemination and user perspective, the main objective is to enable cultural heritage institutions, within the bounds of legislation and regulations, to make available in digital form as much as possible of the source material entrusted to these institutions. In this connection it is appropriate to refer to Article 100 sixth paragraph of the Norwegian Constitution, which states: «It is the responsibility of the authorities of the State to create conditions that facilitate op en and enlightened public discourse». Here the Constitution gives the State an overarching responsibility for creating a public space with channels and institutions for open and enlightened public discourse, i.e. for putting freedom of expression into practice. Thus, a prime objective of the digitization effort is to make sources of culture and knowledge more readily accessible to users. Digital ICT helps to break down the barriers between sectors and institutions, strengthening users' access to sources. Viewed in this way, making collections digitally accessible is a way of democratizing the nation's heritage of culture and knowledge[22].

3.2 Priorities

There can be identified five separate target areas for the Norwegian cultural policy of access:

[21] Ministry of Culture (2009a), p. 9.
[22] Ministry of Culture (2009b), p. 11.

- *Children and youth*
- *Cultural diversity*
- *Disabled citizens*
- *Social inclusion*
- *Senior citizens*

The first two of these target areas have been particularly important, and, as we will see later, large programs and schemes have specifically targeted these two areas. The identified target areas will be commented further upon in the section on target groups in chapter 4.2.

The following paragraphs on relevant issues in this field are from the national report to the *Compendium of Cultural Policies and Trends in Europe*, and comments specifically on the topic of national cultural and lingual diversity. I quote them at length here to give some background information on national ethnic minorities and the language situation in Norway.

"Cultural diversity and inclusion policies

In Norway the Sàmi are recognised as an indigenous people and Jews, Kvens (people of Finnish descent living in the North), Roma (Gypsies), the Romani People and *Skogfinner* (people of Finnish descent living in the south-eastern part of the country) are recognised as national minorities. The overall aim of the Norwegian government regarding both the Sàmi and the national minorities is to develop and complete a policy in accordance with the international duties of Norway and the duties found in the Norwegian laws and existing political resolutions.

The majority of the Sàmi people (about two thirds, 40 000 people) live in Norway. The basis of the Norwegian government's Sàmi policy is found in the Constitution and the Act on the Sàmi People. In addition, Norway has ratified the Convention of the ILO. The overall aim of the Norwegian government's Sàmi policy is to facilitate the Sàmi people to safeguard and develop their own language, culture and social life. The Sàmi people have their own parliament – Sàmediggi – which has responsibilities for Sàmi issues. Sàmediggi is an independent institution elected by the Sàmi electorate. The Norwegian Broadcasting Corporation (NRK) has a special department – Sàmi Radio – that produces and broadcasts programmes in Sàmi on radio and television. Some of the municipalities in the northern part of the country are defined as an administrative area for the Sàmi language.

In an educational context, it is maintained that the culture and traditions of the Sàmi community are a part of the common Norwegian and Nordic culture and are included in both the national curriculum and the special Sàmi curriculum. In the areas defined as Sàmi districts and according to specific criteria elsewhere in Norway, education is provided in accordance with the special Sàmi curriculum. For Sàmi pupils, this education is intended to build a sense of security in relation to the pupils' own culture and to develop Sàmi language and identity, as well as equipping Sàmi pupils to take an active part in the community and enabling them to acquire education at all levels. State support is provided for the development of textbooks written in the Sàmi language.

To safeguard the rights of the cultural minorities, Norway has ratified the Framework Convention for the Protection of National Minorities of the Council of Europe. In the last white paper on cultural minorities (2000), the government clarified that it will work for a society that facilitates cultural minorities to express, maintain and develop their identity, both in their own minority group and when interacting with the rest of society. While earlier assimilation policy has led to the encroachment of cultural minorities, not least the Romanis, the government apologised in the white paper for these injustices. The governmental initiatives for national minorities has focused

on organisational development, economic support for NGOs representing national minorities and economic support for establishing and developing centres for national minorities. Newspapers and periodicals in Sàmi and other minority languages receive some economic support from the government through various schemes.

Language issues and policies

The official languages of Norway are Norwegian with two forms, Bokmål and Nynorsk, and Sàmi. The two forms of Norwegian are products of two different policies in the process of establishing a language that could support an independent Norwegian nation after the secession from Denmark in 1814. Bokmål, on the one hand, developed by using the Danish written language as a basis and adapting it for Norway according to the norms of urban upper-class speech. Nynorsk, on the other hand, developed on the basis of the comparative study of Norwegian dialects of the (self-taught) linguist Ivar Aasen (1813-1896). Nynorsk received official recognition through a parliamentary resolution in 1885. The two forms of Norwegian are quite close, and mutually perfectly understandable.

There are 430 municipalities in Norway (2011). 114 of these have chosen Nynorsk as their official language and approximately 160 municipalities have opted for Bokmål, while the rest are "neutral". Neutrality, however, usually means that the majority form, Bokmål, is the most dominant variety. The 114 Nynorsk speaking municipalities include approximately 11% of the population.

In secondary schools (or rather, from the eighth level of primary school) both forms of Norwegian are compulsory for all pupils - one of them as a main language, the other as a "second language", according to the personal choice of each student. Learning the compulsory secondary language is often met with resistance and is discussed continually. Students with a foreign-language background (including Sàmi) may choose their own language as the main or second language besides one of the Norwegian forms.

The main goal of the linguistic policy has been to protect and strengthen the two forms of Norwegian language so that Bokmål and Nynorsk can survive as equally important languages.

In a 2008 Report on Language Issues to the Parliament, the Norwegian government states that the Norwegian language has decreased its relative position in the Norwegian society, especially in relation to the Anglo-American linguistic influence. This is considered as a big problem because national languages are one of the most important cultural expressions. Thus, as a cultural nation, the Norwegian government has an obligation to maintain and develop Norwegian as a language for future generations. The overall goal of the linguistic policy must be to safeguard the Norwegian language's position as a full, community-supporting language in Norway.

More than 95% of the Norwegian population use one of the Norwegian forms as their primary language. Sàmi is the most important minority language. Responsibility for the Sàmi language is seen as an important part of Norwegian cultural policy. Some operational tasks are allocated to the Sàmi parliament (Sametinget / Sàmidiggi), including a Sàmi language council. The Act on Sàmi requires that public information that is particularly relevant to the Sàmi people is translated into Sàmi (i.e. laws and regulations, promulgations and forms).

Norway has signed the European Charter for Regional and Minority Languages, and has accepted certain obligations in respect of the minority languages in Norway. The Charter covers the languages - Kvensk, Romanes and Romani. After a request from the European Council,

Norway clarified the status of Kvensk in 2005. Kvensk is now recognised as a language in its own right and not as a dialect of Finnish.

The plural language situation in Norway is manifested in the Act on Place Names. The Act provides rules for the use of multilingual place names in the multilingual parts of the country. Place names in the areas where Sàmi and Kvensk are spoken must generally be used by public authorities on maps, signposts, in registers etc. Porsanger, for example, is a municipality in the northern part of Norway which has three official names, Porsanger (Norwegian), Porsángu (Sàmi) and Porsanki (Kvensk).

The increase in immigration has led to a growth in the number of pupils who speak minority languages. There is broad political consensus that schools should cater for the needs of these minorities to enable them to pursue an education and a career. Under the auspices of the Nordic Council of Ministers, Nordic collaboration has been established on the education of pupils who speak minority languages."

3.3 Programmes

3.3.1 The Cultural Rucksack

The most prominent programme to promote participation in cultural life in Norway in recent years has been The Cultural Rucksack[23] (*Den kulturelle skolesekken* (DKS)) which was established as a national scheme in 2001. From 2007 the programme was extended to also include high schools. The Cultural Rucksack is also in sheer economic figures one of the most important cultural policy schemes since WW2. In 2014, a sum of approximately 200 million NOK was earmarked for this scheme[24]. The figures have been slowly rising since the start of DKS, and in total, close to 2 billion NOK has been designated for this purpose.

DKS is a national initiative for professional art and culture in education in Norway, with the following objectives:

- To enable children and young people in primary and secondary school to enjoy artistic and cultural productions provided by professionals.
- To facilitate the pupils' access to a wide range of cultural expressions, so that they can become acquainted with and develop an understanding of culture in all its forms.
- To assist schools in integrating different forms of cultural expression with their own efforts to attain learning goals.

DKS is a joint initiative of the Ministry of Culture and the Ministry of Education and Research and is funded mainly by profits from Norsk Tipping A/S (Norway's state-owned gaming company). One of the preconditions of DKS is that experiences of art and culture in schools should compensate for the inequality due to the pupils' social background.

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[23] An English translation of one of the white papers on The Cultural Rucksack has been published: http://www.regjeringen.no/en/dep/kud/documents/draft-resolutions-bills-and-white-papers/white-papers-/2007-2008/report-no-8-2007-2008-to-the-storting.html?id=535404

[24] The Cultural Rucksack has been studied rather extensively through evaluations, reports, theses and research projects. See e.g. Bjørnsen 2009, Borgen and Brandt 2006 and Breivik and Christophersen (eds.) 2013.

The rationale behind the programme is described in the following manner by the Ministry of Culture:

> Children and youth should have access to cultural activities in the same way as adults. Contact with culture and the arts throughout childhood can give children knowledge and experience that will stimulate their own creativity and increase their ability to evaluate the various forms of cultural expression. Understanding artistic expressions is often a learning process, and children must be given the opportunity to develop an appreciation of a broad range of cultural expressions, so that they are equipped to meet the challenges of the knowledge-based society[25].

The Cultural Rucksack has also attracted a fair share of international attention, and several other European countries have been inspired by this scheme to implement similar programmes in their own countries.

In addition to the expanding of the scheme to include upper secondary school (11th to 13th grade), there are also other national, smaller programmes inspired by The Cultural Rucksack:

- *The Cultural Walking Stick* - aiming to provide elderly people with access to culture.
- *The Cultural Child Carrier* - aiming to give kindergartens/nurseries cultural offers
- *The Cultural Lunch Box/Art in the Workplace* - aiming to offer arts and culture to workplaces.

These programmes will be presented briefly in the following paragraphs.

3.3.2 The Cultural Walking Stick

The Cultural Walking Stick (*Den kulturelle spaserstokken*) was introduced in 2007, as a collaboration between the Ministry of Culture and the Ministry of Health. The primary aim for the programme was to give elderly people in homes and institutions opportunities to experience high quality culture. It was also aimed to create local collaborations between the health sector and the culture sector.

The programme is organized administratively by the Ministry of Culture transferring earmarked funds to the county councils (*fylkeskommuner*), from which the municipalities can apply for grants for relevant projects. In 2014, approx. 30 million NOK was allocated to this programme.

3.3.3 The Cultural Child Carrier

The Cultural Child Carrier[26] (*Den kulturelle bæremeisen*) is not a national programme, but a pilot project introduced in 2006 by the municipality of Bergen, the second largest city in Norway. The ambition for this scheme is to let art and pedagogical competence meet in cultural projects aimed at pre-school children. The scheme is a collaborative effort between the educational and cultural administration in the city. Projects apply for grants from the municipality.

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[25] http://www.regjeringen.no/en/dep/kud/selected-topics/culture/the-cultural-rucksack.html?id=1090

[26] This is a translation of the Norwegian concept *bæremeis*, which is a child carrier backpack.

3.3.4 The Cultural Lunch Box

The Cultural Lunch Box (*Den kulturelle nistepakka*) is the third relevant spin-off programme worth mentioning. It was introduced as a follow-up to the 2012 white paper on access to culture, and in this first year, 5,5 million NOK was allocated to the programme. The goal for the scheme was to give more people the opportunity to experience professional arts and culture in their daily life, primarily at their place of work. Concerts Norway and the National Library were given the responsibility to administer the scheme. Concerts Norway organized concerts at different work places, while the National Library had grant funding applicable for municipal libraries.

This programme was a short-lived one, as the new conservative government (elected in the general election in September 2013), chose to terminate the programme from 2014.

3.3.5 Major dissemination programmes

There are also older and major programs designed to promote general access to culture. The most important and traditional ones, are the ones that previously was referred to as the three Rs: *Rikskonsertene* (Concerts Norway, est. 1968), *Riksteateret* (Norwegian Touring Theatre, est. 1948) and *Riksgalleriet* (National travelling exhibitions, est. 1953). All three institutions/programs have been altered and reorganized since their establishment. *Riksgalleriet* have been reorganized/shut down, and its obligations to distribute art are now included as a part of the mandate of The National Museum of Art, Architecture and Design.

Concerts Norway
Concerts Norway (*Rikskonsertene*) was established as late as 1968, but initiatives to establish a national institution for touring concerts was taken already in the late fifties. An organization called Friends of Music (*Musikkens Venners Landsforbund*) organized concerts outside the larger cities since 1947, with an ambition to spread quality music throughout the country. In many ways, the goals of post-war democratization of quality culture has persisted to this day, and the fundamental goal of Concerts Norway is quite similar to the ones formulated more than sixty years ago.

Originally, Concerts Norway organized concerts for all age groups - school concerts for pupils and public evening concerts for the general audience. When The Cultural Rucksack was implemented from 2002, Concerts Norway were given the primary responsibility for the musical part of the rucksack, organizing a number of school concerts. The other main responsibility for Concerts Norway, the public concerts, were removed and reorganized in 2012, when the allocated funding for this purpose were transferred to Arts Council Norway.

The remaining part of the operation of Concerts Norway is still considerable. The annual report from 2013 shows that the organization organized around 9000 school concerts and 200 concerts in workplaces (through the abovementioned scheme The Cultural Lunchbox).

Norwegian Touring Theatre
The Norwegian Touring Theatre (Riksteatret) was established in 1948, as the first of the four national institutions for disseminating quality culture. The first initiatives for such an institution were taken already in the mid-thirties. A public commission on theatres suggested in 1937 that the Norwegian government should establish a *Riksteater*, with an aim to spread theatre perfor-

mances and the dramatic arts to the population outside cities with regular theatres. This goal was also set in the Act on The Norwegian Touring Theatre (Lov om Riksteateret) in 1948, that stated:

"The Touring Theatre has as its purpose to promote the effort to send dramatic arts out to the people in urban and rural areas, and in other ways to increase the knowledge of good dramatic arts[27]".

In 2013, the Touring Theatre produced 12 different productions, playing in total 455 performances. The total audience number was 118 484, according to the annual report for 2013[28]. The total budget for the theatre is around 130 million NOK. The theatre is organized as a public body under The Ministry of Culture.

National Touring Exhibitions
National Touring Exhibitions (*Riksgalleriet*, later *Riksutstillinger*) was established in 1953. In the years between 1953 and 1987, the institution sent 142 different art exhibitions on the road, primarily with Norwegian or Nordic art. The exhibitions were sent to all counties in the country. In 1988, the institution was integrated in Museum of Contemporary art, and in 2005 it was integrated in the National Museum of Art, Architecture and Design. The institution ceased to exist as a separate institution from that year, but the National Museum inherited a responsibility to produce touring exhibitions. The Museum has a separate section in its organization working with this.

3.4 Awareness-raising and capacity-building

Some initiatives have been taken in funding evaluations and research on access to culture, especially concerning cultural provision for children and youth.

3.5 Funding

In the letters of funding (*tildelingsbrev*) from public authorities, and especially from the Ministry of Culture, the benefactors of funding are expected to work towards designated goals. Some of these goals are explicitly concerning access to culture and cultural diversity. A relevant example of such expectations can be found in the funding letter to Concerts Norway for the year 2013.

In this letter, the Ministry formulates three main goals for Concerts Norway: 1) To make high quality music available to as many as possible, 2) to promote artistic development and renewal, and 3) to target the enterprise and to make efficient use of resources. These three goals are expected to be reported upon according to a number of indicators.

In addition to such broad and general goals, the Ministry also typically includes certain explicit expectations in the funding letters. The most prevalent examples of such expectations is that the ministry expects publicly funded cultural institutions to:

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[27] Cf. http://lovdata.no/dokument/NL/lov/1948-12-13-5. My translation.

[28] http://www.riksteatret.no/Global/%C3%85rsmeldinger%20og%20tildelingsbrev/arsmelding_2013_web.pdf

- Work towards inclusion and diversity
- Follow principles of universal accessibility
- Provide free tickets for companions for audience with disabilities
- Work for gender equality

In the example mentioned, the funding letter to Concerts Norway, all these expectations are included, as the case is with most cultural institutions with government funding.

3.6 Partnerships

The foremost example of partnerships between sectors and/or organizations is also in this regard to be found in The Cultural Rucksack. This program is both on a ministerial level and on an organizational level a collaborative scheme; involving artists and schools; pedagogical and aesthetical value systems. In the regional and municipal implementation of the scheme, there is a close collaboration between cultural and educational administrations.

3.7 European and international dimension

It seems that there is rather little evidence of EU policy documents having a substantial influence national, regional or local policies in these matters. There is no comprehensive document review to back up this impression, but traditionally, EU documents plays a rather small role in the explicit side of Norwegian cultural policy. There are some exceptions to this. In the previously quoted white paper on access to culture, there is explicit mention of some of the work being done in the EU to promote access to culture (p. 19ff). The documents being referred to is a 2005 report on culture and social exclusion[29], the document Civil Society Platform on Access to Culture[30], as well as an overall strategy for economic growth - Europe 2020[31].

As Norway is a non-member, this reduced importance of EU policy might be of little surprise, but Norway has at the same time implemented a number of regulations etc. through the EEA Agreement. In that way, there are a number of implicit and indirect links between EU policy and Norwegian cultural policy on access to culture. One example of this is the way the EFTA Surveillance Authority (ESA[32]) monitors, comments and accepts Norwegian regulations on commerce - the most recent example being a new proposal for equal VAT for analogue and digital media[33].

As an EEA member, the Norwegian government requires every ministry to have a strategy for their work towards the EU. The EEA agreement requires that Norway monitors and follows up

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[29] European Commission 2005: *The role of culture in preventing and reducing poverty and social exclusion*. Community Action Programme on Social Exclusion. Policy Studies Findings.

[30] Cf. http://www.interarts.net/descargas/interarts605.pdf

[31] http://ec.europa.eu/europe2020/index_en.htm

[32] ESAs responsibility is the following, according to their webpage: "The EFTA Surveillance Authority monitors compliance with European Economic Area rules in Iceland, Liechtenstein and Norway, enabling them to participate in the European internal market". http://www.eftasurv.int/about-the-authority/the-authority-at-a-glance-/

[33] Cf. http://www.eftasurv.int/press--publications/press-releases/state-aid/nr/2197

on relevant initiatives from the EU, as well as contributes to EU policy development. In the EU strategy of the Ministry of culture, the ministry states that the Open Method of Coordination (OMC) has a great importance for Norwegian participance in the cultural debates and policy development of the EU. The expert groups that are formed as a part of the OMC method opens up for Norwegian group members.

Although there is a principal opportunity for bilateral influence between Norwegian and EU cultural policy regarding access to culture, the actual influence, e.g. the importance of OMC, seems to be rather weak. There is little evidence to suggest that this policy tool has influenced Norwegian cultural policy to any mentionable degree. On the other hand, it seems that the case of The cultural rucksack has raised an interest among several European expert groups on culture and education. It might also be mentioned, that the interactivity between OMC work in the EU and national policy is more relevant in other sectors, e.g. in the education sector. A report from the Union of Education Norway (*Utdanningsforbundet*) shows that in the area of education policy, Norwegian authorities has been very active, wanting to be a part of the European OMC work on education. The report also, incidentally, comments that the method of OMC is virtually unmentioned in Norwegian media, making this a rather invisible side to Norwegian policy development[34].

A consequence of being an EEA member is also that Norway is eligible for EU Cultural Programmes. The framework programme of e.g. Creative Europe is also open for applications from Norwegian applicants, with the same opportunities as applicants from EU member states.

In general, there is an additional international side to Norwegian cultural policy - in the sense of cultural export, travel grants, incentives for international collaboration, cultural diplomacy, culture as a part of foreign aid policies etc.- but this is to a very little degree been a part of a policy for access to culture.

3.8 Trends

The Official Norwegian Report on cultural policy (NOU 2013:4) was compiled by a committee appointed by the Government in spring 2011 to review Norwegian cultural policy since 2005:

> In the report the committee assessed the relevance of the national cultural policy objectives and reviewed and evaluated the policy measures and instruments implemented at the central and local government levels during the period since 2005. It also identified today's most important cultural challenges and on this basis made proposals for a new cultural policy[35].

In a translated summary from the report, the general cultural policy trends since 2005 are described in this manner:

> Government cultural policy since 2005 has been shaped by the implementation of Cultural Initiative I and Cultural Initiative II, which were launched by the present government. These initiatives were based on a number of cultural policy goals; including the goal that 1 % of the government budget should be allocated to culture by 2014. The committee considered that this economic investment has contributed significantly to improving the country's cultural in-

[34] Cf. Utdanningsforbundet 2013, p. 7.

[35] Cf. www.regjeringen.no/upload/KUD/Kunstavdelingen/Rapporter_Utredninger/Kulturutredningen_2014-Official_Norwegian_Report_on_cultural_policy_2014.pdf

> frastructure and to the upgrading of national and regional cultural institutions. The distribution pattern of allocations between the different budget areas has largely been maintained and in some cases has become even more pronounced. In some areas reforms that had already been started have been completed, while in others long - term developments are being continued. A new departure in cultural policy has been the focus on voluntary activities, but much of this support is being allocated to activities that fall outside what the committee defined as expressive culture (see below). Rhythmic music (for example pop, rock, jazz, blues, world music) has been supported since the 1990s, but since 2005 government funding has been increased to the point where it can be classified as a new cultural policy initiative. Many of the goals of the Cultural Initiative have either been achieved or are well on the way to being achieved, including the 1 % goal. The goals that have not been achieved are the improvement of artists' living conditions and the goal that every child should have the opportunity to take part in activities offered by a municipal school of music and the arts.

The report also aimed to identify the most important development in national cultural policy since 2000. Two of the major trends that were identified were 1) an expansion of the idea of cultural democracy, 2) a development away from a cultural policy based on the idea of national cultural *unity*[36]. I'll comment briefly on these two trends.

Cultural democracy

In Norway, the aesthetic scope of cultural policy has been expanding considerably during the last twenty years. Popular culture, in music, literature, film etc., has been included in cultural policy to a larger degree than before. A concept that has been used to describe this development is that it is an expansion rooted in a wish to avoid *genre discrimination*. The basic idea behind this, is that all genres, e.g. in music, has potential for quality and excellence. Furthermore, by including new genres in cultural policy, one acknowledges the differences in taste and judgment that exists in the general population.

Cultural unity challenged

The other relevant trend is an older one, both a global one and a national one. As the case is in most countries, Norwegian cultural policy has since its birth been legitimized as a *national* endeavour - to help building a nation, to strengthen national identity, to safeguard specifically important national heritage, to help Norwegian language survive, and, later on, to resist the influence of foreign/international/commercial/American/popular culture. This national, and at times nationalistic, core of cultural policy has been profoundly challenged, as has the country's eventual cultural unity. As either a parallel development or as an effect of globalisation, the concept of *diversity* ("mangfold") has entered the public cultural policy stage. From being viewed, implicitly or explicitly, as a threat, internationalization and diversity came to be viewed more as a source of creativity and development.

[36] NOU 2013:4, p. 44ff.

4. Practice

4.1 General approach

Objectives and goals of cultural organizations comply to a large degree to public cultural policy goals. Partly, this is probably because of the dominance of public funding in the Norwegian cultural sector; partly it is also a relevant example of the degree of consensus in Norwegian cultural policy. (Cf. previous chapters on general legitimation of access to culture policies.)

4.2 Target groups

In accordance with the previously identified target areas for cultural policy on access (chapter 3.2); the following target groups are the central ones for specific programmes and projects: immigrants and ethnic minorities, children and youth, people with disabilities and senior citizens.

- *Children and youth*

Children and youth has arguably been the single most important and visible target group for Norwegian cultural policy in the recent two decades. This is probably true both in terms of actual amount of funding allocated and in terms of the general discursive position of the target group. The dominant scheme for this target group has been The Cultural Rucksack (see chapter 3.3.1), but there have also been a number of other, more temporary programmes and projects. Two of these are mentioned and commented upon below.

Kunstløftet (The Art Endeavour (literally, "The Art Lift"))
Since 2008, Art Council Norway has administered *Kunstløftet*, a grant programme to develop high quality and innovative arts projects for children and youth[37]. In some ways, the programme is designed as a kind of counterpoint to the Cultural Rucksack. The Cultural Rucksack implements art and culture in a school context, while *Kunstløftet* explicitly states that it does not support projects with a pedagogical purpose.

Klangfugl
Klangfugl ("Soundbird") was a project from Arts Council Norway that ran between 1999 and 2003. The project aimed to develop art and culture productions for children between 0 and 3 years of age[38]. It was developed and followed up by the international project *Glitterbird- Art for the Very Young*, which had European collaborators and considerable EU funding from Culture 2000. It ran between 2003 and 2006. On the homepage of the project, the objectives was described in this way:

Objectives: To give children under three years of age the opportunity to see and to experience different genres of art, with particular emphasis on music, theatre, puppet theatre and dance but also visual art, sculpture and crossover-expressions; to stimulate artists, and give them the opportunity to create and

[37] The programme was evaluated in 2011 (Hylland et.al. 2011).
[38] Cf. Borgen 2003.

communicate art to the youngest children in an international professional environment; to contribute to the distribution of works or art and performances for small children[39].

- *Immigrants and ethnic minorities*

The white paper on cultural policy from 2003 states the following:

> There is a need for measures to provide scope for the various minorities to promote, and develop cultural expressions on their own terms. At the same time there is a need to create meeting places and actions that promote new combinations of expressions. This means that one must both further developed special arrangements for groups with different ethnic backgrounds and simultaneously stimulating to incorporate new expressions in existing arrangements and institutions.

This is in line with the trend described above, whereby a previous national cultural policy has become much more focused on cultural diversity than on cultural unity. Diversity, both as a diversity of culture/ethnicity and as a diversity of cultural expressions, has remained a core concept since the nineties. This has been evident in several programmes, projects and schemes from the Ministry of Culture and/or Arts Council Norway.

The Mosaic Programme (Arts Council Norway)
One such programme was *Mosaikk*, a programme initiated by the Ministry of Culture in 1997 and administered by Arts Council Norway. The programme was intended to be an overarching programme to promote and integrate multicultural cultural expressions, as well as to enhance the possibilities for ethnic minorities to participate in cultural life. The programme was evaluated in 2002 and shut down, but the goals of the programme were included in the general goals of the Arts Council[40].

One project initiated within the framework of the Mosaic programme, was Open Stage (*Open Scene*). Through this project, one of the main theatres in Oslo should serve as a pilot arena to include a multicultural dimension in their way of producing theatre[41].

The year of cultural diversity
A telling example of the central position of diversity in cultural policy came in 2008, which was set by the government to be an official year of cultural diversity. The Ministry of Culture appointed a secretariat with three people working full time, of which one was the national coordinator of the year. This year, it was expected from all institutions receiving public funding to focus on cultural diversity, making diversity an integrated part of their work[42].

- *People with disabilities*

Although a less visible target group than the two previously mentioned, people with disabilities has become an integrated part of an access to culture policy. Not so much a specific target group for specific cultural expressions, the main focus has been upon creating equal opportunities to experience and take part in cultural life, both as a spectator and as a participant. As seen

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[39] http://www.dansdesign.com/gb/org/index.html
[40] Cf. Gran 2002, Bakken and Krogh 2002.
[41] Cf. Berkaak 2002.
[42] Cf. Henningsen and Skånes 2010.

in the quoted funding letter from the Ministry of Culture, there is a standardized expectation that the funding benefactors should strive to make their cultural offers as accessible as possible for people with disabilities, in line with the UN set of "Standard Rules on the Equalization of Opportunities for Persons with Disabilities"[43]

A particular focus has been set on *universal design*/accessibility. The Ministry of Culture has published a set of regulations and guidelines for universal design in cultural institutions[44]. The Ministry of Climate and Environment (which has the responsibility for material cultural heritage) has published guidelines for the use of universal design in cultural heritage practice[45].

- *Senior citizens*

Senior citizens have also to some degree been a target group for cultural policy, but the position of this group in cultural policy debates is relatively weak. One of the reasons for this could be that cultural statistics show that a large group of senior citizens are frequent users of culture and also has the ability to pay for cultural experiences. There are of course exceptions to this, being one of the reasons for the launch of the scheme The Cultural Walking Stick, described in chapter 3.3.2.

4.3 Obstacles to access; non-users

The *non-users* keep recurring as a topic for cultural policy discourse, but the group itself continues to be rather elusive, as one would expect from any group defined negatively.

The white paper on access to culture from 2011 described the topic of use vs. non-use in this way:

> When one should facilitate increased use of culture for people who do not already participate in large part, it is important to form an idea of what might be the reasons for non-use. There are several and complex reasons why people do not utilize cultural activities, from lack of interest to lack of adjustments for the handicapped[46].

The white paper also acknowledged that the present knowledge of the non-users was not good enough. A small number of reports have attempted to ask the question of what characterizes the non-users of different kinds of cultural provision. Some examples of these reports and selected conclusions are these:

Report on the users and non-users of municipal culture schools[47]:

- The culture schools are more used by families with higher education
- There is a solid acceptance of culture schools, both among users and non-users
- Price does not seem to be the decisive factor in the use and non-use of cultural schools
- Non-users are quite unfamiliar with the offer.

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[43] Cf. http://www.un.org/esa/socdev/enable/dissre00.htm

[44] http://www.regjeringen.no/upload/KKD/Kultur/Universell%20utforming%20av%20kulturbygninger.pdf

[45] http://www.universell-utforming.miljo.no/Bibliotek/index.php?option=com_mtree&task=att_download&link_id=11&cf_id=24

[46] Cf. Ministry of Culture 2011, p. 27. My translation.

[47] Bjørnsen 2012. Cf. http://www.agderforskning.no/reports/pro_5_2012_kulturskole_storby.pdf

Report on non-users and cultural consumption in large cities[48]:

- The typical cultural consumer in large cities is a middle-aged woman with higher education and a solid economy.
- Users can be divided into *exploring* and *predictable* users. The first kind seem willing to risk being disappointed, while the second group tend to attend culture they are already familiar with.
- An essential explanatory factor for non-use is *phase of life*. A number of people become non-users in the part of life where families and households are established.

R*eport on cultural differences in the use of municipal culture schools*[49]:

- Price is an obstacle for ethnic minorities, but is not sufficient to explain the low user frequency of this group.
- Language is a barrier for usage.
- Immigrant parents are not familiar with the kind of activity offered by cultural schools.
- There are substantial cultural differences in the willingness to pay for and follow up on children's leisure activities.

The digital divide

On a national policy level, there are very few measures to address the digital divide. On a municipal level, all libraries offer computers with internet access, and there are a number of local courses in use of computers aimed at senior citizens. The interest organization *SeniorNett Norge* works to enhance senior use of IT and organizes *SeniorSurf-dagen*, a day to educate senior citizens in the use if internet. The general digital literacy rate in the population is quite high, and the latest *Media Barometer* from Statistics Norway shows that 85% of the population uses internet on a daily basis, while 96% of the population has access to the internet from their own home.

4.4 Tools

As shown by frequent quotes from public policy documents, the topic of access to culture continues to be an integrated part of public cultural policy. This means that there is no specific access plan or strategic document dealing exclusively with the question of access. Rather, the more general topics of inclusion, participation, cultural democracy and equal opportunities continue to be included in most policy documents and as fundamental goals for cultural institutions.

The closest public policy comes to a strategic access plan is the aforementioned white paper from 2011 on culture, inclusion and participation[50].

[48] Bjørnsen et. al. 2012. Cf. http://agderforskning.no/reports/fou07_2012_kunstkonsum.pdf

[49] Kleppe 2013. Cf. http://www.telemarksforskning.no/publikasjoner/filer/2276.pdf

[50] Ministry of Culture 2011.

4.5 Emerging forms of access and participation

Digitization as a tool for (cultural) democracy has probably played the biggest role within the field of cultural heritage[51]. Cultural policy documents and measures acknowledge to a large degree that the use of e.g. music has been digitized, but the public policy role in this plays a very small role.

In accordance with the characteristics of different art forms, the tools of access also vary between cultural sub-sectors. E.g.: digitization plays a significant role in the public debate on literature policy, but for the performing arts' sector, the topic seems almost completely absent.

[51] Cf. Hylland 2014.

5. Data

5.1 Availability

In general, the availability of data on cultural policy, cultural production and cultural consumption is rather good in Norway. The main sources of data is from the public documents from the Ministry of Culture and Arts Council Norway, from the annual reports of cultural institutions, and from the official cultural statistics from Statistics Norway (SSB). Statistics Norway is responsible for several relevant statistical overviews, including a Culture Barometer and a Media Barometer.

The Culture Barometer, published every four years, shows that the general interest has been rising up to 2008, but that there is a certain decline in interest in the latest statistics. It shows that cinema is the most popular cultural activity, while sports events and public libraries are the second and third most popular activities. While 67% of the population goes to the cinema one time or more each year, the figures for sports events and public libraries are 55% and 49% respectively. An increasing percentage of the population attends concerts (61% in 2012). The interest in ballet and dance is growing: 14% of the population attended ballet and dance shows in 2012 compared with 9% in 1994. In 2004, cultural statistics included cultural festivals for the first time. The statistics indicate that 28% of the population participated in a cultural festival during 2004. In 2008 the numbers were 32%.

Women show a greater interest in cultural activities than men and children between 9 and 15 years old are the most active age group. Participation in cultural activities is socially differentiated. High income and higher education increase the participation rates for cultural activities. Participation is also greater in urban areas. Physical access plays a crucial role in the participation trends.

Table 1: Cultural participation last 12 month, in %, 1994, 2000, 2008 and 2012

Field	1994	2000	2008	2012
Cinema	61 %	65 %	70 %	67%
Sports events	59 %	57 %	56 %	55%
Public libraries	51 %	52 %	51 %	49%
Museum	45 %	45 %	43 %	41%
Theatre / musical	45 %	50 %	53 %	45%
Art-exhibition	44 %	44 %	42 %	38%
Concerts	55 %	58 %	62 %	61%
Ballet and dance	9 %	11 %	13 %	14%
Opera / operetta	5 %	6 %	7 %	8%
Culture festivals			32 %	31%
Religious meetings	39 %	41 %	39 %	34%

Source: Norwegian Cultural Barometer (*Norsk kulturbarometer*) 2008, 2012.

Household spending on culture and leisure has increased. Nevertheless there has been a slightly decrease in the share of the total household expenditure from 2004 to 2008. Spending on movies and CDs has decreased both in NOK and in share of the total household expenditure.

Statistics Norway also publishes statistics on museums, libraries and archives, in addition to several other, more *ad hoc* studies of the cultural sector. The numbers and figures are made accessible on the homepage of Statistics Norway, with an opportunity to create user-generated tables and figures[52].

Although the availability and general quality of data is rather good, the official statistics on culture has been criticized for being too static; not taking into account neither the way people actually use culture nor the kinds of culture not fitting into statistical genre categories[53].

5.2 Uses

There is a rather large amount of cultural policy evaluations performed in Norway, especially by the independent institute sector. The use of such evaluations varies, and their implementation is very difficult to measure. It is a nevertheless considered a basic principle that cultural policy should be based on knowledge and research.

A recent example of the challenges posed in using results of research, came when a study concluded by stating that the year-long work of democratizing culture had had very little effect on the actual patterns of cultural consumption (Mangset 2012). The white paper on access to culture commented upon such results in this way:

> This chapter has shown that there is a sustained and stable distinction in cultural use and participation in voluntary cultural life. The main impression of the development from 1991 to 2008 is that the main patterns of cultural consumption consist. The use of culture and participation in voluntary cultural life still has a clear connection with education, employment and income. The analysis of cultural statistics provide overall little reason to say that changes in the use of the cultural activities covered by these surveys has been so great that they in themselves bear witness to a clear democratization of culture during the period 1991 - 2008[54].

5.3 Others

Some initiatives of creative use of digital data have been launched. The best examples of this is probably (once again) in the cultural heritage sector, where heritage institutions and public authorities (e.g. Arts Council) have encouraged the inclusion of information and stories from the general public in databases on cultural heritage[55].

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[52] Cf. ssb.no

[53] Cf. e.g. Danielsen 2006.

[54] Cf. Ministry of Culture 2011, p. 29. My translation.

[55] Cf. Løkka 2014, Hylland 2014.

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Policy Analysis: Indicator Framework for WP3

National Investigation within Spanish Case

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1. INTRODUCTION

Culture plays a key role in the shaping of Spanish welfare society, conceived both as a right but also as a public service. Since 1977, Spanish cultural policy has been subjected to many rapid and significant changes that have resulted in the determination of the State to foster culture through a highly decentralized system. Indeed, in Spain the design and implementation of cultural policies is under the responsibility of national, regional and local administrations. Therefore, the decentralization of Spanish cultural policy operates on the basis of competition among the different levels of government.[1] To illustrate the diversity of situations that this entails, two examples will suffice: Catalonia and the Basque country have a common endeavor, but are at different stages in the development of their respective cultural policies. Catalonia is the most advanced and puts cultural policy at the center of its institutional policy. The Basque country, although it has accelerated the adaptation of its cultural policies to the challenges of a post-industrial society, still has several issues which are pending. In fact, the Basque Government has overturned, thanks to an innovative drive, its technological and industrial assets, it has not yet committed to developing its own culture, heritage, cultural creation and production. Unlike what happens in Catalonia, the Basque Country has not yet developed a shared idea of what Basque culture is even though it has set explicit objectives and actions as to what a Basque cultural policy should aim at.[2]As is also understood from this example, Spanish cultural policies are not fully comparable with each other either at national, regional or local levels.

Pluralism, creativity and innovation, reorganization of the administrative organizations, education, participation (social focus) and cultural heritage are among the main priorities in as regards cultural policies.[3] The Ministry of Education, Culture and Sport is the main responsible for the implementation of cultural policies in Spain; however, it also collaborates with the Ministry of Foreign Affairs and Environment when it is necessary. The central government mainly focuses on the protection of cultural property against export, on issuing legislation to protect copyright, and on overseeing the basic rules on freedom of expression, creation and communication and regulating the means of communication (radio, television and the press). On the other hand, regional and municipal authorities operate their cultural policies on the basis of cultural activities, administrative structures and plans, cultural promotion and the cultural spending of different regions in Spain.[4]
Access to culture is one of the main drivers and/or determinants of recent Spanish cultural policy which aims to promote public involvement in cultural affairs. Due to the fact that Spanish subnational involvement in multilevel cultural issues has turned out to be a highly complex system, the democratization of culture within the context of access to culture should be examined in depth in order to fully grasp the situation in Spain.

To some extent, it can be said that Spain is well positioned to respond to the challenges posed by significant world developments within the context of globalization and the economic crisis. According to public statements, this crisis should be regarded as a great opportunity for Spanish society and, in particular, for cultural professionals and businesses since it enables to reconsider existing cultural models that have been applied in recent decades and to define future responsibilities and adjustment policies. Therefore, it is important to analyze critically what the contributions of the cultural sector have so far been in order to justify the extent to which they have been responsive to “hot” topics within the field of culture in Spain during the last years.[5]
It is also necessary to reduce the existing gap within the country by introducing new adjustment policies to be applied both by public authorities and civil society.[6] The Spanish Government should

[1] Real Instituto Elcano de Estudios Internacionales y Estratégicos, *Cultural Policy in Spain*, (Madrid, 2004).
[2] Ramón Zallo, *Análisis comparativo y tendencias de las políticas culturales de España*. (Madrid: Fundación Alternativas, 2011).
[3] The European Parliament, *Financing the Arts and Culture in the European Union*, (Brussels: the European Parliament, 2006).
[4]. Real Instituto Elcano de Estudios Internacionales y Estratégicos, *Cultural Policy in Spain*, (Madrid, 2004).
[5] The European Parliament, *Financing the Arts and Culture in the European Union*, (Brussels: the European Parliament, 2006).
[6] Conferencia de La Cultura, *Pacto por La Cultura*, (Madrid: CAIXA Fórum, 2010).

pay more attention to cultural policies, especially within the current economic crisis, through measuring its capacity for active participation in social development and in the processes of innovation and development of other productive sectors. Moreover, budgetary allocations should be consolidated for the promotion of the culture. A new law of cultural sponsorship also should be bolstered to promote the participation of all segments of the productive economy in the financing of cultural projects and in sustaining the sector. Besides, significant transparency, planning, accountability and coordination in the institutional cultural policy should be achieved. In order to promote new forms of public-private partnerships, collaborations that refer to sustainability of the cultural ecosystem and diversity should be encouraged. New models of cooperation between the cultural sector and other sectors should be fostered in order to allow for the channeling of creativity and capacity for innovation and accelerate the development process through the increase of the quality and competitiveness of goods and services. Furthermore, support for training initiatives and public development as a main factor of development and sustainability of cultural policies would facilitates the access of citizens to complete and solvent information on the cultural offer, as well as their active participation in the creation, management and dissemination of culture without any kind of discrimination and with special attention to young audiences. The role of education is also vital; thus, it is significant to increase cultural content at all levels of the educational system to provide the younger generation with democratic values and strengthen their creative capacities. In addition, the importance of the relationship between culture and the media that triggers the visibility of cultural projects should not be forgotten.

2. POLITY

2.1. Constitutional Framework

The 1978 Constitution, which restored parliamentary democracy in Spain, gave considerable prominence to cultural affairs. Culture is marked in the 1978 Constitution as one of the main spheres of government action. Thanks to the significance attached to culture, cultural processes such as the creation, transmission and protection of culture are ensured or guaranteed by the constituted authorities. In *Articles 9* and *44*, the Constitution enshrines that culture is a right of all citizens and is to form part of the presiding principles of social and economic policy. According to the Constitution, public authorities have to be equipped with specific responsibilities and tasks in the field of culture. As well as access to culture, *Article 20* guarantees cultural democracy i.e. freedom of expression and creativity and *Article 46* entrenches protection of the historic, cultural and artistic heritage that are other important mandates of the Constitution. Furthermore, the Constitution emphasizes linguistic and cultural plurality (in *the preamble* and *Art. 3.2*) as directly related to the responsibilities of autonomous regions.[7]

However, the 1978 Constitution does not directly refer to either regional administrative structures, or federal ones; instead, it sets forth a mixture of both levels in a decentralized model of state administration. In fact, it outlines the "State of the Autonomies", and establishes seventeen autonomous communities (plus two cities having autonomous status, Ceuta and Melilla) as intermediate territorial political entities to which the Constitution confers ample powers of self-government.[8]

The role of culture within the context of autonomous communities is associated with a major defining element having a quasi-structural importance in the territorial division of the state. The autonomous communities are depicted as adjacent provinces sharing "common historic, cultural and economic characteristics" (*Article 143*). In *Article 149.2*, it is also stated that “the state shall consider the promotion of culture a duty and an essential function and shall facilitate cultural communication between the autonomous communities, in collaboration with them." Crucially, there is a clear ascription to local authorities in *Article 137* since they are perceived as territorial entities governed by the principle of common goals within the context of cultural dimension.

The Constitution (*Article 149.1*) describes in which areas the central government is responsible for the exclusive terrain: the defense of Spanish cultural, artistic and architectural heritage against export or wanton removal; state-owned museums, archives and libraries, whether or not their administration is delegated to the autonomous communities; legislation on intellectual property and copyright; the principles to be applied by the press, radio and television and, in general, all means of communication owned by public authorities not resulting from initiatives taken by the regional communities in the exercise of their powers. *Article 148* defines which cultural responsibilities the regions are in charge: handicrafts, museums, libraries, archives, conservatories for music of special interest to the region and architectural heritage, also of special interest to the community.[9] This has meant that, in practice, local authorities (including villages, towns and cities, as well as provinces, insular councils and other types of local councils – some of the latter not existing in all regions) have acquired a major role in the cultural field, including the management of cultural facilities (museums, libraries, archives, theatres, auditoriums and concert halls, etc.), the organization of activities (festivals, regular programmes in music and the performing arts, exhibitions, contests, etc.) as well as arts education and training.

In terms of the municipal level, the *Local Regime Act 1985* empowered city and town councils with administrative powers over local heritage, cultural activities and amenities; "leisure activities" were devolved to the municipal level. The law highlights that population centers of over 5 000 inhabitants

[7] Spanish Constitution, art. 9, 44, 20, 46.
[8] Anna Villarroya (ed.), “Country profile: Spain”, *Compendium of Cultural Policies and Trends in Europe*, March 20, 2014, http://www.culturalpolicies.net/web/spain.php?aid=511 (accessed May 3, 2014).
[9] Spanish Constitution, art. 149.1 & 148.

are obliged to provide library services and it allows the municipalities to promote "complementary activities to those provided by other government bodies and, in particular, those concerning culture".[10] In fact, local authorities practically have almost unlimited power to promote cultural activities at the municipal level which is associated with their proximity to the citizen and the political rewards of such activities that resulted in the huge expansion of local cultural events up to the start of the 1990s. For instance, the bulk of municipal spending is on culture which explains how the role of local administrative powers at the municipal level has evolved as regards culture and its potential, especially in economic terms.

In July 2011, a significant regulation took place with respect to Spanish cultural legislation: *a Royal Decree (1151/2011)* was approved by the Council of Ministers and set a new path for the responsibility of the Ministry of Culture for bullfighting activities, which still remained under the responsibility of the Ministry of the Interior. As a result of demand from supporters of bullfighting, the Ministry of Education, Culture and Sport established a new governmental institution to oversee the promotion and encouragement of this artistic discipline, studies, statistics and analysis on the matter and also for registration of its professionals. Nevertheless, it is important to take into account that autonomous communities are still responsible for matters related to public shows and regulation of bullfighting.[11]

2.2. Public Funding

The *6/1997 Act* lays out the structure for the General Administration of the State; this foresees hat Ministry of Education, Culture and Sport is responsible for the effective allocation and use of public resources, and for the control of management and the results.[12] With the introduction of the *257/2012/ Royal Decree*, the implementations initiated by the Sub-Secretariat of Education, Culture and Sport have entered into force.

On the other hand, public expenditure in the cultural field in Spain is also highly decentralised, possibly due to the fact that the economic crisis has negatively influenced cultural budgets on all levels of government. Figures presented by the *Compendium of Cultural Policies and Trends in Europe* for 2005 indicated that roughly 15% was provided by central government (EUR 784 m), 28,5% by regional governments (EUR 1466 m) and the remaining 56% by local authorities (EUR 2895 m).[13]

TABLE 1: Public expenditure on youth and cultural affairs in Spain, 2005-06
Per tier of government, estimated, in million EUR and %

	Youth (2006)		Culture (2005)	
	m EUR	%	m EUR	%
Central government	33,949	9,16	784,321	15,24
Regional government	203,981	55,07	1.465,596	28,49
Local governments	132,500†	35,77	2.894,978	56,27
TOTAL	**370,430**	**100,00**	**5.144,895**	**100,00**

SOURCES: Comas Arnau (2007) and Villarroya (2008).
† The estimation provided by Comas Arnau (2007) calculates that roughly EUR 100 m was spent by municipal authorities, 20-30 m by provincial councils and 5-10 m by other local authorities; the average figure (25 m for provinces, 7.5 m for other local authorities) has been used in the present table.

[10] Local Regime Act, 1985.
[11] Royal Decree (1151), 2011.
[12] Royal Decree (257). 2012.
[13] Anna Villarroya (ed.), 'Country profile: Spain' in Council of Europe / ERICarts, *Compendium of Cultural Policies and Trends in Europe* (10th edition, 2008), available at www.culturalpolicies.net.

TABLE 2: Public cultural expenditure: by level of government, in thousand EUR, 2010-2011

Level of government	2011		2010	
	Total	%	Total	%
Central government	956.931,00		1.050.642,00	15,31
Regional government	1.482.593,00		1.769.059,00	25,78
Local governments	3.396.862,00		4.042.551,00	58,91
TOTAL	**5.836.386,00**	**100,00**	**6.862.252,00**	**100,00**

TABLE 2 indicates how the economic crisis has affected cultural budgets on all levels of government. The central government has taken strict adjustment measures in order to reduce the public deficit. Therefore, the cultural budget for 2011 is subjected to 9% reduction over the previous year, as mentioned above. At the regional and local levels, the statistics draws almost the same balance which means they have also faced a high level of public debt. Thus, in 2011, cultural spending by both administrations suffered a 16% reduction with respect to 2010.[14]

As highlighted by the Compendium of Cultural Policies and Trends in Europe, "Total public culture expenditure per capita in 2011 was EUR 126,4, which represents a decrease of 15.3% over the previous year. By levels of government, the per capita expenditure of the central government (in 2011) amounted to EUR 20,7, and that of the autonomous and local governments was EUR 32,1 and EUR 73,6 respectively. The per capita figure varies widely from region to region. Using the liquidated regional expenditure on culture for 2011, the highest amount per capita allocated by an autonomous community was Navarre, at EUR 91,3, followed by Extremadura (EUR 56) and the Basque Country (EUR 50,5). At the lower extreme were the Balearic Islands (EUR 9, 1), the Canary Islands (EUR 16,5) and Madrid (EUR 18,6)."[15]

All in all, those two TABLES demonstrate that there was a negative evolution during the period 2006 and 2011 in terms of public expenditure on cultural affairs in Spain. Public expenditure on culture accounted for approximately 0,55% of Spanish GDP and 1,28% of the total public expenditure in 2011.

TABLE 3: Public cultural expenditure: by level of government, in thousand EUR, 2006-2011

	2006			2011		
Level of Government						
	Total	**%**	**Per capita**	**Total**	**%**	**Per capita**
Central Government	879.918,00	14,83	20,1	956.931,00	16,40	20,7
Autonomous Regions	1.807.454,00	30,47	41,3	1.482.593,00	25,40	32,1
Local Government	3.244.712,00	54,70	74,2	3.396.862,00	58,20	73,6
TOTAL	**5.932.084,00**	**100,00**	**135,6**	**5.836.386,00**	**100,00**	**126,4**

Source: Ministry of Education, Culture and Sport (several years) Cultural Statistics Yearbook

[14] Updated Data form the Compendium of cultural policies and trends in Europe, Feb. 2013 (p63) and Cultural Statistics Yearbook 2013 (2011 data).
[15] Anna Villarroya (ed.), "Country profile: Spain", *Compendium of Cultural Policies and Trends in Europe*, March 20, 2014, http://www.culturalpolicies.net/web/spain.php?aid=511 (accessed May 3, 2014).

This figure presented by Ministry of Education, Culture and Sport Cultural Statistics Yearbook indicates a high level of decentralization in public spending on culture whereby territorial governments account for more public spending on culture as compared to the central government. In 2011, Catalonia (21,9%), Andalusia (12,5%), the Valencian Community (10,7%) and the Basque Country (8%) were the regions who spent the highest percentage on culture with regards to the Spanish total.[16]

As for the evolution of public cultural expenditure over the period 2006-2011, central and local governments faced with strong difficulties that stemmed from a decrease of 2,9% and 6,6% respectively.

TABLE 4: Public Funding for Culture: Analysis of national data, 2012-2013

Spain									
	2005	2006	2007	2008	2009	2010	2011	2012	2013
National budget in M€[17]	249.537,82	269.831,74	291.191,16	314.322,26	350.213,28	350.213,28	315.991,52	311.776,63	345.445,69
Budget for culture in M€[18]	936,31	1.027,54	1.128,29	1,220.59	1,284.26	1,198.89	1.103,99		942,46
Total Cultural employment[19]	522,80	553,1	565,9	578,3	544,8	508,7	488,7	452,7	
employed population %	2,8%	2,8%	2,8%	2,8%	2,9%	2,8%	2,7%	2,6%	

Source: Anuario de Estadísticas Culturales, 2012, EENC, Comisión Europea
National Budget – 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013

TABLE 4 presented by the European Expert Network on Culture also demonstrates negative impact of economic crisis on cultural public expenditure. In 2009, budgetary allocation for culture was 1.284,26 m€ whereas it was evidently subjected to budgetary cut in 2013. Compared to the past years, the percentage of employed population has suffered from reduction.

2.3. Trends

The evolution of public cultural expenditure over the 2005-2010 period shows a growth of 33,4% in nominal terms, and 18,7% at constant prices for 2006. According to levels of government, local government has the highest growth (39,6%, in nominal terms, and 24,2%, in real terms), followed by the central government (34% and 19,2%, respectively) and finally autonomous governments (20,7% and 7,4%, respectively). Although evolution remains positive for the years under consideration, this is much less intense than in previous periods. From 2008 onwards there was a decline in public spending on culture, particularly at regional and central levels, that clearly reflects the impact of the economic recession.[20]

Also, it is worth mentioning that following the national elections in November 2011 which led to a change in the parliamentary majority, the new government decided to reduce the number of ministries and entrust cultural policy to a newly-formed Ministry of Education, Culture and Sports (Ministerio de Educación, Cultura y Deporte, MECD). Whereas a specific Ministry of Culture had existed under the Socialist governments between 2004 and 2011, this step implied a return to the

[16] Ministry of Education, Culture and Sport (several years), Cultural Statistics Yearbook.
[17] Obtained from the Boletín Oficial Del Estado, National Budget.
[18] Classified as Policy Programmes for Culture in the National Budget.
[19] Employed population in the Cultural Field. (Anuario de Estadísticas Culturales 2012. Figure expressed in thousands.
[20] Anna Villarroya (ed.), "Country profile: Spain", *Compendium of Cultural Policies and Trends in Europe*, March 20, 2014, http://www.culturalpolicies.net/web/spain.php?aid=511 (accessed April 27, 2014).

approach adopted by previous conservative governments (Popular Party) between 1996 and 2004. Within the MECD, a State Secretariat for Culture exists. Beyond structural changes and cuts in public budgets, culture and education have been two of the subjects that have caused greater disagreement between the central government and the autonomous communities, in particular, those with their own language. "The basic lines of action for the current term, included in the General Strategic Plan 2012-2015 are mainly focused on giving new impetus to culture as a right and as an economic engine, and to promoting Spanish culture abroad".[21]

Social Security Frameworks

Social Security frameworks can also be regarded as one of trends since visible and legal change recently has taken place in terms of the general social security system for artists and creative workers. "Initially artists and creative workers were classified under a special category for the purposes of social security (2133/1975 Decree). Ten years later, by virtue of the Decree 26/1985, they obtained the same rights and obligations as all other workers. Within the same framework of the general social security system, performing artists and bullfighters fell into the same category under a special heading."[22] The Royal Decree 2621/1986 defines specific provisions for income averaging in view of the considerable monthly fluctuations in artists' income as well as a provision regarding the possibility of early retirement for performing artists in an effort to compensate them when they reached an age when they could no longer perform.[23] All these particular provisions were included in the 40/2007 Act on Social Security related measures which stipulated that in the following year the government would update the regulations governing the special employment relationship of artists in public shows. "In addition, it would modify the Social Security system that is applicable to these artists, in order to facilitate schemes for making contributions with as few breaks as possible and to adapt these regulations to new forms of service provision." This legislation is still pending.[24]

Other areas of general legislation

One of the remarkable trends in cultural legislation is the "protection of culture from criminals". *Article 46* of the 1978 Constitution states that "Offences committed against this [historic, cultural and artistic] heritage shall be punished under criminal law". In fact, Spain's Criminal Code was approved in 1995 and it created a substance for the regulation against crimes committed to the nation's cultural heritage (*Articles 321 to 324*) as well as to violations committed towards the Intellectual Property Act (*Articles 270 to 272*). It also specified that any wanton destruction or cause of destruction of property of social or cultural value to the community is to be considered a crime (*Article 289*).

International legal instruments implemented by Spain in the cultural field

Title of the international legal instrument	Year of adoption
Berne Convention for the Protection of Literary and Artistic Works	1887 (Spain became

[21] Secretaria de Estado de Cultura de España, Plan Estratégico general 2012-2015, http://www.cultura.gob.es/principal/docs/novedades/2012/PlanEstrategicoGeneral2012-2015.pdf (accessed May 1, 2014).
[22] Anna Villarroya (ed.), 'Country profile: Spain' in Council of Europe / ERICarts, *Compendium of Cultural Policies and Trends in Europe* (10th edition, 2008), available at www.culturalpolicies.net (accessed April 15, 2014).
[23] Real Decreto 2621/1986, de 24 de diciembre, por el que integran los Regímenes Especiales de la Seguridad Social de Trabajadores Ferroviarios, Juzgadores de Fútbol, Representantes de Comercio, Toreros y Artistas en el Régimen General, así como se procede a la integración de Régimen de Escritores de Libros en el Régimen Especial de Trabajadores por Cuenta Propia o Autónomos.
[24] Anna Villarroya (ed.), 'Country profile: Spain' in Council of Europe / ERICarts, *Compendium of Cultural Policies and Trends in Europe* (10th edition, 2008), available at www.culturalpolicies.net (accessed April 15, 2014).

Title of the international legal instrument	Year of adoption
	Member)
Constitution of the United Nations Educational, Scientific and Cultural Organization (UNESCO)	Signed in 1945
Universal Copyright Convention	Ratified in 1954
Agreement on the Importation of Educational, Scientific and Cultural Materials	Acceded in 1955
European Cultural Convention	Ratified in 1957
Convention for the Protection of Cultural Property in the Event of Armed Conflict	Ratified in 1960
Convention concerning the international exchange of publications	Ratified in 1963
European Agreement on the Protection of Television Broadcasts	Acceded and entry into force in 1971
Agreement concerning Programme Exchanges by means of Television Films	Acceded in 1973 and entry into force in 1974
Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of Their Phonograms	Ratified in 1974
Universal Copyright Convention as revised at Paris on 24 July 1971	Ratified in 1974
European Convention on the Protection of the Archaeological Heritage	Acceded in 1975
Convention concerning the Protection of the World Cultural and Natural Heritage	Accepted in 1982
Convention for the Protection of the Architectural Heritage of Europe	Signed in 1985. Ratified and entry into force in 1989.
Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property	Ratified in 1986
Ibero-American Film Integration Agreement	Signed in 1989 and entry into force in 1991
Latin American Film Coproduction Agreement	Signed in 1989 and entry into force in 1992
European Convention on Transfrontier Television	Signed in 1989. Ratified and entry into force in 1998.
International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations	Acceded in 1991
European Charter for Regional or Minority Languages	Signed in 1992. Ratified and entry into force in 2001
European Convention on Cinematographic Co-Production	Signed in 1994. Ratified in 1996 and entry into force in 1997
European Convention relating to Questions on Copyright Law and Neighbouring Rights in the Framework of Transfrontier Broadcasting by Satellite	Signed in 1994

Title of the international legal instrument	Year of adoption
WIPO Performances and Phonograms Treaty	Signed in 1996. Ratified in 2009 and entry into force in 2010
European Landscape Convention	Signed in 2000. Ratified in 2007 and entry into force in 2008
Convention on Cybercrime	Signed in 2001. Ratified and entry into force in 2010
Convention on the Protection of the Underwater Cultural Heritage	Signed in 2011. Ratified in 2005 and entry into force in 2009
Convention for the Safeguarding of the Intangible Cultural Heritage	Ratified in 2006
Convention on the Protection and Promotion of the Diversity of Cultural Expressions	Ratified in 2006
WIPO Copyright Treaty	Ratified in 2009 and entry into force in 2010
Beijing Treaty on Audiovisual Performances	Spain became a Member in 2012

Updated Data form the Compendium of cultural policies and trends in Europe, May 2014

3. Politics and Governance

3.1. Politics

3.1.1. Political Relevance

Educational and cultural policies in Spain show very different trends as regards their importance in broader political debates. Whilst culture has seldom been an element of contention between the main political parties (different views on whether a specific Ministry of Culture should exist and some discussions on author's rights and Internet access notwithstanding), education may well be one of the areas in which clearer dividing lines have been set.

During the period between 2004 and 2011, activity by the central administration (the Socialist Party) was mainly based upon three central objectives: the acknowledgement of cultural diversity, the strengthening of co-operation and the consideration of culture as a tool for economic development and social cohesion. In order to improve cultural management and eliminate side effects of the economic crisis, it aimed at generating structural and procedural reforms in the principal cultural institutions of the country with regards to cultural activities, in general. Also, specific were set up with the aim of improving the relationship with regional and local authorities. Various actions took place such as with the adoption of the *National Plan for Cultural Action Abroad* for the international promotion of Spanish culture; the *Plan for the International Promotion of Cultural Tourism 2010-2012*; the entry into force of the *Cinema Act 55/2007* for the creation of new cultural facilities and the final disposition of *Act 2/2011* on a Sustainable Economy (regulation on intellectual property rights on the Internet and promotion of online accessibility of cultural resources).

After the Popular Party (Partido Popular) came into power following the 2011 elections, a single Minister for the areas of culture, education and sport was appointed. As stated in the *General Strategic Plan 2012- 2015* of the State Secretariat for Culture, the main objective was to give a fresh impetus to culture as a right and as an economic engine and as a means of promoting Spanish culture abroad.[25]

Indeed, there is no such a big gap between the previous government (2004-2011) and the current government in terms of the priorities set for culture in spite of the fact that severe economic crisis has led to further cuts in culture. With the Partido Popular (Popular Party) possibly cultural discourse has become more centralist and some regions, especially Catalonia, have perceived this as an attempt to undermine the country's cultural plurality. In fact, as already stated, in Spain both the central administration and the regional authorities are responsible for culture.[26]

Therefore, it can be concluded that there is no concrete consensus in the cultural field regarding the degree of confrontation concerning access to culture among major political parties. Instead, the incoming government tries to modify cultural policies in Spain in relation to its general objectives

[25] Secretaria de Estado de Cultura de España, Plan Estratégico general 2012-2015, http://www.cultura.gob.es/principal/docs/novedades/2012/PlanEstrategicoGeneral2012-2015.pdf (accessed May 1, 2014).
[26] Anna Villarroya (ed.), 'Country profile: Spain' in Council of Europe / ERICarts, *Compendium of Cultural Policies and Trends in Europe* (10th edition, 2008), available at www.culturalpolicies.net(accessed April 1, 2014).

but the policies proposed are still in accordance with the policies implemented by the previous government.

3.1.2. Rationales and Values

In general, the main Spanish political parties mention the theme of culture and access to culture in their political agendas. Despite the fact that there are not many severe differences between parties with reference to their cultural policies, some differences can indeed be observed in terms of attitudes of regional parties toward the perception of access to culture at regional level, possibly due to the fact that they display less of a centralist attitude.

The general approach of the main Spanish political parties as regards the issue of access to culture is summarized herewith:

Partido Popular (The Popular Party)

The PP asserts that Spain has recently faced two main significant obstacles that aggravate the policy cycle of access to culture. Firstly, the increase in demand of cultural goods has not been accompanied by a public action that has encouraged development of the sector.[27] Secondly, Spain lacks an effective strategy of dissemination and consolidation of its cultural industry. In order to solve this situation, the PP has intended to safeguard the right of access to culture for all and to contribute to social cohesion through a General Strategic Plan 2012-2015. It has also reinforced the instruments of communication and cultural cooperation between the AA.PP (las Administraciones Públicas-Public Administration) and other institutions to promote an efficient and rational use of cultural resources. More importantly, the PP emphasizes the importance of clarifying the limits of intellectual property rights, especially in the digital environment. For this reason, the Government approved the first part of a new la Ley de Propiedad Intelectual (law on intellectual property) with key measures against piracy.[28]

Partido Socialista Obrero Español - PSOE (Spanish Socialist Workers' Party)

The PSOE considers that the relevance of the cultural sector has not been reflected in the actions of the current Government. On the contrary, it considers that the measures taken by the PP are contrary to global trends, a social vision and do not foster a cultural citizenship. It also esteems that they do not respect the recommendations of the European Union, and do not correspond to a coherent strategic approach, demanded by both society and the cultural sector. Therefore, the PSOE wishes to renew and upgrade its commitment with the cultural sector without forgetting its complexity. The PSOE defends the universal right of access to the culture as one of the props of the construction of a more equal and participatory society and proposes the creation of a Charter of citizens' cultural rights which should define the universal cultural services and to which the State should respond. It also considers that it is necessary to avoid an exclusive essentialist vision of cultural identity. In this sense, the PSOE proposes a vision that understands culture as a sign of distinctive identity with regard to other cultures by adopting the plurality and a multicultural

[27] Partido Popular, "*Mariano Rajoy propone un Gran Pacto Nacional por la Cultura*", http://www.pp.es/actualidad-noticia/mariano-rajoy-propone-un-gran-pacto-nacional-por-cultura_2691.html (accessed April 29, 2014).
[28] Partido Popular, *"Cultura"* http://www.pp.es/cultura, (accessed April 24. 2014).

approach.[29] According to the PSOE, it is certainly necessary to open room for manoeuvre for the private in the public sphere, and to increase the actions so that cultural institutions increase their level of self-financing.[30]

CIU (The Catalan Convergence and Union Party)

CIU states that language and culture are two key elements of the identity of Catalonia. The cultural identity of Catalonia and its cultural policy framework should be set against, and recognize, other cultural realities existing in the country, European culture and world culture. Any cultural action in Catalonia should be recognized as belonging to the Catalan cultural framework. One of the shortcomings in culture is its promotion. Thus, one of the objectives is the support to cultural distribution, without losing sight of the importance of creativity. The other is to create, strengthen and broaden the support tools in order to achieve maximum outreach and the creation of an image of quality of Catalan culture. The main actors of culture should be the creators, production and distribution networks, associations and organizations as well as private "consumer" initiatives. The Government should create the conditions to foster creation in the cultural sector as well as its industrial development but also public access to culture.[31] As regards this last point, indeed culture should be accessible to all citizens of the country, wherever they live. Catalonia should also promote a territorial balance by which diverse cities co-exist alongside with the region's capital Barcelona.

CIU also believes that the media and broadcasters are unifying elements of the existing reality in the region. The Government should give the media a stable framework for freedom of expression and transparency, and require from them respect for and promotion of Catalan language and culture. Regarding the public media, CIU expects the CCRTV (la Corporació Catalana de Ràdio i Televisió) to become again a priority as a critical tool to consolidate the social use of Catalan but also to strengthen the Catalan audiovisual industry.[32]

PODEMOS

In its Final Collaborative Program Document, PODEMOS, a Spanish political party created on 11 March 2014 by Spanish leftist activists associated with the 15-M movement that emerged from the 2011–12 Spanish protests, addresses the importance of access to culture as noted below:

- Effective democratization of the right to culture, creation and cultural dissemination in all sectors of society;
- Recovery of museums, monuments and the tangible and intangible cultural heritage for the widest social use by promoting their fruition free of charge or at a reduced price, through public subsidies;
- Adoption of active measures to support male and female workers in the field of culture and the cultural industry;

[29] PSOE. *"El Estado de La Cultura en España"*, http://conferenciapolitica.psoe.es/publicaciones/resoluciones#584, (accessed April 25, 2014).
[30] PSOE, *"Documento Cultura Conferencia Política del PSOE"*, http://cultura.socialistes.cat/es/noticia/document-cultura-conferencia-politica-del-psoe (accessed April 25, 2014).
[31] CIU, "*Programa Electora*", http://www.ciu.cat/mesura.php?mes_ID=29, (accessed April 23, 2014).
[32] CIU, " ", http://www.europapress.es/cultura/noticia-ciu-pedira-martes-congreso-gobierno-reconsidere-iva-cultural-20140214100047.html, (accessed April 23, 2014).

- Promotion of a European statute for cultural workers in which their rights are guaranteed such as social protection, intellectual property and self-employment;
- Reduction of the VAT for cultural goods and services from 21 to 4 %;
- Increase in public control for the diffusion and distribution of art works.[33]

3.1.3. Other Factors

Cultural Heritage

Protecting cultural heritage, enriching state-owned collections, promoting international cooperation related to heritage and restoring works of art and archaeological objects owned by the State, other public administrations and the Church emerge as fundamental issues that shape political views as regards the issue of access to culture.

International Immigration

Spain's transition to a democratic model has been based on the recognition of territorial cultural diversity. In this sense, "territorial cultural diversity" becomes the reverse of "cultural minorities". The affluence of immigrants since the early 2000s until the start of the crisis and the Spanish emigration abroad due to the crisis are relatively recent phenomena that to some extent may help explain why a profound debate has yet to be held as regards cultural policy for minorities, although some aspects of integration are being touched upon regarding education, citizenship, customs, security, etc.

Language(s)

The “thin red line” existing between pro-active policies by regional authorities to protect regional language(s) and a systematic intervention to the detriment of the State’s official language plays an important role in the political views even though the issue of the diversities of languages in Spain is recognized in both in the Constitution of 1978 and in the regional charters of 6 communities: Catalonia, the Basque Country, Galicia, the Balearics, Valencia and Navarre. Since the current government (PP) has a favored the extension of Castilian as a vehicular language, especially in the educational system, there has been a growth in the opposition by regional governments, particularly the Catalan government.

Gender Equality

The issue of gender equality is clearly a major challenge for Spanish society, and has been addressed in the *3/2007 Act* for effective equality between women and men. It establishes special recommendations for cultural policy-making in recognizing the duty of public authorities in implementing the right of equal treatment and opportunities for women and men in all aspects related to artistic creation as well as to intellectual production but also as regards their dissemination.[34]

3.2. Governance

[33] Podemos, “*Documento Final del Programa Colaborativa*”, http://www.podemos.info/sites/default/files/Programa%20Podemos%20def%202.pdf, (accessed June 4, 2014).
[34] Ley Orgánica 3/2007, de 22 de marzo, para la igualdad efectiva de mujeres y hombres.

3.2.1. Mapping of Agents and Their Relations

From a historical perspective, Spain's leading cultural institutions can be divided into three groups depending on their origins: national institutions, institutions set up by civil society, and institutions that emerged during the period of restored democracy. National institutions, mainly located in Madrid, have been from the outset directly linked to the State (Prado Museum, Royal Theatre or National Library). The second type can usually be traced to the cultural aspirations of the bourgeoisie at specific moments in history, particularly in those cities having a strong industrial base, for example, Barcelona, Bilbao, Oviedo, etc. Typical illustrations would be the Liceu Opera House in Barcelona, the Campoamor Theatre in Oviedo or the season of the Bilbao Opera Friends Association (ABAO). Lastly, in the last two decades saw a boost in the construction of several major cultural spaces (cultural equipment), the majority of which outside Madrid by different levels of government.

National institutions are fully dependent on the central government for funding. The majority of other cultural institutions in the country are financed and self-managed depending on the existing agreements between different levels of government. Such inter-institutional co-operation aims at promoting coherence in regional development strategies and indirectly incites greater self-management in the daily management of the institutions.[35]

Recently, many collaborative projects have been promoted between different typologies of cultural institutions. For instance:

- The collaboration, promoted in October 2008, between the Prado Museum and the National Museum of Catalan Art for the setting up of training programmes, conservation activities and the organization and production of temporary exhibitions.
- The agreement between the Royal Opera House in Madrid and the Liceu Opera House in Barcelona in December 2008, aimed at promoting a joint policy for the dissemination of opera in their respective territories.
- In November 2012, the Reina Sofia Museum and Art Centre Foundation was set up to promote networking with other museums and art centers or universities and to open the museum to civil society through the creation of an “international community of friends”. In the following year, the Museum signed an agreement with the Foundation to reinforce collaboration between the two institutions and consolidate network programs initiated by the Museum such as L'Internationale, which involves six important museums (the Moderna galerija, Ljubljana (Slovenia); the Museu d'Art Contemporani de Barcelona (MACBA), Barcelona; the Van Abbemuseum, Eindhoven (the Netherlands); the Museum van Hedendaagse Kunst (MHKA), Antwerp (Belgium); the SALT, Istanbul and Ankara (Turkey) and the Reina Sofia Museum and Art Centre).

Besides, the Ministry makes an effort to strengthen of the strategic and management abilities of the public sector in cultural institutions.

Within the framework of the *Cultural Institutions' Modernisation Plan*, approved in September 2007, and, at present, within the *General Strategic Plan 2012-2015* of the State Secretariat for Culture, this process of greater autonomy in the management of the country's principal cultural institutions also seeks to promote their financial sustainability through greater public-private collaboration. Two

[35] Real Instituto Elcano de Estudios Internacionales y Estratégicos, *Cultural Policy in Spain*, (Madrid, 2004).

illustrative examples of this approach are provided by the new statutes of both the Prado Museum and the Reina Sofia Museum and Art Centre.[36] The Prado museum (*46/2003 Act* on the Prado Museum and *1713/2011 Royal Decree* that modifies the Prado Museum's statute approved by the *433/2004 Royal Decree*) is now a "special" public institution, meaning that, under Spain's legal system, it can engage in transactions governed by "private law", i.e. it is no longer solely bound by the dictates of the "public law" under which government and government-funded bodies are normally administered. This has aimed to make it much easier for the Prado Museum to adapt to changing times and changing practices in the art world.[37] In particular, it has allowed it to raise its own funds, including 50% of its running costs (before it was allowed to raise funds for only up to 27% of its running costs). In 2011, the Government approved the *34/2011 Act* that regulates the Reina Sofia Museum and Art Centre and provides the museum with a more flexible legal framework for the acquisition of art works, fundraising, administrative contracts, and budgetary and human resource management.

Recently, volunteerism is understood as a mean of spreading cultural facilities by using formulas such as associations and foundations. For instance, the Foundation of Friends of the National Library, a private and non-profit institution created in November 2009. Also, the Cervantes Institute has created the Circle of Friends to establish strategic alliances to provide stable financial resources and greater visibility to the institution and its partners.

In sum, the cultural sector in Spain is complicated and sophisticated. Therefore, it is not easy to figure out the exact role played by each of the operators on the scene: public, private or "third-sector". Nonetheless, Spain presents an overarching and common frame to create a communication bridge between public and private operators, as exemplified below:

- Towns of varying sizes –Barcelona, Burgos, Calvià, Gerona, Sant Boi de Llobregat, Seville, Sabadell– have drawn up "culture strategy plans". This exercise in itself has generated serious discussion on the current cultural condition of the city, identifying the available active operators and formulating a programme which extends beyond the horizon of the next elections. Such plans also help to position culture at the heart of local authority planning as the driving force of the town's economic and social development.
- More and more forward-looking strategies are being drawn up in consultation with key players. Examples at the national level are the Anti-Piracy Plan, approved in 2005; the General Theatre Plan, approved in 2007 and revised in 2011; the General Dance Plan, approved in 2009, and the General Circus Plan, approved in 2011. Most of these initiatives are governed by some sort of mixed-membership committee to monitor their progress.
- Grants for profit making cultural activities are being reviewed in an effort to establish a solid base for the audiovisual industry, with distribution and marketing as the key priorities. Co-operation between the public and private sectors holds a higher promise of increased funding than the previous model of subsidies to the industry. Sharing risks and profits from co-productions and joint risk-capital funds are seen as future funding models.
- Examples of collaboration between foundations and the central government include the agreement signed in 2008 between the Ministry of Culture, the BBVA Foundation (Frontiers of Knowledge and Culture Awards) and the National Institute of Performing Arts

[36] Secretaria de Estado de Cultura de España, *Plan Estratégico general 2012-2015*, http://www.cultura.gob.es/principal/docs/novedades/2012/PlanEstrategicoGeneral2012-2015.pdf (accessed May 1, 2014).
[37] Real Decreto 433/2004, de 12 de marzo, por el que se aprueba el Estatuto del Museo Nacional del Prado.

and Music (INAEM) to sponsor and develop the National Music Auditorium International Composition Competition. Moreover, within the proposed acquisition of new originals and reproductions for the Historical Memory Documentation Centre, the Ministry of Culture (today Ministry of Education, Culture and Sport) develops partnerships with other foundations, such as the María Zambrano, Max Aub, Rafael Alberti, Azaña and Antonio Machado foundations. Furthermore, in July 2009 the Ministry signed a collaboration agreement for the description and digital reproduction of documents in the archive of the Francisco Ayala Foundation.[38]

3.2.2. Trends

Recently, the National Centre for Musical Diffusion (CNDM) which manages and coordinates the activity programme of the National Music Auditorium, the Centre for the Diffusion of Contemporary Music and the Centre for the Performing Arts and Historical Music of Leon (Castile-Leon), together with other public and private institutions was created in July 2010. However, as of late 2010 Spain had to adopt a new model to manage cultural facilities due to the economic situation; therefore, the PP announced the establishment of a new working group that works to ensure on the sustainability of cultural infrastructures.

[38] Anna Villarroya (ed.), 'Country profile: Spain' in Council of Europe / ERICarts, *Compendium of Cultural Policies and Trends in Europe* (10th edition, 2008), available at www.culturalpolicies.net ,(accessed April 26, 2014).

4. Policy

4.1. Definition

The Constitution entrusts public authorities with specific tasks in the field of culture. In addition to access to culture (*Articles 9* and *44*), cultural democracy, that is, freedom of expression and creativity (*Article 20*), and the protection of the historic, cultural and artistic heritage (*Article 46*) are other important mandates of the Constitution. Although there is no explicit reference to access to culture, culture and social inclusion or access to culture through education, such key issues are nevertheless tackled in the manifestos and policy programs of the Spanish government and political parties.[39]

4.2. Visibility

Policies for access to culture in the public sphere are stated in the *General Strategic Plan 2012-2015* of the Secretary of the State for Culture. It aims, in the first place, to develop a plan against the plundering and smuggling of heritage and to reduce pressure on cost-effectiveness in the cultural sector through awareness-raising campaigns around which to articulate a state policy that guarantees the right of access to culture and contribute to underpin the citizenship and social cohesion. Secondly, it attempts to facilitate the access of all citizens to contemporary visual arts through itinerant workshops of visual literacy for children and specific initiatives for young people. Thirdly, it foresees the organization of exhibitions and activities through which social and environmental issues are reinforced in the belief that the visual arts are a tool to foster cohesion, social inclusion and intercultural dialogue which, in turn, facilitate the access of all citizens to culture. Additionally, the *General Strategic Plan 2012-2015* aims at fostering creativity and the development of audiences in the performing arts and music sector, with special attention given both to the educational dimension and to that of social inclusion. In order to encourage participation and the role of civil society in the support and promotion of culture, it also intends to promote private funding, especially in relation to sponsorship and institutional sponsorship in the field of visual arts through the promotion of a program of workshops and conferences geared towards educating citizens and promoting the social recognition of the collector. Finally, the plan highlights the importance of supporting the modernization of business models in the cultural and creative sectors and of building partnerships with educational institutions and universities in the fields of both training and self-learning by including creativity as a transversal element of education in publicly funded schools.[40]

4.3. Priorities

According to the *General Strategic Plan 2012-2015* of the State Secretariat for Culture, these priorities are specified in the following five general objectives:

- to articulate a state policy that guarantees the right of access to culture and contributes to underpinning citizenship and social cohesion;

[39] Spanish Constitution (1978), English version available at http://www.congreso.es/portal/page/portal/Congreso/Congreso/Hist_Normas/Norm/const_espa_texto_ingles_0.pdf

[40] Secretaria de Estado de Cultura de España, *Plan Estratégico general 2012-2015*, http://www.cultura.gob.es/principal/docs/novedades/2012/PlanEstrategicoGeneral2012-2015.pdf (accessed May 1, 2014).

- to strengthen, with transparency, the instruments of communication and cultural cooperation between public authorities and other institutions to promote an efficient and rational use of cultural resources;
- to promote culture as a critical tool to disseminate the "brand" Spain abroad;
- to encourage participation and the role of civil society in the support and promotion of culture; and
- to facilitate the creation, innovation and the production of knowledge and promote culture on the Internet, safeguarding intellectual property rights.[41]

4.4. Programmes

Major public programmes are identified in the field of access to culture under various subtitles, such as:

Policies for the arts

- The project GPS - Turn by Halls, aims to give artists access to a tour beyond their autonomous region, and the Theatre and Dance Circuit by the Network of Alternative Theatres encourages artists to access concert tours beyond their autonomous regions in order to improve their level of professionalism
- The launch of new funding mechanisms by the Ministry in support of theatre, circus, music, poetry and cinema programming, as well as itinerant exhibitions in venues managed by the local administrations in order to encourage the contracting of events by local authorities in 2011
- The launch of the National Theatre and Circus Circuit in local venues.
- The creation of the State Council for Performing Arts and Music (*497/2010 Royal Decree*): one of the fundamental instruments for achieving communication and cultural cooperation among the different actors.
- The *General Theatre Plan* launched by the INAEM[42] (2007).
- The *General Plan for Dance 2010-2014* (2009).[43]
- The *General Plan for Circus 2012-2015* (2011).[44]
- The approval of the new statutes of the National Dance Company (*CUL/1993/2010 Order*), the National Ballet (*CUL/3065/2010 Order*), the National Classical Theatre Company (*CUL/3355/2010 Order*), the Zarzuela Theatre (*CUL/451/2011Order*), the National Drama Centre (*CUL/2039/2011Order*) and the National Music Dissemination Centre (*CUL/3359/2011 Order*) by the INAEM.

[41] Secretaria de Estado de Cultura de España, *Plan Estratégico general 2012-2015*, http://www.cultura.gob.es/principal/docs/novedades/2012/PlanEstrategicoGeneral2012-2015.pdf, (accessed May 1, 2014).
[42] INAEM: El Instituto Nacional de las Artes Escénicas y de la Música, available at http://www.mcu.es/artesEscenicas/docs/Plan_Generaldel_Teatro_rev2011.pdf, (accessed May 2, 2014).
[43] The General Plan for Dance 2010-2014, available at http://www.danza.es/descargas/pgd08.pdf. (accessed May3, 2014).
[44] The General Plan for Circus 2012-2015, available at, http://www.mcu.es/artesEscenicas/docs/PlanGeneraldelCirco.pdf.

Cultural/creative industries[45]

- Presentation of the basic lines of action by the Ministry in April 2013, which included a Plan for the Promotion of the Cultural and Creative Industries but not a concrete definition of what is understood with the term "cultural and creative industries".
- The launch of the Galician Agency for Cultural Industries in June 2008 under the Department of Culture and Sports of the Galician government.
- Creation of the Development Agency for Creative Industries in the Region of Murcia in 2008 under the Department of Culture and Tourism, with the main aim of promoting the development, competitiveness, innovation, productivity and national and international dissemination of all cultural industries, artists and creators located in the region.
- The former Directorate-General for Innovation and Cultural Industries, under the Department of Education, Culture and Sport of the Andalusian government, has been renamed the Directorate-General for Creative Industries and Book.
- The promotion of the cultural industry through the *White Paper on Cultural Industries* in the Principality of Asturias and the *1st Cultural and Creative Industries Plan 2013-2016* of Castile-Leon by the governments of Asturias and Castile-Leon, respectively.
- The Catalan Institute of Cultural Industries (Institut Català d'Empreses Culturals ICEC).
- The current Ministry of Education, Culture and Sport has also taken some steps:
  - support to cultural action and promotion projects, which are primarily geared to foundations and associations;
  - "CreArte Awards" to promote creativity and innovation in public schools;
  - "FormArte Scholarships" for training and specialization in activities and subjects within the competence of cultural institutions under the Ministry of Education, Culture and Sport;
  - "CULTUREX Scholarships" for training and specialization in cultural management in cultural institutions abroad.
- At the legislative level, the Spanish book industry benefits from the Ministry's "cultural exception" policy, with fixed book prices and the *Reading, Books and Libraries Act*, approved in 2007, which has promoted the creation of a Reading and Books Observatory.
- Introduction of the *Information Society Directive* (*34/2002 Act*) and modification of *the Intellectual Property Act (23/2006 Act).*[46]
- The Comprehensive Plan to reduce and eliminate activities that infringe intellectual property, better known as the *Anti-piracy Plan*, was approved in 2005, to stop activities that infringe intellectual property rights.[47]
- The establishment of an Inter-ministerial Committee due to the growing discomfort by artists, authors and publishers about high rates of Internet piracy in October 2009 with the main task of fighting the violation of intellectual property rights in the Internet.
- Higher education programmes for professionals employed in culture industries:
  - Pompeu Fabra University: Master's degree in company management in the music industry

[45] Anna Villarroya (ed.), 'Country profile: Spain' in Council of Europe / ERICarts, *Compendium of Cultural Policies and Trends in Europe* (10th edition, 2008), available at www.culturalpolicies.net, (accessed April 28, 2014).
[46] The Intellectual Property Act (23/2006 Act).
[47] Plan Integral del Gobierno para La Disminución y La Eliminación de Las Actividades Vulneradoras de La Propiedad Intelectual, available at http://www.mcu.es/propiedadInt/docs/planAntipirateria_PI.pdf, (accessed April 28, 2914).

- University of Barcelona (UB): Master's degree in management of cultural companies and institutions and PhD in show production and management;
- Open University of Catalonia (UOC) and International University of Catalonia UIC): PhD in culture and creative industries;
- Carlos III University of Madrid: Master's degree in film industry management;
- University of Valladolid: Master's degree in culture industries management;
- The School of Business at the University of Lebrija, in Madrid: Executive MBA in culture industries management;
- University of Jaén: Diploma in Management of cultural industries.

- The launch of public-private initiatives in Spain to promote the territorial reorganization of the audiovisual sector and to build an internationally competitive industry. This is the case of the Ciudad de la Imagen, promoted in the nineties by the Autonomous Community of Madrid, or of the Terrassa Audiovisual City, promoted in 2001 by the Catalan Government and the Terrassa City Council.

Cultural diversity and inclusion policies

- The Forum for the Social Integration of Immigrants, a collegial organization attached to the former Ministry for Employment and Immigration, through the Secretary of State for Immigration and Emigration, was set up in 2006 to aid the integration of immigrants who reside legally in Spain.
- In 2009, *the Organic Law 2/2009*, which modified the previous *Organic Act 4/2000*, on the rights and liberties of foreign nationals in Spain and their social integration, was approved, with the aim of emphasizing the role of integration within the government's immigration policy.[48]
- The Spanish Observatory for Racism and Xenophobia has been set up in 2012 with functions of study and analysis, and with capacity to make proposals for action in the fight against racism and xenophobia and for the promotion of equal treatment.
- The National Action Plan on Social Inclusion (2001-2003, 2003-2005, 2005-2006, 2006-2008 and 2008-2010): inclusion through employment, the guarantee of a system of economic benefits and basic public services for marginalized children, foreign population (excluding those with EU citizenship), the unemployed and inactive people and also adults with basic education; it also includes, for the first time, the fight against child poverty as a transversal objective[49]
- With the general aim of promoting social cohesion and built with the maximum institutional and social participation, in September 2011 the government approved the *Strategic Plan on Citizenship and Integration* (2011-2014): the Plan recognizes equal rights and duties for everyone, equality of opportunities and respect for diversity. The Plan also aims at consolidating among immigrants a consciousness of belonging to the Spanish community. In this sense, the Plan fosters greater understanding and respect, among immigrants, for the common values of the European Union, the rights and duties of residents in Spain, the official languages used in different Autonomous Communities and the social rules of Spanish society.[50]

[48] La Ley Orgánica 4/2000, de 11 de enero, sobre Derechos y Libertades de los Extranjeros en España y su Integración Social, modificada por las LO 8/2000, 14/2003 y 2/2009.
[49] The National Action Plan on Social Inclusion, available at http://www.msssi.gob.es/ssi/familiasInfancia/inclusionSocial/inclusionSocialEspana/marcoUnionEuropea/planNacionalAccionInclusionSocial/2009_0_national_action_plan_on_social_inclusion_2008_2010.pdf.
[50] The Strategic Plan on Citizenship and Integration (2011-2014), available at http://ec.europa.eu/ewsi/en/resources/detail.cfm?ID_ITEMS=23287.

- The creation of the Roma Cultural Institute Foundation, a State-owned public foundation associated with the Ministry of Culture, today Ministry of Education, Culture and Sport. Its creation was authorized by the Council of Ministers held on 9 March 2007 to support the community of gypsies.
- The Network of Spanish Jewish Cities, a non-profit making public association with the goal of protecting all facets of Sephardic Heritage in Spain. Its members promote cultural and academic projects, sharing their experiences and organizing events in Spain and abroad and designing policies of sustainable cultural tourism in their cities.
- Promoting reading among immigrants living in Spain: the writing contest around the topic of immigration, intercultural integration and peaceful coexistence within the framework of a general agreement signed by the CEPAIM Foundation (Consortium of Organizations for Integral Action with Migrants) and the Ministry of Education, Culture and Sport to promote reading among the immigrant population.
- Increasing visibility through public celebrations and cultural events: the annual festival Murcia: three cultures (Arab, Jewish and Christian) organized by the Murcia City Council; Venagua, organized since 1991 by the Columbares Association in Beniajan (Murcia).
- Increasing visibility through the media: the Columbares Association has run various film and TV projects.
- Raising the skills of the minority communities: the ETANE Association is a working group from Sub-Saharan Africa which, since 1989, has organized teaching programmes for teachers and pupils in Barcelona (Spain); since 2002, "La formiga", a non-profit organization, organizes the School of Language, which offers new immigrants language lesson in the language of the host country.
- Intensifying the contacts between associations and NGOs: the CEPAIM Foundation (Consortium of Organizations for Integral Action with Migrants).
- Increasing intercultural activities for schools: since 1997, the Columbares Association in Murcia organizes the Awareness in Schools project; and
- Promoting intercultural coexistence and mutual respect for all cultures: since 1992, the Socio-Cultural Association for Cooperation and Development in Colombia and Latin America, Aculco, coordinates different cultural projects (such as festivals, workshops, art exhibitions, etc.) which allow interaction between Spaniards and immigrants; and the foundation Tot Raval (Barcelona) organizes, since 2003, the cultural festival Raval(s), which shows the various "Ravals" living in the neighborhood.
- A Comprehensive Strategy of Culture for All, that seeks to provide full accessibility to spaces, cultural activities and services managed by the Ministry of Culture and National Heritage; to encourage artistic creation of people with disabilities, as well as their activity as direct cultural managers, and promote research on technologies that facilitate accessibility to cultural content and spaces July 2011
- Institutional initiatives in this area include the participation of the National Institute of Performing Arts and Music in several projects, such as "Accessible Theatre", which includes audio description for people with disabilities, or the organization of the "A different look" Festival by the National Drama Centre that programmes shows made by artists with disabilities.[51]

[51] Anna Villarroya (ed.), 'Country profile: Spain' in Council of Europe / ERICarts, *Compendium of Cultural Policies and Trends in Europe* (10th edition, 2008), available at www.culturalpolicies.net, (accessed April 28, 2014).

Media pluralism and content diversity

- The *4/1980 Act* allowed the Autonomous Communities to set up their own publicly funded radio and television broadcasting operations:[52]
  - Euskal Irrati Telebista (1982);
  - Catalan Broadcasting Corporation (1983);
  - Galician Broadcasting Company (1984);
  - Valencian Broadcasting (1984), closed down at the end of 2013;
  - Radio Television Madrid (1984);
  - Radio Television of the Canary Islands (created in 1984 and on the air in 1999);
  - Radio Television of the Balearic Islands (created in 1984, but not established as such until 2004);
  - Aragon Broadcasting Corporation (1987);
  - Public Radio and Television Agency of Andalusia (1987);
  - Radio Television of Castile-La Mancha (2000);
  - Radio and Television of Asturias (2003); and
  - Radio and Television of Murcia (2004)
- State-funded Catalan television was the first Spanish broadcaster to create a Diversity Committee. Its main aims include the multilingual subtitling of emblematic programmes, the adaptation of its broadcasting language, coverage of the daily lives of immigrants on Catalan channels and the broadcasting of programmes that are of particular interest to immigrants.

Intercultural dialogue

- *1st National Plan for the Alliance of Civilisations* approved in January 2008 and from which the *2nd National Plan for the Alliance of Civilisations* for 2010-2014 continues with the task of driving towards the development of projects and actions aimed at favoring mutual knowledge of and respect for cultural diversity, promoting understanding, and learning of civic values and of a culture of peace. The goals of the 2nd Plan are implemented in the following priority spheres: education, youth, migration and the media.[53]
- With the aim of preparing the European Year of ICD 2008, in March 2007 the central government approved the creation of a National Commission for the Promotion of Intercultural Dialogue (*367/2007 Royal Decree*).
- In late January 2008, the National Commission for the Promotion of Intercultural Dialogue adopted the activities programme for the 2008 European ICD Year. Among the various activities that took place throughout the country: the "Biblio-Dialogue Project in Europe" in collaboration with the Three Cultures Foundation; the Festival "They create" in collaboration with the Institute for Women; the "International Festival on Diversity and Intercultural Dialogue" in collaboration with the Interarts Foundation; and the launch of the "2008 Culturas" project, through the State Corporation for Cultural Commemorations, developed entirely via the Internet, with the objective of facilitating communication, exchange of experiences and dialogue between different cultures.

[52] Act on National Public Radio and Television in Spain.
[53] The II National Plan for the Alliance of Civilizations for the period 2010-2014, available at http://www.boe.es/boe/dias/2010/05/22/pdfs/BOE-A-2010-8193.pdf.

- At the local level, Barcelona celebrated the Universal Forum of Cultures in 2004. This international event, organized jointly by the Barcelona City Council, the Autonomous government of Catalonia and the Spanish government, was structured around three central themes, approved by UNESCO: cultural diversity, sustainable development and conditions for peace.

Social cohesion and cultural policies

- The *General Strategic Plan 2012-2015* of the State Secretariat for Culture includes the establishment of a state policy that ensures the right of access to culture and underpins citizenship and social cohesion as one of the five general goals for the next four years (the public projects launched in this area until now have been mainly addressed at cultural minority groups)[54]
- Given their greater proximity to citizens, it is local governments that run most of the programmes aimed at promoting the social inclusion of immigrant groups: increasing their access to libraries or civic centers; organizing festivals, cultural workshops, etc., or participating in folk and traditional arts.
  The 1st Strategic Plan for Culture of the city of Barcelona (1999) was reviewed in 2006, including among other issues "culture a key element in social cohesion".[55]

4.5. Awareness-Raising and Capacity-Building

The current Ministry of Education, Culture and Sport has launched the following:

- "FormArte Scholarships" for training and specialization in activities and subjects which fall under the competence of cultural institutions under the Ministry of Education, Culture and Sport; and
- "CULTUREX Scholarships" for training and specialization in cultural management in cultural institutions abroad.

4.6. Funding

The majority of public cultural expenditure in Spain comes from regional and local governments, which together represent 85% of public cultural spending. This shows the decentralized nature of the Spanish model in which territorial authorities assume most of the responsibility for culture.

4.7. Partnerships

There are no specific measures that have been adopted to foster partnerships between cultural actors and relevant organizations in other fields such as education or social inclusion, having as a scope to facilitate access to culture. However, the government has taken steps to promote social cohesion and institutional and social participation in the framework of the *Strategic Plan on Citizenship and Integration,* approved in 2011; the government, in order to broaden its networks, has established links with minority groups present in Spain such as gypsies or the Jewish community.

[54] Plan Integral del Gobierno para La Disminución y La Eliminación de Las Actividades Vulneradoras de La Propiedad Intelectual, available at http://www.mcu.es/propiedadInt/docs/planAntipirateria_PI.pdf, (accessed April 28, 2914).
[55] Anna Villarroya (ed.), 'Country profile: Spain' in Council of Europe / ERICarts, *Compendium of Cultural Policies and Trends in Europe* (10th edition, 2008), available at www.culturalpolicies.net, (accessed April 28, 2014).

4.8. European and International Dimension

EU action in the field of culture has its basis in the Union's Treaty. Article 151 states that:
"The community shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common heritage to the fore."

"The community shall take cultural aspects into account in its action under other provisions of this Treaty, in particular in order to respect and to promote the diversity of its cultures."[56]

Since culture is primarily a responsibility of Member States and *Article 151* does not provide for harmonization of the laws and regulations of the Member States, it is difficult to justify any possible evidence that EU policy documents on access to culture have influenced national, regional and local policies.

Besides, the extensive consultation process carried out in 2006 has enabled the European Commission to identify a strong consensus for a new EU *Agenda for culture* (2007), so as to build on the past achievements and reinforce on-going activities. The *Agenda* sets forth three main objectives:

- Promotion of cultural diversity and intercultural dialogue
  - Promote mobility of artists and professionals in the cultural field and the circulation of all artistic expressions beyond national borders:
    Mobilization of private and public resources in favor of mobility of artists and workers,
    Promotion of mobility of works of art and other artistic expressions
  - Promotion of intercultural competences and intercultural dialogue, in particular by developing 'cultural awareness and expression', 'social and civic competences' and 'communication in foreign languages'.

As mentioned under the *Intercultural dialogue* paragraph, Spain has taken some initiatives not only on national level, but also regional level in order to strengthen cultural diversity and intercultural dialogue even though People's Party has adopted centralist approach toward culture, in general.[57]

- Promotion of culture as a catalyst for creativity in the framework of Lisbon strategy for growth and jobs;
  - Promote creativity in education by involving the cultural sector in building on the potential of culture as a concrete input/tool for life-long learning and promoting culture and arts in formal and formal education,
  - Promote capacity building in the cultural sector by supporting the training of the cultural sector in managerial competences, entrepreneurship, knowledge of the European dimension/market activities and developing innovative sources of funding, including sponsorship and improved access to them,
  - Develop creative partnerships between cultural sector and other sectors (ICTs, research, tourism, social partners etc.) to reinforce the social and economic impact of

[56] The European Commission, *Communication on a European Agenda for Culture in a Globalizing World*, COM 242 Final, (Brussels: the European Commission, 2007).
[57] Ministerio de Cultura, *Green Paper: Spanish National Plan for the Protection of Underwater Cultural Heritage*, http://en.www.mcu.es/patrimonio/MC/LibroVerde/Presentacion.html, (Madrid: Ministerio de Cultura, 2010).

investments in culture and creativity, in particular with regard to the promotion of growth and jobs and the development and attractiveness of regions and cities. [58]

Within Spanish case the economic crisis has affected cultural budgets on all levels of government. Strong adjustment measures taken by the central government to reduce the public deficit have particularly affected the Ministry of Culture (today Ministry of Education, Culture and Sport).[59] Thus, the cultural budget for 2011 (the last year for which data are available) suffered a 9% reduction over the previous year. According to the government, cultural budget for the last two years basically has responded to two premises: on the one hand, to ensure the functioning of "core" institutions and cultural services and, on the other hand, to progress the construction of complementary models of financing, with the greater participation of civil society. The situation is equally worrying in regional and local administrations, with high debt levels. Thus, in 2011, cultural spending by both administrations suffered a 16% reduction with respect to 2010. As might be expected, Spain has been facing with some difficulties in order to develop innovative sources of funding, on the other hand, Spain has taken steps to promote creativity in education with regards to cultural sector policies for access to culture in the public sphere are stated in General Strategic Plan 2012-2015[60], as mentioned in visibility part of this document.[61]

- Promotion of culture as a vital element in international relations;[62]
  - Further development of political dialogue with all countries and regions in the field of culture and promotion of cultural exchanges between the EU and third countries and regions,
  - Promotion of market access, both to European and other markets, for cultural goods and services from developing countries,
  - Intervention of its external and development policies to protect and promote cultural diversity through financial and technical support across the world.[63]

Spain is a member of the European Union since its accession in 1986. The current State Secretariat for Education, Culture and Sport is responsible for international cooperation of Spain with other international actors and programmes with the collaboration of its Sub Directorate-General for International Cooperation.[64]

- European programmes in which Spain participates or has participated include: in the cinema and audiovisual sector, the MEDIA Plus Programme (2001-2006) and the MEDIA 2007-2013 programme, EURIMAGES, European Film Promotion and the European Audiovisual Observatory; in the cultural sector, the CULTURE Programme (2007-2013); and in the sector of heritage protection, the Minerva Project and the

[58] The European Commission, *Communication on a European Agenda for Culture in a Globalizing World*, COM 242 Final, (Brussels: the European Commission, 2007).
[59] Ministerio de Cultura, *Plan de Fomento de las Industrias Culturales y Creativas 2011*, http://www.calameo.com/read/0000753350b1ce9d39fb9, (Madrid: Ministerio de Cultura, 2011).
[60] Secretaria de Estado de Cultura de España, *Plan Estratégico general 2012-2015*, http://www.cultura.gob.es/principal/docs/novedades/2012/PlanEstrategicoGeneral2012-2015.pdf, (accessed May 1, 2014).
[61] Anna Villarroya (ed.), 'Country profile: Spain' in Council of Europe/ERICarts, *Compendium of Cultural Policies and Trends in Europe*, 2014.
[62] The Council of the European Union, *Council Conclusions on the Role of Culture in Combating Poverty and Social Exclusion*, (Brussels: Council of the EU, 2010).
[63] The European Commission, *Communication on a European Agenda for Culture in a Globalizing World*, COM 242 Final, (Brussels: the European Commission, 2007).
[64] Federación Española de Municipios y Provincias (FEMP), Guía para la evaluación de las políticas culturales locales, *"Sistema de indicadores para la evaluación de las políticas culturales locales en el marco de la Agenda 21 de la cultura*", (Madrid: FEMP, 2009).

ArcheoMed Project. Spain also participates in the new Programme **CREATIVE EUROPE** (2014-2020)[65], through different sub-programmes[66]:

- "Culture Sub-Programme"[67], which supports: the cooperation between cultural and creative organizations from different countries; initiatives to translate and promote literary works across the European Union; networks helping the cultural and creative sector to operate competitively and transnationally; and establishing platforms to promote emerging artists and stimulating European programming for cultural and artistic works.
- "MEDIA Sub-programme"[68] supports the audiovisual and multimedia sector, which is transforming with the rise of digital technology. Different Creative Europe Desks have been established in Madrid, Catalonia, the Basque Country and Andalusia.

- Open Method of Coordination (OMC) Working Groups of Member State experts: Spain has developed, among other countries the report of the CREST Expert Group "Improve the design and implementation of national policy mixes" during the Second OMC cycle (2005-2006) (Group 2)[69].
  The OMC working groups have produced a variety of good practice manuals where some Spanish examples are highlighted, such as: the "District of Creativity (DC) network" in Catalonia[70]; Art Factories" in Barcelona (Catalonia)[71], "Fira Tàrrega (Creative Land)" in Tàrrega (Catalonia)[72], "Beulas Foundation" in Huesca and César Manrique Foundation in Lanzarote (Las Palmas)[73]; among others.
  Spain has also provided its National Action Plans on Social Inclusion (or NAPinc), the mechanism that nation-states voluntarily deliver with the aim of developing social inclusion[74].
- Access to information on the programmes of the European Union takes place through the Cultural Contact Point (CCP) of the Ministry of Education, Culture and Sport, which was created at the request of the Directorate-General for Education and Culture of the European Commission. The CCP also has contacts in the regions. Media Desk Spain, a cultural foundation established by the National Institute of Cinematography and Audiovisual Arts (ICAA), CulturArts-IVAC, the

[65] Creative Europe Programme website http://ec.europa.eu/programmes/creative-europe/tools/creative-desks_en.htm
[66] Spanish website for the Creative Europe Programme http://www.europacreativa.es/
[67] Culture Sub-Programme website http://ec.europa.eu/programmes/creative-europe/opportunities/culture-support/index_en.htm
[68] MEDIA Sub-Programme website http://ec.europa.eu/programmes/creative-europe/opportunities/audiovisual-support/index_en.htm).
[69] Report available at http://ec.europa.eu/invest-in-research/pdf/download_en/crest_int-synthesis.pdf
[70] EUROPEAN UNION. *European Agenda for Culture. Work Plan for Culture. 2011-2014. Good practice report on the cultural and creative sector's export and internationalization support strategies.* January, 2014. P.61 http://ec.europa.eu/culture/library/reports/eac-omc-report-ccs-strategies_en.pdf
[71] EUROPEAN UNION. *European Agenda for Culture. Work Plan for Culture. 2011-2014.Policy Handbook on how to strategically use the EU support programmes, including Structural Funds, to foster the potential of culture for local, regional and national development and the spill-over effects on the wider economy?* April, 2012. P. 44
[72] Ibidem. P. 51
[73] Ibidem. P. 53
[74] MINISTERIO DE EDUCACIÓN, POLÍTICA SOCIAL Y DEPORTE. *NATIONAL ACTION PLAN ON SOCIAL INCLUSION OF THE KINGDOM OF SPAIN 2008-2010. http://www.mecd.gob.es/dctm/mepsyd/politica-social/inclusion-social/2009-0-national-action-plan-on-social-inclusion-2008-2010-3.pdf?documentId=0901e72b8003c6d1*

Audio-visual Producers' Rights Management Association (EGEDA) and the Spanish Federation of Audio-visual Producers (FAPAE), is one of the offices of representation in Spain of the MEDIA programme. In addition, there are MEDIA Antennas in Catalonia (Barcelona), the Basque Country (San Sebastian) and Andalusia (Seville).

- Since 2006, the Spanish and French governments have promoted the European Heritage Label through which, both countries, have sought to promote European identity and citizen participation in the building of Europe and to foster European cultural heritage and sustainable development through cultural tourism. Both countries, along with the European Commission, have also recently worked on the establishment of a Committee of Experts that will propose guidelines on the digitization of culture.
- The future International Resource Centre of European Cultures (CIRCE), which comes under the current Ministry of Education, Culture and Sport, will target the study and dissemination of contemporary European culture by providing citizens with information on this issue. CIRCE will be based in La Coruña (Galicia) and will establish a network of partnerships with other similar European Union institutions.
- Spain is also a member of the Regional Centre for Book Development in Latin America and the Caribbean (CERLALC), an intergovernmental organization of Ibero-America, under the auspices of UNESCO, which works towards the development and integration of the region through the construction of reading societies.
- Since 1982, Spain has also been a signatory to the Andrés Bello Convention. The Secretariat of then intergovernmental organization set up by the Convention works to achieve the educational, scientific and cultural integration of Argentina, Bolivia, Colombia, Cuba, Chile, Ecuador, Spain, Mexico, Panama, Paraguay, Peru, Dominican Republic and Venezuela. The area of culture offers a number of programmes, notably the “We are Heritage” programme, which aims to conceptualize, evaluate and disseminate natural heritage.
- Spain has been a member of UNESCO since 1953. In the field of cultural cooperation it has assumed the following: the coordination and liaison between the Ministry of Education, Culture and Sport, the Spanish Permanent Representation at UNESCO and the UNESCO Secretariat, with regard to the development of the organization’s conventions and recommendations; preparation of the participation of the Ministry in the General Conferences and the Inter-governmental Conferences, expert committees and other meetings at UNESCO; coordination and liaison between the Spanish National Commission and UNESCO, and participation in, and follow-up and dissemination of, UNESCO's activities. The Ministry of Education, Culture and Sport is currently responsible for implementing the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. On 28 April 2006, the Government approved the text of the Convention and presented it to the Parliament for ratification. The instrument of ratification was deposited on 18 December 2006. On the 25th October 2006, it was approved and ratified by the King of Spain, a month later after its approval by the Senate.
- In the case of the Organization of Iberoamerican States for the Education, Science and Culture (OEI), of which Spain has been a member since 1949, the Sub

Secretariat for Education, Culture and Sport, through its Sub Directorate-General for International Cooperation, coordinates the participation of the Ministry at the Iberoamerican Conferences of Ministers of Culture, in the framework of the Iberoamerican summits.

- The MARCO programmes organized by the current Ministry of Education, Culture and Sport and the OEI, which are underway, cover practically all of the cultural sectors.[75]

- Promotion of young people access to culture
  - Encouragement of access of young people to culture, on the one hand as a buyers, consumers and audience; on the other hand as active participants and creators of art and culture,
  - The importance of this for good cooperation between the field of youth and the field of culture,
  - The importance of knowledge, promotion, visibility and use of new information and communication technologies, including digitalization of cultural content, for the purpose of increasing the access of young people to culture,
  - Access of young people to culture as an experience of self-expression, personal development and confidence, innovation and creativity, enjoyment and having an open-mind to others cultures.[76]

No specific legislation exists in this field at national level. Indeed, it is worth noting that no General Law on Youth has been enacted in Spain, although laws have been approved to establish the Institute of Youth (Instituto de la Juventud, INJUVE) and the National Youth Council. The latest major youth strategy launched by the central government in Spain is the *Interministerial Youth Plan 2005-2008*, which has not been replaced.[77] In 2007, Creación joven involved activities in the fields of the visual arts (including contests for young artists in the field of the visual arts, cartoon and design, as well as a touring exhibition of previous year's winners and other relevant young artists, and two meetings of young artists), music (a tour of young artists in small venues, and a meeting of young composers), theatre (an annual contest of theatre plays) and literature (a contest). One of the six major areas contained in the Plan refers to 'Leisure, Culture and Free Time'.[78] On the other hand, private sponsorship of the arts and culture has traditionally had a relatively low weight in Spain as opposed to other European countries, with only some prestige-driven operations receiving strong sponsorship support (e.g. exhibitions, festivals). In Spain alternative youth movements related to cultural affairs are also active in a number of fields, including regional and minority languages and cultures (particularly Catalan, Basque and Galician, but also Aragonese or Asturian) as well as in the campaigns concerning digital rights management, which have become notably active in recent years. Even if organizations in these fields are not solely comprised of young people, they often have a strong youth component.[79]

[75] Anna Villarroya (ed.), 'Country profile: Spain' in Council of Europe/ERICarts, *Compendium of Cultural Policies and Trends in Europe, 2014.*
[76] The Council of Europe, *3046th Education, Youth and Culture and Sport Council Meeting,* (Brussels: 18-19 November: 2010).
[77] The Council of Europe, Youth Partnership, "*Country Sheet on Youth policy in Spain*, (Strasbourg: Council of Europe & European Commission, 2009).
[78] Ministerio de Educación, Cultura y Deporte: Cultural Statistics Yearbook 2013, http://en.www.mcu.es/estadisticas/MC/NAEC/index.html, (Madrid: Ministerio de Cultura, 2013).
[79] Interarts. "Access of Young People to Culture", Final Report EACEA/2008/01 (OJ 2008/S 91-122802).

5. Practices

The *Rights of Association Act of 2002* (1/2002 Act) enables associations to benefit from a variety of incentives, particularly those declared as being of public interest.[80] Many cultural associations or organizations benefit from this regime.

Although it is difficult to classify the main objective of goals of cultural organizations in the field of access to culture – since there is no available official document published by the political and public authorities-, group acting and projects that have been carried out in recent years frames a general outline in terms of their objectives that play a key role in bringing people in contact with culture.

- Women Artists' Platform Against Gender Violence, a group that since 1999 has been the representative in politics and society to increase pressure and awareness of this issue, besides promoting and defending a culture of peace;
- Spanish Association of Women Filmmakers and Audiovisual Media Professionals, created in 2006, with the aim of promoting equal participation of women in the audiovisual media;
- Platform for the Defense of Arts Education, founded in March 2007, by teachers in Asturias in response to the intention of the Ministry of Education of this region to reduce the presence of Music Education and Visual Arts in primary and secondary education level;
- Coalition of Creators and Content Industries, created in 2008, with the aim to lobby for the intellectual property law and other measures against file sharing on P2P networks. It consists of several associations that are linked to authors and to the music and film industries in Spain;
- Association of EMA ideas (La Associació d'Idees within the La Escocesa center[81]), a non-profit organization for artists of all disciplines launched in 2000 to revitalize the collective spaces for artistic creation in Barcelona (Catalonia);
- Prou! Platform (Enough! Platform) that, through a popular legislative initiative, won a law reform to abolish bullfighting in Catalonia as of 2012;
- the Circle of Culture, created in October 2010 in Catalonia, with the aim of being a "moral lobby" to ensure that culture recovers greater social and political centrality;
- The Pact for Culture group composed of relevant national entities representing different cultural sectors. In late 2010, it proposed to the government and society a pact for culture. At a time of public funds cuts in the cultural sector, this group advocates the need to reach a pact on behalf of culture as a growth factor of the Spanish economy and society (http://16y17diciembre.files.wordpress.com/2010/07/cc-pacto-por-la-cultura-v-43.pdf);
- +CULTURE movement, composed of cultural groups and professional associations, as well as civil society, is located in the autonomous region of Aragon and its main objective is to raise awareness about the need to defend and promote culture as a common heritage, as well as to claim support for the work of cultural public institutions;
- the Performing Arts and Audiovisual Platform, which includes associations of producers and alternative venues, was created in mid-2012 against the increase of VAT on culture; and
- the Valencian Platform for Culture, composed of relevant associations of the Valencian Community, is the first group of this type created in Spain against the increase in the VAT on culture.[82]

[80] Ley Orgánica 1/2002, del 22 de marzo, reguladora del Derecho de Asociación.
[81] http://www.laescocesa.org/es/paginas/lassociacio-didees-ema

In sum, different actors in the field focus on different fields of 'access to culture' to ensure the existence of links between society and cultural organizations. Indeed, Spanish cultural associations have recently addressed issues such as gender equality, the promotion of cultural heritage, the support for cultural public institutions, cultural education, the music and film industries, as well as the issue relating to the decrease of VAT on cultural goods and services and of intellectual property.

5.1. Target Groups

According to the *General Strategic Plan 2012-2015* of the State Secretariat for Culture, the main target groups are mostly referred to working groups in the field of culture, the youth and the disabled persons.[83] In terms of ethnic and linguistic diversity, in Spain regulations are based on both central government and regional level. In the Constitutional dictum (*art. 3.1*), it is stated that Castilian is the official language of the State; however, 'other Spanish languages' enjoy the same official status or right within their respective communities, as mentioned in their Charters (art. 3.2). As stated in a study released by the Real Instituto Elcano, "This legal construct is crowned by the consideration that Spain's linguistic diversity is a manifestation of 'wealth' and an item of 'cultural heritage' as a value in its entirety."[84] Furthermore, ethnic and linguistic diversity is taken into account in the design of programs and projects in this field in some regions especially in which the immigration flow is high. For instance, el Ayuntamiento de Barcelona (Local Government of Barcelona) has initiated intercultural dialogue program in its strategic plan in order to transform Barcelona into a diverse and intercultural city rather than a divided city by being an aggregate of people who interact with one another against a backdrop of diverse languages.[85]

5.2. Obstacles to Access

Nationwide associations are eligible to apply to general subsidy programmes launched by the current State Secretariat for Culture. However, cultural associations do not specifically feature in the budget allocations of the government, whether at regional or local levels, despite the fact that it is possible to apply for a variety of grants and support schemes offered by regional cultural departments and rarely by regional youth institutes. However, the economic crisis has dramatically reduced the resources allocated to the third sector and for cultural activities.

At municipal level, civic centers are trying to encourage participations in the cultural and social fabric of neighborhoods. Moreover, civic centers have specialized in offering coordinated services and cultural activities of interest to the general public.

Regarding new technologies and digitalization in the arts and culture, Spain still needs to achieve a better geographical balance for development of access to digital resources by using specialized plans, in accordance with those adopted by the European Council in Lisbon in March 2000, to increase the level of cultural content within the new applications and to improve coordination

[82] Anna Villarroya (ed.), 'Country profile: Spain' in Council of Europe/ERICarts, *Compendium of Cultural Policies and Trends in Europe*, 2014.
[83] Secretaria de Estado de Cultura de España, *Plan Estratégico general 2012-2015*, http://www.cultura.gob.es/principal/docs/novedades/2012/PlanEstrategicoGeneral2012-2015.pdf, (accessed June 25, 2014).
[84] Real Instituto Elcano de Estudios Internacionales y Estratégicos, Cultural Policy in Spain, (Madrid, 2004).
[85] Ayuntamiento de Barcelona, Barcelona's Immigration Plan 2012-2015, http://www.bcn.cat/novaciutadania/pdf/pla_immigracio/pla_immigracio_en.pdf, (accessed June 24, 2014).

between the national strategies designed by the various ministries involved and those drawn up regional communities and local councils.

5.3. Tools

In order to enhance access, partnerships in the cultural sector have been fostered with relevant cultural foundations but with national entities. For example, the Valencian Platform for Culture has collaborated with other relevant associations in the Valencian Community on the issue of the VAT on culture; the Pact for Culture group has co-operated with relevant national entities representing different cultural sectors to reach a pact on behalf of culture as a growth factor of Spanish economy and society.[86]

5.4. Emerging Forms of Access and Participation

The *General Strategic Plan 2013-2015* of the State Secretary for Culture sates, amongst its core objectives, the promotion of creation, innovation and knowledge production and the support to culture on the Internet by safeguarding the rights derived from intellectual property. Thus, the Government increasingly encourages the legal supply of cultural content on the Internet. To this respect, opportunities brought about by digitization and the new technologies have been considered in the design of programmes. Some significant public and private initiatives for cultural programmes and projects that include new technologies are mentioned below:

- Canarias Mediafest is an International Arts and Digital Culture Festival for video, animation, artistic documentary, multimedia, music and photography. The idea behind the festival is to highlight the relationship between artistic creation and the new technologies. A pioneer and trendsetter for this kind of event in Spain, the Canarias Mediafest was founded in 1988 and became a biennial in 1996;
- ArtFutura, the Festival of Digital Culture and Creativity, was founded in 1990. The festival has become a reference in Spain for art, technology and digital culture, and offers an extensive programme of activities in museums and cultural centers in more than twelve different Spanish cities. Each year, ArtFutura presents the most outstanding and innovative international projects of the previous twelve months in digital art, interactive design, computer animation and video games;
- OFFF started in Barcelona in 2001 as a festival of post-digital culture, and today combines art, design and technology through different activities such as conferences, workshops and exhibitions;
- The Santa Monica Art Centre, of the Catalan government's Department of Culture, is a space for convergence and crossover between the different disciplines of contemporary artistic creation and science aimed at the diffusion of Catalan creativity, innovation, and reflection;
- the call for aid from the current Ministry of Education, Culture and Sport, through the ICAA, aimed at the realization of audiovisual works using new technologies and disseminated by means other than cinemas, television or home video, such as through the Internet, mobile phone or in new devices like the electronic book; and

[86] Anna Villarroya (ed.), 'Country profile: Spain' in Council of Europe/ERICarts, *Compendium of Cultural Policies and Trends in Europe*, 2014.

- Meeting-Show Zinc Shower, held for the first time in 2013, is an international meeting point for channeling investment, promotion, training and collaboration among the most innovative companies and projects in the sector.[87]
- Fábricas de Creación (2013): the Art Factories program is based on the transformation of spaces in disuse in new spaces for culture and innovation through visual arts, cinema and audiovisuals, dance, literature, music, theatre, circus, magic and improvisation. The project, promoted by the Institute of Culture of the city of Barcelona, responds to a historical claim on the part of artists and collectives to provide well-conditioned spaces for the creation and artistic research.[88]

[87] Anna Villarroya (ed.), 'Country profile: Spain' in Council of Europe/ERICarts, *Compendium of Cultural Policies and Trends in Europe*, 2014.
[88] El programa Fábricas de Creación in Barcelona, http://fabriquesdecreacio.bcn.cat/es/node/32, (accessed June 27, 2014).

6. Data

6.1. Availability

Data and information on the issue of "access to culture" are available through regular publications and online databases at national, regional and local level. Key documents on cultural policy are academic articles, official policy papers of the Ministry of Culture and of the Department of Foreign Affairs and Cooperation at Ministry of Culture, publications of the Ministry of Finance, reports published by NGOs and cultural foundations and organizations, surveys published by the Instituto Nacional de Estadística, manifestations of political parties in Spain, the Spanish Constitution and other relevant legislation papers and national, regional and local newspapers, etc.

Key online sources are listed herewith:

- Ministry of Education, Culture and Sport
  http://www.mecd.gob.es/cultura-mecd/en/
- Directorate-General for Cultural Industries and Book Policy
  http://www.mecd.gob.es/ministerio-mecd/en/organizacion/organigrama/ministro/secretaria-estado-cultura/n/dg-industrias-libro.html
- Directorate-General for Fine Arts and Cultural Assets and for Archives and Libraries
  http://www.mecd.gob.es/ministerio-mecd/en/organizacion/organigrama/ministro/secretaria-estado-cultura/n/dg-bellas-artes.html
- National Institute of Cinematography and Audiovisual Arts (ICAA)
  http://www.mcu.es/cine/index.html
- National Institute of Performing Arts and Music (INAEM)
  http://www.mcu.es/artesEscenicas/
- Ministry of Foreign Affairs and Cooperation
  http://www.exteriores.gob.es/Portal/en/Paginas/inicio.aspx
- Spanish Cultural Action
  http://www.accioncultural.es
- Spanish Federation of Associations of Cultural Managements
  http://www.federacion-agc.es/index.php
- Centre for Cultural Studies and Resources (CERC) of the Barcelona Provincial Council
  http://www.diba.cat/en/web/cerc/default
- Contemporánea Foundation, Cultural Observatory
  http://www.fundacioncontemporanea.com/?lg=en
- National Statistics Institute
  http://www.ine.es/en/welcome_en.htm
- Network of Centers of Documentation of the State Secretariat for Culture
  http://en.www.mcu.es/centrosDocumentacion/index.html
- Observatory of Culture and Communication (OCC-FA)
  http://www.falternativas.org/en/occ-fa
- Real Instituto Elcano de Estudios Internacionales y Estratégicos
  http://www.realinstitutoelcano.org/wps/portal/!ut/p/c5/04_SB8K8xLLM9MSSzPy8xBz9CP0os3jjYB8fnxBnR19TE2e_kEAjz1BDAwjQ9_PIz03VL8h2VAQAO0GaIQ!!/dl3/d3/L2dJQSEvUUt3QS9ZQnZ3LzZfM1NMTExUQ0FNNTRDTlRRMjFWMTAwMDAwMDA!/
- Spanish Society of Information and Documentation
  http://www.sedic.es/english.asp

- Statistics of the Ministry of Education, Culture and Sport
  http://en.www.mcu.es/estadisticas/index.html

6.2. Uses

In relevant policies and programs, published by the governmental institutions –e.g.- Spanish Ministry of Education, Culture and Sport, Generalidades or Ayuntamientos (local governments), there is no explicit reference to any concrete evidence of research being used in policy-making in order to foster access to culture. Instead of mentioning the methodology (quantitative or qualitative) for drafting policy papers or projects, the importance of inclusivity of those strategic plans initiated by the government agencies is emphasized mostly because it is considered that collective reflection of equipment managers and collaborators and the role of absolute transparency in institutional dialogue would be key elements to foster access to culture in Spain. However, the methodology is explicitly mentioned in academic sources. For example, both quantitative and qualitative methods based on longitudinal analysis are used in Arturo Rodríguez Morató y Joaquim Rius Ulldemolins's research "La política cultural en España: los sistemas autonómicos" (Cultural Policy in Spain: the Regional Systems or Regimes) which analyzes incompatibility in cultural policies among regions in Spain. Briefly, government agencies are more focused on the importance of practical solutions to eliminate the gap in Spain in terms of cultural policies whereas academics stress the methodology in order to evaluate relevant policies scientifically.[89]

[89] Arturo Rodríguez Morató and Joaquim Rius Ulldemolins, *"La política cultural en España: los sistemas autonómicos"*, (Santiago de Compostela: Revista de Investigaciones Políticas y Sociológicas (RIPS). Monográfico extraordinario, 2012).

ACCESS TO CULTURE
– Policy Analysis

National Report: Sweden

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April 2015

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Foreword

Access to culture has become a major topic on the cultural policy agenda of Europe, as well as on other levels of government. The assumption is that access to culture is an important component in the developing of active citizenships, democracy, and social cohesion. Policies for access to culture should ensure equal opportunities of taking part in cultural life, the development and implementation of initiatives or programs designed to increase the participation of underrepresented groups, and the removal of physical and social barriers.

This report is based on a study conducted within the framework of a project called "Access to Culture", co-financed by the EU's Culture Programme. The aim of the project is to compare the priority setting on European level and national strategies, and how the definitions and instruments differ among countries. In this report, focus is on Sweden and how access to culture has been interpreted and implemented in the Swedish context. In a later stage, the findings in this report will be compared with the national investigations conducted by the other project partners.

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Introduction: Cultural Policy in Sweden

Cultural policy in Sweden is marked by the country's self-image as a small, democratic and modern welfare-state nation. Culture is viewed as a public benefit uniting society, a central condition for democracy and a basic resource for individual well-being and collective welfare. As such, access to culture should be distributed and enjoyed on equal terms by all citizens, regardless of residence, socio-economic situation, gender, age, function, ethnicity or place of birth.[1] The purpose of Swedish cultural policy is to promote artistic creativity in various forms as well as quality and aesthetic values, support efforts to preserve, interpret and develop cultural heritage and make it accessible, and ensure that people across the country have the opportunity to take part in a rich and vibrant cultural life and that culture reflects the great diversity that characterizes today's society.[2]

In international comparisons, Sweden in many ways appears to be a successful cultural country with culturally interested and engaged residents. In November 2013, the European Commission presented the result of a new Eurobarometer survey on cultural access and participation – the first on the topic since 2007. The results suggest that fewer Europeans are engaging in cultural activities, as performers or spectators. Only 38% actively took part in a cultural activity, such as singing, dancing or photography, in the past year. Lack of interest, time, money or choice is listed as the main reason for non-participation. Sweden, however, differs from the majority of the European countries. Here, cultural consumption and participation has gone up since 2007, and the increase is visible in all cultural areas. In the Eurobarometer, Sweden scored highest when it came to cultural consumption and came in second (after Denmark) when it came to cultural participation.[3]

There is reason to believe that Swedish cultural policy is in forefront regarding the promotion and implementation of access to culture. This, of course, has a lot do with the country's stable economy, good household incomes, and small income differences. A good economy is essential for a rich cultural life and an active cultural participation. In the wake of the last financial crisis many European governments have struggled and been forced to cut funding for culture, but in Sweden the national leadership claims that they are investing in culture and increasing funding instead. It is from this perspective this report should be understood.

Method

The data in this report is for the most part based on information from government agencies and cultural organisations, most of which is available online. As described in the chapter on Data and indicators there are several governmental bodies which collect data and publish reports on culture. This means there is plenty of data available for analysis. In addition to these studies of literature and statistics, interviews have been made with local stakeholders; people working in the cultural sector and local politicians. A round table meeting was arranged in November 2014 to get input from the national level. This meeting had participants from several governmental bodies as

[1] http://www.culturalpolicies.net/web/sweden.php?aid=22 (2013-12-02).
[2] The Government of Sweden, "Tid för kultur" (Govt. 2009/10:3), 2009.
[3] http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf (2014-04-03).

well as from the ministry for culture. In addition there were also representatives from the cultural sector. This report has also been sent, in a draft version, to various stakeholders – both people working in the cultural field and in the political or policy field to get comments and input. To get a good insight into the practical level two case studies were made. The organisations websites and some important documents were looked into and interviews were made.

1. Polity

In this chapter, the institutional and constitutional framework of the Swedish state and the civil services is presented. Laws and legislations on culture, public funding of culture, and distribution of responsibilities in the field of culture on the national, regional and local level are discussed. The chapter ends with an analysis on recent changes in the constitutional framework and the amount and distribution of funding among different tiers of government.

Constitutional framework

Sweden is a parliamentary democracy, where the parliament (Riksdagen) has the legislative power, and the executive power is exercised by the Prime Minister – currently (2015) Stefan Löfvén, leader of the Social Democratic Party – and his cabinet (Regeringen).

There are several different laws and acts of parliament that govern cultural policies and practices. There are for example several laws guarantying people's freedom, such as freedom of expression and also legislation that ensures that all documents produced by public bodies – and in some cases publicly funded bodies – have to be accessible to all citizens, unless specifically made unavailable for security reasons. This gives citizens great opportunities to access and participate in public life. Other legislation that impacts culture is for example those connected to planning and building, where heritage sites and built heritage is protected.

In 1974 the parliament laid down the first general objectives and basic principles of Swedish cultural policy. These were later revised, first in 1996 and then in the most recent government bill on cultural policy in 2009, "Time for Culture" ("Tid för kultur").

The new objectives (that in reality did not differ much from the previous ones) stated that culture should be a dynamic, challenging and independent force based on the freedom of expression; that everyone is to have the opportunity to participate in cultural life; and that creativity, diversity and artistic quality are to be integral parts of society's development. To achieve the objectives, cultural policy should:

- promote opportunities for everyone to experience culture and education and to develop their creative abilities
- promote quality and artistic renewal
- promote a dynamic cultural heritage that is preserved, used and developed
- promote international and intercultural exchange and cooperation
- pay particular attention to the rights of children and young people to culture[4]

[4] http://www.government.se/sb/d/3009 (2014-03-07).

The objectives of Swedish cultural policy are thus similar to objectives on the EU level. Although the term "access to culture" is not used, it is well implied in at least the first and the last paragraph.

The Ministry of Culture (Kulturdepartementet), a ministry within the Government of Sweden, is responsible for the Swedish culture policy on the national level. The Ministry of Culture was established in 1991, before that the Ministry of Education was responsible for the cultural policy. In 2005, the social democratic government merged the two departments into the Ministry of Education and Culture. However, the centre-right government separated them again in 2007. Besides culture, the ministry's areas of responsibilities also included sports and media.[5] With the new government in 2014 the ministry of Culture became the ministry of Culture and Democracy. Currently Alice Bah Kuhnke (member of the Green Party) is heading the ministry.

Other ministries concerned with culture are the Ministry of Education and Research (responsible for cultural education and education in the arts), the Ministry of Enterprise, Energy and Communications (together with the Ministry of Culture responsible for the cultural and creative industries), the Ministry for Rural Affairs (responsible for the Sami Culture Board, whose objective is to promote Sami culture), and the Ministry of Foreign Affairs (responsible for spreading information about Swedish culture outside Sweden).

The Ministry of Culture is responsible for numerous government agencies, companies and foundations. The large number of heterogeneous units directly subordinated or financially dependent on the Ministry of Culture reveals the complexity of the Swedish cultural policy model. Their roles and responsibilities are presented in more detail in chapter 2.2.

The Swedish cultural policy model has until recently been marked by a strong national level, but in the government bill on cultural policy from 2009, the previous focus on the national level was somewhat changed. In accordance to the Cultural Cooperation Model (Kultursamverkansmodellen) of 2011, national government funding of regional institutions will be governed through agreements between the national and the regional governments. Therefore several governments are cooperating with and supporting the regional levels of government.[6]

On a regional level, Sweden is divided into 21 counties (län). In each county there is a County Administrative Board (länsstyrelse) appointed by the Government to coordinate the national and regional political goals. In each county there is also a County Council (landsting) which is a policy-making assembly elected by the residents of the county. The role of regional governments in cultural policy has historically been limited, but is now increasing. Cultural county institutions can be theatres, concert halls, libraries, and museums. The County Council has financial responsibility for these institutions and thereby some influence over the scope and nature of their activities. However, the Swedish Government provides substantial funding to promote the regional institutions, as well as special activities within other cultural areas in the region, and those targeted initiatives influences the counties' decision making.

[5] http://www.regeringen.se/sb/d/8339 (2014-03-07).
[6] http://www.regeringen.se/sb/d/14028 (2014-03-07).

The counties are subdivided into several municipalities (kommuner), a total of 290 throughout the country, with a municipal assembly (kommunfullmäktige) elected at municipal elections. In many cases the municipalities have joined forces, sometimes with the County Council, and formed a Regional Council (regionförbund). In the municipalities there are cultural institutions funded wholly or for the most part from local income taxes. One example is libraries. Each municipality is obliged by law to have a library.[7] Most municipalities also run a "cultural school" or a "music school" for children. This is often made in collaborations with schools, where children get lessons learning to play an instrument, or sometimes art or theatre is also offered, during the school day or in connection to classes. Municipalities also give support to different clubs and associations, many of which are about cultural activities, such as choirs, local history associations, art clubs, dancing and other things. Sweden has a long history of engaging in these kinds of clubs or associations and in order to enable them to provide these activities at a low cost municipalities often contribute by offering free or low cost venues where they can meet and also a some funding if the activities are involve children or young people. Just as in national policies children and youths are the main target groups and access is facilitated through financial support. In other words, cultural institutions can be national, regional or municipal, for a variety of historical, financial and organizational reasons.

To illustrate the different roles held by national, regional and local authorities, the regulations of cultural heritage policy can serve as an example. First, there is the Heritage Commemoration Act that contains regulations on ancient monuments, historic buildings, religious monuments and export and restoration of cultural objects. The Act stipulates that everyone in Sweden shares responsibility for the cultural environment. Authorities, and individuals alike, shall show consideration and respect for the cultural environment.[8]

At the national level, the National Heritage Board, an agency within the Ministry of Culture, has the authority on cultural heritage and historical environments. It has the overall responsibility for promoting the objectives of Sweden's heritage policy, disseminating knowledge about the cultural environment and for information campaigns and contact with the public. It distributes funds to the County Administrative Boards, which in turn distributes the money within the counties.

The County Administrative Boards have responsibility for the cultural environment at the regional level. This means that they decide on matters related to the National Heritage Act and that they are responsible for ensuring that protection of the cultural environment is taken into account in regional planning and development. The County Administrative boards also allocate state funds for the restoration of historic buildings, ancient monuments and historic landscapes.

The regional museums are responsible (together with the County Administrative Boards or the County Councils) for major regional efforts to protect heritage resources. Their task includes collecting and disseminating knowledge about the cultural heritage of the county. The regional museums are often involved in the care or restoration of buildings, ancient monuments and historic landscapes.

[7] Biblioteksslag 2013:801
[8] The Heritage Commemoration Act (Kulturminneslagen) SFS 1988:950.

And finally, at the local level, the municipalities are responsible for the protection and development of the cultural heritage in their surrounding environments. This role is exercised with physical municipal planning and through the application of the Planning and Building Act.[9] Several municipalities also run municipal museums and keep municipal antiquarians. This is, however, only a description of how it usually works. There are many variations, especially since not every county has a regional museum, so in some cases organizations from the private sector have taken over their function.

Public funding

Public spending on culture was in 2011 approximately SEK 23.8bn (≈ EUR 2.6bn), according to The Government Agency for Cultural Policy Analysis, which most recent study on public expenditure on culture was carried out in 2012. The share of cultural expenditure of the total public spending in 2011 was 2.6 %. This corresponds to 0.67% of GDP and SEK 1 116 (129 EUR) per capita in 2011. The national government provides 45% of the public expenditure on culture, regional governments provide 15%, and local governments provide 40%.[10] The allocation of public funds to culture is not regulated by law in Sweden. Public funds are instead determined on a yearly basis by the parliament when deciding on the national budget. The only major exception to this rule is Public Service broadcasting, which is funded by TV licence fees regulated in law.

Trends

Government expenditure on culture amounted to SEK 10.6bn (≈ EUR 1.18bn) in 2011.[11] (In 2014 those numbers seem to have dropped to SEK 9.5bn.[12]) The expenditure can be divided into three principal areas: Culture, Adult Education and Media. The State expenditure for the principal area Culture amounted to SEK 6.5bn (≈ EUR 723m) in 2011.[13] (In 2014, there seem to be an increase to SEK 6.9bn.[14]) The other two principal areas, Adult Education and Media, form a decreasing part of the government's expenditure for culture in relation to the principal area Culture. Within the principal area Culture, the large areas of expenditure are cultural environment, theatre, dance, music, museums and exhibitions.[15] When it comes to priorities of the stakeholders, the traditional cultural institutions receive approximately 70% of the public funding and independent organizations and artists 30%. These numbers have changed very little since the 1970s, when Swedish cultural policy was established.[16]

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[9] The Planning and Building Act (Plan- och bygglagen) SFS 2010:900.
[10] The Government Agency for Cultural Analysis, *Samhällets utgifter för kultur 2010–2011*, 2012.
[11] The Government Agency for Cultural Analysis, *Samhällets utgifter för kultur 2010–2011*, 2012.
[12] http://www.regeringen.se/sb/d/13574 (2014-03-07).
[13] The Government Agency for Cultural Analysis, *Samhällets utgifter för kultur 2010–2011*, 2012.
[14] http://www.regeringen.se/sb/d/13574 (2014-03-07).
[15] The Government Agency for Cultural Analysis, *Samhällets utgifter för kultur 2010–2011*, 2012.
[16] Frenander, Anders, *Kulturen som kulturpolitikens stora problem: Diskussionen om svensk kulturpolitik under 1900-talet*, Hedemora: Gidlunds förlag, 2005.

Large parts of Swedish cultural policy are currently undergoing administrative reform as the Cultural Cooperation Model of 2011 is being implemented. It is a means to delegate power from the national government to the regions. Before the model was implemented, there were some worries among cultural institutions and professionals that a further regionalization would allow for prioritization of other cultural sectors, such as the commercial entertainment industry, or other public services, such as education and health care.[17] According to evaluations, cultural institutions and professionals are quite positive about the way the model has been implemented, while some representatives of the regional governments have uttered criticism, arguing that it is giving too much authority to the national governments over regional cultural policy, that the cooperation only exists on paper, and that since no additional funds have been allocated, the reform is, in practice, ineffective. However, evaluations have shown that financial priorities in regional cultural policy have changed very little during the model's first years of implementation.[18]

The regional expenditure on culture amounted to SEK 3.5bn in 2011. Together, the support to theatre, dance, adult education associations and popular movements amounted to more than half of the expenditure on culture.[19]

Municipal expenditure on culture 2011 amounted to a total of SEK 9.6bn. The largest areas of municipal expenditure were music and culture schools, libraries, adult education associations and general culture expenditures.[20]

In The Government Agency for Cultural Policy Analysis' report it is stated that the combined public expenditures on culture have increased with almost 25% since 2000, recalculated to 2011 prices. Recent years show no major changes in the level and distribution of public cultural expenditure. All three public levels have increased their expenditure on culture, but the increase is somewhat higher for the regions and somewhat lower for the state and the municipalities.[21] However, this view has been challenged by representatives from the cultural sector, claiming that the public expenditures on culture in reality are decreasing, and especially on the national level. Criticism has also been directed towards The Government Agency for Cultural Policy Analysis for stating that two thirds of the Swedish society's expenditure on culture is covered by the households. A big part of that amount are the so called investment costs, that includes purchases of TVs, satellite dishes, video and DVD players, stereos, radios and CD players. If those are left out, the households' expenditures on culture only amount to approximately half of the total expenditures. As a consequence, decreased public funding becomes much more tangible and has a bigger impact on cultural life than if the households were actually covering the largest part.[22]

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[17] Kalmteg, Lina & Leonardz, Jenny, "Portföljmodellen oroar kulturchefer", *Svenska Dagbladet*, 24 February, 2009.
[18] The Swedish Arts Council, *Kultursamverkansmodellen: Uppföljning 2012*, 2013.
[19] The Government Agency for Cultural Analysis, *Samhällets utgifter för kultur 2010–2011*, 2012.
[20] The Government Agency for Cultural Analysis, *Samhällets utgifter för kultur 2010–2011*, 2012.
[21] The Government Agency for Cultural Analysis, *Samhällets utgifter för kultur 2010–2011*, 2012.
[22] http://www.teaterforbundet.se/web/Minskad_kulturbudget.aspx#.UrFvtNL3HTo (2014-03-07).

The Government Agency for Cultural Policy Analysis also state that the business sector covers approximately 1.1% of the society's expenditure on culture in the form of sponsorship.[23] In 2009, as mentioned above, new objectives for the cultural policy were adopted. The most important change in the revision of 2009 was that the previous objective of "counteracting the negative effects of commercialism" was removed. The centre-right government bill, "Time for Culture" ("Tid för kultur") that preceded the new objectives stated that "there is no obvious contradiction between commercial sustainability and artistic quality or freedom".[24] This signifies a more positive view of the role of the business sector in cultural policy, as well as a more positive view on popular culture. It also reflects the need for culture institutions and professionals to find other sources of funding and to embrace an approach that is in line with the increased focus on cultural and creative industries.

[23] The Government Agency for Cultural Analysis, *Samhällets utgifter för kultur 2010–2011*, 2012.
[24] The Government of Sweden, "Tid för kultur" (Govt. 2009/10:3), 2009.

2.1 Politics

Politics covers the process of policy setting, reflecting the interests, conflicts, and co-operation among actors. In this chapter, the interactions between the major Swedish political parties and the degree of confrontation concerning access to culture are discussed. After that, the rationales and values which guide the politics in this field are identified. The chapter ends with a short analysis of historical factors that may influence the political view when it comes to access to culture in Sweden.

Political relevance

At the time of writing, there are eight parties in the Swedish Parliament. Historically, Swedish national politics has largely been dominated by the Social Democratic Party (Sveriges socialdemokratiska arbetareparti), but in two recent elections, in 2006 and 2010, their opponents won. They call themselves the Alliance (Alliansen), and consist of the Moderate Party (Moderata samlingspartiet), the Liberal People's Party (Folkpartiet liberalerna), the Center Party (Centerpartiet), and the Christian Democrats (Kristdemokraterna). Being in power for eight years has made some changes to the cultural politics. However, in 2014 the Social democrats won the elections and formed government together with the green party. The Social Democratic Party has worked with the Green Party (Miljöpartiet) previously, when they joined forces with the Left Party (Vänsterpartiet), for a short period of time, under the collaborative name the Red-Greens (De rödgröna). This collaboration formally ceased to exist after the election in 2010, but they are still regarded as the alternative to the alliance. The eighth party, the Sweden Democrats (Sverigedemokraterna), is a right-wing populist party, and is not included in any collaboration, as they are resented by the other parties. In reality, though, the Sweden Democrats have supported both sides in parliamentary voting.

In 2005 the social democratic government introduced free admission to national museums after the UK model. This reform was abolished by the Alliance in 2007. Free admission had been a key component of the Social Democratic cultural policy, and it was thereby ideologically important for the Alliance to reverse it. In an interview 2010, Lena Adelsohn Liljeroth, then the head of the Ministry of Culture, said that the most important reform for access to culture under the Alliance's administration was the general income tax reduction, which made it possible for people to consume arts and culture of their own choice. That remark provoked many comments in the media and in the cultural sector. After getting a new coalition with Social Democrats and the Green party, again free admission to national museums is high on the agenda. Whichever party or way of making it possible for people to take part in cultural life, it's a question of access and democracy. All political parties want people to be able to afford to go to museums, theatres, concerts and other culture. In Sweden the connection between democracy and culture has recently been emphasised. With the new government a minister for culture and democracy has been introduces, linking issues of social inclusion, the national minorities, diversity and participation directly with culture. This is expected to give issues such as minority languages and cultures higher priority the cultural-political agenda.

However, the most important reform concerning cultural policy in Sweden in recent years is generally considered to be the Cultural Cooperation Model of 2011. This model was initially introduced in five regions (West Sweden, Skåne, Norrbotten, Gotland and Halland), and fifteen more regions followed in 2012 and 2013, leaving Stockholm County as the only region in which the model is yet to be implemented. In Stockholm County, especially the municipalities of Stockholm City, there is a strong opposition to this reform, even though the reform was developed by the Alliance, which holds the majority in the county. The reason for this is that the municipalities of Stockholm City feel that they already spend so much money on culture and that it would not be fair if the regional authority would allocate the funding to the other municipalities.[25]

The Alliance has also implemented a couple of other programs aimed at increasing access to culture. Especially children are seen as a priority group. The Creative School (Skapande skola), is a fairly well received program, where public and private compulsory schools can apply for grants from the Swedish Arts Council to finance professional cultural activities for the children. The activities can be produced by cultural institutions or an individual artist, and can be carried out in the school, at the cultural institution or elsewhere.[26] Along with The Creative School, the centre-right government has also allocated extra funding to projects designed to increase access to culture for senior citizens and people with disabilities.[27] When it comes to children, the elderly and the disabled, there seems to be a consensus among the political parties.

The big issue seems to be the Sweden Democrats' entry into parliament in 2010 and their potential impact on cultural policy. The party focuses on limiting immigration to Sweden and opposes the perceived multiculturalism of existing policies. During their time in parliament, they have proposed several motions to remove the elements of cultural diversity from the cultural policy (and other policies, for example the school curriculum). In some cases, they have actively tried to stop conferences and exhibitions dealing with diversity and multiculturalism by protesting and reporting to the Parliamentary Ombudsmen. They also want to establish a Swedish cultural canon (of architecture, visual arts, design and handicrafts, film, literature, music, performing arts and culture for children) to be taught in school and mediated by cultural institutions. Furthermore, they have proposed that political decisions concerning culture should be taken at national level and not at EU level, which is consistent with their wish for Sweden to leave the EU. The Sweden Democrats will probably keep generating new debates on cultural policy, but so far, their influence on cultural policy has been limited.[28] However in the most recent election in 2014 they gained an even larger number of seats in the parliament and they are now the third largest party in Sweden.

[25] Söderling, Fredrik, "Stockholm vägrar kultursamverka", *Dagens Nyheter*, 10 January, 2013.
[26] The Swedish Arts Council, *Skapande skola: En nulägesanalys*, 2012.
[27] The Swedish Arts Council, *Kultur för alla – inget hinder: Redovisning av Kulturrådets arbete 2012 med delmålen i funktionshinderspolitiken*, 2013.
[28] Hagerman, Maja, "När myten fördriver mångfalden", *Dagens Nyheter*, 21 November, 2013.

Rationales and values

The Moderate Party is a liberal-conservative party and the biggest party of the Alliance. In the election of 2010, the Moderate Party and the Social Democratic Party for the first time received almost equal number of votes, 30.06 % and 30.66 % respectively, making the Moderate Party the second biggest party in the parliament by a tiny margin. However, they lost the election of 2014 with 23.33% compared to the social democrats' 31.01%. The leader of the Moderate party when they formed government was Fredrik Reinfeldt, who was also the Prime Minister of Sweden. He resigned after the elections in 2014 and the party is now led by Anna Kindberg Batra. On their website they explicitly mention "access to culture", but especially in relation to children (mainly through libraries and the Creative School Program) and the elderly. They also emphasise the benefits of the Cultural Cooperation Model of 2011, which is seen as the most significant cultural policy reform enacted during their administration. The model is seen as a means to "bring culture closer to the people" by facilitating accessibility and civic participation.[29] In the Moderate Party's latest campaign manifest, "Taking Responsibility for Sweden" (Ansvar för hela Sverige), the approach to the funding of culture is that people should be able to pay for their own cultural consumption. Sponsorship and donations from private organisations should increase. Public funding should not be used to support arts and culture that are considered to be mainstream, but primarily national and regional institutions and the preservation of cultural heritage.[30]

The Liberal People's Party, also a part of the Alliance, is a conservative-liberal party and the seventh biggest party in the parliament (5,42 % in 2014). In their political program, they state that everyone should have access to arts and culture, regardless of residence, education, income, and ethnicity. The Liberal People's Party is profiled as "the Education Party" in Sweden, and consequently, the concept of access to culture is primarily seen in relation to education and research. School children's access to culture and the importance of higher education in the arts are emphasised. The digitizing of collections at cultural heritage institutions is seen as a priority, as well.[31]

The Center Party is a centrist, liberal, and agrarian party, slightly bigger than The Liberal People's Party (6,11% in 2014). Their approach to access to culture, according to the website, is that everyone should be able to experience or participate in arts and culture. Access to culture is discussed in relation to where you live, your financial situation and your cultural background. In their opinion, more money should be invested in culture outside the major cities, and cultural institutions should offer free admission. The Cultural Cooperation Model is seen as an important means of reallocating resources and increasing access throughout the country, especially in rural areas. The importance of children's access to culture and the Creative School Program is also mentioned.[32]

The Christian Democrats is the smallest party of the Alliance, and also the smallest party in the parliament (4,57 % in 2014). Traditionally, the most important issues for

[29] http://www.moderat.se/kultur-och-idrott (2013-12-09).
[30] http://www.moderat.se/politiska-program-och-plattformar (2013-12-09).
[31] http://www.folkpartiet.se/politik/partiprogram (2013-12-09).
[32] http://www.centerpartiet.se/Var-politik/Politikomraden/Kultur-media-och-idrott/Politik-A---O/Kultur/ (2013-12-09).

this Christian and conservative party are healthcare, the (nuclear) family, and the elderly. When it comes to cultural policies, their approach in general is that the government should support but not govern, and they emphasise access to culture for children (mainly through mandatory school libraries and the Creative School Program), the elderly and the disabled. To preserve and facilitate access to the cultural heritage is also a priority.[33]

To summarize the Alliance's view on access to culture, there are some differences, although, on the whole, they seem to agree with each other. The big difference lies in funding and the responsibilities of the government. The Moderate Party and The Christian Democrats are less favourable of public funding of arts and culture and rather target specific groups, like school children and the elderly, than the entire population. Instead, they advocate private funding and the economic growth of cultural and creative industries. However, all four parties seem to favour the Cultural Cooperation Model and the decentralisation of cultural policy. There is also a consensus about the Creative School Program. The importance of making the cultural heritage more accessible and supporting cultural institutions are shared priorities as well.

The Social Democratic Party has a somewhat different approach to access to culture. In their latest campaign manifest, "A Contract for the Future" (Framtidskontraktet), they assert everyone's right to take part in cultural life. Economic and social barriers should therefore be eliminated.[34] Their main solutions are to increase public funding, re-introduce free admission to national museums, and create more jobs in the cultural sector. Furthermore they advocate children's right to culture, both in school and after, and a closer cooperation between the government and independent cultural organisations.[35]

The Green Party is the fourth largest party in the parliament (6,89% in 2014) and part of the coalition government. In their party platform, they clearly state that everyone should have access to culture on equal terms. Ethnical and cultural diversity is emphasized. They also emphasize children's and youth's rights to cultural participation regardless of their parents' income. The public funding of sport and other cultural and recreational activities should be divided equally between men and women. Libraries and other cultural heritage institutions should be financed by the government and should ensure public access to a broad range of cultural services.[36]

The Left Party (5,72% in 2014) is cooperating with the coalition government, even though they are not part of it. However, the coalition need their support in order make their politics work, so some compromises are made to secure their support In "The Cultural Compass" ("Kulturkompassen"), their campaign manifest on culture, they argue that the concept of access to culture stems from the labour movement, popular education, and the history of working class culture. Workers were the first group to demand access to culture. The Left Party states that everyone should have equal right to participate in cultural life, and suggests that the general objectives of Swedish cultural policy are insufficient, and that there needs to be legislation on access to culture. Ethnical and cultural diversity, gender equality, children's rights and

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[33] http://www.kristdemokraterna.se/VarPolitik/Principprogram/Kapitel-3/ (2013-12-09).
[34] http://www.socialdemokraterna.se/upload/Central/dokument/Framtidskontraktet/Framtidskontraktet.pdf (2013-12-09).
[35] http://www.socialdemokraterna.se/Var-politik/Var-politik-A-till-O/Kultur (2013-12-09).
[36] http://www.mp.se/om/partiprogram/manniskan#2.6 (2013-12-09).

disability rights are emphasized.[37] Some of their priorities are free admissions at national, regional and local museums; lower admission fees to theatres, dance performances, concerts, etc.; increased public funding to popular education; mandatory school libraries; cultural schools for children free of charge; better access to museums for disabled visitors; and everyone's right to access digital electronics and the Internet.[38]

To summarize, it is possible to see a difference between the Alliance and the Red-Greens, although both sides to a greater or less extent promote access to culture. The Alliance calls attention to the Cultural Cooperation Model and the Creative School Program, both reforms implemented under their administrations. The Red-Greens do not mention these reforms, and instead advocate increased public funding, free admissions, and popular education. The most important target group for both sides seems to be school children, but the Red-Greens want to support cultural activities that take place outside school as well. According to the Alliance's line of reasoning, those activities should be paid for by the parents' salaries instead. On the whole, the biggest difference between the two sides is the Red-Green's emphasize on equality and everyone's right to access through elimination of economic barriers. Worth noting is that the Left Party is the only party in the Parliament that advocates legislation on access to culture.

After all, the biggest difference lies between the Sweden Democrats and the other parties. The Sweden Democrats are the only ones who actively oppose ethnic and cultural diversity. In their opinion, the government should not strive for access to culture for everyone and they should only support culture that the Sweden Democrats perceive as "Swedish".[39] Their party platform states: "As a consequence, all public support aimed at immigrants to maintain and strengthen their indigenous cultures and identities should cease. At the same time, the support of the preservation and vitalization of the Swedish cultural heritage should increase."[40] The Sweden Democrats never use the term "access to culture". Neither do they discuss issues like how the public funding of arts and culture should be organized, popular education, digitizing, or culture in relation to children, the elderly or people with disabilities. Their policy documents on cultural policy are almost exclusively focused on preserving the cultural heritage and fighting cultural diversity.

Other factors

In Sweden, like in several other countries, a lot of culture institutions were funded through the contributions of private benefactors. Many of them have since been taken over by the state. The Swedish people have come to rely on the welfare state to be responsible for the cultural policy, the funding of cultural institutions and the support of independent organisations and professionals, especially popular movements and adult education associations. This originates, to a large extent, from the close connec-

[37] http://www.vansterpartiet.se/assets/kulturkompassen.pdf (2013-12-09).
[38] http://www.vansterpartiet.se/politik/kultur/ (2013-12-09).
[39] https://sverigedemokraterna.se/var-politik/kultur (2013-12-13).
[40] http://sverigedemokraterna.se/wp-content/uploads/2013/08/principprogram_A5_web.pdf (2013-12-13).

tion between the Social Democratic governments, that dominated Swedish politics during the twentieth century, and the labour movement. When a national cultural policy was established as a part of the emerging welfare state, the central aim became granting access to culture to all citizens in all parts of the country, thus creating a focus on equal access to culture. Hence, not surprisingly, the belief that the welfare state is responsible for providing its citizens with culture is the prevailing opinion in Sweden.

2.2 Governance

Governance relates to processes and decisions that seek to define actions, grant power, and verify performance. If politics is about political ideas, governance is about administration. In this chapter, actors which influence the Swedish policies on access to culture, and their roles and relations, are identified. This includes both public agents and other actors, including private and non-profit bodies. The chapter ends with a description of recent trends influencing the governance of cultural policies.

Mapping of agents and their relations

Agents within the Ministry of Culture

As stated above, the Parliament has the legislative power over Swedish cultural policy. The legislation is based on the preparatory legal work carried out by the Parliament's Cultural Committee (Kulturutskottet).[41]

The Ministry of Culture has the overall responsibility for funding. Their budget for the principal area Culture is SEK 6.9bn (≈ EUR 769m). The Ministry of Culture is responsible for numerous government agencies, companies and foundations. Below is a brief description of a few of them and their roles and responsibilities.

The Swedish Arts Council (Statens kulturråd) is a government agency reporting to the Ministry of Culture. Its principal task is to implement the national cultural policy determined by the Parliament. The Council is responsible for:

- the allocation of state cultural funding to performing arts, music, literature, arts periodicals and public libraries, and to the fine arts, museums and exhibitions
- providing the Swedish government with the basic data it needs to make cultural policy decisions, by evaluating governmental expenditures in the cultural sphere, etc.
- providing information about culture and cultural policy
- negotiating agreements with regional governments concerning regional cultural policy and the allocations of national funding on the regional level[42]

The National Heritage Board (Riksantikvarieämbetet) serves as Sweden's central administrative agency in the area of cultural heritage and historic environments. As the national co-ordinating agency, the National Heritage Board has overall responsibility for promoting the objectives of Sweden's heritage policy and providing funding for heritage preservation projects. Among the Board's activities are various initiatives to protect the historic environment, which includes the accumulation and dissemination

[41] http://www.riksdagen.se/sv/Utskott-EU-namnd/Kulturutskottet
[42] http://www.kulturradet.se

of information, preservation, conservation, interagency coordination and archaeological activities.[43]

The Government Agency for Cultural Policy Analysis (Myndigheten för kulturanalys) has an advisory role and assist the Government by providing underlying documentation and recommendations that can form the basis of the development and review of cultural policy. They gather information on arts and culture, follow relevant research, analyse information and evaluate cultural policy.[44]

The Agency for Accessible Media (Myndigheten för tillgängliga medier) is a government agency. Its mission is to produce and distribute talking books and books in Braille, and to give advice and information on matters concerning talking books and Braille.[45]

The Public Art Council (Statens konstråd)[46], the Arts Grants Committee (Konstnärsnämnden)[47], Music Development and Heritage Sweden (Statens musikverk)[48], and the Swedish Author's Fund (Författarfonden)[49] are government agencies responsible for various kinds of grants aimed at artists, musicians and writers.

The National Archives (Riksarkivet)[50] and the National Library (Kungliga biblioteket)[51] are agencies responsible for collecting, supervising and dispersing culture all over the country.

There are also several national museums, the largest being The Swedish History Museum (Historiska museet)[52], The National Musuem of Fine Arts (Nationalmuseum)[53], The Museum of Modern Art (Moderna museet)[54], The National Museums of World Culture (Världskulturmuseerna)[55], and The National Maritime Museums (Statens maritima museer)[56].

The Swedish Exhibition Agency (Riksutställningar) is a government agency, which responsibility is to support museums and other exhibitors. The agency also develops technology and methods together with exhibitors and disseminates knowledge through advice, courses, conferences and newsletters.[57]

The Living History Forum (Forum för levande historia) is an agency commissioned to work with issues related to tolerance, democracy and human rights, using the Holocaust and other crimes against humanity as its starting point. It produces external

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[43] http://www.raa.se
[44] http://www.kulturanalys.se
[45] http://www.tpb.se
[46] http://www.statenskonstrad.se
[47] http://www.konstnarsnamnden.se
[48] http://statensmusikverk.se
[49] http://www.svff.se
[50] http://riksarkivet.se
[51] http://www.kb.se
[52] http://www.historiska.se
[53] http://www.nationalmuseum.se
[54] http://www.modernamuseet.se
[55] http://www.varldskulturmuseerna.se
[56] http://www.maritima.se
[57] http://www.riksutstallningar.se

activities and runs a library, develops educational materials, and organizes exhibitions, seminars and workshops.[58]

The Institute for Language and Folklore (Institutet för språk och folkminnen) is an agency with the purpose of studying and collecting materials concerning dialects, folklore and onomastics. It has a large collection and its archives are open to the public and to researchers. Its activities also include language policy, language cultivation, lectures and the publication of handbooks and dictionaries.[59]

The Royal Dramatic Theatre (Kungliga dramatiska teatern)[60] and the Royal Opera (Kungliga operan)[61] are companies within the Ministry of Culture's area of responsibility, as well as the Swedish Radio (Sveriges radio)[62], the Swedish Public Service Broadcaster (Sveriges television)[63], and the Educational Broadcasting Company (Sveriges utbildningsradio)[64]. As government-owned corporations they are supposed to be independent and not letting their activities and contents be affected by the current cultural policy.

In addition, there a quite a few foundations within the Ministry of Culture, such as specialized galleries, museums, archives, libraries and theatre companies. The Swedish Film Institute (Svenska filminstitutet)[65], the Royal Swedish Academy of Music (Kungliga musikaliska akademien)[66], and the Royal Swedish Academy of Fine Arts (Kungliga akademien för de fria konsterna)[67] are all examples of foundations. The Centre for Easy-to-Read Publications is also a foundation, which works with issues related to literacy and reading promotion and produces easy-to-read material.[68]

Other relevant agents within the government

The Equality Ombudsman (Diskrimineringsombudsmannen) is a government agency that seeks to combat discrimination on grounds of sex, transgender identity or expression, ethnicity, religion or other belief, disability, sexual orientation or age. The agency is primarily concerned with ensuring compliance with the Discrimination Act in all levels of society.[69]

The Agency for Disability Policy Coordination (Myndigheten för handikappolitisk samordning) Handisam is a government agency for disability policy co-ordination, and is subordinated to the Ministry of Health and Social Affairs (Socialdepartementet). Handisam take as their starting point the government's strategy for the implementation of disability policy. They support national authorities in their pursuit of

[58] http://www.levandehistoria.se
[59] http://www.sofi.se
[60] http://www.dramaten.se
[61] http://www.operan.se
[62] http://sverigesradio.se
[63] http://www.svt.se
[64] http://www.ur.se
[65] http://www.sfi.se/sv
[66] http://www.musikaliskaakademien.se
[67] http://www.konstakademien.se
[68] http://www.lattlast.se/start
[69] http://www.do.se

policy aims and monitor the outcomes of their work on national, regional and local level. One goal is to ensure disabled people's participation in cultural life.[70]

The Swedish National Board of Housing, Building and Planning (Boverket) is a government agency administered by the Ministry of Health and Social Affairs. Their responsibilities include city planning, management of the built environment, and administration of related public subsidies. Access to cultural institutions and cultural environments lies within this area, and the government has provided additional funding for this purpose.[71]

The Adult Education Council (Folkbildningsrådet) is a non-government organisation with regulatory duties within the Ministry of Education and Research. It is responsible for the allocation of funding to study associations and folk high schools, and also for reporting, monitoring and evaluating their activities. Its priorities lie in the area of access to culture and education, since it aims at promoting democracy, equality and participation in cultural and civic life.[72]

Most universities in Sweden are governmental agencies. Many of them provide education in the arts, and some of them are entirely focused on arts and culture, such as Stockholm University of the Arts (Stockholms konstnärliga högskola)[73], University College of Arts, Craft and Design (Konstfack)[74], the Royal Institute of Art (Kungliga konsthögskolan)[75], The Royal College of Music (Kungliga Musikhögskolan)[76] and Stockholm Academy of Dramatic Arts (Stockholms dramatiska högskola)[77].

The Agency for Youth and Civil Society (Myndigheten för ungdoms- och civilsamhällesfrågor) is a government agency within the Ministry of Education that works to ensure that young people have access to influence and welfare, which includes access to culture. The board is responsible for following up the objectives set for national youth policy, carrying out and disseminating research on young people's living conditions, and distributing funds to civil society organisations, projects and international cooperation.[78]

The Sami Cultural Committee (Sametingets kulturnämnd) is a part of the Sami Parliament, which is a government agency within the Ministry for Rural Affairs. Their objective is to promote Sami culture and to allocate the assets of the Sami foundation to cultural activities, research projects, and associations. The Sami Parliament, on the whole, contributes to a better understanding of indigenous cultures, cultural minorities, and cultural diversity.[79]

The Swedish Institute (Svenska institutet) is a government agency within the Ministry of Foreign Affairs. It is responsible for spreading information about Swedish culture outside the country, for example through Swedish courses and exhibitions.

[70] http://www.handisam.se
[71] http://www.boverket.se
[72] http://www.folkbildning.se
[73] http://www.uniarts.se
[74] http://www.konstfack.se
[75] https://www.kkh.se
[76] http://www.kmh.se/hem
[77] http://www.stdh.se
[78] http://www.mucf.se
[79] http://www.sametinget.se/1156

Another responsibility is the Creative Force Program and other scholarships and grants for students, researchers and professionals.[80]

Governmental co-operations

The Cultural Cooperation Model (Kultursamverkansmodellen) has already been described in this report. This model was established in 2011 as a way of distributing certain government funding to regional cultural activities, and thus requires co-operation between national and regional governments.[81]

The Creative School Program (Skapande skola) was established in 2008. The Swedish Arts Council is responsible for the county-level allocation of funds, the Government Agency for Cultural Policy Analysis is responsible for the evaluation, and The Swedish National Agency for Education (Skolverket), an agency within the Ministry of Education and Research, is responsible for the dissemination of good examples of pedagogical methods.[82]

The main focus in Sweden concerning discriminatory barriers is on physical accessibility. In 2006 Sweden signed UN's convention on rights for people with disabilities, and during a few years there was extra funding allocated to work on physical access. In 2011, the government devised a five-year-strategy for the implementation of disability policy. The Swedish Arts Council, the National Heritage Board and Handisam are responsible for coordinating, monitoring and following up this strategy. The aim is to achieve the disability policy objectives and to remove obstacles, change attitudes and raise awareness on a global scale.[83] By 2016 all easily removed obstacles must be taken care of by all cultural organisations which receive public funding, otherwise the funding might be cut. This also includes making websites accessible. From 2015 it is a crime of discrimination not to have accessible schools, shops and other public places.[84]

In 2005, the Public Health Agency (Folkhälsoinstitutet) published a report on culture and health.[85] This report has become a guiding principle for the overall national public health goal. Therefore, The Ministry of Health and Social Affairs and The Ministry of Culture have been working together on several health related topics. For example, the Culture on Prescription program, in which cultural activities are used as a tool in efforts to prevent sickness and sick leaves. Another example is the special funding for senior citizens' participation in cultural life.[86]

The Cultural Heritage Initiative (Kulturarvslyftet) is a temporary cultural and labour market policy measure administrated by the National Heritage Board and The Swedish Public Employment Service (Arbetsförmedlingen), an agency within the Ministry of Employment. The aim is to offer challenging tasks in the cultural heritage sector to

[80] https://si.se
[81] http://www.regeringen.se/sb/d/14028 (2014-03-07).
[82] http://www.regeringen.se/sb/d/15294/a/88180 (2014-03-07).
[83] http://www.regeringen.se/sb/d/1897/a/214527 (2014-03-07).
[84] Proposition 2013/14:198
[85] The Public Health Agency, *Kultur för hälsa: En exempelsamling från forskning och praktik*, 2005.
[86] http://www.regeringen.se/sb/d/1897/a/177262 (2014-03-07).

people who have been absent from the labour market due to ill health, injury or some other reason. At the same time, cultural heritage is preserved, new knowledge is generated and cultural heritage is made more accessible.[87]

Digisam is a secretariat for national coordination of digitisation, digital preservation and digital access to cultural heritage. It is responsible for a strategy aimed at cultural heritage preservation called The Digi@l Cultural Heritage (Digit@lt kulturarv). The secretariat is a co-operation between several governmental agencies: The Swedish Arts Council, The National Heritage Board, The Living History Forum, The Swedish Exhibition Agency, The Public Art Council, Music Development and Heritage Sweden, The National Archives, The National Library, The Swedish Film Institute, The Agency for Accessible Media, The Institute for Language and Folklore, The Swedish History Museum, The National Musuem of Fine Arts and a few other museums within the realm of the Ministry of Culture.[88]

Agents within the private sector and NGOs

At present there are twelve official cultural centres in Sweden with government funding from the Swedish Arts Council (Centrum för dramatik, Centrum för fotografi, Danscentrum, FilmCentrum, Författarcentrum, Illustratörcentrum, Konsthantverkscentrum, Konstnärscentrum, Musikcentrum Väst, Musikcentrum Öst, Teatercentrum and Översättarcentrum) in the areas of theatre, dance, arts, crafts, writing, drawing, photography, film and music.[89] Most of them were formed at the end of the 1960's and the beginning of the 1970's by freelance, professional artists. Their goal is to promote their art form, improve the working conditions for their members and increase the job opportunities.

The Adult Education Association is the interest organization of the ten study associations in Sweden (ABF, Bilda, Folkuniversitetet, Ibn Rushd, Kulturens Bildningsverksamhet, Medborgarskolan, Nykterhetsrörelsens bildningsverksamhet, Sensus, Studiefrämjandet, and Vuxenskolan).[90] Its aim is to strengthen the position of adult education, or "folkbildning", in society through communication and cooperation. The state has provided financial support to folkbildning since 1912. It is generally agreed that folkbildning should be run separately from the state, but be financed by public funds.

The National Federation of Swedish Art Associations (Riksförbundet för Sveriges konstföreningar) is an independent non-profit organization which purpose is to stimulate and strengthen the interest for the arts, support the arts associations throughout the country, produce exhibitions and educational materials, and influence the cultural policy at the national level.[91]

The National Theatre Company (Riksteatern) is the biggest touring theatre company in Sweden with 1.2 million spectators per year. It is financed and owned by 250 local

[87] http://www.regeringen.se/sb/d/15294/a/175508 (2014-03-07).
[88] http://www.digisam.se; http://www.regeringen.se/sb/d/13149 (2014-03-07).
[89] http://centrumbildningarna.se
[90] http://www.studieforbunden.se
[91] http://www.sverigeskonstforeningar.nu

non-profit theatre associations throughout Sweden and the goal is to promote and produce quality theatre all over the country, particularly outside the city regions.[92]

The Association of Swedish Museums (Riksförbundet Sveriges museer) aims to safeguard and further the communal interests of the museum sector. It currently has around 175 member museums (private individuals can not become members). It is a non-profit association and its activities are financed through membership fees and in some cases through specific projects which receive external finance.[93]

The Swedish Local Heritage Federation (Sveriges Hembygdsförbund) is the national organisation of the local heritage movement, which consists of approximately 1 800 associations. Its mission is to work locally on a non-profit basis, protect the cultural environment, make local cultural heritage more visible in society, and co-operate with local and regional authorities and the county museums.[94]

The National Federation of People's Parks and Community Centres (Riksorganisationen Folkets hus och parker)[95], The Community Centre Association (Bygdegårdarnas riksförbund)[96] and The Temperance Society Houses (Våra gårdar)[97] are non-profit organizations that engage in activities, exhibitions and popular education. Many of these were founded by the sobriety movement or the labour movement during the late 1800s or in the 1900s.

The Federation of Swedish Genealogical Societies (Sveriges släktforskarförbund) is the unifying body for the Swedish genealogical movement. Its main role is to provide support to the local genealogical societies, to disseminate knowledge of genealogy and to work with local, regional and national authorities, particularly archives.[98]

The Multicultural Centre (Mångkulturellt centrum) is a research and culture centre located in Botkyrka, a municipality in Stockholm County. Their activities include various research projects, conferences and exhibitions relating to migration and social and cultural diversity. They initiate their own projects, but can also be contracted by governmental authorities to carry out studies on their behalf.[99]

Funka Nu started as a non-profit project by the handicap movement, but is now a privately owned company. Their business concept is to sell expert services regarding accessibility, digital as well as physical. They have over 80 percent of Sweden's government authorities as customers, but they also work internationally, for example in EU committees and with the European Patients Forum.[100] Funka Nu owns a foundation also named Funka, which aims to empower disabled people and help them gain control over their own lives. It is funded through a combination of sales, ads, and contributions from companies, governmental agencies, organizations and individu-

[92] http://www.riksteatern.se
[93] http://www.sverigesmuseer.se
[94] http://www.hembygd.se
[95] http://www.fhp.nu
[96] http://www.bygdegardarna.se
[97] http://www.varagardar.se
[98] http://www.genealogi.se/forbundet
[99] http://mkc.botkyrka.se
[100] http://www.funkanu.com

als. The foundation has undertaken a number of research projects that relates to access to culture.[101]

The Swedish Federation for Lesbian, Gay, Bisexual and Transgender Rights (Riksförbundet för homosexuellas, bisexuellas och transpersoners rättigheter, RFSL) is a non-profit organization that works with and for the rights of lesbian, gay, bisexual and transgender people. RFSL works to improve the quality of life for LGBT people through political lobbying, information dissemination, and the organization of social and support activities, such as cultural events.[102]

The DIK Association (DIK-förbundet) is a professional association and a trade union for university graduates in the fields of documentation, information and culture. This is probably the largest trade union for cultural professionals.[103] There are also a few smaller, specialized trade unions, such as the Artists Organisation (Konstnärernas riksorganisation) and the Craftsmen and Designers' Organisation (Sveriges konsthantverkare och industriformgivare)[104], The Union for Performing Arts and Film (Teaterförbundet för scen och film)[105], The Union for Musicians (Musikerförbundet)[106] and The Swedish Writers' Union (Författarförbundet)[107].

Trends

One of the biggest trends influencing the governance of access to culture is with no doubt the current digitization, which offers new methods of preservation, but also new ways to communicate arts and culture to a wider public. In this field, there have been several changes in regulations and practices in Sweden. For example, a special governmental committee was appointed to look over certain issues concerning the Copyright Act in order to facilitate access to the collections of libraries, archives and broadcasting companies.[108] The inquiry on copyright was largely due to the intense debate on illegal file-sharing that has been going on over the last years.

The question of copyright has become a major political issue in Sweden. In 2006, the Pirate Party was founded with the main goal to reform laws regarding copyright and patents. The party swiftly gained popularity and got two seats in the European Parliament after receiving 7.13 % of the Swedish votes in the EP election 2009. However, the party has not yet succeeded to enter the Swedish Parliament. In the general election 2010, it only received 0.65 % of the votes (and thus becoming the biggest party outside the Parliament).[109] Although the party is still quite small, its political impact has been considerable, according to several political analysts. After the party's for-

[101] http://www.stiftelsenfunka.se
[102] http://www.rfsl.se
[103] http://www.dik.se
[104] http://www.kro.se
[105] http://www.teaterforbundet.se
[106] http://www.musikerforbundet.se
[107] http://www.forfattarforbundet.se
[108] The Ministry of Justice, *Avtalad upphovsrätt: Delbetänkande av Upphovsrättsutredningen*, Stockholm, 2010.
[109] http://www.piratpartiet.se

mation, some of the bigger parties have shifted their stance on copyright towards a more open approach to information sharing.

3. Policy

This chapter deals with specific contents, aims and tasks of problem solving in the field of access to culture in Sweden. Governmental papers, programs and incentives which reflect the policy setting in this field are analysed. How is access to culture interpreted? What measures have been taken? Which are the priorities? Have EU or other international organisations influenced the Swedish policies in this area? The chapter ends with a short analysis of trends influencing the policies and programs on access to culture.

Definition

The objectives for Swedish cultural policy state that it should: "promote opportunities for everyone to experience culture and education and to develop their creative abilities".[110] Even though "access to culture" is not mentioned in this statement, it is clearly reflecting this idea. However, in this statement, access to culture is defined not so much as a right, but more as a goal. To "promote opportunities" is not the same thing as establishing a right. (Compare with "promote opportunities for everyone to receive health care", which probably would have been seen as a pretty absurd statement.)

Although access to culture is not defined as a right in the objectives, there are other situations where this occurs, especially when it comes to children and youth. In the government bill "Time for Culture" it is stated that: "Children and young people's right to culture is high on the Government's agenda. Both the access to professional culture of high quality and the opportunity to develop their own creativity are key elements."[111] There is also a reference to The United Nations Convention on the Rights of the Child, which clearly states children and young people's right to participate in cultural life.

In "Time for Culture" the government identifies several obstacles to access to culture for children and youth:

> All children and young people should have the opportunity and the right to cultural experiences regardless of the family situation or where they grow up. Regardless of age, sex, disability, ethnicity, socio-economic or religious background, children and young people should be able to take part in cultural life and explore cultural and artistic expressions in different forms.[112]

In this paragraph, it is indicated that different traits and circumstances may hinder children and youth's participation in cultural life. What is further emphasized in the bill is the digitization of society and how that affects children and youth.

[110] http://www.government.se/sb/d/3009 (2014-03-07).
[111] The Government of Sweden, "Tid för kultur" (Govt. 2009/10:3), 2009.
[112] The Government of Sweden, "Tid för kultur" (Govt. 2009/10:3), 2009.

> The technology has given rise to new patterns of consumption with new needs and demands, new behaviour patterns and new attitudes. To give children and youth the opportunity to fully explore their creativity, it is important that the adult world is aware of these changes.[113]

Here, not the digitization itself is seen as an obstacle to access to culture for children and young people, but the ignorance and lack of knowledge of adults.

Access to culture as a right is almost exclusively used in relation to children and youth. However, there are other definitions that can be found, for example, access to culture as a means to achieve social cohesion and democracy. The Cultural Cooperation Model is seen as a way to achieve this, but also the integration policy. Here, the main obstacles for access to culture are considered to be segregation and discrimination based on ethnicity. Other factors are age, sex, sexuality, and disabilities. In "Time for Culture", one chapter is devoted to cultural diversity and intercultural cooperation. It states:

> We believe that culture has to be relevant and important for the entire population. Cultural policy should contribute to increased diversity and multifaceted cultural offerings and thus a wider choice for everyone. It is important for a vibrant democracy that many different experiences, thoughts and stories are preserved and mediated.[114]

Interestingly, there are no discussions on so-called "non-audiences" or "non-users" in "Time for Culture", even though there are quite a few studies dealing with these issues.[115] The most vivid discussions on "non-audiences" or "non-users" in recent years were related to the introduction of the free entrance policy in the mid 00's.

Visibility

An important indicator when analysing access to culture is the availability of specific legislation and visibility of policies in the public sphere. In Sweden, there is no specific legislation on access to culture. However, although not dealing particularly with culture, the right to access is established in law in other areas, such as the Anti-Discrimination Act, the Education Act, and the Planning and Building Act.

In the last few years there have been several official policy papers in the field of access to culture. Below are a few examples to illustrate this (in publication order).

- The Public Health Agency, *Culture for Health: A Collection of Examples from Research to Practice,* 2005.[116]

- The Swedish Arts Council, *Children and Young People Culture*, 2010.[117]

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[113] The Government of Sweden, "Tid för kultur" (Govt. 2009/10:3), 2009.
[114] The Government of Sweden, "Tid för kultur" (Govt. 2009/10:3), 2009.
[115] Goodnow, K. & Akman, H. (eds.), *Scandinavian Museums and Cultural Diversity*, New York: Berghahn Books, 2008; Pripp, Oscar (ed.), *Mångfald i kulturlivet*, Tumba: The Multicultural Centre, 2004; Edström, N. & Hyltén-Cavallius, C, *Osmos: Inkluderingsprocesser i kulturlivet*, Tumba: The Multicultural Centre, 2011; O'Neill, Mark, "Museum Access – Welfare or Social Justice?" in Kearns, P., Kling, S. & Wistman, C. (eds), *Heritage, Regional Development and Social Cohesion*, Östersund: Jamtli Förlag, 2011.
[116] The Public Health Agency, *Kultur för hälsa: En exempelsamling från forskning och praktik*, 2005.

- The Ministry of Culture, *Digit@l Heritage: National Strategy for Digitization, Digital Preservation and Digital Access of Cultural Heritage Materials and Cultural Heritage Information*, 2011[118]

- The Government Agency for Cultural Policy Analysis , *On Citizenship, Participation and Audience Development*, 2012. [119]

- The Swedish Arts Council, *The Cultural Institutions and The Civil Society*, 2012.[120]

- The Swedish Arts Council, *Culture for Everyone – No obstacles: A Report of the Swedish Arts Council's work in 2012 with interim targets in disability policy*, 2013.[121]

- The Swedish Government, "Education and Access: Radio, Television and Public Service 2014–2019", Govt. 2012/13: 164, 2013.[122]

- The Swedish History Museum, *Mission Equal Museums: A Report on the Government Directive to Provide Data and Develop Methods for a More Equal Representation in Collections and Exhibitions*, 2013.[123]

Priorities

Swedish cultural policy has a set of priorities, which are reflected in the budget. Many of them relate to access to culture. These are: children and young people's access to culture; access to culture for seniors and people with disabilities; gender equality; cultural diversity and social integration; regional and local cultural strategies; and accessibility of digital data.[124] In the report *The Cultural Cooperation Model: Evaluation 2012* (*Kultursamverkansmodellen: Uppföljning 2012*), The Swedish Arts Council concludes that the three areas in which the majority of the regions have made the most progress are children and young people's access to culture, access to culture for people with disabilities, and gender equality.[125]

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[117] The Swedish Arts Council, *Barn och ungas kultur*, 2010.
[118] The Ministry of Culture, *Digit@lt kulturarv: Nationell strategi för arbetet med att digitalisera, digitalt bevara och digitalt tillgängliggöra kulturarvsmaterial och kulturarvsinformation*, 2011.
[119] The Government Agency for Cultural Analysis, *Om medborgarperspektiv, deltagande och publikarbete*, 2012.
[120] The Swedish Arts Council, *Kulturinstitutionerna och det civila samhället*, 2012.
[121] The Swedish Arts Council, *Kultur för alla – inget hinder: Redovisning av Kulturrådets arbete 2012 med delmålen i funktionshinderspolitiken*, 2013.
[122] The Government of Sweden,"Bildning och tillgänglighet: Radio och tv i allmänhetens tjänst 2014–2019" (Govt. 2012/13:164), 2013.
[123] The Swedish History Museum, *Uppdrag jämställda museer: Rapport om regeringsuppdraget att ta fram underlag och utveckla metoder för en mer jämställd representation i samlingar och utställningar*, 2013.
[124] http://www.government.se/sb/d/3009 (2014-03-07).
[125] The Swedish Arts Council, *Kultursamverkansmodellen: Uppföljning 2012*, 2013.

Children and youth

According to The Swedish Arts Council there has been a paradigm shift in view of culture for children and young people during the past ten years. Today's child culture researchers speak of culture for children, culture with children and culture by children. These various forms overlap and interplay with each other. Children are recognised as competent co-creators of their own culture with this new paradigm. Today, children are the highest priority group when it comes to access to culture and the child perspective can be found in legislation and regulations, in special commissions to authorities and in the national cultural policy goals.[126]

There are also several co-operations between the different actors within the sectors, at all levels. The regional governments play an important role, being responsible for a large element of the culture the children and young people participate in. Evaluations show that all regions are actively working with children and young people's access to culture, and several of them have developed a variety of strategies in cooperation with the cultural institutes and professionals. The introduction of the Creative School Program has been a driving force. Furthermore, the evaluations indicate that children and young people's access to culture is being taken into account in many different areas, mainly in theatre, film, music, dance, museums, libraries, and arts and crafts, but also in the regional archives and in activities that promote art. However, there are some exceptions. A few regions do not mention children and young people's access to culture in relation to all cultural activities in the region.[127]

An area that has received particular attention is reading, due to the trend towards poorer reading skills among children and young people. In recent years, a specific policy for reading promotion has been developed, allowing an earmarked budget for reading promotion activities at the national level. The Swedish Arts Council has been instructed by the government to coordinate this initiative in dialogue with primarily libraries and sports associations.[128]

Disability policies

In the summer of 2011, the Swedish government adopted a strategy for the implementation of disability policy for 2011–2016. One of the nine priority areas was access to culture. The aim is to improve the opportunities for people with disabilities to access various buildings and to actively take part in cultural life on the same terms as able-bodied persons.[129] *Culture for Everyone – No obstacles* (*Kultur för alla – Inga hinder*), is a report containing an evaluation of what has been achieved up to 2012. The report is written by The Swedish Arts Council, which (together with the National Heritage Board) is responsible for the disability policy in the field of culture and also for the distribution of funding. However, there is no extra funding to increase access

[126] The Swedish Arts Council, *Barn och ungas kultur*, 2010.
[127] The Swedish Arts Council, *Kultursamverkansmodellen: Uppföljning 2012*, 2013.
[128] http://www.kulturradet.se/Lasframjande/ (2014-03-10).
[129] The Ministry of Health and Social Affairs, *En strategi för genomförande av funktionshinderspolitiken 2011–2016*, 2011.

for people with disabilities, since the aim is that access should be included in the cultural institutions' regular budgets.

All institutions that receive financial support from The Swedish Arts Council and The National Heritage Board must meet certain requirements regarding access for people with disabilities. They have to produce action plans by 2013, remove easily eliminated obstacles by 2016, and have accessible websites and e-services by 2016. The disability perspective should be integrated into the regular activities, and media services, films, etc. should be developed in ways and formats that improve access for persons with disabilities.[130] If the latter goals actually will be met or if the deadlines have to be extended remains to be seen, but sources at the Council reports that the progress is too slow.[131] The National Heritage Board, together with Handisam and The Swedish Environmental Protection Agency, has produced a set of guidelines on how to develop and implement accessibility strategies in cultural heritage environments.[132]

Gender equality

The Swedish government regards the inequality between sexes as an obstacle for high quality, cultural diversity, and the long-term development of arts and culture. To increase gender equality, special funds have been distributed by The Swedish Arts Council.[133] The Swedish Arts Council has developed a strategy for gender equality at cultural institutions. The goal is that men and women should have the same opportunities to access jobs, education and financial resources within the cultural sector, and men and women's experiences and knowledge should be assessed and considered on an equal basis.[134]

The regional evaluations from 2012 show that a majority of the regions and also a majority of the cultural institutions are actively and strategically working with gender equality. It appears like many regions are aware of the issues related to gender equality and how to work with gender mainstreaming.[135]

Special funds have also been allocated to a few selected cultural institutions and their initiatives on gender equality: The Swedish Film Institute, The Swedish History Museum and Music Development and Heritage Sweden. It is still too early to see the outcomes of these initiatives, The Government Agency for Cultural Policy Analysis will publish their final report in 2015, but so far the strategy has resulted in awareness-raising, networking and targeted support to female professionals.[136]

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[130] The Swedish Arts Council, *Kultur för alla – Inga hinder: Redovisning av Kulturrådets arbete 2012. med delmålen i funktionshinderspolitiken*, 2013.
[131] http://www.kulturradet.se/nyheter/2014/Kulturradets-arliga-rapport-om-tillgangligt-kulturliv-lamnad-till-regeringen/ (2014-03-19).
[132] The National Heritage Board, *En handbok för planering och genomförande av tillgänglighetsåtgärder i skyddade utomhusmiljöer*, 2013.
[133] The Government of Sweden, "Tid för kultur" (Govt. 2009/10:3), 2009.
[134] http://www.kulturradet.se/sv/verksamhet/Jamstalldhet (2014-03-07).
[135] The Swedish Arts Council, *Kultursamverkansmodellen: Uppföljning 2012*, 2013.
[136] The Government Agency for Cultural Analysis, *Strategier, tillvägagångssätt och resultat inom de särskilda satsningarna på jämställdhet inom film-, musei- och musiksektorerna 2011*, 2012.

Senior citizens

Another of the government's priority areas is access to culture for senior citizens. The policy rely on studies showing that participating in cultural activities have positive associations with health, and affects both general well-being and mortality. Since 2011, the Swedish Arts Council distributes special funds to promote senior's participation in cultural life through cultural experiences and creative activities. Local and regional authorities, primarily municipalities and counties, in broad collaboration with cultural institutes and professionals, are prioritized in the distribution of funds. The Council is responsible for evaluating the culture initiatives for seniors in health care and social care. So far, the evaluations have shown positive results, and the government has decided to keep on allocating extra funds to senior citizens' access to culture for the coming year.[137] The initiative is the results of a collaboration between the Ministry of Culture and The Ministry of Health and Social Affairs. [138]

Cultural diversity and social integration

Culture is set in connection to the creation of identity at a European level. There is a discourse that increasingly focuses on European identity. For example in Horizon 2020 programme there are initiatives to explore this further. However this is not an easy concept, considering that Europe is a diverse place with multiple cultures and identities. Still, cultural heritage, connected to specific geographical locations is very important in understanding that place and its relation to other places. In Sweden culture is not often connected to identity in the discourse. Rather, it is connected with diversity and identities in the plural.

In the government bill "Time for Culture", cultural diversity and social integration is highlighted as a priority area. Here, the government refers to the objectives of the integration policy, that state that everyone, irrespective of ethnic and cultural background, should have equal rights, responsibilities and opportunities, which also include access to culture. According to a study conducted in 2008, the differences in cultural activity are relatively small between people with an immigrant background and people born in Sweden to Swedish parents. The study also indicates that immigrants' participation in cultural life is increasing. However, there is still a difference between *how* people participate, depending on for instance ethnic, cultural or religious identity. This might not have to be a problem, but it is emphasized that cultural policy should encourage people to participate in various activities, that no one should feel excluded from taking part in or contribute to cultural life, and that culture should reflect the diversity that characterizes today's society.[139] One way of implementing this is to provide funding for various cultural projects and specific initiatives that deals with diversity. Examples of this are Umeå, in northern Sweden, which was the European capital of culture in 2014 and Sami culture was made highly visible in many activities during this year or the national theatre has a special section devoted to setting up plays using sign language and taking them on tour around the country.

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[137] The Swedish Arts Council: *Kultur för äldre: Värt att leva för*, 2013.
[138] http://www.regeringen.se/sb/d/16918/a/225514 (2014-03-07).
[139] The Government of Sweden, "Tid för kultur" (Govt. 2009/10:3), 2009.

The most visible change in this area in recent years is increased funding directed to The Institute for Language and Folklore and its strategies to strengthen Romani, Sami, Finnish, Jiddisch and Meänkieli which are all official minority languages. The government has also proposed increased resources for foreign language teaching.[140]

Regional and local cultural strategies

Geographical equality in access to culture among citizens is another of the government's priority areas. The aim is to bring culture closer to the people and give municipalities and counties more responsibility and more freedom in cultural policy and distribution of funds. All citizens, regardless of residence, should be able to enjoy a broad range of cultural activities of high quality. Cultural policy should support cultural institutions all over the county, especially outside the larger cities, as well as adult education, associations and other popular movements. It may be local theatre associations, church choirs, local history societies or such.[141] The regional and local cultural strategies are coordinated by the Swedish Arts Council, and it is responsible for the allocation of funds and evaluation.[142]

The connection between culture and education has always been important. However arts education in Sweden to a large extent takes place outside compulsory schools or unviersities and is organiset at a regional or minicipal level, by public or private providers. There is a system of folk high schools which offer courses at upper secondary level for adults in basic subjects, but also have an extensive programme of arts courses. You can study anything from music, glass making, creative writing to art history and languages. There also a system of study circles, a form of courses with low fees and sometimes with elements of peer learning, where you can study for a couple of hours per week. They offer things like pottery, art history, literature, languages wood carving, knitting and many other things.

Accessibility of digital data

The overall objective of digitization is that cultural activities, collections and archives to a larger extent should be digitally preserved and made available electronically to the public. All governmental agencies that collect, preserve and provide cultural heritage must by 2015 have guidelines on access and prioritization. In 2011, the National Archives was handed responsibility of establishing a coordinating secretariat for the digitization of cultural heritage.[143] This secretariat, Digisam, will oversee the development work and capacity building in relation to digitisation issues within the timeframe of 2012 – 2015.[144] The priorities are digitization of cultural heritage, movie theatres, and Swedish movies. In addition, the Swedish Arts Council is responsible

[140] http://www.sofi.se/1580 (2014-03-07).
[141] The Government of Sweden, "Tid för kultur" (Govt. 2009/10:3), 2009.
[142] http://www.regeringen.se/sb/d/14028 (2014-03-07).
[143] http://www.regeringen.se/sb/d/13149 (2014-03-07).
[144] http://www.digisam.se

for evaluating the digitization of performing arts and how digital technology can be used to make culture more accessible to people with disabilities.[145]

There is also digitalization taking place for commercial purposes. Genealogy is very popular in Sweden and documents concerning family history are the most used archival resources. Since people usually have to visit the archive to get access to them – even if they are in digital form they are not accessible through the internet, only through archival databases – there are private companies which digitize the material and make it accessible through the internet for those who pay a fee to subscribe to this service. Since most of Sweden is a sparsely populated area with long distances this might be just as cost efficient for the users as travelling to the archive.

Programs

Following is a list of the major public programs in the field of access to culture, describing the authority in charge, priorities and budget. All figures are from The Ministry of Culture's budget for 2014 and previous years.[146]

- The Creative School Program
  Authority in charge: The Swedish Arts Council
  Priorities: Access to culture through school activities for children and youth
  Budget: SEK 150 million in 2011, SEK 156 million in 2012, SEK 175 million in 2013

- The Cultural Cooperation Model
  Authority in charge: The Swedish Arts Council
  Priorities: Geographical equality in access to culture among citizens
  Budget: SEK 960 million for the 16 participating counties and SEK 243 million for the non-participating counties in 2012, which amounts to a total of SEK 1.2 billion per year.

- The Cultural Heritage Initiative
  Authority in charge: The National Heritage Board
  Priorities: To make cultural heritage more accessible through work training
  Budget: SEK 270 million 2012 – 2014

- Culture for Senior Citizens
  Authority in charge: The Swedish Arts Council
  Priorities: Senior's participation in cultural life through cultural experiences and creative activities
  Budget: SEK 30 million in 2011, SEK 10 million in 2012, SEK 30 million in 2013

- Reading promotion
  Authority in charge: The Swedish Arts Council
  Priorities: To improve reading skills and interest in reading among children and young people
  Budget: SEK 10 million in 2010, SEK 10 million in 2013, SEK 15 million in 2014

[145] http://www.kulturradet.se/sv/verksamhet/Digitalisering/ (2014-03-07).
[146] http://www.regeringen.se/sb/d/13574/a/153116 (2014-03-17)

- Strategies for Gender Equality
  Authority in charge: The Swedish Arts Council
  Priorities: Equality between men and women regarding visibility, funding and participation.
  Budget: SEK 6 million 2007 – 2010 for performance arts; SEK 19 million 2010 – 2014 for film, music and museums; SEK 3 million 2013 – 2014 for literature

Creative Europe/ The Culture program
There has been some participation in EU's cultural programme 2007-2013, as well as in creative Europe. For example in 2012, there were 15 projects in which Sweden took part within the culture programme's cooperation projects. In total Swedish participants in the culture program received 11 262 909 euro in support in 2013, which was the most successful year for applications from Sweden. The arts council is responsible for following up the culture programme, and now Creative Europe and each year they produce a report on projects that have received funding and some statistics. These programmes make a really large contribution to Swedish culture. The arts council tries to make more organisations apply. Out of the 80 applications sent in for projects over several years in 2013, 2 came from Swedish organisations as coordinators.

Awareness-raising and capacity building

Many relevant initiatives have been launched by public authorities to foster awareness-raising or capacity-building of professionals regarding access to culture. An illustrative example is the gender equality strategy in the field of film, museum and music, administrated by The Swedish Film Institute, The Swedish History Museum and Music Development and Heritage Sweden. So far the strategy has resulted in awareness-raising, networking and targeted support to female professionals.[147] The Swedish Film Institute has developed a network portal for female filmmakers, a mentoring program, and several projects designed to strengthen gender equality, such as courses, camps, contests, and film festivals.[148] The working group on gender at The Swedish History Museum, Jämus, has produced a report with methods and guidelines on how to achieve a more gender equal representation in collections and exhibitions at museums.[149] Music Development and Heritage Sweden has founded a think thank, arranged and participated in several conferences and initiated a handful of collaborative projects aiming at female musicians.[150]

This is just one of the areas wherein awareness-raising and capacity-building have been important tools to promote access to culture. Similar strategies have been launched to, for example, strengthen national minorities, implement disability action plans, and improve reading skills among children and young people.

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[147] The Government Agency for Cultural Analysis, *Strategier, tillvägagångssätt och resultat inom de särskilda satsningarna på jämställdhet inom film-, musei- och musiksektorerna 2011*, 2012.
[148] The Swedish Film Institute, *På väg mot en jämställd filmproduktion*, 2012.
[149] The Swedish History Museum, *Uppdrag jämställda museer: Rapport om regeringsuppdraget att ta fram underlag och utveckla metoder för en mer jämställd representation i samlingar och utställningar*, 2013.
[150] Music Development and Heritage Sweden, *Statens musikverks jämställdhetsuppdrag: Rapport för verksamheten 2011*, 2012.

Funding

The Swedish Arts Council is the government agency that administrates most of the public funding in culture. The largest portion is allocated to the regions' cultural activities through the Cultural Cooperation Model. To be eligible for funding, the County Council in collaboration with the county's municipalities, and after consultation with the county's cultural institutions and professionals as well as the civil society, has to develop a regional cultural plan. The regional cultural plan should describe the planned cultural activities in the county and how these relate to the national cultural policy objectives. It should promote participation and cultural diversity, and pay particular attention to access to culture for children and young people. Based on the regional cultural plans, the Swedish Arts Council allocates the funds.[151]

As previously mentioned, all institutions that receive financial support from The Swedish Arts Council or The National Heritage Board must meet certain requirements regarding access for people with disabilities. Similarly, the institutions have to meet certain requirements regarding equality and cultural diversity. For example, the institutions must attach an equality plan when applying for grants. The national cultural agencies that get their money directly from the government also have to follow similar requirements, usually specified in their delegated legislation.

Partnerships

In recent years several measures have been adopted to foster partnerships between cultural actors and relevant organisations in other fields through networking events, conferences and seminars. For example, the last couple of years, these events have taken place (but there are, of course, many more):

- ”Våga mötas: Om tillgänglighet”, Härnösand, 31 January 2013.[152]
  A conference on culture and disability financed by The European Social Fund and organized by Scenkonstbolaget (a company owned by the county council of Västernorrland and Sundsvall municipality) in collaboration with, among others, The National Theatre Company, The Network for Music, Theatre and Dance in Norrland, and local disability associations.

- ”Kulturforum 2013”, Lycksele, 16-17 October 2013.[153]
  A conference on access to culture organized by Västerbotten County in collaboration with The Swedish Arts Council for local and national authorities, cultural institutions and professionals, and the civil society.

- ”Lättlästdagarna: Att göra sin röst hörd”, Stockholm, 7 November 2013.[154]

[151] http://www.kulturradet.se/sv/verksamhet/Modell-for-kultursamverkan/ (2014-03-14).
[152] http://www.scenkonstbolaget.se/vagamotas (2014-03-14).
[153] http://regionvasterbotten.se/wp-content/uploads/2013/10/Kulturforum-16-17-oktober-2013.pdf (2014-03-14).
[154] http://www.lattlast.se/om-oss/lattlastdagarna2013/konferensen-7-november (2014-03-14).

A conference on literacy and reading promotion organized by The Centre for Easy-to-Read Publications and attended by politicians, librarians, authors, teachers, etc.

- ”Värt att leva för! Kultur för äldre, nordiskt expertmöte”, Stockholm, 28 November 2014.[155]
  A conference on senior citizens’ access to culture, organized by The Swedish Arts Council with participants from The Nordic Council of Ministers, The Ministry of Health and Social Affairs, the Swedish medical university Karolinska Institutet.

- ”Spring Conference 2014: Take a Stand: Democracy and Participation on Equal Terms”, Östersund, 5-6 February 2014.[156]
  A conference on democracy, equality and participation in the cultural heritage sector organized by The Nordic Centre of Heritage Learning and Creativity AB for museums, archives, researchers and others.

- ”Digital teknik för tillgänglighet”, Umeå, 27 March 2014.[157]
  A conference on digital access to culture organized by The Swedish Arts Council and attended by cultural actors as well as actors from the IT sector.

- ”Barnkulturkonferens”, Umeå, 3-4 April 2014.[158]
  A conference on children’s access to culture organized by The Swedish Arts Council in collaboration with Barnkulturcentra i Sverige (a national cultural association), Stockholm University and Malmö University.

European and international dimension

Is there any evidence that EU policy documents on access to culture have influenced national, regional or local policies? In other words, are EU policies directly mentioned in Swedish policy papers or program materials? It is hard to tell how and to what extent EU policy documents on access to culture actually have influenced Swedish policies in this field. The government bill “Time for Culture” states:

> The entry to EU in 1995 has obviously been very important for the Swedish cultural policy as well as other policy fields. The membership of the above organizations [The Council of Europe, UNESCO, The Nordic Council, The Nordic Council of Ministers and EU] means that Sweden has to follow, but also have the opportunity to influence, these organizations’ rules and recommendations. In the field of culture, we should particularly mention the objectives of EU Article 151, UNESCO World Heritage Convention and the UNESCO Convention on the protection and promotion of cultural diversity.[159]

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[155] http://www.kulturradet.se/sv/nyhetsarkiv/Kulturradet-pa-plats/Massor-och-konferensen-2013/Kultur-for-aldre---Vart-att-leva-for/ (2014-03-14).
[156] http://nckultur.org/english/spring-conference-2014-take-a-stand/ (2014-03-14).
[157] http://www.kulturradet.se/nyhetsarkiv/Kulturradet-pa-plats/Digital-teknik-for-tillganglighet (2014-03-14).
[158] http://www.kulturradet.se/sv/nyhetsarkiv/Kulturradet-pa-plats/Barnkulturkonferens-Umea-2014/ (2014-03-14).
[159] The Government of Sweden, ”Tid för kultur” (Govt. 2009/10:3), 2009.

In the government bill, and also in other Swedish policy documents in the field of access to culture, the focus in most cases is on how Sweden can influence the international organisations and not the other way around. For example, the Swedish government when responsible for The Presidency of the Council of the European Union in 2009 actively worked to implement Swedish priorities in EU cultural policies. The main priority was to integrate the child perspective and stress the importance of children and youth's participation in cultural life. Another priority area where the Swedish government has sought to influence EU is access to cultural heritage through digitization, for instance through the digital archive and library Europeana.[160]

The area where the influence from EU is most visible is, perhaps not surprising, internationalisation, but also intercultural communication that promotes ethnic and cultural diversity. In the government bill, the strategies for internationalisation are increasing mobility and exchanges for professionals in the cultural sector, supporting international networks, and cooperating with international organisations and foreign authorities. An example of this is the collaboration between The National Heritage Board and The Swedish International Development Cooperation Agency (Sida). They are working on projects that aim to preserve and safeguard developing countries' cultural heritage and projects for sustainable state development through participation in UN-HABITAT and the World Urban Forum.[161]

Trends

It is clear that there are three main priority areas dominating the Swedish discourse on access to culture; children and youth, disability policy and gender equality. These "trends" have been predominant during the 2000's. In recent years there has been an increased focus on senior citizens, regional cultural strategies and digitization. Cultural diversity and social integration is also an important political question, but although there are several activities to promote this on a regional and local level, there does not seem to be a coherent national strategy in this area.

[160] The Government of Sweden, "Tid för kultur" (Govt. 2009/10:3), 2009.
[161] The Government of Sweden, "Tid för kultur" (Govt. 2009/10:3), 2009.

4. Practice

In this chapter, focus is on programs and activities at the operational level, within cultural organisations, and how they foster access to culture in practice. Two case studies have been carried out for this purpose, at The National Archives and at Jamtli, the county museum of Jämtland. The reason why these two institutions were chosen is that traditionally the organization and activities of an archive and a museum look very different. Archives primarily have administrative and preserving functions, while museums are focused on both collecting items and attracting large numbers of visitors. This means that archives have been more introverted and museums more extroverted, which could influence their view on access to culture.

The National Archives consist of the main archives in Stockholm and the regional state archives located in Uppsala, Vadstena, Visby, Lund, Göteborg, Härnösand and Östersund. Prior to 2010, all these archives were independent government agencies, but they have now merged into one entity. This has created some tensions, since practices and priorities differ between the archives. The main archives have the supervision of all public records from the government agencies, while it delegates to the regional state archives the supervision of records generated by regional and local authorities. (The city archives in Stockholm, Malmö and Karlstad have been granted the same status, although they are not a part of the organization.) The National Archives receive and preserve records from public administration as well as private corporations and individuals. Furthermore, they are responsible for NAD, which is a nationwide, comprehensive database and information system available online that contains information about records from individuals, estates, organizations, businesses and authorities.

Jämtland County is a county in the middle of Sweden comprising of eight municipalities. It is sparsely populated and has a population of approximately 127 000. The county capital is Östersund with 60 000 inhabitants. Located in central Östersund is the county museum, Jamtli. The museum has around 200 000 visitors per year and collaborates with people and organizations from various sectors of society. Jamtli comprises an indoor museum with art exhibitions and historical artefacts, and an open air museum with heritage buildings. It offers several activities and learning opportunities for people of all ages. Living history and historical re-enactments is an important feature of the museum, as well as programs for school children, seniors, people with mental illness, and other disadvantaged groups. The aim is not just learning about cultural heritage, but to learn through cultural heritage. In 2013, Jamtli was awarded as the best museum of the year by The Association of Swedish Museums.[162]

General approach

All cultural institutions are obliged to relate to the national objectives for the cultural policy. The regional cultural institutions are also expected to comply with the regional

[162] http://www.sverigesmuseer.se/nyheter/2013/05/jamtli-arets-museum-2013/ (2014-03-26).

cultural plans. The cultural institutions that are government agencies have a specific mandate from the government with details about their roles and responsibilities.

The Government Agency for Cultural Policy Analysis is responsible for evaluating the achievements of cultural diversity, gender equality and access to culture. In 2013, the agency carried out a mapping study on cultural organisations' strategies in these areas. These concepts are often formulated the same way in the program documents, but interpreted and implemented differently. In general, the main focus of access to culture seems to lie on access to cultural objects and resources, the physical and social access to cultural institutions and environments, and on participation through exploration and acts of creativity. Access to, for example, decision-making is not mentioned at all. The main purpose of the Cultural Cooperation Model was to move the decisions regarding the local cultural life closer to citizens, which can be seen as a form of access to decision-making, but in reality it is hard to say in what way and to what extent regular citizens actually have been able to influence the regional cultural policy or the cultural institutions in their local area after this model was implemented.[163]

The National Archives

Cultural heritage institutions are often seen as our collective memory. This is also connected to democracy. Having a past, keeping sources in order to understand and explore how different situations and issues came about is important to the democratic process. In some countries, such as Sweden it's a constitutional right to have access to public records – often kept by archives. In order to become accessible people need to understand their rights to this material and how it can be used. There is a level of accessibility in this; from providing cultural heritage, just making sure that it is kept and if someone asks they can see it or use it, to access of the material, which implies that people know that the material exists and can be used. It's easy to take part of, for example in digital form. The third stage of this would be creating learning opportunities. Using cultural heritage to make people develop and learn and go further with the material than just accessing it. Using it.
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In 2009, the Swedish government issued a delegated legislation to the National Archives outlining its functions and responsibilities. This delegated legislation contains several paragraphs that relate to access to culture. According to the delegated legislation, the National Archives should, in addition to preserving artefacts and documents, make its collections available to the public (although the emphasis is on other authorities and the academic community). Furthermore, the National Archives should integrate a focus on gender equality, cultural diversity and children into its practices. They should also focus on international and intercultural exchange and cooperate with foreign institutions and organizations.[164]

When The National Archives merged into one government agency, a new approach was initiated to ensure a smooth transition. A set of process descriptions were created with instructions on how to work in a coherent and consistent way. Four of them can be related to the concept of access to culture. They are called Provide (Tillhan-

[163] The Government Agency for Cultural Policy Analysis, *Cultural Analysis 2014*, 2014.
[164] The Government of Sweden, "Förordning (2009:1593) med instruktion för Riksarkivet".

dahålla), Make Accessible (Tillgängliggöra), Make Digitally Accessible (Digitalt tillgängliggöra) and Increase Knowledge (Öka kännedomen). From the content in these descriptions it can be concluded that the general approach of the National Archives is that access means access to the records and documents in their collections. The process descriptions do not concern, for example, physical access or access to decision-making.[165] However, one must keep in mind when analysing the policies and practices of the National Archive that there is a big difference between the main archives in Stockholm and the regional state archives throughout the country. The regional state archives have a much broader definition of access, which is evident when comparing their services and programs. Here, the archives in Visby and Östersund stand out as the units that work most actively on access to culture.[166]

Jamtli

In the regional cultural plan for Jämtland County, the vision for the county's cultural policy is stated as follow: "Jämtland is a vital region, where culture is a driving force for development and sustainable growth, and where everyone has access to cultural experiences and the opportunity to create and express themselves."[167] The regional culture plan emphasizes participation, cultural diversity, children and youth, entrepreneurship, artistic expression, and international and intercultural cooperation. These objectives are consistent with the national objectives, but in addition, the regional culture plan also emphasizes the importance of facilitating cultural activities across municipal and county boundaries. In addition to this, Jamtli also has a strategic plan of its own, conducted by the owners and the museum board, in which access to culture and social inclusion is emphasized.[168]

Jamtli has a specific definition of access in the external communication, but a broader definition of the concept in its actual practices. Access in policies, documents and on the website is described as physical access to the museum buildings and the outdoor exhibition area. In a document informing on access to the facilities, special attention is paid to people with allergies, visual or hearing impairment, or mobility disabilities.[169] In 2013, Jamtli won an award for its efforts to increase the physical accessibility, and clearly the museum regards this issue as an important matter. However, when studying the museum's programs and activities, and also talking to the personnel responsible for issues related to the physical environment and accessibility, it becomes clear that in reality there is an awareness of access to culture in a much broader sense.[170]

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[165] The National Archives, "Processspecifikation: Att tillhandahålla arkiv"; "Processspecifikation: Att göra arkiv tillgängliga"; "Processspecifikation: Digitalt tillgängliggöra"; "Processspecifikation: Att öka kännedom om arkiv".
[166] Interview with Eva Tegnhed, The Regional State Archive, Östersund, 2014-03-26. Unless otherwise stated, all information about The National Archives is based on this interview or my own observations.
[167] Jämtland County, *Regional kulturplan för Jämtlands län 2012–2014.*
[168] Jamtli, "Strategic Plan for Jamtli 2011–2014".
[169] Jamtli, "Tillgänglighet: Information om tillgänglighet till Jamtli för personer med funktionsnedsättning".
[170] Interview with Anna-Lena Ståhl, Jamtli, Östersund, 2014-03-25. Unless otherwise stated, all information about Jamtli is based on this interview or my own observations.

Target groups

For many years, access to culture mostly was defined as physical access to a cultural institution. The Swedish government focused on how to make the cultural institutions such as operas, theatres, libraries and museums accessible and therefore narrowed the scope to be about accessibility for the disabled. In 1998 the Swedish Arts Council published a report on access to culture for people with disabilities that had a significant impact on Swedish cultural policies. The report presented an action plan for increased access that was going to be implemented 1999 – 2001.[171] In 2001, the government decided that all public buildings – including buildings for arts and culture – should be accessible for disabled people before the end of 2010, and provided extra funding for this. For public buildings owned by regional or local authorities, the government provided some support, but also expected the authorities to make accessibility a high priority. In 2009 the deadline was prolonged to 2012, and then again to 2016. Since 2013 it is a precondition for cultural institutions receiving financial support from the government to have a detailed access plan. That plan is expected to be, not only but foremost, addressing access for people with disabilities. As a result, a large proportion of the cultural institutions work on accessibility has been about making their facilities and collections accessible for disabled people.

Another highly visible target group is children and youth. The objectives for Swedish cultural policy strongly emphasize the importance of children and young people's right to culture. It is obvious that this has influenced the cultural institutions' programs and priorities. There a few cultural institutions that do not have any activities for children or young people. The introduction of the Creative School Program may have contributed to this. Approximately 55 % of the children in primary school take part in the program. Other target groups that are frequently mentioned in terms of outreach activities and programs are senior citizens, unemployed, immigrants, minorities and other underrepresented and underprivileged groups.

The National Archives

Traditionally, those who use the National Archives collections are state officials and researchers. In recent years there has been a surge in the use of the archives, largely due to the increased interest in family history and genealogy, and this has affected the National Archives as well. Thus, the genealogists are a new important group of visitors to consider when designing activities and programs. The most common are courses and lectures on how to search parish registers and probate inventories or use databases and digitized archives. These are aimed at both beginners and more advanced users. Focus lies on access to the archives' collections. Most of the participants are older adults.

Since a majority of the visitors who are not at the archives for work or study are older adults, many cultural programs and activities are aimed at them. For example, the regional state archive in Östersund, in collaboration with the county museum of Jämtland, organizes weekly lectures during the daytime on cultural heritage and local history, which largely attracts an older audience. Similar lectures are held at some of

[171] The Swedish Arts Council, *Funktionshindrades tillgång till kultur: Kartläggning och handlingsprogram*, 1998.

the other archives, but they are not nearly as popular as those held in Östersund. The archive in Östersund has probably made the most progress in terms of outreach and audience development, and has the most diverse calendar of cultural events.

Another important target group is children and youth. In a document called "Archives are for everybody", the National Archives present a strategy to make the archives more accessible for children and youth and help them to express their creativity and imagination.[172] The archives should aim to strengthen the collaboration with schools in their region and develop digital textbooks that can be used by the students and their teachers. The archives should to a greater extent collaborate with other cultural organisations and professionals in order to create programs and activities aimed at children and youth. This could preferably be done within the Creative School Program. To succeed in this, the authors of the document conclude, the archives need to hire more archive educators. Today, there are very few archive educators working at the National Archives. Most archives do not even have a single educator among the staff and the only archive with more then one is the regional state archive in Östersund. In other words, the National Archives have a long way to go in terms of access to culture for children and youth, and it does not look better for other underprivileged or underrepresented groups. For example, there are no overall strategies for enhancing gender equality, ethnical diversity or social justice, even though the delegated legislation clearly states that this lies within the archives' responsibilities.

Jamtli

When Jamtli uses the word "access", they mean access for people with disabilities, not just physical, but intellectual as well. A special team of staff has been appointed for the task of managing issues related to the physical environment and accessibility. There are also several programs for school children (6-18 years of age) with physical and intellectual disabilities, developed by the museum in collaboration with Handisam, the National Institute for Special Needs Education, Jämtland County Council, Östersund municipality, and local disability associations.[173]

Access for children and young people is the responsibility of the educational section. Jamtli's educational section consists of eight co-workers specialized in pedagogy for toddlers and up to high school students. The museum runs a preschool that is free and open for everyone, and it offers several pedagogical programs for school children of all ages. Many of these programs are particularly oriented to promote cultural diversity and social cohesion. The Creative School Program is funding many of these activities.

However, learning is not just for the younger visitors. Jamtli is committed to lifelong learning, which means that adult learning is just as important. When designing programs and outreach activities, all age groups are included. For example, Jamtli offers courses in Swedish for immigrants. Jamtli also has a program for people suffering

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[172] The National Archives, "Arkiv är till för alla: Strategi för Riksarkivets barn- och ungdomsverksamhet 2012–2014".
[173] Jamtli, *Tillgänglighet och bemötande: Ökad tillgänglighet i Jamtlis barn- och ungdomsverksamhet*, 2006.

from dementia, primarily in the fourth age. The museum also arranges courses in arts and crafts, painting, baking and more, which tend to attract older adults.

When it comes to target groups in general, Jamtli like many other museums heavily relies on tourism, especially in the summer. To ensure access to the exhibitions for people who do not speak Swedish, it is possible to book a guide or to use an audio guide with information in English and German. This information is also available in Swedish for those who, for various reasons, have difficulties reading.

Obstacles and access

Cultural institutions and organisations throughout the country face different challenges when it comes to attracting visitors. A small art gallery has to consider other factors than The National Museum of Fine Arts in Stockholm. A museum in a sparsely populated area has to consider other factors than a museum in a densely populated area. A public library has to consider other factors than a study association or a dance company or a concert hall, and so on. The same goes for their visitors. There are many various reasons why someone chooses to visit a cultural institution or participate in a cultural event. Consequently there are many reasons why people choose not to visit or participate. According to the Eurobarometer of 2013, lack of interest, time, money or choices are the main reasons for non-participation.[174] In Sweden, when comparing to the other EU countries, the level of cultural participation is high. Only 8 % of the population fell into the category "low participation", compared to the EU average of 34 %. Based on these numbers, there are reasons to believe that access to culture in Sweden is rather good. This is, of course, because of the country's stable economy, good incomes and small income differences.

When studying the numbers other differences appear as well. Swedes rarely indicate lack of money as a reason for non-participation, except perhaps when it comes to going to concerts (17 % compared to EU 25 %). The numbers for not affording to go to the cinema, the theatre or opera and dance are less than ten percent, which is much lower than the EU average. Almost none (who has the interest to do so) can not afford to visit a museum, a library or a historical monument or site, according to the survey. On the other hand, Swedes more often indicate limited choice or poor quality of the cultural activities in the place where they live as reasons for non-participation. Sweden is a sparsely populated country and outside the metropolitan areas the cultural offerings are more limited. This might explain why Swedes sometimes choose to not visit a cultural institution (with the important exception of municipal libraries, which often have local branches in many districts).

When it comes to the use of internet for cultural purposes, Swedes are well above average. Only 3 % of the Swedes who responded to the survey stated that they had no access to the Internet, compared to the EU average of 14 %. Between 60 and 80 percent of the Swedish people use the Internet to read newspaper articles, search for information on cultural products and events, listening to radio and music, and watch

[174] http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf (2014-04-03).

streamed movies and TV shows. Hence, the digital divide (i.e. inequality in access to digital resources) seems to be very small in Sweden.[175]

The National Archives

The National Archives are aware of that the main reason why people are not visiting their facilities or searching their databases is that people either lack interest in what the archives have to offer or lack knowledge of what the archives do. Therefore they have established a process description called Increase Knowledge that deals with this issue. This process includes strategies for visibility, communication, cooperation and participation. Key components are programs and activities for children, students, researchers, senior citizens, cultural organisations and associations, and cultural and creative industries. The aim is to assert the archives role as an arena for learning, creativity, entrepreneurship, active citizenship and personal development in order to attract more visitors and users.

However, knowing about the archives is not enough to actually use it. The archives have to work in a consistent and coherent way to provide the archival records to the public. How this should be done is explained in the process descriptions called Provide and Make Accessible. According to the National Archives, a major obstacle for using the archives' collections is that the archive records are not digitized and thus people can not access them unless they actually visit their facilities. Consequently, a lot of the archives' efforts are focused on digital preservation, the expanding of digital data and improved digital archive systems. Because of this, the process description called Make Accessible has been supplemented by the closely related process Make Digitally Accessible.[176] However, currently only 3 % of the overall archival collection is available in digital form. If the archives want to increase the number of online users they have a lot of work left to do. Moreover, the users need to know how to search the databases in order to find the right information. This requires skills in handling digital technology. Therefore Make Digitally Accessible is a process that also aims to improve the usability of the databases and develop the technology based on an educational approach. Courses on how to use the archives are also an important part of these efforts.

Jamtli

Jamtli is actively working to include everyone and attract as many visitors as possible. However, there is an awareness that they might not reach all and that some groups are harder to reach than others. Young people between 18 and 25 that are not in school and do not have any children is a group considered hard to reach. Despite this, Jamtli had no strategy on how to attract people in that stage of life. On the other hand, Jamtli has a lot to offer to other segments of society that often are characterized as hard to reach. For example, they have a program for people suffering from mental illness, and in the past they have had programs for unemployed youth and immigrants taking Swedish language courses. The museum is always open to new

[175] http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_fact_se_en.pdf (2014-04-03).
[176] The National Archives, "Processspecifikation: Digitalisera och digitalt tillgängliggöra".

collaborations and tools to increase participation from underprivileged groups and others. It is also possible to customize programs for different groups.

A great way to increase participation is by initiating collecting campaigns. When Jamtli created its latest addition to the outdoor exhibition, an area that was going to reflect the 1970s, a call went out to the local population to get them to contribute with suitable items. This initiative drew a lot of people, not just during the collecting period, but also after when the exhibition opened and people could come and see their donated items on display.

Jamtli also organizes big events, usually around the holidays, that attract a lot of people who otherwise never or seldom visit the museum. For instance, the Christmas market, the National Day celebration, and the Midsummer feast. Some of these events are free and some have a reduced entrance fee (children always have free admission to Jamtli). It is quite possible that the price is a crucial factor when it comes to attract visitors. During the winter season, the entrance fee for adults is SEK 70 (8 euro), and in the summer, when the museum has most of its outdoor activities and historical re-enactments, it is SEK 250 (30 euro). Some people may think this is too expensive. On the other hand, when comparing with entrance fees to amusement parks, water parks, zoological parks and other theme parks, the entrance fee is not very high, and according to the Eurobarometer of 2013, very few Swedes see the fee as an obstacle for visiting a museum.

Tools

Most large and established cultural organisations in Sweden have actions plans for gender equality, disability inclusiveness and cultural diversity. Usually these are official and available on the organisation's website. Many organisations also have plans for their activities for children and young people. In addition it is not uncommon to have strategies for digitisation, communication, cooperation and internationalisation. These plans give a general overview of the organisation's initiatives and efforts.

The National Archives

The four process descriptions mentioned above, Provide, Make Accessible, Make Digitally Accessible and Increase Knowledge, are vital for the National Archives' overall work and vision. In a way, it is possible to regard them as strategies to foster access to culture, together with documents like "Archives are for everybody", and similar guidelines. The next step for the archive is to set up a timetable and implement these strategies. At the moment, the archives are at very different stages in this process. Especially the main archives in Stockholm have fallen behind, while some of the regional state archives have made a significant progress. For example, the archive in Östersund has a leading role in the field of practical archive education, not just in Sweden, but in Europe as well. The archive in Östersund is also responsible for the process description Increase Knowledge and the development of many of the tools the National Archives use in their work to foster access to culture.

An important component in fostering access to culture is creating partnerships with other organisations in the cultural sector or elsewhere. Traditionally, archives have collaborated with universities and their researchers and students. Since the delegated legislation of 2009, the archives have expanded their collaboration with the education sector to include schools and schoolchildren as well. The archives also collaborate with historical societies, local heritage societies and genealogical societies. Representatives from these organisations are invited to meetings where different aspects of access are discussed.

Jamtli

Jamtli has a disability policy for internal use and an information sheet for visitors with disabilities. The museum also has a strategy for making the facilities more accessible. These documents have been developed in close cooperation with a group of representatives from local disability associations. This group meets twice a year with the personnel responsible for issues related to the physical environment and accessibility, to discuss changes and improvements. The proposed measures are funded by Jamtli's disability fund or by the regular maintenance budget.

Jamtli is also cooperating with other organisations in order to enhance access, like the *Network for Excellence – Towns and Cities*, a European network aimed at increasing accessibility in urban environments.[177] In Sweden, there is an accessibility database (Tillgänglighetsdatabasen), which is a nationwide database with information on access to different locations, such as hotels, restaurants, cultural institutions, parks and recreation areas. The tourist agency of Jämtland is responsible for updating the database in the region, and Jamtli's facilities are described in detail with pictures and text, which are created in cooperation with the museum staff.[178]

Jamtli is also educating its staff in customer service related to equality and diversity. All personnel have had this training. The latest initiative Jamtli is participating in is FOKUS, a project coordinated by The Historical Disability Society and The Museum of Uppland aimed at educating museum staff on how to make the collections and exhibitions more accessible.[179]

Since Jamtli is the county museum of Jämtland, it is important to reach the whole population. Therefore, Jamtli has a number of outreach activities around the county, and visits schools and other organisations. This is also a way to make the cultural heritage more accessible.

Emerging forms of access and participation

The most tangible emerging form of access to cultural is brought by digitisation and the new technology. The cultural institutions have different approaches to this, de-

[177] http://www.townsandcities.designforall.org (2014-03-26).
[178] http://www.t-d.se/sv/TD2/Avtal/Jamtland-Harjedalen-Turism/Jamtli (2014-03-26).
[179] http://www.arvsfondsprojekten.se/projekt/utbildning-av-museipersonal-f%C3%B6r-bildande-av-n%C3%A4tverk-kring-funktionshindersperspektivet (2014-03-26).

pending on what kind of cultural institution it is, what kind of activities they are engaged in, and how much resources they have. Regardless, it is probably safe to assume that most cultural organisations would have intensified their efforts in this area if only they had the time and money to do so.

The National Archives

As previously mentioned, one of the National Archives' main priorities is the digitisation of their collections. It would, of course, be impossible to digitize all of it, but the ambition is to at least digitize the most frequently ordered and sought after material. The process description Make Digitally Accessible states that the archives should develop methods for making digital archive information available, by developing the digital archive systems, databases, open source platforms, mobile applications, and etcetera. Furthermore, the archives should be active in social media, such as Facebook, Twitter, Flickr and Instagram. The archives also have their own channel on You Tube. Through these different communication mediums, the archives hope to increase user participation.

Jamtli

Jamtli uses the cultural heritage as the base in all of their activities. The exhibitions and programs in different ways aim to increase the knowledge about cultural heritage and Jämtland's history. This does not mean that Jamtli is a reactionary institution. Jamtli is in many ways an innovative and visionary force among Swedish museums. When Jamtli was awarded as the best museum in Sweden in 2013 it was largely due to its innovative approaches regarding organization, cooperation and funding.[180]

However, when it comes to digitization and new technology, Jamtli is not at the forefront when compared with other museums and cultural institutions. Jamtli has a website[181], a blog[182] that is updated regularly and a Facebook page[183] that is more sparsely updated, where visitors can get information on exhibitions and programs. The exhibitions and programs are not based on new technology to any great extent. In the future, the museum hopes to integrate this, and, for example, allow visitors to use mobile applications when exploring the exhibitions or taking part in the programs. Currently the museum lacks the funds necessary for such a venture. The biggest investment in regard to new technology is the digitization of the museum's large photography collection. Jamtli's archive contains of approximately 9 million negatives and glass plates and is one of the largest photo collections in the country. Jamtli is now working on making these photos more available by scanning and categorizing them.[184]

[180] http://www.sverigesmuseer.se/nyheter/2013/05/jamtli-arets-museum-2013/ (2014-03-26).
[181] http://www.jamtli.com (2014-03-26).
[182] http://www.jamtli.com/7715.tidstypiskt.html (2014-03-26).
[183] http://www.facebook.com/jamtlimuseum/info (2014-03-26).
[184] http://bildarkivet.jamtli.com/ombildarkiv.aspx (2014-03-26).

Other observations

When comparing the National Archives and Jamtli it is evident that they are facing different challenges and have chosen different strategies to foster access to culture. The archives have a much narrower view on access and are mainly focused on access to their collections. The museum has interpreted access in a broader sense and is working in a more systematic and effective way with issues related to equality, inclusiveness and social cohesion. The explanation to this could be that archives are traditionally introvert and museums more extrovert. Moreover, museums have to a greater extent perceived themselves as culture institutions preserving cultural heritage, while archives have been viewed as administrative authorities preserving information, not cultural objects.

5. Data and indicators

Uses

Almost every political program in the field of culture is being evaluated somehow at some point. The Government of Sweden and its agencies produce numerous reports to assess their effectiveness and impact, which then are used to inform subsequent planning and policy making. Hence, Swedish cultural policies can be said to lie at the intersection of political principles and cultural practice and analysis. However, the connection between research on access to culture and policy-making in the field is not easy to establish if "connection" is the same thing as a reference to a specific researcher or a specific research institution. What has influenced the governmental reports in their analysis is thus hard to tell.

Indicators

In Sweden there is a special public body responsible for cultural analysis and statistics, The Swedish Agency for Cultural Policy Analysis (Myndigheten för kulturanalys). Their mission is to "**evaluate, analyse and present the effects of proposals and steps taken in the cultural arena**". They are responsible for collecting data within six fields: Museums, non-formal learning organisations, theatre, art, public spending on culture and heritage sites. They also carry out analyses and collect data on other fields or topics for special studies. For the national museums and the national heritage board they collect data on number of visitors, number of school groups and visitors to the websites each month.

They frequently publish reports based on their evaluation, statistics and analyses. In the reports concerning museums, which are published every year it becomes clear that the success of museums is measured in quantitative terms. The number of visitors, the number of exhibitions held, how many people work in the museum sector, how many visitors to the website, how many museums run a blog, how many guided tours were held, how many lectures, seminars, excursions were carried out and similar data. There is no particular data collection on access from the Swedish Agency for Policy Analysis.

The Swedish Agency for Policy Analysis has looked into indicators a report, commissioned by the government. The indicators they have looked at aim to measure the effects of cultural politics and policy. Their conclusions are that it is possible to create a system of indicators, but the field is complex and there are many difficulties to make justice to all different aspects of what is going on. It would take time to develop indicators and the cost would be quite high to maintain such a system at a high quality. An alternative they suggest is to develop the existing data collection by further analysis.[185] This was also discussed at the round table held in November 2014, where rep-

[185] http://www.kulturanalys.se/wp-content/uploads/2012/08/Att-utveckla-indikatorer-for-utvardering-av-kulturpolitik.pdf

resentatives from The Swedish Agency for policy Analysis were present. They again emphasised the compelxity in measuring qualitative aspects through indicators.

Data is also collected by the arts council through the regional authorities. With the decentralisation through the cultural cooperation model regions became responsible for reporting on culture, instead of different cultural organisations reporting directly to the arts council. It was in connection to this that the Swedish Agency for Cultural Analysis took over responsibility for cultural statistics, which previously was the responsibility of the arts council. The questions need to be answered by all actors within the cultural field which receive state funding, and some of them concern accessibility, with focus on physical access.

The government has decided that physical accessibility is important in all sectors of society. From 1st of January 2015 lack of physical accessibility is a crime under the law of discrimination. The arts council is responsible for access to culture and to follow up on that. This has been a process that has been going on for a few years and each year the arts council has produced a report on the progress.[186] Their means to make sure cultural institutions work on improving their access is to withhold funding if they do not show that they meet the criteria. Their indicators for measuring cultural organisations' progress are:

- All organisations must have a work plan for how to work with access (physical, digital and regarding content in what they do. Access in relation to gender, ethnicity, religion, disability et.c.)
- All easily improved physical obstacles should be sorted out before 2016 (such as remove high thresholds)
- Adaptions of websites

Availability

Most of the data is available online through government reports, policy papers, brochures and information material. Previously, various authorities have been responsible for the evaluations of the implementation of cultural policy, but with the establishing of the The Swedish Agency for Cultural Policy Analysis this might be conducted and reviewed in a more cohesive manner in the future. The agency continuously publishes the results of their analyses in their report series. These comprise official statistics, analyses of reforms, measures and efforts in the cultural policy arena, and cultural policy briefs with conclusions and recommendations. A summary report is issued to the Government of Sweden with the most important results on 1 March every year. In the summary report of 2014 (covering the cultural year of 2013), focus is on the Creative School Program; the Cultural Cooperation Model; audience development at museums; crowdfunding; cultural practices and participation; cultural diversity, gender equality and accessibility. Access in this context is described as access for people with disabilities. This summary report and the previous years' have been very useful when gathering information to this project.[187]

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http://www.kulturradet.se/Documents/Nyheter/2014/Kultur_f%c3%b6r_alla_inget_hinder_2013.pdf

187 The Government Agency for Cultural Policy Analysis, *Cultural Analysis 2014*, 2014.

Round Table

In November 2014 a round table meeting was held with national representatives in order to dicuss a draft version of this report as well as to discuss indicators, data on access to culture, different approaches and priorities around access to culture. Several different themes were delt with.

Physical access is important. The arts council has been given particular responsibility for making sure that cultural institiouns become physically accessible for all people, and also that websites are as accessible as possible. There has been much focus on physical access during the past decade, but now there is a slow shift towards cultural diversity and reflecting the whole society. Museum collections are being researched to ensure there are objects and stories from different groups, the recruitment of staff need to reflect the diversity in society, the stories told need to be recognizable for all different people. Dialogue between cultures is increasingly important. Participation is a concept that is increasingly emphasised.

Indicators are used when making investigations, surveys and analysis, but they are difficult to use and it difficult to measure culture and the impact of culture. Large studies of the population and their habits have been done, but it is often uncertain what is the result of which action. We also need to consider what we want to measure – shich culture we measure. Youths today consume culture in different ways than adults or older people. Digital culture is important to consider. It is also important to make several measures in a series to be able to se change over time or before and after introducing a new way of doing things. Important to identify targets we want to rach so we know what to measure.

Power and influence ar important factors several of the participants would like to emphasise when analysing cultural policies. How you are represented in culture is important, as well as having the decisions made close to where you live.

National minoriteis are important to pay attention to. In some parts of the countries the knowledge is poor, while other parts work actively with making minority groups feel included and represented.

Governance is an important factor for how cultural institutions work. National museums have fewer demands on how they should work and what goals to rach, while the arts council has clear goals for regional museums that wish to receive funding.

Libraries are instituions which have worked with access for a long time and very successfully. They provide a public space where the visitors can shose what to do. The arts council has previously had a large program around physical accessability to libraries. They have slao worked actively with digital participation projects. They have also managed to respond to the demands from the audience by including music, games and films in what they offer.

Older people is something which has become increasingly important. The focus has been, and still is, on children and youth, but culture and health and quality of life for older people are increasingly discussed and project around that are created.

Concluding remarks: What does access to culture mean in Sweden?

The aim of the project "Access to Culture" is to investigate and compare how the current priority of EU on the concept of access to culture has been interpreted and implemented in different member states. This report focuses on the cultural policies and practices in Sweden. The objectives of Swedish cultural policy are similar to objectives on the EU level and objectives in other member states, such as the promotion of cultural diversity, support of creativity, participation in cultural life, and respect for cultural rights. But they also have much in common with the previous Swedish objectives from 1974 and 1996, so it is not quite accurate to argue that Sweden has been influenced that much by EU policies in this area.

Ever since the Swedes voted narrowly in favour of joining the European Union in November 1994 (by 52.2 per cent), there have been a relatively high and vocal level of opposition to the membership within the Swedish society. The view of Sweden as one of the more "problematic" or "reluctant" Member States of the Union has been consolidated by regular public opinion surveys suggesting widespread scepticism among the Swedish population and by Sweden's decision to remain outside of the Euro-zone.

Swede's negative view of the Union has many explanations; for example the large economic costs, the increased restrictions, and the aversion to supranational institutions and foreign meddling in domestic affairs. The strongest arguments are ideological. Many Swedes believe the Union membership is incompatible not just with Sweden's neutrality, but also with its Social Democratic inspired policies of building a universal and solidarity welfare state.

This has in many ways affected the Swedish governmental policy towards EU and Swedish politicians' activities at EU level. In many cases they try to defend Swedish values and protect national interests by resisting the extension of EU supranational arrangements, favouring intergovernmental solutions or at least taking a cautious approach to European policy integration. In many of the cases where Sweden has been more active, such as in the areas of EU environmental, social and employment policies, it has been to protect the nation's higher standards and existing levels of welfare state provision.[188]

Lee Miles argues that Swedish politicians are driven by the priority of making a positive impact on the Union's future development in the areas where Sweden is usually perceived to be a "forerunner" or a "role model". Access to culture is probably considered as one of those areas. When it comes to access to culture, Sweden is ranked very high in comparison with other member states. Therefore, it is not surprising that Swedish policy documents do not contain references to the EU policies or that European cultural policies are not discussed to any great extent in the Swedish national context. The Swedes prefer to believe that they are impacting the Union and not the other way around.

[188] Miles, Lee, "Sweden in the European Union: Changing expectations?", *Journal of European Integration*, 23(4) 2001.

However, this does not mean that Swedish politicians ignore what is going on at the European level or that the Swedish objectives of cultural policy are not influenced by it. When looking at the objectives of 2009 they are almost identical with the main principles held by the European Commission and the Council of Europe in cultural matters. This is no coincident. But the important thing to understand is that these objectives are most certainly not seen as imposed by the EU or not even as particularly "European" by most of the Swedish population (with the exception of perhaps the Sweden Democrats, a populist right wing party that does not, for instance, promote cultural diversity), they are believed to embody the very essence of Swedishness and the Swedish solidarity welfare state.

Even though the discourse around access to culture primarily circles around issues such as physical accessibility, representation and cultural expressions of ethnic minorities, immigrants and disadvantage people, and having financial means to participate in culture, there is also the question of democracy. Democracy is an implicit part of cultural politics and policies. Culture should be for everyone, it should not be a question of financial means or ethnicity. One aspect in which cultural politics and policy is not strong is the geographical aspect. Through the cultural cooperation model attempts were made to bring culture closer to the people, all over the country. This also means that increasingly the cost for culture is laid on regions or municipalities. In the sparsely populated areas in the North of Sweden, with long distances and poor infrastructure, this is heavy burden. A survey from 2009 shows that municipalities in sparsely populated areas spend considerably more on culture per inhabitant than the larger towns and cities.[189] The same survey also measures the distance to a commercial cinema, which is one of the most accessible forms of culture. This shows that in about half the country you have more than one hour by car to the nearest cinema.[190]

In many other respects the democratic aspect is present in the cultural discourse. Whether it is about decreasing taxes to enable people to pay for the culture they want or if it is making cultural events and organisation be accessible at a low cost or free of charge, the aim is still to make people able to take part in culture and to regard culture as a democratic right.

[189] Lundström, 2009, p. 90.
[190] Lundström, 2009, p. 88.

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Diana Chafik, project coordinator for project on accessibility
Erik Åström, Arts council
Erik Peurell, governmental office for cultural analysis
Katharina Tollin, governmental office for cultural analysis
Sofi Knutas, Ministry of Culture
Peter Skogsberg, National Maritime museums
Torbjörn Ågren, National Maritime museums
Sofia Dahlquist, Chairperson of association of learning officers at museums
Tina Lindström, Kalmar museum
Lena Eriksson, National museum of fine arts
Jeanette Ragner Jacobsson, National museum of fine arts

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KÜLTÜR POLİTİKALARI VE YÖNETİMİ
ARAŞTIRMA MERKEZİ RESEARCH CENTER

Project:	Access to Culture

WorkPackage 3:	National investigation on Access to Culture with European reflection: The case of Turkey

Team:	Asu Aksoy, Stella Kladou, Armine Avetisyan

Note: The analysis in this report is based on desk-based research, interviews and focus group meetings held in 2014.

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1 Polity

1.1. Constitutional Framework

1.1.1. The Constitution

The Turkish Constitution does not have a specific reference to Access to Culture (see http://tbmm.gov.tr/anayasa.htm for the Turkish language text). The directly relevant clauses are: Articles 27, 63 and 64. Article 27, titled Freedom of Science and Art states that 'everyone has the right to be free to leaern, teach, explain, disseminate and undertake anykind of research in sciences and art.' Article 63 concerns the state measures to protect historic and cultural assets and values. In article 63, concerning the preservation of cultural assets, it is stated that: "The government preserves the historical, cultural and natural values and properties, and with this aim, takes supporting and encouraging precautions. The restrictions to be applied for the private properties among these values and properties, and the supports and exemptions to be given to the beneficiaries are determined according to the law." Article 64 protects the arts and the artist. Article 64 states that; "The government protects art activities and artists and takes the necessary measurements in order to protect works of art and artists, to evaluate and support them and to spread love of art."

The responsibility of preservation of the cultural and natural properties is under the duties of the government and it is carried out by the Ministry of Culture and Tourism. Similarly, protection of arts and artists is one of the responsibilities of the Ministry of Culture and Tourism.

1.1.2. The Main Public Actors for Culture

The main state actor in cultural policy is the Ministry of Culture and Tourism. Local administrations such as the local municipalities and Special Provincial Administrations, when applicaple, are also important public stakeholders. Turkey has a highly centralised system in terms of both cultural policy and cultural management. For instance, the majority of the museums and heritage sites in Turkey are state-owned and centrally managed. The state also runs state theatres, operas, ballets and state art galleries, and a state symphony orchestra. The budgets of these activities all come from central state resources. Municipalities, on the other hand, run municipal cultural centers and recently libraries (i.e. known as people's libraries) as well as undertaking the provision of local cultural services.

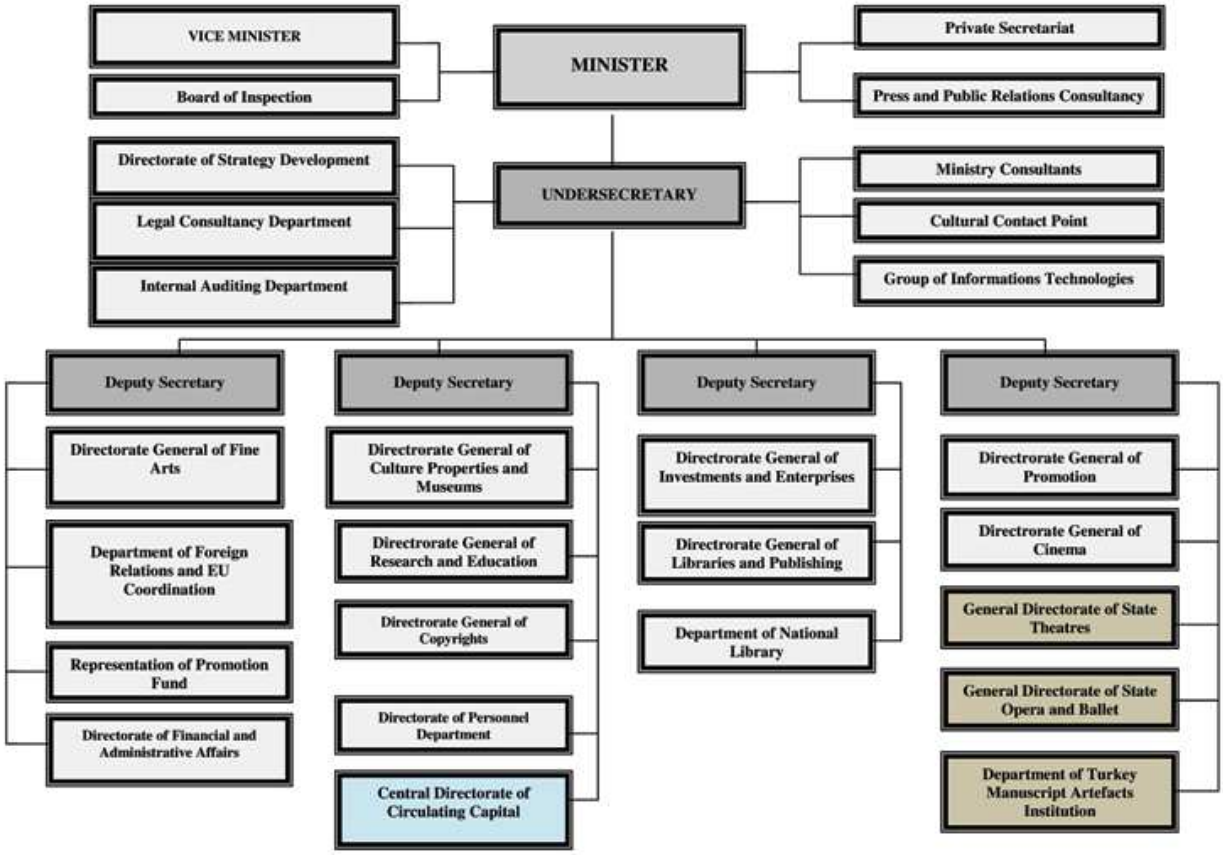
The National Level

Turkey's centralised administration for culture, the **Ministry of Culture and Tourism**, is seated in Ankara and represented through the province directorates across Turkey. The **Ministry of Development** prepares four-yearly Development Plans for Turkey and the strategic priorities established by these plans are carried out by the relevant ministries. The relation between the development plan priorities and cultural policy objectives is depicted in the respective section of this report.

The **Ministry of Culture and Tourism** consists of central, provincial and overseas organisations and other related organisations. The organisational structure of the Ministry includes core service departments (or Directorates General), as well as other services departments (e.g. Internal Auditing

Department), semi-independent directorates (such as the State Theatre) and units and related organisations (see Figure 1). The Directorates General (DG) include the DG of Culture Properties and Museums, DG of Copyrights, DG of Research and Education, DG of Libraries and Publications, DG of Fine Arts, DG of Cinema. The National Library is a department under the Deputy Secretary. Semi-independent DGs include the DG of State Theatres, the DG of State Opera and Ballet and the Department of Turkey Manuscript Artifacts Institution.

Figure 1: The Organisational Structure of the Ministry of Culture and Tourism (*Source: Council of Europe, 2013: 14)*



The Ministry of Culture was established in 1970 for the first time, and the present combination of tourism and culture took place with the Law Number 4848, in 2003.

The duties and responsibilities of the Ministry which were determined by the 2nd clause of this Law are as follows:

a) Investigate, develop, preserve, enhance, evaluate, spread, promote, adopt the national, moral, historical, cultural and touristic values and contribute to the strengthening of the national unity and economic growth;

b) Guide the public institutions and organisations on issues regarding culture and tourism; cooperate with these institutions and organisations, and improve the communication with the local authorities, non-governmental organizations and the private sector;

c) Preserve historical and cultural properties;

d) Make use of, improve and market all the locations in the country which are available and convenient for tourism in order to make tourism a productive sector of the national economy;
e) Guide all types of investment, communication and development potential in the field of culture and tourism;
f) Provide the immoveable properties related with culture and tourism, publicise when required, and carry out the investigation, project and construction of them;
g) Carry out the promotion services related with culture and tourism by benefiting from all types of opportunities and facilities and perform activities to promote Turkey's touristic properties in all fields (Council of Europe, 2013, p.11-12).

As it is clear, access to culture is not an explicitly mentioned policy area, or a duty, a responsibility in this list. However, as we shall see later, following the 2023 National Strategic Vision of the government and through some major cultural policy decisions, the Ministry has put in place mechanisms in order to improve the infrastructure and delivery of cultural services that has direct bearing on access to culture.

Apart from the Ministry of Culture and Tourism, another Ministry that carries out programmes with implications for culture is the **Ministry of Education**. Building on articles 10 and 48-50 of the Constitution, which states that everyone is equal in the eye of the law and holds equal right to employment, the Ministry of Education and specifically the Directorate General for Technical and Vocational Education and Training develops special programs in order to protect the right to work especially for disadvantaged groups, such as women, young people, people with special needs and refugees. Moreover, the **Ministry of Transportation, Maritime Affairs and Communications** also contribute to access issues through their policies addressing the universal availability of digital technologies and infrastucture.

Finally, reference needs to be made to the **Directorate General of Foundations**. This cultural institution, which reports directly to the Prime Minister's Office, undertakes the task of protecting the cultural heritage registered as property of foundations both in Turkey and abroad. As presented in the governance section, this institution seeks to make sure that foundations in Turkey operate according to contemporary standards and EU criteria.

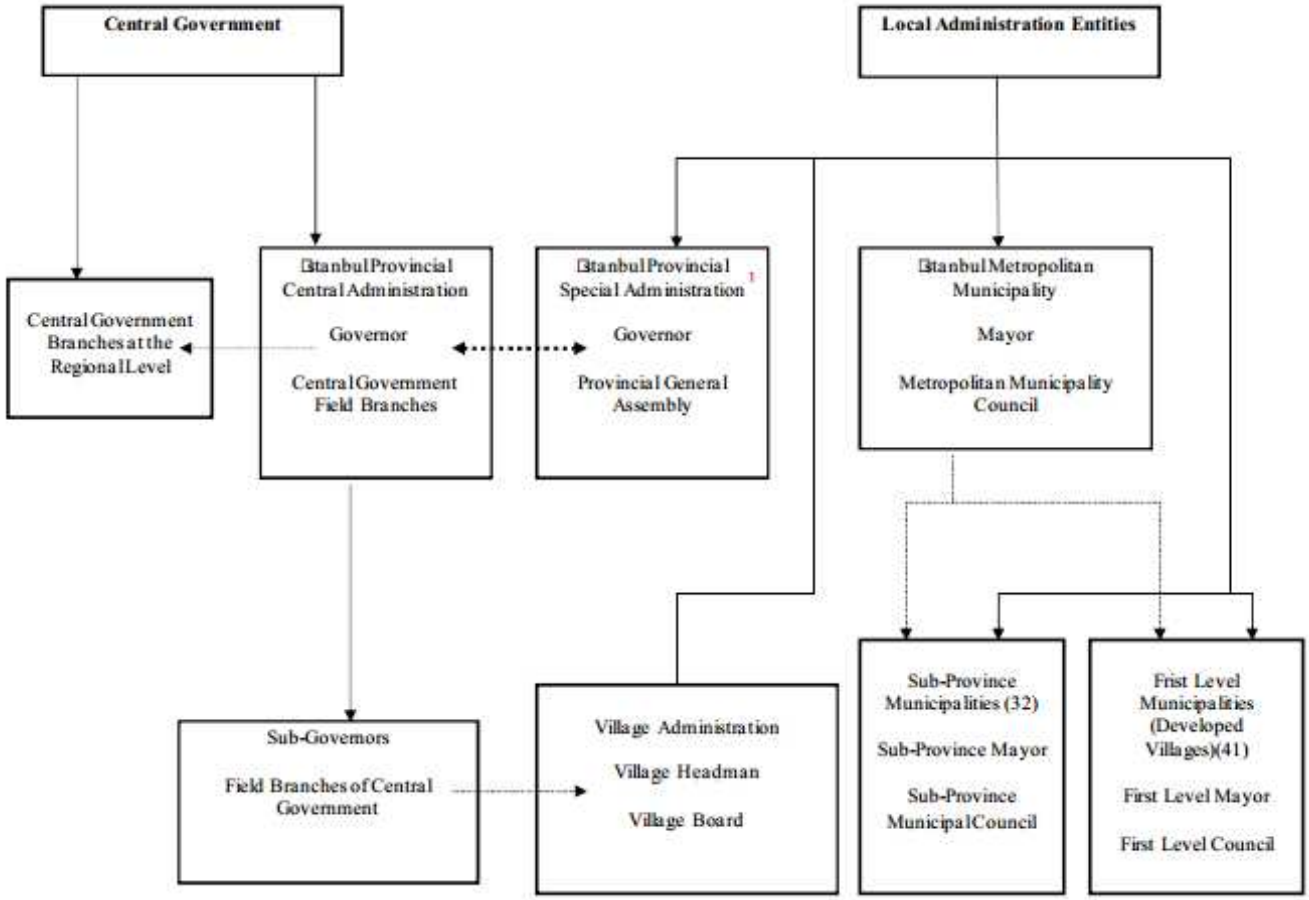
The Local Level

Next to the central government, the role of local administration in cultural policy needs to be clarified as well. Turkey is a unitary state. The sub-national government level in Turkey consists of three tiers. It includes 81 provinces, 3.225 municipalities and 35.000 villages. Identified as municipalities and villages, these local administrative units were defined in the 1982 Constitution as *"public entities and decision-making bodies constituted by electorates in order to address the common needs of the city, municipality and village communities"* and recognized as indispensable components of administration together with central administration (Ministry of Interior, 2013).

Alongside the municipalities, there are Special Province Administrations established to undertake key developmental projects in those areas outside the local municipal boundaries (but within the

province boundaries)[1]. There are also the provincial branch offices of the central government active at the local level. Thus, the local administration structure in Turkey can be characterized by the co-existence of two institutional frameworks: the central government and the local government entities. All executive ministries specialised in a field, such as education, health, culture have their field branches at the province level. The Ministry of Culture and Tourism is represented in the provinces by Province Directorates of Culture and Tourism. (Aksoy, Enlil, 2011, p.35-38). For a better understanding of the public actors' organisation at a central and a local level, the case of Istanbul can be presented as an example (see Figure 2).

Figure 2: The Institutional Framework in the Istanbul Metropolitan Area (*Source: OECD, 2008: 205****)***



The **Province Directorates of Culture and Tourism** are responsible with ensuring the efficient management of and coordination between the sub-directoratesl. In Istanbul, for instance, the Directorates affiliated to the Provincial Directorate of Culture and Tourism include: the Directorate of Topkapi Palace Museum, the Directorate of Istanbul Archeology Museums, the Directorate of Hagia Sophia Museum, the Directorate of Turkish and Islamic Art Museum, the Directorate of Tombs

[1] According to Article 1 of the Law no 6360/ 2012 on Special Provincial Administrations, the Special Provincial Administrations in the following Provinces have been abolished: Aydın, Balıkesir, Denizli, Hatay, İstanbul, Malatya, Manisa, Kahramanmaraş,Mardin, Muğla, Tekirdağ, Trabzon, Şanlıurfa, Van, Adana, Ankara, Antalya, Bursa, Diyarbakır, Eskişehir, Erzurum, Gaziantep, İzmir, Kayseri, Konya, Mersin, Sakarya, Samsun, and Kocaeli.

Museums, the Directorate of Yildiz Palace Museum, the Directorate of Hisar Museums, the Directorate of Istanbul History of Science and Technology in Islam Museum, the Directorate of Printed Text Illustration Collections, the Directorate of Gaziosmanpaşa District Public Library, the Directorate of Kartal Public Library, the Directorate of State Fine Arts Gallery, the Directorate of Orhan Kemal Public Library, the Directorate of Suleymaniye Library, the Directorate of Beyazit State Library, the Directorate of Semsipasa District Public Library, the Drectorate of Azizberker Public Library, the Directorate of Fatih District Public Library, the Directorate of Millet Manuscripts Library, and the Directorate of Rifat Ilgaz District Public Library.

Municipalities are established in settlements that have more than 5.000 inhabitants and in provincial and sub-province centres regardless of their population. In the cities with the status of Metropolitan, like Istanbul for instance, local governments are comprised of the Metropolitan Municipality, and District Municipalities. Metropolitan municipalities and metropolitan district municipalities operate under the following laws: Municipal Law No. 5393 and 6360, and Metropolitan Municipalities Law No. 5216. According to the Municipal Law No. 5393, municipal administrations are endowed with a public entity status and they are involved, among others, in regional planning, public services, urban development and housing, urban regeneration, preservation of cultural heritage, education, culture and arts. (Aksoy and Enlil, 2011: 48).

The **Metropolitan Municipalities** must abide by the following articles, which directly relates to culture:

- build and operate social facility areas, regional parks, zoos, animal shelters, libraries, museums, sports, recreation, entertainment and similar facilities that serve metropolitan entity; to provide equipment and support to amateur sports clubs when necessary, to organise competitions among amateur sport clubs, to award athletes who demonstrate success either in domestic or international competitions by municipal assembly decisions,
- construct buildings and premises for facilities of health, education and culture when needed, to maintain and repair public buildings in service of these facilities and provide the necessary material support;
- preserve the natural and cultural assets as well as the historical pattern and those spaces and functions of particular importance to urban history, to ensure their maintenance and repair, to reconstruct exact replicas of those impossible to preserve. (Metropolitan Municipalities Law No. 5216, Official Gazette Numbered 25531 dated 10 July, 2004) Article no.7).

According to the Metropolitan Municipal Law no. 5216, the same duties listed above are expected of the district municipalities operating under metropolitan municipalities.

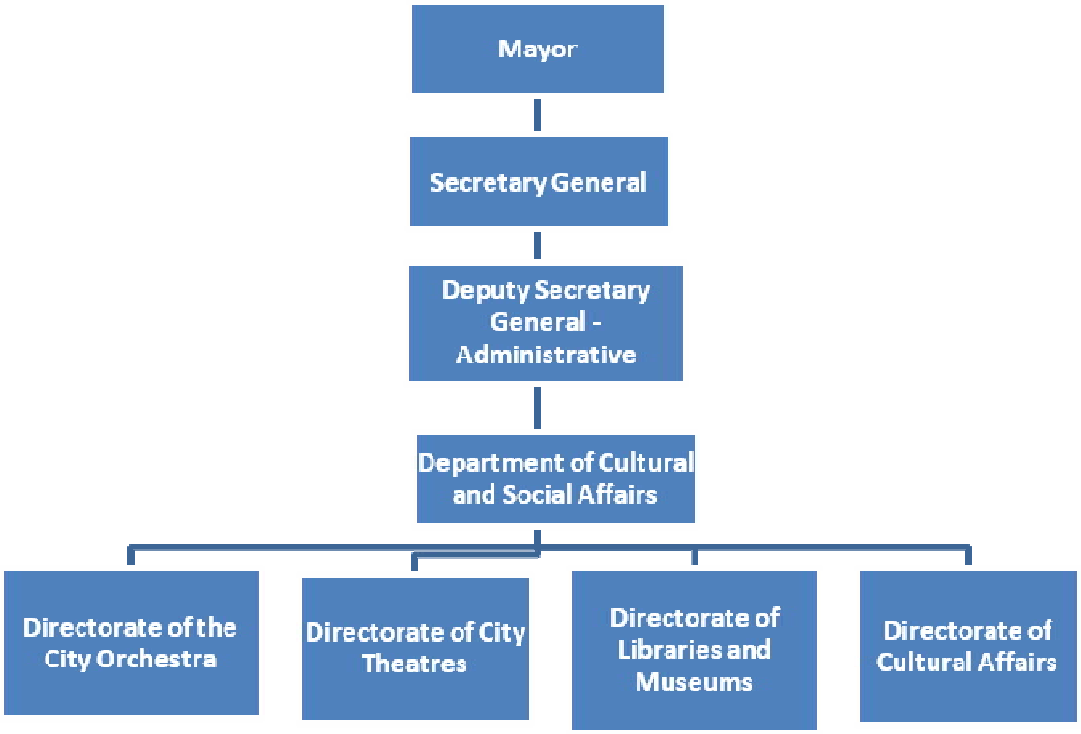
Currently, in Turkey, there are 29 metropolitan municipalities (accounting for almost 70% of Turkey's population), and each metropolitan municipality has district municipalities with their mayors and their assembly members elected separately. In Istanbul, for instance, the number of district municipalities is 39.

Focusing specifically on the case of Istanbul, the department responsible for culture in the Istanbul Metropolitan Municipality (IMM) is the Department of Cultural and Social Affairs. Although the name of the department includes two rather unrelated areas, that of cultural and social affairs, a closer investigation of the allocation of the budget reveals that 'social affairs' policy and funding can address issues of participation to culture for specific social groups, such as children and women.

Moreover, the fact that all four directorates referring to the Department of Culture and Social Affairs *(see Figure 3)* prioritize cultural action strengthens our conclusion that the department is primarily a Department of Culture.

The Department of Cultural and Social Affairs includes the Directorates of Culture, City Theatres, City Orchestra, Libraries and Museums. Further detail is available in the next sections of this report. Yet, it is worth mentioning that the Directorate of City Theatres was founded in 1914 as an independent organization, and functioned as such until 1989 when it joined the Department of Cultural and Social Affairs. The Metropolitan City Orchestra became a directorate under the Department in 1989 and the Directorate of Libraries and Museums in 1984.

Figure 3: The Department of Cultural and Social Affairs and Directorates in the case of Istanbul Metropolitan Municipality (*Source: Revised from Aksoy & Enlil, 2011: 44* **)***



As we shall see in detail, according to its 2010-2014 Strategic Plan, the Istanbul Metropolitan Municipality seeks to preserve and promote the cultural heritage of the city and to contribute to the enrichment of the cultural life. Within these lines, two objectives are specifically highlighted: the need to increase the access to cultural services and to raise awareness in terms of the rich cultural life available in Istanbul (Istanbul Metropolitan Municipality, 2010: 92). The Directorates pursue these objectives through a number of activities, as indicated in further detail in the Policy section of the present report.

In almost all 39 **district municipalities** of Istanbul, a deputy mayor is in charge of the cultural and social affairs to which the Department of Cultural and Social Affairs directly reports (Aksoy, Enlil, 2011: p. 49). Alongside the Cultural Directors, vice mayors, directly linked to the mayors also play important role. In those municipalities where there is no designated directorate of cultural and social affairs, the Directorates of Media Affairs and Public Relations take on the responsibility of realising

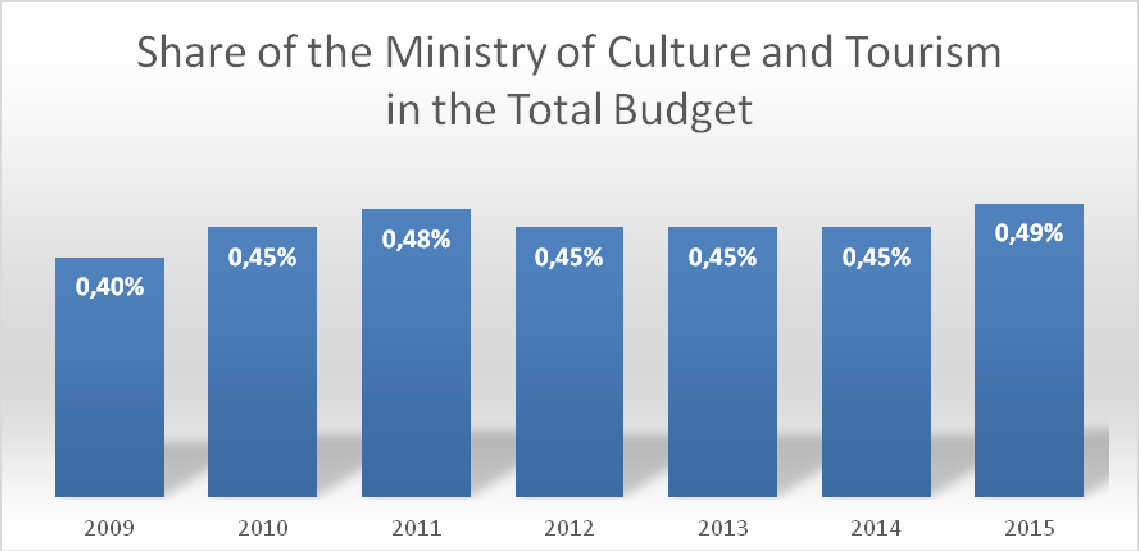
respective objectives and tasks. The majority of district municipalities have either newly-completed or actively operating cultural centers of their own, where they offer libraries, exhibition space, open-air spaces for the year-long organizations of cultural festivals, exhibitions, concerts, literature readings, courses, lectures, theater performances, and education and training activities (Aksoy & Enlil, 2011: 52). Metropolitan Municipalities and also Ministry of Culture and Tourism also have cultural centres in cities which they run themselves. State Theatre Directorate has stages across a number of cities, and in a similar way, the State Directorate of Fine Arts runs galleries and the Directorate General of Culture Properties and Museums manages arkeological sites and museums.

1.2. Public Funding

The National Level

The public funding for culture at the national level is investigated in terms of the funds allocated by the **Ministry of Culture and Tourism**. As illustrated in Table 1 below, the percentage of public funding allocated for culture has increased from 0,41% to 0,45% between 2009 and 2014, increasing to 0,49% in 2015.

Table 1: Share of the Ministry of Culture and Tourism in the Total Public Budget



Source: KPY- http://kpy.bilgi.edu.tr/t-c-kultur-ve-turizm-bakanliginin-toplam-butce-icindeki-payi/

The split between culture and tourism in the Ministry's budget is almost half and half, with culture getting 45% of the total budget. In 2012, the amount allocated for culture was 271.350.000 TL; in 2013 it reached 314.700.000. However, to this figure we must add the budgets of the Ministry's affiliated units, such as the General Directorate of Fine Arts, General Directorate of State Opera and Ballet, and General Directorate of Theatre. The budgets of these directorates added up to 519.000.000 TL in 2013 (Council of Europe, 2013: 74).

The 2013 Annual Report of the Ministry (2014) provides significant information on the distribution of funds. When we look at the distribution of the Ministry budget according to the directorates for 2013 (Table 2), we see that the highest share goes to the Directorate of Investment and Enterprise, which then directs its funds to respective investments. In general, the overwhelming share of the Ministry budget goes towards funding the operations of state cultural assets, such as museums, heritage sites, and state cultural institutions, such as state theatre, opera, and ballet. Focusing on the core services departments, the Directorate General, including its respective Provincial Directorate, which receive high share is the Directorate General of Cultural Properties and Museums. Focusing on the relatively low share of the Directorate General of Libraries and Publishing, it needs to be pointed out that since 2003 the Ministry of Culture and Tourism has re-addressed its publishing policy objectives and, instead of being involved in publication itself, it has preferred a coordinating role.

A smaller proportion of the ministry budget is allocated to independent art projects and institutions. The funds are distributed through the services DGs of the Ministry, such as the Directorate General of Fine Arts, of Cinema, of Research and Education. According to the Council of Europe Independent Experts' Cultural Policy Report (2013: 78), in 2012, 2.634.900 TL was given to a total of 570 local, national, and international organizations and charities that carry such activities (festivals, commemoration ceremonies, concerts, exhibitions, performances, conferences, seminars, panels, fairs, and such like) and to local municipalities. Another stream of funding for independent institutions is the funding allocated to independent theatre projects. In 2012-2013 the support for the independent theatre companies was 4 million TL (Council of Europe, 2013, p.78). The cinema sector received 2 Million TL in 2012 for its film projects. These funds for the independent art projects add up to around 9 million TL, in other words, 0.01 per cent of the 830 million TL budget of the culture operations of the Ministry.

Table 2: Analysis of the Budget of Ministry of Culture and Tourism

(Source: Adapted from Ministry of Culture and Tourism, 2014)

Description	**Allocated Budget (TL) - 2013**
Ministry of Culture and Tourism	**2.227.874.523**
Private Secretariat	6.815.900
Department of Finance	5.098.000
Directorate of Financial and Administrative Affairs	30.511.161
Directorate of Personnel Department	3.178.920
Directorate of Strategy Development	28.685.710
Legal Consultancy Department	2.148.000
Provincial Directorates of Culture and Tourism	100.287.080
Directorate General of Fine Arts	*146.016.000*
Directorate General of State Theatres	172.912.728
General Directorate of State Opera and Ballet	207.320.000
Directorate General of Cultural Properties and Museums	*366.544.201*
Directorate General of Libraries and Publishing	*173.539.080*
Department of Turkey Manuscript Artifacts Institutions	20.758.000
Directorate General of Copyright	*8.054.280*
Directorate General of Cinema	*49.590.300*
Directorate General of Investment and Enterprise	*388.921.000*

Directorate General of Research and Education	*14.687.650*
Directorate General of Promotion	*468.327.013*
Department of National Libraries	*16.991.500*
Department of Foreign Relations and EU Coordination	*17.488.000*

The Ministry of Culture and Tourism undertakes cultural investment also through its corporate entity, the Central Directorate of Revolving Funds, DÖSİMM. This directorate has a budget that is mainly composed of revenues from the visitors of museums (Anatolian Civilizations Museum, Topkapı Palace, Hagia Sofia, Museum of History of Science and Technology in Islam, Zeugma Mosaic Museum, and Temple of Mevlana in Konya) and cultural sites (Ephesus, Troja, Hierapolis, Aspendos). Renting and operating of venues owned by the Ministry and revenues from gifts are other sources of revenues. These revenue sources are considered off-budget resources and they are regarded as additional sources to the Ministry's budget. DÖSİMM, operates through its own resources, without getting funds from the general budget, provides resources for the protection of cultural assets, for the development of the infrastructure for tourism investments; and for the promotion of the country. 47.000.000TL allocation from DÖSİMM income has been reserved to provide support for cultural investments of the Ministry in the year 2013 (Council of Europe, 2013, p.76). Recent public-private partnerships, which are presented in this report, point out the funding priorities for the museums and heritage sites managed by private operators.

Certain **public institutions** aside from the Ministry of Culture and Tourism also carry out projects that are categorized as cultural investment. For example, the General Directorate of Foundations transfers resources for the restoration of foundation's cultural assets; universities spend on cultural centres and libraries from their budgets. These cultural investments amounted to 243 million TL in 2012 (around 120 million USD) (Council of Europe, 2013, p. 75).

The Local Level

In Table 2 we can see the allocation of Ministerial funds at the province level as well. Specifically, in 2013, 100.287.080 TL was allocated to the Provincial Directorates of Culture and Tourism.

Another source of funding for culture at the local level is the municipalities. In Istanbul, for instance, Istanbul Metropolitan Municipality is the main public investor in culture. The Special Province Administration, which is now abolished in Istanbul, used to invest in culture as well.

The total budget of the Istanbul Metropolitan Municipality has increased over the 2012-2014 period (see Table 3). Although the budget allocated to the Department of Cultural and Social Affairs remained almost the same between 2012 and 2013, in 2014 the respective budget increased from 103.504.000 TL to 129.511.000 TL, which is a 25,13% increase. An increase has been noted in the case of several district municipalities. For instance, in the case of Beyoglu Municipality, which includes the city center of the European side of Istanbul, the total municipality budget in 2014 increased from 190 in 2013 to 225 million TL in 2014. These figures show that between 2013-2014 municipalities increased their cultural funding, and in the case of Beyoğlu Municipality, 5,8% of it's budget is allocated to Department of Cultural and Social Affairs. The activities supported from the Istanbul Metropolitan Municipality and the central Municipality of Beyoglu are described later in this report.

Table 3. Budget Allocations – an Example from Istanbul *(Sources: Istanbul Metropolitan Municipality 2012,2013,2014 and Beyoglu Municipality 2012, 2013, 2014)*

	Istanbul Metropolitan Municipality (TL)		Beyoglu Municipality (TL)	
Year	Total Budget TL	Department of Cultural and Social Affairs	Total Budget TL	Department of Culture and Social Affairs TL
2012	7.300.000.000	103.210.000	137.000.000	8.065.600
2013	8.000.000.000	103.504.000	190.000.000	9.500.000
2014	9.100.000.000	129.511.000	225.000.000	13.300.000

1.3. Trends in Public Policy

Within the last years, four main trends with an impact on access to culture can be identified. The first development relates to the allocation and management of public resources for culture and the second one concern cultural rights.

i. Proposed Law for an Arts Authority – the 'TÜSAK' Draft Law

A significant policy of the present government concerns the setting up of an Arts Authority, named Turkey Art Institution (*Türkiye Sanat Kurumu*- TÜSAK), which will fund independent art projects. TÜSAK Law is still on the drawing board, but the draft suggests an 11-member board for TÜSAK, all appointed by the Minister of Culture and Tourism and approved by the Cabinet of Ministers. TÜSAK's funding will partly come from the national lottery and also from the Ministry of Culture and Tourism. TÜSAK will be a significant contributor to independent art projects and institutions across Turkey, in all art disciplines. For the first time in Turkey, a significant amount of public funding will be made available through TÜSAK. However, as shall be discussed in the following sections, this draft law closes down the state theatre and other state performing arts institutions whilst proposing to set up a public funding organization. Because of this, the arts establishment, especially, the performing artists have been very critical of the draft law. It is argued that the closure of State Theatre and other state performing art institutions will have a totally detrimental effect on the long-established cultural infrastructure of the country, with clear negative impact on people's ability to access performing arts, especially in places where state performing arts infrastructure is the only available cultural offer (Aksoy & Şeyben, 2014). The draft law is presently being shelved. However, the fact remains that one of the central venues of the State Theatre and State Opera and Ballet in Istanbul, Atatürk Cultural Centre (AKM) which was closed in 2008 for repairs has been left untouched by the Ministry of Culture and Tourism. This major cultural access point in the centre of the city has been slowly rotting.

ii. Another key trend in public policy effecting conditions for access to culture is recent legislative improvements concerning **cultural rights**. Improvements in the recognition of cultural diversity have direct ramifications for cultural participation. In Turkey, many steps are necessary in order to put into action various international agreements and legal frames concerning the protection of cultural minorities (Aksoy & Kutlu, 2011). The Constitution recognises Turkish language as the only

official language, but a recent law enables the teaching of mother tongues different from Turkish language in daily life[2]. Another development in the area of cultural rights derives from the modification of the Law on the Establishment and Broadcasting of Radios and Television. Thanks to this modification, the right to broadcast in different languages and dialects used by Turkish citizens in their daily life has now been recognized[3] (Aksoy & Kutlu, 2011). These legislative steps means that bans on cinema, video and music publishing in different languages of Turkey have also been eased, and some improvements have been made toward the appreciation and preserving of non-Muslim heritage[4]. Through the 5737 Foundation Law of 2008, improvements and arrangements have been made regarding the maintenance, management, assets, charitable properties, financial and economic conditions, and supervision of the minority foundations and their representation in the Directorate General of Foundations (Council of Europe, 2013: 87-88).

Whether and to what extent these legislative changes in the direction of the recognition of cultural rights are being implemented should be considered as a topic on its own right. Turkish Publishers Association (Türkiye Yayıncılar Birliği) is one of the civil society organizations which monitor the issue of 'freedom of publishing' through their annual reports on cases of censorship in publishing. Siyah Bant is a recent NGO, founded in 2011 'as a research platform that documents censorship in the arts across Turkey'. The founders are 'concerned that many instances of censorship in the art world, especially in the visual and performing arts, were under-reported and only circulated as anecdotes.' In their report titled 'Turkey: Artists engaged in Kurdish rights struggle face limits on free expression' for *Index on Censorship* (2014a) they discuss cases of artistic activities in Kurdish language which faced various forms of limitations to exercise freedom of expression and highlight the discrepancies between the legislative changes and practices on the ground. Thus regarding the issue of cultural rights and freedoms of expression, public cultural policy falls short of safeguarding the implementation of the legal measures that have been put in place. Thus, even though there are legal provisions, as Siyahbant reports, 'process[es] of delegitimization, threats, pressure, targeting and hate speech directed at artists and arts institutions that foreclose or delimit the presentation and circulation of artworks' (2014b) are not being addressed and dealt with. In their report titled 'Cultural policy effects on freedom of the arts in Turkey', Siyahbant argues that 'stipulations with regard to 'national security,' Turkey's anti-terror legislation as well as provisions concerning the public order are frequently employed to legitimize censorship and limitations of the freedom in the arts. These interventions are – for the most part – arbitrary and employed for political and ideological reasons, and often for seemingly contradictory ends. Especially the notion of societal sensitivities (toplumsal hassasiyetler) has been increasingly used to delimit freedom of arts by non-state and state actors alike. This line of reasoning has been mirrored by the Ministry of Culture and Tourism as vague conceptions of societal sensitivities along with that of "public morals" (genel ahlak)

[2] The Regulation 25307 about the 'Instruction of Different Languages and Dialects Used by Turkish Citizens in Daily Life' was enacted in 2003. This opened the way for the launch of the first Kurdish language course in Batman on April 1, 2004 (Minority Rights Group International, 2007: 16).

[3] In 2008, the law 2954 regulating the public broadcasting organisation TRT and the broadcasting of radio and television from all the media channels (that is to say including non-state ones) was amended allowing the broadcasting in languages and dialects other than Turkish. However, in 2009 further legislation stipulated that media channels cannot broadcast in languages other than Turkish unless they get a permit from the Supreme Board for Radio and Television.

[4] Most quoted example here is the restoration of the 10.th century Armenian Cathedral of Holy Cross in the lake Akdamar near Van and its opening for religious service in 2010. However, religious service is possible only once a year and with the permission of the Ministry of Culture and Tourism. So far five services have been carried out.

have been elevated above the state's mandate and legally stipulated duty of supporting and protecting the arts as well as the artist.'(Siyahbant, 2014b)

Regarding Internet freedoms, a fundamental issue for cultural democracy, Turkey is classified as 'partly free' country by Freedom House. According to the' Freedom on the Net 2014' Report of the Freedom House, 'Turkey declined 13 points as the government increased censorship, granted state agencies broad powers to block content, and charged more people for online expression. With social media growing as a tool for public discourse, authorities have shut down YouTube, Twitter, and other platforms for months—even years—at a time. Online journalists and social media users are increasingly targeted for assault and prosecution.' (https://freedomhouse.org/sites/default/files/FOTN_2014_Full_Report_compressedv2_0.pdf)

Turkey has still not ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005.

iii. Local Municipalities offering cultural services. Turkey has a highly centralised system both in terms of cultural policy development as well as cultural management. For instance, the majority of the museums and heritage sites in Turkey are owned by the state and they are centrally managed. The state is also responsible for state theatres, operas, ballets and art galleries, symphony orchestras. The funding for these activities all comes from central state resources. However, the present government of AK Party had tried to put into effect a public administration reform and passed a Law 5227 in 2004 that aimed to decentralise executive power and resources to local administrations. Due to its rejection by the then President and its lack of support from the opposition parties, the bill was shelved, with some degree of decentralisation achieved though at much limited scope. As part of this decentralisation (or 'deconcentration process' as Ayça İnce calls it[5]) locally elected bodies- that is municipalities and metropolitan municipalities became much more active in cultural provision, management and heritage protection. Municipalities started investing in the construction and management and programming of municipal cultural centres which are increasingly undertaking the role of the provider of a number of different cultural services in districts and cities.

iv. More central state funding for the modernization and increase of heritage focused museums across Turkey (refer to section 2.2.5. for the discussion about this heading).

2 Politics and Governance

2.1. Politics

Based on the last General Elections in 2011, the 548 Parliamentary seats have been distributed among the parties as follows (Grand National Assembly of Turkey, 2014):

- Justice and Development Party (AKP) - 318
- The Republican People's Party (CHP) - 134
- The Nationalist Movement Party (MHP) -52
- Peace and Democracy Party (BDP) - 26

[5] İnce, Ayça, 2009, 'Cultural Policies and Local Public Administration', inIntroduction to Cultural Policy in Turkey, edited by Serhan Ada and H. Ayça İnce, İstanbul Bilgi University Press, İstanbul.

- People's Democratic Party (HDP) – 4
- Independent MPs - 14

Justice and Development Party (AKP), the governing party since 2002, talks about the need for increased respect to the arts and culture and accepts cultural interaction as richness. As stated in the Party program, AKP 'aims at improving the interaction between universal values and the national culture to the highest point, while preserving the basic structure and style in the Turkish national culture', and believes that 'this is the way to create a true contemporary cultural atmosphere'. AKP places a special emphasis on 'the development of plastic arts and the advancement of Turco-Islamic arts' and stresses the role of local governments in culture and arts[6]. According to the Party's vision, 'local administrations shall play a primary role in the field of arts'. 'Cultural deterioration, excessive display of indecent and violent acts, the removal of books from people's lives each passing day', are the issues that AKP says its 'priority to combat against'. 'All projects, aiming at promoting and contributing to the development of the cultural and artistic wealth of our nation', the AKP Programme says, 'shall be supported. The expansion of multi-purpose culture centers and cultural houses shall also be supported.'(AKP Party Programme)

In its vision of Turkey for 2023, the centenial anniversary of the founding of the Turkish Republic, AKP Party states that 'motivating our young population to participate further in the social, cultural and sport events is a task to be realized by the joint and coordinated work amongst our municipalities and related ministries.' ''Culture for us', says AK Pary 2023 Vision, 'is a foundational element that characterizes human life. In this context, we will support all activities strengthening our cultural values; improve cultural sources to empower personal life and social practices. We will continue to support enhancing the different shades and colors of our pluralist culture. Elevating Turkey to the list of top-ten countries in the world requires us to make Turkey a center of cultural production, distribution and sharing center both in her region and in the world. We will continue to deepen the quality of activities promoting our cultural legacy, tradition, arts and artist, intellectual heritage, major figures and their works.' (AKP Party 2023 Political Vision, Education and Culture section)

The Republican People's Party (CHP) is the main opposition party with social democratic programme. Its cultural program aims at the establishment of a democratic cultural environment where human rights are respected, diversity of cultures is conceived as richness and fully respected, freedom of expression is ensured and creativity is fostered. The party envisions a number of activities to promote different ethnic, religious and cultural practices, to avoid discrimination, and highlights the richness and colorfulness of diversity in Turkey. Special mention is given towards educational programs and broadcasting. The cultural institutions will be upgraded with a contemporary vision, and language and history institutions will become more important.

CHP seeks to ensure the full freedom of expression and creativity of artists and to eliminate censorship in arts and culture. In order to eliminate all the obstacles preventing freedom in arts, CHP plans to create an Arts Law, which shall provide public support to arts and artists, and offer educational alternatives to talented children.

CHP wants to decrease taxes in the field of arts and culture and facilitate social security to the artists, writers and intellectuals. The Party plans to support arts and creative industries as follows:

[6] AK Party Programme, Section on Culture and Art is treated under social Policy. https://www.akparti.org.tr/site/akparti/parti-programi#bolum_

- Spreading theatre all over Turkey; providing the basic rights of expression of the artists and improving the working conditions of the State Theatre staff; providing support to private theatres.
- Decreasing taxes in the cinema industry and applying improved social security and retirement for the artists. In order to improve the respective industry in Turkey, a "Turkish Cinema Organization" is to be created, seeking to increase the industry's competitiveness internationally, and upgrade production, education and marketing.
- Developing policies on museum management, preservation of cultural heritage in order to meet the requirements of the modern globalized world.
- Supporting the local governments and NGOs in their cultural activities.
- Modernising libraries, integrating the new technologies into the libraries and turning them into national educational centers and cultural policy centers. The programme foresees the establishment of mobile libraries in order to provide service to those who read and teach reading to the illiterate citizens.
- Preventing the cultural institutions which are under the umbrella of Fine Arts General Directorate from being used as promoters of political ideology.
- Enriching and preserving the Turkish Language in line with the developments of science and global culture, and re-establishing the initial status of the Turkish History Organization and Turkish Language Organization.
- Preserving historical and cultural heritage, both tangible and intangible.

The Nationalist Movement Party (MHP), a smaller opposition party, **MHP** highlights the importance of Turkish language as an indispensable element of the national identity and features the studies to be carried out to use Turkish as the language of science, art, trade and communication at an international level. The Party seeks to undertake linguistic and cultural studies about the communities and countries where Turkish is spoken as an initial step to bring economic and cultural cooperation. Protection, development and introduction of national culture are among the priorities of MHP. To be specific, the Party plans 'to carry out studies to protect young generations from a cultural shock or an identity crisis, to create quality works to meet the need, and to provide the introduction of nationalist cultural values to people and to make them adopt these values' (MHP, 2009: 54).

National Cultural Industry is planned to be established with the aim of introducing and developing Turkish culture and art and making it more alive and popular. According to MHP, the state policy should plan social and economic benefit in such a manner that they will evolve around the protection of arts and crafts, traditional folklore and national memory, as well as the protection and development of Turkish architecture, music, theatre, cinema and literature. Among the aims that are put forward in the MHP Party Programme, the most relevant for our purposes is the one where it is stated that 'extending cultural centers, scientific research institutions and museums; facilitating access to such institutions; providing free access to young people will be achieved'.

Peace and Democracy Party (BDP) in its program characterizes Turkey as a mosaic of different cultures, religions, nationalities and ethnic groups, which cohabit in one country. BDP views this characteristic as part of the richness of Turkey, which needs to be preserved and promoted. The party aims at creating a society where the representatives of different cultures and religions living in Turkey will be free to talk their mother tongue, and practice their religion and culture. The

distinguishing feature of the cultural policy of BDP is their stress on sustaining and developing Kurdish culture in Eastern Turkey in a way that it would be open to the global cultural values. The party aims at nurturing a culture where all the diversities are respected and perceived as richness, the society is aware and conscious of environmental issues, the gender equality and the dialogue between the generations is ensured, and peace in the society is established.

Regarding access to culture, BDP seeks to improve knowledge about the diversity of historical and archeological heritage in Turkey. Another priority is to establish libraries, which would meet the needs of all age groups and would be present even in the smallest communities. Establishment of special libraries for women, mobile libraries and recycling of books are also among the party plans. Another important priority for BDP is fighting the assimilation policies of languages and cultures in Turkey. For this purpose the party wants to promote minority languages through social projects and preserve them with the establishment of minority language institutes at Universities. Additionally, special measures will be taken to preserve the traditional crafts. Various arts disciplines, such as literature, cinema, theatre, folklore, music, ethnography, and painting are to be developed beyond the state frames. The Party seeks to strengthen the local governments and facilitate them in the promotion of culture at the local level. Arts education is another important area. The party aims to incorporate arts and culture education into the pre-school and primary education.

Finally, in the **People's Democratic Party (HDP)** Program there is no seperate chapter on culture. In general, however, there is an understanding, all thoughout the HDP Programme, that all cultures and cultural identities in Turkey are seen as of equal importance. Moreover, the priority refers to the creation of a society in which equal rights, freedom of expression, and peace are everyday practices. As stated in its Program, HDP considers the right for education in one's mother tongue as a pre-requisite ensuring participation.

We may conclude that, even though none of the parties mention access to culture explicitly as a policy aim, there is consensus between AKP and CHP, the party in government and the main opposition party, regarding the explicit importance attached to making the necessary conditions for wider availability of cultural resources. Both parties stress the need to make cultural activities such as theatres, cultural centres, libraries available across Turkey. This objective, however, is not couched in the terminology of access. One main difference between the parties concerns their different understandings of the role of politics in managing culture. Both AKP and MHP are explicit on the kind of culture that they are planning to put a focus on. CHP, the main opposition party, on the other hand, has a more neutral attitude towards the content of culture that state would fund. What is noteworthy is that all parties seem to emphasize the role of local governance in cultural affairs. Another point of similarity, in the case of AKP and CHP, is the recognition of the commercial potential of cultural activities. We see this more marked in the aims and indicators of performance that is being put forward by the AK Party. Improving cultural participation through the recognition and practice of cultural rights is an argument strongly put forward by the opposition party CHP and by BDP and HDP.

2.2. Governance

The actors influencing policies on access to culture can better be assessed when classifying them in three distinct groups, i.e. public actors at a national level, public actors at the local level, and private/ civil actors.

2.2.1. Public Agents at the National Level

The Ministry of Development prepares Development Plans for Turkey, according to which the ministries set their strategic priorities and receive funding. As we will see in the Policy section of this report, one objective of the 10th Development Plan refers to participation in arts and cultural activities, which we conclude has implications for access to culture policy lines. Although ministerial policy will define how this principle will exactly be translated into action, development agencies have been established to facilitate development initiatives and coordinate them at regional level. To be exact, in 2006, Law No 5449 led to the establishment of a number of development agencies, which focus on a specific region or city (e.g. Eastern Black Sea, Istanbul, The Silk Road Development Agency). There are currently 26 Development Agencies in Turkey, aiming to achieve objectives regarding development through partnerships and networking. Participation, innovation, impartiality, transparency, reliability, sustainability, accessibility, cultural values and awareness are some of the agencies' core values. These development agencies fund independent organizations, institutions for project development in the areas of cultural and creative industries.

The main actor in cultural policy, i.e. the Ministry of Culture and Tourism, in its 2010-2014 Strategic Plan puts forward the following strategic objectives which, even though do not directly address access to culture, carry indirect implications. These objectives are reflected in the working strategies of the DGs of the Ministry. Focusing on the core service departments of the Ministry, the General Directorate of State Opera and Ballet determines the national policies on opera and ballet on a national level, organizes international events and coordinates provincial directorates in the organization of artistic events. The Directorate General of Cinema supports cinema production and dissemination in terms of the project phase (pre-production), productions, dissemination and screening, and the subtitling of Turkish films for presenting in foreign festivals. Furthermore, the DG of Cinema provides equipment to the communities lacking cinema halls and supports festivals, cultural and artistic activities. The Directorate General of Libraries and Publishing organizes conferences, participates in book fairs, realizes and funds projects, some of which have a direct impact on culture, as it will also be pointed out later in this report. Furthermore, in 2014 the Directorate General will start providing financial support to authors who produce and publish original literature pieces. The Directorate General of Culture Properties and Museums, mainly through its partnerships with private and civil stakeholders, supports projects which have a direct impact on the accessibility of museums and heritage sites, in terms of both physical and digital access. Furthermore, the Directorate General organizes festivities, workshops, drama performances, seminars, conferences, temporary exhibitions and cultural excursions. The Directorate General of Fine Arts establishes and runs fine arts galleries, orchestras, choruses, instrumental, vocal and national dance groups. The Directorate General of State Theatres has a delivery role realized through its theatre productions and their staging, through the organization of festivals and tournaments and its cooperation with universities and other stakeholders. In line with its mission, the National Library is the main depository of all the publications in Turkey; and it contributes to access to culture through its library services. The Department of Turkey Manuscript Artefacts Institutions contributes by facilitating physical and digital access to manuscripts and other pieces.

Moreover, the Directorate General of State Theatre, Opera and Ballet, of Culture Properties and Museums, and the Department of Turkey Manuscripts Artifacts Institutions allocate resources to their province counterparts.

Proceeding to other public actors which influence access at the national level, the Ministry of Education delivers and funds projects focusing on the cultural and professional education and develops partnerships focusing on such objectives. The Lifelong Learning General Directorate of the Education Ministry supports programmes in Social and Cultural Education as well. The Ministry of Transportation, Maritime Affairs and Communication support social responsibility and other projects facilitating internet access.

Finally, at the national level, the contribution of the Directorate General of Foundations needs to be mentioned as well. The Directorate General overseas the works of all charities and foundations in Turkey and undertakes restoration works, organizes various cultural and awareness raising activities.

At this point, we should mention Yunus Emre Foundation established as a state foundation with the aim to promote Turkish culture abroad. The Law establishing Yunus Emre Foundation states that: 'The purpose of this Act is to introduce Turkey, its cultural heritage, the Turkish language, culture and art, and enhance Turkey's friendship with other countries, increase cultural exchange, in that regard to present domestic and foreign information and documents on Turkey to the benefit of the world, to serve those who wish to receive an education in the fields of Turkish language, culture and arts, to establish a Yunus Emre Research Institution in Turkey and a Yunus Emre Cultural Centre abroad....'

2.2.2. Public Agents at the Local Level

Focusing on the case of Istanbul, the Directorates, which operate under the Istanbul Metropolitan Municipality Department of Cultural and Social Affairs *(see section 1.1.2),* pursue the objectives of access and awareness through a number of activities, which will be described in detail in the Policy Section. Access and awareness objectives are largely pursued through the construction and management of cultural centers. An important initiative of local municipalities in Istanbul is the Art and Vocational Training Courses delivered as part of their vocational courses programme (ISMEK).

Proceeding to the Metropolitan Municipality Directorate of Cultural Affairs (operating under the Department of Cultural and Social Affairs), it organizes cultural and artistic activites (e.g. concerts, exhibitions, conferences, debates, anniversary celebrations, cultural days), organizes competitions, publishes cultural magazines and bulletins, and produces promotional material. The Directorate of City Orchestra manages the administrative procedures of the Municipal Marching Band, the City Orchestra and the Historical Turkish Music Ensemble. The Directorate of City Theatre runs the City Theatre of Istanbul. Finally, the Directorate of Libraries and Museums seeks to facilitate citizens' access to the resources of libraries and museums affiliated to the Directorate.

Proceeding to the district municipality level and focusing specifically on the case of Beyoglu Municipality as an example, the Municipality puts its delivery role into action by focusing on "district houses" (cultural centers called *semt konaklari* in Turkish), undertaking cultural training, and cultural activities in these district houses (or cultural centres, as in other district municipalities).

2.2.3. Private and Civil Agents

i. Associations and Unions

Several associations, foundations and unions of culture and arts professionals around the country pursue Access to Culture objectives. One of the most active associations is the Turkish Publishers Association (TPA), which is a national non-governmental organisation focusing on the publishing sector. Since its establishment in 1985, TPA seeks, among others, to fight against book piracy; provide comprehensive information to its members and the general public about legislative processes, global professional events and developments relating to publishing; to support the development and implementation of efficient literacy policies; to support the development and spreading of arts and culture; and to work towards ensuring the freedom of thought, expression and publishing.

TÜRSAB (The Association of Turkish Travel Agencies) is another significant player in the cultural field. The main aims of the Association refer to the development of the travel agency profession in harmony with the country's economy and tourism sector, as well as to the protection of professional ethics and solidarity. Since 2009 TÜRSAB has been an important actor in the management and modernization of several public museums and heritage sites.

There are a number of professional unions in the cultural field, ranging from the Unions representing the artists, to producers, disseminators and the media. The Theatre Actors Union (TOMEB), for instance, was founded mainly to protect the common interests of theatre actors and ensure the rightful income of rights holders. Foundations, such as the Union of State Theatre, Opera and Ballet Employees Foundation (TOBAV) are another type civic organisations active in the field of the protection of the rights of cultural producers and disseminators.

ii. Other actors

Private companies play a crucial role in Turkey in offering not-for profit cultural services, such as museums, exhibitions, cultural and artistic events, educational activities, competitions and libraries and publications. Banks and holding companies establish foundations or organize within their company structures seeking to offer cultural services. For instance, Yapı Kredi Bank, Akbank, Iş Bank, Garanti Bank and Borusan A.Ş promote their brands and social responsibility objectives through cultural investments: the Yapi Kredi Cultural center was established in 1992, the Akbank Culture and Arts Center in 1993, the Iş Sanat in 2000, the Borusan Center for Culture and Arts in 1997, the Platform Garanti Contemporary Art Center in 2001 – recently being restructured as SALT. Private companies hold a significant funding and delivery role for access to culture projects through various initiatives. For instance, Doğuş Group implements several corporate responsibility and sponsorship projects. Some of them have a national-wide impact, while others are connected to infrastructure supporting access in a more local basis. Examples of both roles will be illustrated later in this report. Foundations often supported by important family ventures (e.g. Sabanci Foundation, Koç Foundation), run museums and support a large variety of educational, cultural and arts objectives as well. In order to shed light to such contributions, in the practice section, the example of Pera Museum, owned by the Suna and İnan Kıraç Foundation, is presented in further detail. Vehbi Koç Foundation and the Haci Omer Sabanci Foundation are other examples of foundations with a significant funding and delivery role at an international, national and local level.

Several more examples of not-for-profit non-governmental organizations which are delivering cultural events across Turkey can be mentioned. In this category, Anadolu Kültür, Uçan Süpürge Film

Festival (i.e. *Flying Broom*), İF İstanbul and Başka Sinema (i.e. *Another Cinema*), the Istanbul Foundation's for Culture and Arts (İKSV), BIMERAS, are examples of organizations with a primary delivery role. These civic players tend to be concentrated in major metropolitan cities, such as Istanbul and Ankara. Though, there are now civic organizations in smaller cities, such as MAHAL in Çanakkale, Mardin Cinema Association in Mardin, SİNOPALE in Sinop, Diyarbakır Art Centre (DSM) in Diyarbakır. Some foundations such as ÇEKÜL, operate as facilitators, in the case of ÇEKÜL, the focus being the conservation of historic heritage assets. BAŞAK Culture and Art Foundation in Istanbul is yet another type of cultural work, where the focus is on education, social inclusion, and capacity building through art and culture programmes.

At this point it is worth mentioning that most privately-funded and managed art initiatives and institutions are concentrated in Istanbul. In the practice section more detail of the projects and focus of the aforementioned important Istanbul-based actors is available. In other cities of Turkey, the level of organized civic activity in culture and arts is limited. However, there has been an increase in the last decade, of culture and arts foundations set up in various cities of Turkey, such as Diyarbakır, İzmir, Adana and Çanakkale. Some insight regarding projects in the rest of Turkey is available in the practice section as well.

2.2.4. Partnerships

Partnerships between public, private and civil actors with an impact on access to culture have been developing in recent years. Some of the larger-scale examples refer to the following:

- In 2009, TÜRSAB signed a contract with the Ministry of Culture and Tourism regarding the management and restoration of Istanbul Archeological Museums. So far, TÜRSAB has invested 10.8 million TL in the Archeological Museum (interview with Mrs. Özyüksel, the TÜRSAB General Coordinator of the Istanbul Archeological Museums Development Project). In 2010, TÜRSAB undertook the responsibility of the modernization and management of 50 museums and heritage sites across the country. In 2013, 105 more heritage sites and museums were added to TÜRSAB's list regarding the modernisation and management of their ticket offices (Interview with Kibele Eren, Corporate Relations and Marketing Director, TURSAB MUZE Enterprises).
- Turkish Publishers' Association cooperates with TUYAP Inc. for the organisation of book fairs (e.g. the International Istanbul Book Fair, national book fairs in Adana, Bursa, İzmir, Diyarbakır, Antalya). On an annual basis TPA prepares the "Freedom of Publishing Report" and awards the Freedom of Thinking and Expression Award. Activities related specifically to Access to Culture issues include initiatives for raising young people's and children's interest in reading, and for addressing the issues of freedom of expression and publishing, and for improving the legislation on publishing.
- Partnerships are developed between the public, private and civic levels in order to facilitate the delivery role of various actors in access to culture issues. The Directorate General of Fine Arts in cooperation with the schools affiliated to Social Services and Child Protection Agency of the Ministry of Education organizes educational concerts for the disadvantaged children, thus increasing their awareness of and developing interests towards arts and artists and revealing their artistic talents. Free concerts, courses and theatrical performances may be realized upon

invitation of NGOs, schools, and Universities as well. In other occasions, an actor may offer the venue which will house cultural activities or other in-kind contribution.

- Significant partnerships with a delivery role have been developed between national and international actors through funds allocated from the E.U. Culture Programme and other European and international initiatives (e.g. MATRA from the Netherlands, the National Endowment for Democracy). One of the major steps which has facilitated access to funding and fosters partnerships between cultural organizations and organizations in other fields is Turkey's participation to the E.U. Culture Program. Since 2007, 61 projects supported by the Culture Program have so far included Turkish partners (Cultural Contact Points, 2013). Through such funding alternatives, projects on common cultural assets highlight the multi-cultural past of Turkey, and cross-border partherships are initiated (e.g. a 200.000€ budget was allocated to the "Black Eyes" project initiated in 2008 with Istanbul Modern being the project leading, and Greek and Irish partners project partners). The ACCESSIT project, with a total budget of 198.213,22€, run by the British MDR Partners in cooperation with the Turkish Librarias Associations seeks to accelerate the circulation of culture through the excange of skills in Information Technology and is a characteristic example of how European funding has been fostering partnerships with a direct impact specifically on access to culture. Moreover, according to the data available by the Directorate General of Culture Properties and Museums, 21 state museums and many private museums and foundations have applied for the "EU-Turkey Intercultural Dialogue Grant Program Museums Components" project, which aims to foster intercultural dialogue and increase mutual interaction and understanding between Turkey and the EU.

2.2.5. Trends

Recend trends which influence the governance of cultural policies and access to culture in particular can be summarized as follows.

- The draft law referring to TÜSAK (*see section 1.3*) foresees the abolishment of the General Directorates of State Theatre and of State Opera and Ballet. This means that these state cultural institutions, which have been set up in the mid-1940s and run an extensive network of province operations across Turkey, will all be dismantled. Therefore, the unions representing the artists working in these institutions, as well as the artistic community in Turkey, are opposing this draft law. With the closure of these state cultural institutions the delivery of these art forms will be entirely left to the operation of the market place and to private investors and philanthropists. In total, 52 state cultural institutions across Turkey are going to be affected. Clearly, this proposal has huge implications for access to culture especially in smaller cities and peripheral areas of Turkey. Nowadays arts organisations, civil society organisations and artists unions are opposing the draft law, arguing that the proposal to close down the state cultural institutions should be withdrawn and the issue of the modernisation of these cultural institutions should be handled separately and in close cooperation with the civil society, art and cultural institutions.
- The Value Added Tax (VAT) rate in Turkey is set at 18% for the majority of the goods and services. However, focusing specifically on the cultural goods and services, a number of exceptions are detected, which aim at facilitating the consumption of several cultural goods and services. In detail, VAT is set at 8% for printed books (1% for printed Holy Qurans), 1% for periodicals, and

18% for electronic publishing. VAT of 8% is applied on the price of cinema, theatre, and ballet tickets. However, in the case of cinema, an additional 10% charge applies in the case of private initiatives (leading to a fee of 17.1% on the price of the ticket). The VAT applied for concerts equals 18% plus an extra charge of 10%, which leads to a 29.9% fee on the pre-tax ticket price. These extra charges of 10% are added in order to increase the tax income of sector-related activities (Tax Council, 2007). In conclusion, VAT in Turkey works against private investment in the cultural sector. The only exception is the publishing sector, where again Holy Qurans and periodicals are the sub-categories benefiting from low VAT rates.

- An important cultural policy decision that has an implication for improving access to culture was taken in 2004 and it concerns the development of tax incentives for cultural investments. The Law no 5225, entitled 'the Promotion of Cultural Investments and Enterprises' was put in action in order to meet individual and community cultural needs; protect cultural assets and tangible cultural heritage; contribute to the cultural sustainability; activate cultural communication and interaction; produce artistic and cultural values, and create and develop resources enabling community access to such values; sustain the country's cultural assets and enable their use and facilitation as elements that provide a contribution to the country's economy; promote cultural investment and enterprise with regard to the construction and operation of cultural centres. Thus, local and foreign legal entities (companies, foundations, associations) operating within this framework[7] are able to benefit from Law 5225, and take advantage of tax concessions (Council of Europe, 2013).
- The Law No 5226 that entered into effect in 2004 changing the Law No 2863 gave additional powers to central and local governments in implementing restoration projects and in cultural management. New mechanisms such as the provision of aids to the proprietors of immovable cultural assets by the Ministry of Culture and Tourism; provision of aid from the fund to projects to be carried out by the municipalities established through revenues accrued at a rate of 10% of real estate taxes; provisions of long term credits with low interest rates to the proprietors of immovable assets by the Housing Development Administration (TOKİ); granting tax exemptions to entrepreneurs and investors who provide sponsorships or direct investments in culture; inclusion of new approaches such as transfer of rights on immovable objects and area management concept to relevant legislation; establishment of Protection, Application and Inspection Offices (KUDEB) in municipalities and mayor's offices, all of these new tools were introduced with the Law No 5226 (Council of Europe, 2013: 31).
- In 2009, the Ministry of Culture and Tourism put in place a new policy of privatisation of certain functions of public museums and heritage sites. These functions include the ticketing services, reception and museum shops. In 2009, this policy was put into action with a protocol agreement with the Turkish Travel Agencies Union (TÜRSAB), where TÜRSAB was given the right to run the ticketing service of the Istanbul Archeology Museum (this protocol covered also the task of

[7] Refers to entities which focus on: the construction, repair and operation of cultural centres, the construction, repair and operation of libraries, archives, museums, art galleries, art workshops, film plateaus, artistic design units, art studios and places, the use of tangible cultural assets (as recognised by Law 2863), activities regarding research, collection, documentation, archiving, publication, instruction and the promotion of cultural assets and tangible cultural heritage. It additionally refers to application centres concerning cultural and artistic areas and entities which produce or display cinema, theatre, opera, ballet, concert and other similar cultural and artistic activities, or which undertake research, training or.

managing, maintaining, repairing of the museum). There are now more than 150 museums in Turkey in which the management of reception and ticketing services have been privatised.

- Especially since 2007, the Ministry of Culture and Tourism seeks to implement Place Branding strategies in various Turkish cities. As a result, site management plans are being developed involving local, national and international actors and agencies. Sinop historic prison and city walls project is a good example of this new trend, where the Ministry of Culture and Tourism is using IPA funds to finance an international project of expertise with a remit to develop the project area as a cultural conservation and attraction zone.
- One of the main achievements that the Ministry of Culture and Tourism emphasized in its National Cultural Policy Review Report to the Council of Europe, submitted in 2013, was the increasing investments in cultural centres across Turkey. According to the report, in 2002 the Ministry counted 42 cultural centres, while in 2011 the number of cultural centres rose to 84 and in 2012 to 91 (Council of Europe, 2013). These Cultural Centers host projects usually produced by the Ministry of Culture and Tourism and its DGs, and are established to meet the cultural and artistic needs of the area, to boost cultural life and to increase community participation with the organization of cultural and arts programs (e.g. meetings, exhibits, courses, shows and competitions). The large cities also have cultural centers that have been established through the city's own resources and are being managed by the local administration. Cultural centers that are built in provinces and districts provide a cultural interaction setting for the local public, a place for producing and displaying cultural, artistic, traditional and contemporary hand crafts and a place for national and international meetings, conferences, and conventions. The population density in the area, the existence of a university in the area, requests made from the area and the unavailability of a cultural venue and organizer in the area are the priority areas for investments made in Cultural Centers (Council of Europe, 2013: 63-64).
- Council of Europe (2013) in its document named 'Review of Cultural Policy in Turkey. Independent Experts' Report' underlines that access to and participation in arts is a quite broad issue, to which the Ministry and its partners show considerable importance and commitment. The report draws attention to such issues as geography, availability/distribution, social access/education levels, pricing, choice, repertoire, mobility, public transport as a frame for ensuring "equal access" for all to culture. In response to these issues the following steps are evaluated as positive developments to increase access and participation: outsourcing heritage management, improvements in school education, mandatory citizenship education, literacy rates and the encouragement of social access, free access to the Internet and the e-library system, provision of free public events.
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Another aspects relating to access issue that is covered in the report is women's participation in culture. The Experts' Report underlines the shortcoming in the National report, namely not considering gender issues as an important feature in development of cultural policy in Turkey. It says, "Striving for gender balance should be articulated across cultural policy including cultural production, distribution and participation".

According to the Experts' evaluation, the National Report acknowledges the importance and sensitivity of the issues of cultural diversity, cultural rights and social cohesion, however the cultural policy in Turkey does not really address these issues in systematic or coherent way. Though Turkey during recent years has made considerable steps in shifting its stance on inclusive policies that value cultural diversity, there are still significant barriers that prevent recognition of the country's rich cultural diversity as a resource for celebration and development.

- Adjustments to the Foundations Law in 2011 allowed the return of properties of the 'minorities' to their Community Foundations and to their previous owners. As a result, properties are returned to minorities and the number of foundations active in the cultural field is increasing. The work of such newly active foundations (such as the Galata Rum School, returned to the respective Greek-orthodox minority of Istanbul) adds to the multicultural character of Istanbul with a direct positive impact on access to culture especially for the respective minority population.
- Finally, a significant initiative has been undertaken by civil society involving universities, non-state art organizations and civil society organizations, to include access to culture issue in the new Constitution that is being negotiated by a cross-party parliamentary commission that has been set up to revise Turkey's 1982 Constitution. IKSV, an important player in cultural policies as we shall see later, in collaboration with Istanbul Bilgi University and other establishments in the field of culture and organized a discussion on constitutional change and cultural headings to be proposed. The proposal submitted to the Constitutional Committee as a result of this discussion, specifically concerns **the right of the individuals to take part in, access to and contribute in cultural life**. Within this framework, basic concepts that are directly related to culture and arts, such as access to culture, cultural democracy, freedom of expression and creative activities have been put forward. 'The Right to Take Part in, Access to and Contribute to Cultural Life' was submitted to the Parliamentary Commission on Constitutional Consensus in 2012 (IKSV, 2014). The proposed Draft Article to be included in the new constitution reads as follows:

> 'The Right to Take Part in, Access to and Contribute to Cultural Life: Everyone has the right to take part in, access to and contribute in cultural life. The term "cultural life" refers to language, oral and written literature, music and songs, and other fields of art, non-verbal communication, religion or belief systems, rites and ceremonies, sports and games, methods of production or technology, natural and man-made environments, food, clothing and shelter, and customs and traditions, within the context of ways of life through which individuals or groups of individuals build their world view. The State will refrain from directly or indirectly impeding the right of individuals or groups of individuals to take part in, access to and contribute to cultural life. The State will take all necessary legal, administrative, judicial and budgetary measures for the full realisation of this right as well as to prevent third parties to impede its full realisation. The State will ensure and promote the availability of cultural products and services within the scope of cultural democracy values. The State will secure and support their widespread physical and economical accessibility, their appropriateness and adaptability to the cultural diversity of the society and their acceptability by the constituents of various cultural identities. Any limitations to this right should be considered if and only if they are strictly necessary for the promotion of general welfare of a democratic society.'

The justification for the demand for the inclusion of this clause is as follows: 'The proposed article to the new Constitution entitled "The Right to Take Part in, Access to and Contribute to Cultural Life" is based on the General Comment number 21 which was adopted at the 43rd session of the UN Committee of Economic, Social and Cultural Rights on November 2-20, 2009, within the framework of article 15 of the International Covenant on Economic, Social and Cultural Rights, of

which the Committee is the regulatory body' (IKSV, 2014)[8]. In short, as part of the discussions around the redrafting of Turkey's Constitution, specific emphasis has been given to the importance of issues of freedoms of thought, expression, cultural rights and access to culture and arts. Clauses mandating the non-discrimination principle for religious beliefs were introduced by the Constitutional Commission of the Parliament after the 2012 Referendum. Constitutional Commission's work came to a halt when the chair person resigned in 2013.

3 Policy

In its 62nd Programme (2014), the present government states that the aim of the government is 'to create a pluralist, egalitarian and participatory democracy' and that the government will 'approach all the cultural dynamics in the society from an equal distance, to all the cultural identities with a democratic perspective.' In the programme access to culture gets a special reference: 'the Government aims to create a society which will preserve its cultural diversity and wealth and pass them over to the next generations; widen cultural and artistic activities and ensure the access of all the sections of the society to these activities' (AK Part 62 Programme, 2014). Special mention is also made about increasing the role of local authorities, private sector and civil society in delivering cultural services. Government will continue to focus on programmes to deliver art and culture education to children from early years onwards and improve reading culture.

The 2023 National Strategic Vision of the government touches upon cultural policies and suggests an action plan in which support for youth, the elderly and low-income citizens to participate in cultural activities is recognised as important. The action plan also prioritizes promotion of national culture, appreciation of cultural diversity, encouragement of cultural communication, support to arts and artists, ensuring the gender equality, empowering the international cultural cooperation and enhancing peace in the region through cultural exchanges, prioritizing Turkish language and literature in the country and abroad.

As already mentioned, the 10th Development Plan recognized cultural participation as a key priority for the development trajectory of the country. To be exact, the Plan in its Culture section foresees support towards efforts which will:

- make participation in arts and cultural activities an everyday practice;
- upgrade the role of local administration as well as the private and the civil sector in cultural and artistic initiatives;
- activate support mechanisms for preserving the national cultural values and traditional arts
- improve the contribution of the cultural structure and richness to the universal cultural heritage;
- popularise reading culture by introducing children to arts and cultural education from a young age;

[8] Turkey adopted the Covenant in 2003, but reserved 'the right to interpret and apply the provisions of the paragraph (3) and (4) of the Article 13 of the Covenant on Economic, Social and Cultural Rights in accordance to the provisions under the Article 3, 14 and 42 of the Constitution of the Republic of Turkey.'

- increase appeal to museums and historical sites by constructing cultural centres, opening new theatre stages and museums, and improving exhibition and design methods which popularise cultural and arts activities.

The assessment of AKP's governmental policies *(see Politics section)* largely concerns: the improvement of cultural infrastructure, and visitor services at museums and heritage sites; the increase of new cultural centers being opened by the Ministry; the increase in the number of theatrical stages, and seats at theatrical venues; the increase in theatre, and opera attendance figures, and museum and heritage sites' visitor figures; the increased income of museums and heritage sites; and the increased number of locally produced films. These access-related indicators, even though are not labeled as such, perform the function of being performance indicators for the government.

The objectives of the Ministry of Culture refer to: the preservation of cultural and natural heritage; the promotion of Turkey as a tourism destination and the increase in Turkey's share in global tourism; the application of effective copyright laws; the effective delivery of the Ministerial services; and the promotion of Turkey as an important center for arts, culture, and tourism. In relation to the latter, emphasis is attributed to the preservation of artistic and cultural values, to the support of intercultural dialogue, to the follow-up of international artistic and cultural trends, to the support of creativity in arts, and, finally, to the increasing role of the local governments in the fields of culture and tourism (Ministry of Culture and Tourism, 2010-2014 Strategic Plan).

According to the Labor Law (Article 30), 3% of the employees in the case of businesses with more than 50 employees have to come from a group with special needs. As a result, the Ministry of Education in cooperation with other actors realizes training programs for such interest groups. Cultural and professional education in arts is part of the special training programs run by the Ministry (Ministry of Education, 2013). As argued, for a series of reasons the law may not be active in practice, yet "Culture and Arts" is one of the five sectors in which people with disabilities are largely employed (Ministry of Education, 2013).

The priorities regarding cultural policies can be better identified in relation to major public programmes and funding schemes at the national level. These can be examined under the following headlines: (a) Promoting Private Investment, (b) Improving Cultural Infrastructure, (c) Benefiting from Technological Advances, and (d) Facilitating Participation and Access. Examples of how these cultural policy and their priorities foster access in practice are presented in the following section.

3.1. Promoting Private Investment

Private Investment in Turkey is encouraged mostly in regard to cultural infrastructure and in terms of private incentives and public-private partnerships. Next to the tax incentives recognized by Law 5226 (*see section 2.2.5*), the Ministry of Culture and Tourism took a major step in 2009 by opening tenders referring to the management and modernisation of trade activities at heritage sites and museums (Aksoy & Enlil, 2011). In further detail, Central Directorate of Revolving Funds (DÖSİMM) developed the public-private partnership model through tenders which are described in

more detail in the *Practice section*. These tenders initiated cooperation with various non-public actors (e.g. TÜRSAB) and refer to the management and modernization of museums and heritage sites, in terms of the equipment used, both physical and electronic/ digital, marketing tools and infrastructural improvements facilitating access of people with special needs. Since 2009, 10.8 million TL have been invested only in the case of Istanbul Archaeological Museum (*interview with Mrs. Özyüksel, the TÜRSAB General Coordinator of the Istanbul Archeological Museums Development Project*).

3.2. Improving Cultural Infrastructure

As already mentioned and will be described in further detail in the practice section, improvements in cultural infrastructure in the cases of museums and heritage sites are usually realized through public-private partnerships. However, it is hereby worth mentioning that according to a relatively recent Presidency Notice (2006/18), public buildings, spaces and transportation vehicles need to address the needs of people with special needs as well. Thus, in terms of ensuring accessibility of museums and historical sites for people with special needs, the Directorate General of Culture Properties and Museums has conducted a needs analysis with the help of the Surveying and Monuments Directorates. Based on the assessment, necessary improvements are planned to be carried out. As a result, disabled-friendly restrooms as well as a separate entry point at the tourniquets and access ramps at the entrances of visitor centers are becoming available. Due to the limitations in the structural intervention of archeological sites, paths for disabled people cannot be constructed. To compensate this gap, access to the visitor centers available in archeological sites is provided to the disabled visitors. The "Accessible Museums and Palaces" project, an initiative of the Spinal Cord Paralytics Association of Turkey[9] contributes towards this direction. This project, which was initiated in 2010 and has not yet been completed, seeks to facilitate access to 7 museums located in Istanbul[10]. In total, TÜRSAB has been supervising such infrastructural improvements of 10 museums in Istanbul, Ankara and Izmir.

According to the aforementioned governmental papers, a significant policy priority refers to the availability of spaces housing cultural activities. As a result, since 2002 the large investments in cultural centers have increased their number from 42 in 2002 to 58 active cultural centers across Turkey and 57 more are under construction (Ministry of Culture and Tourism, 2013: 156). The Istanbul Special Provincial Administration in 2013 spent 4 million TL for the construction of 3 cultural centers. These cultural centers serve multi-purposes as described in further detail later.

3.3. Benefiting from Technological Advances

The use of new technology, digitalization and benefiting from technological advances is recognized as a priority and takes the form of various larger- and smaller-scale programs run or realized in cooperation with public actors. Part of the aforementioned tenders developed by DÖSİMM focus on the use of such advances in the case of museums and heritage sites, for instance

[9] http://www.tofd.org.tr/en/

[10] Ayasofya Museum, Archeological Museum, Topkapı Palace Museum, Museum of Turkish and Islamic Art Museum, Museum of Islamic Science and Technology, Yıldız Palace Museum, and Rumeli Castle Museum

through Audio guides. Focusing on digitalisation, in 2012, Istanbul Development Agency funded a project which seeks to maximise the contribution of new technologies and communication material within the tourism sector and, thus, convert Istanbul to a competitive destination. As part of the "Android Istanbul" Project, TÜRSAB, in cooperation with the Provincial Directorate of Cultural Affairs and Tourism and Istanbul Metropolitan Municipality, has prepared brochures, billboards, respective Istanbul websites and social media pages, mobile phone applications in English and Turkish, as well as the augmented reality application for Ataturk Airport. Similar projects have been supported all over Turkey by other Development Agencies as well. Currently, 257 museums and heritage sites located in 23 cities offer 3-dimensional tours in English, Turkish and Arabic, as well as applications suitable for Android and Apple software[11]. In terms of innovative approaches in presenting the historical artifacts and enabling the audiences to experience them, the Directorate of Cultural Affairs Properties and Museums modernizes exhibition showcases in the museums and innovative techniques and technologies (e.g. interactive presentations, installations), are applied. The Directorate seeks to update and modernise all museums, as long as the budget allows such a venture.

The Internet Access Centers project, carried out by the Ministry of Culture and Tourism between 2005 and 2012, was realised aiming to provide internet access to low-income families. As part of this project, 327 public libraries have been equipped with 6080 computers, and turned into public internet access points (Ministry of Culture and Tourism, 2012: 98). As part of the "E-Library" project, initiated by the Ministry of Culture and Tourism to foster the interest for reading among children and the youth, the Ministry paid the cost of the books and covered the costs of the copyright in order to provide free access to 200 pieces on the "E-Library" website (Turkish Publishers Association, 2011: 41). The Directorate General of Libraries and Publishing has initiated the "You are not Disabled in Accessing Knowledge" (BİLED) project, aiming to facilitate library access of visually impaired citizens. Working towards this direction, the computers bought in 85 libraries as part of the Internet Access Points projects have been upgraded with necessary hardware and software (such upgrades included, for instance, screen zooming programs, screen reading programs, book reading gadgets, desktop magnifier systems). Moreover, as part of the Talking Books Section available in 13 libraries, people with a vision disability can listen to published material, such as books, magazines, newspapers (Ministry of Culture and Tourism, 2012: 117). Volunteers contribute to this project with the vocalization of books. Finally, following the Law regulating intellectual property rights, books, journals, music and movies, and in general cultural products, including digital publications are compiled, classified and properly stored.

3.4. Facilitating Participation and Access

Apart from the aforementioned programs and initiatives facilitating access of specific interest groups, there are additional programs which either address to the general public or are supported specifically because of prioritizing children, youth, residents of remote areas/ areas with limited infrastructure, and other special interest groups.

One of the biggest initiativesthat has an impact on access to museums and heritage sites is the Museum Card, which allows a one –year access to 300 museums and heritage sites run by the

[11] http://www.3dmekanlar.com/sites.html

Ministry. The Museum Card is issued to Turkish citizens, foreigners with a residence permit to live in Turkey, and citizens of Northern Cyprus (DÖSİMM, 2009: 8). The alternative Museum Card + includes discounts for a number of private museums, the Bosphorus Tour as well as performances of the State Opera and Ballet and the State Theatres. In terms of stimulating access of children and disadvantageous groups to museums and heritage sites, the following groups are exempted from the entrance fee: Turkish citizens under 18 years old as well as student groups and their accompanying teachers; Turkish citizens of over 65 years old; families of veterans and martyrs; people with special needs and one accompanying person, soldiers; ICOM, ICOMOS and UNESCO members; domestic and foreign press card holders; owners and/or managers of travel agencies, tourist guides licensed by the Ministry of Culture and Tourism; the personnel of the Ministry of Culture and Tourism and their families; children of foreign nationality under 12 years old; Comenius and Erasmus exchange students and their accompanying instructors. Museum Pass is another application addressing to foreigners and facilitating their access to state museums in Istanbul.

Seeking to stimulate reading culture, the Directorate General of Libraries and Publishing allows users to borrow library materials by registering their ID card details (manuscripts and rare books, popular reference material, and the latest volumes of journals are excluded from this process). Another important service refers to consultation; according to this service, users may ask the library personnel (over fax, e-mail, or in person) about a specific reference/ material they are looking for and be informed about where they can gain access to the item sought. Furthermore, in order to attract and address wider user groups, special attention is paid to the selection of contemporary literature. In 2013, the Ministry purchased 1.107.320 pieces of 4.095 books in order to increase diversity of the library material and update library collections. Moreover, 262 journal subscriptions have been realised. Some public libraries include separate spaces addressing to children and youth (i.e. as children the libraries recognise those users who are up to 14 years old and as youth those between 15 and 18 years old). The Directorate General of Libraries and Publishing purchases 400.000 books and publications annually in order to distribute them to children libraries and the children sections of other libraries. For instance, publications addressing to children and youth made up one third of the collections purchased in 2013. Additional budget is also allocated in order for children libraries to buy books from local publishers. Seeking to encourage children to visit libraries, a project launched in 2012 aims to open new children libraries or renovate existing ones. Improvements regarding architecture, interior design and technological infrastructure are realised in order to create library spaces attractive to children. Although the project did not foresee evaluation methods, user figures reveal increased visitation upon completing the project. In order to facilitate library users, a recent regulation of the Directorate General of Libraries and Publishing enables users to return the items they have borrowed in other provinces as well. According to the trans-library lending service, users may also borrow items from other, distant libraries. In general, the "Integrated E-libraries System", initiated by the Directorate General of Libraries and Publishing, enables a single interface for sharing all available library records[12]. Mobile libraries facilitate library access for people with limited mobility, such as elderly, people with special needs, or residents of remote areas. Furthermore, upon demand, temporary collections may become available at hospitals, prisons, nursing houses or camps.

[12] http://www.kygm.gov.tr/TR,90/entegre-e--kutuphane-sistemi-hayata-geciriliyor.html

Another project implemented by the Ministry of Culture and Tourism refers to the establishment of Literary Museum Libraries which will promote the production of literature and raise Turkey's literary attraction through libraries. With the new publishing policy developed in 2004, the Ministry of Culture and Tourism started supporting publishers and writers through incentive programs and paying special importance to publishing those works which reflect Turkish art and literature (Council of Europe, 2013: 43). Toward this direction, Literary Museum Libraries have been founded in 6 different cities since 2011 and the "Promotion of Literary Works of Art Programs has been launched in 2012. Moreover, it is planned to support literary production with the "Turkish Reading Cultural Map" and the "Literature Map" studies (Council of Europe, 2013: 43). So far Literary Museum Libraries have been opened in Adana, Ankara, Diyarbakir, Istanbul, Erzurum, Kutahya, while the respective one in Izmir is still in progress *(*Council of Europe*,* 2013).

Prices are kept to minimum at most state cultural and arts organisations as well. For instance, the vast majority of the events at state cultural centers and arts trainings are provided free-of-charge. Moreover, state theatre officials argue that ticket prices at state theatres are set to one-fifth of the theatre ticket prices generally available in Turkey, in an effort to facilitate access for low income citizens. Probably the most significant target group of state organisations is children and youth. In order to reach this group, the Directorate of State Theatre hosts children theatres and organizes children festivals in Ankara and Van. Moreover, tournaments help bring theatre to schools and contribute to formal arts education by providing costume, decoration and technical support. The Directorate General of Culture Properties and Museums cooperates with museums to engage schoolchildren and young people into visually enriched activities, festivities, workshops, drama performances, seminars, conferences, temporary exhibitions and cultural excursions. Such activities, hosted almost in each and every museum, seek to raise awareness on the protection of cultural heritage. Some examples of such projects are mentioned in the Practice section.

In an effort to reach remote areas, the State Theatre organises festivals and tours. International Theatre Festivals are hosted in Ankara, Adana, Antalya, Trabzon, Konya and Bursa. Moreover, tours help bring theatre to schools, village squares and other venues of remote Anatolian regions. In 2012-2013, the State Theatre reached 620.000 people through its 570 touring programme[13]. The 210 tours realised between October 2013 and January 2014 reached an audience of 185.000. Educational objectives are recognized as important as well; especially in the case of imprisoned individuals and street children. Thus, the Directorate of State Theatre supports performances targeting this audience and respective training programs.

3.5. The European Dimension

European dimension can be discussed mainly in under four headings – Turkey's involvement in EU Culture Program, the review of Turkey's Cultural Policy Report for the Council of Europe, and Turkey's membership process to the EU and the relevant culture headings in the *acquis* process, and collaborations between Turkish and EU-level institutions regarding cultural statistics.

[13] These tours took place in the cities the directorate has a permanent presence as well as in Adıyaman, Afyonkarahisar, Ağrı, Aksaray, Amasya, Ardahan, Artvin, Aydın, Balıkesir, Bartın, Batman, Bayburt, Bilecik, Bingöl, Bitlis, Bolu, Burdur, Çanakkale, Çankırı, Düzce, Edirne, Erzincan, Eskişehir, Giresun, Gümüşhane, Hakkari, Iğdır, Isparta, Karabük, Kars, Kastamonu, Kayseri, Kırıkkale, Kırklareli, Kırşehir, Kilis, Kocaeli, Kütahya, Manisa, Mardin, Mersin, Muğla, Muş, Nevşehir, Niğde, Osmaniye, Rize, Sakarya, Siirt, Sinop, Sivas, Şanlıurfa, Şırnak, Tekirdağ, Tokat, Tunceli, Uşak, Yalova, Yozgat

EU Culture Funding and Turkey's Participation

One of the major steps, which has facilitated access to funding and fosters partnerships between cultural organizations and organizations in other fields is Turkey's participation to the E.U. Culture Program. Since 2007, 61 projects supported by the EU Culture Program have engaged with Turkish partners (Cultural Contact Points, 2013). Through such funding alternatives, projects on common cultural assets highlight the multi-cultural past of Turkey, and cross-border partnerships are initiated (e.g. a 200.000€ budget was allocated to the "Black Eyes" project initiated in 2008 with Istanbul Modern being the project leader, and Greek and Irish partners project partners). The ACCESSIT project, with a total budget of 198.213,22€, run by the British MDR Partners in cooperation with the Turkish Libraries Association seeks to accelerate the circulation of culture through the exchange of skills in Information Technology and is a characteristic example of how European funding has been fostering partnerships with a direct impact specifically on access to culture. Moreover, according to the data available by the Directorate General of Culture Properties and Museums, 21 state museums and many private museums and foundations have applied for the "EU-Turkey Intercultural Dialogue Grant Program Museums Components" project, which aims to foster intercultural dialogue and increase mutual interaction and understanding between Turkey and the EU. Turkey continues participating in Creative Europe Program 2014-2020.

Council of Europe National Cultural Policy Review Programme and Turkey's Participation

Turkey started the work towards preparing Turkey's National Cultural Policy Review for Council of Europe in 2007. The final report was presented to the Bureau of the Steering Committee for Culture, Heritage and Landscape of Council of Europe on 16 October 2013. This was a significant development in terms of Turkey agreeing to introduce reflexivity into cultural policy. Turkey's Culture and Tourism Ministry as well as the Foreign Ministry were involved in compiling the National Report and were committed to facilitating the independent review process.

The published review comprises the Turkey's national report and an independent expert report prepared by five independent experts. The independent experts' report offers a comprehensive analysis of the cultural policy challenges and opportunities that Turkey faces.

'Review of Cultural Policy in Turkey. Independent Experts' Report' underlines that access to and participation in arts is a quite broad issue, to which the Ministry and its partners show considerable importance and commitment. The report draws attention to such issues as geography, availability/distribution, social access/education levels, pricing, choice, repertoire, mobility, public transport as a frame for ensuring "equal access" for all to culture. In response to these issues the following steps are evaluated as positive developments to increase access and participation: outsourcing heritage management, improvements in school education, mandatory citizenship education, literacy rates and the encouragement of social access, free access to the Internet and the e-library system, provision of free public events.

Another aspects relating to access issue that is covered in the report is women's participation in culture. The Experts' Report underlines the shortcoming in the National report, namely not considering gender issues as an important feature in development of cultural policy in Turkey. It says,

"Striving for gender balance should be articulated across cultural policy including cultural production, distribution and participation".

According to the Experts' evaluation, the National Report acknowledges the importance and sensitivity of the issues of cultural diversity, cultural rights and social cohesion; however the cultural policy in Turkey does not really address these issues in systematic or coherent way. Though Turkey during recent years has made considerable steps in shifting its stance on inclusive policies that value cultural diversity, there are still significant barriers that prevent recognition of the country's rich cultural diversity as a resource for celebration and development. (see section 2.2.5. Trends, of this Report)

European Commission Turkey Progress Reports

Turkey is a candidate country and is deemed to be a strategic partner for the European Union. European Commission regularly reports to the Council and the Parliament on progress made by Turkey in preparing for EU membership. These reports describe the relations between Turkey and the European Union; analyze the situation in Turkey in terms of the political criteria for membership; analyze the situation in Turkey on the basis of the economic criteria for membership; review Turkey's capacity to take on the obligations of membership, i.e. the acquis expressed in the Treaties, the secondary legislation, and the policies of the European Union[14]. Progress is measured, as the European Commission states, 'on the basis of decisions taken, legislation adopted and measures implemented.' (ibid.) Under the heading of 'political criteria for membership', the existence and functioning of institutionalized and stable guarantee system for democracy, the rule of law, human rights, and respect for and the protection of minorities are being examined. Regarding cultural rights, the report said that, 'there were [in 2014] positive developments regarding using mother tongues and a steady and welcome normalisation of the use of Kurdish in public.' Measures adopted in March 2014, 'allowed for campaigning by political parties and candidates in languages other than Turkish during local and parliamentary elections, extended state funding to political parties that receive more than 3 % of the vote, allowed for private education in children's mother tongue, and lifted the criminal punishment for the use of non-Turkish letters, addressing primarily problems stemming from the use of Kurdish letters X, Q and W.' (ibid., p. 17)

In Chapter 26 titled Education and Culture – one of the list of 33 acquis chapter that Turkey is obliged to fulfill for membership - the report summarizing the developments of 2014 said, regarding culture, 'the promotion of cultural industries, preparation of site management plans for heritage areas and their restoration are integrated in the tenth development plan. Financial support was withdrawn from some private theatres which took part in the Gezi events in 2013 and the government revealed plans to abolish state theatres and ballet and their replacement by an art institution, provoking the criticism of CSOs. The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, signed by Turkey in October 2005, has not been ratified.' (ibid. p.68)

Eurostat and TÜİK

TÜİK, Turkey's official statistical office and EUROSTAT signed a collaboration protocol in 1993, and the working relations between the two institutions developed as a result of Turkey's candidacy

[14] http://ec.europa.eu/enlargement/pdf/key_documents/2014/20141008-turkey-progress-report_en.pdf

process. TÜİK, since 2000 is represented in annual Eurostat meetings and programmes. TÜİK undertook a project titled 'Upgrading the Statistical System of Turkey Phase II' between 2007-2009, however among the headings evaluated within this programme, culture statistics did not appear.

3.6. Trends

Regarding the trends influencing the policies and programmes on culture, the following points can be mentioned:

- The aforementioned TÜSAK draft law not only abolishes state cultural institutions, but also limits the budget allocated to state cultural organizations, and attaches their personnel to the provincial ministry directorates. The bill puts in place an 11-person Committee (proposed by the Minister and appointed by the Cabinet of Ministers) to act as the decision centre for projects that will apply to TÜSAK. The funding for TÜSAK will be generated by the National Lottery and the Ministerial Budget. Increasing the budget available for independent arts projects may be a positive step for the cultural and artistic supply, with a positive impact on access to culture. However, the fact that the same law proposes the closure of state cultural institutions creates an adverse situation for the performing arts in terms of both supply and consumption. Concern is raised also in terms of the independence of the proposed Art Authority from political meddling *(*see section 1.3*)*.
- As already mentioned, the 10th Development Plan and Government Programmes talk about participation in arts and cultural activities, the role of local administration as well as the private and the civil sector in cultural and artistic initiatives, the need to activate support mechanisms for preserving the national cultural values and traditional arts, to popularize reading culture especially among the children.

  Overall, however, access and participation to culture issues are not flagged as topics on their own right, with explicit attention to measures to achieve relevant objectives. There are indeed government and public sector programmes to improve cultural infrastructure in remote areas or disadvantaged regions and many projects addressing children and the disabled especially, however, considering rather low levels of participation in Turkey to arts and culture and the existing regional and socio-economic disparities to accessing cultural resources, the cultural policy attention on this issue remains inadequate and poorly coordinated. With the government draft law proposing to close down state cultural provision in performing arts, its cultural policy objective of widening the reach of cultural and artisitic activities runs the risk of being undermined.

4 Practice

This section presents programs and projects and how they foster access to culture in practice. In order to better illustrate the contribution of such programs, public, private, civil actors and partnerships are presented at a national and local level. Following the examination of these cases, specific conclusions regarding the target groups, obstacles and tools to overcome them are presented.

4.1. Public Actors at the National Level

The Directorate General of Culture Properties and Museums runs several programs addressing specific target-groups. Next to the modernization of museums to attract the interest of the general public, and the infrastructural improvements to facilitate access of people with special needs, a series of projects have been developed addressing specifically children and youth. In sum:

- The "Children- Friendly Museum" project includes a series of educational activities which seek to turn children's visit to museums into a more attractive experience, enhance the impact of museum visits and ensure a participatory, educating and learning environment in museums across the country. This project is realised in Ankara Anatolian Civilizations Museum, Ankara Republic Museum, Antalya Alanya Museum, Corum Museum, Kars Museum, Erzurum Museum, Mardin Museum and Kaman Kalehoyuk Archaeological Museum.
- The "Children Training Rooms" project is organised in collaboration with UNICEF and the Ministry of Culture and Tourism, launched Training Rooms in Erzurum and Kars Museums and included a train trip from Istanbul to Kars with the participation of many children and trainers. "Training Room in Çorum Museum" and "Mardin Museum Archaeopark" projects were also developed in order to create similar interactive learning settings.
- The "Something is getting changed in Çorum Museum" project was implemented by Çorum Museum Directorate in 2013. According to this project, many museum experts and school teachers received training on performance arts, drama and curatorship from Ankara University professors.
- The "From the Past to the Future with Youth" project has been implemented in collaboration with Youth and Sport Ministry and Ankara University and refers to a youth camp initiated in 2012. Around 200 participants got involved in the workshops on cinema, media, journalism, drama, pottery and ceramics within the youth camp in Antalya. The project is planned to be continued in 2014 and envisions to reach around 1000-1500 young people.

The priorities of the General Directorate of State Theatres in relation to the budget break-down as included in the 2009-2013 Strategic Plan of the Directorate are presented in Table 4. The General Directorate of State Theatres operates in 20 cities and stages around 6000 performances annually. In the 2012-2013 season the State Theatres attracted 1,7 million people, of which 225,000 were young audience. The Directorate works with other public, private and civil organizations, such as prisons, disadvantageous groups (i.e. homeless children and people with special needs organizations), as well as with the Ministry of Education to help school theatrical productions. The annual budget of the Directorate in 2013 was 173 million TL and increased to 187 million in 2014.

Table 4: *Strategic Aims and Budget Break-down*

Strategic aim	Budget (million TL)
Staging works that bring people together and carry community and founding values	3.220.062
Qualified dissemination	49.851.719
Organization of national and international festivals	23.239.111
Developing Children's and Youth theatres	6.709.498
Big-scale production that only State Theatre can afford	9.172.800

Raising the professional education level of actors, technical and administrative staff	2.587.134
Total	**94.780.324**

Source: General Directorate of State Theatres, 2009-2013 Strategic Plan: p. 51

The General Directorate of Opera and Ballet organizes Istanbul International Ballet Competition since 2008, and the International Aspendos Opera and Ballet Festival since 1994. The Directorate General of Fine Arts aims at following the trends in traditional and modern arts, running and promoting artistic activities in line with the national perception of them. Among the activities run by the Directorate, there are commemoration events (e.g. Mevlana, Ataturk), anniversaries of historic events (e.g. Canakkale Naval Victory, The Battle of Gallipoli), concerts and music festivals (e.g. D-Marin – International Classical Music Festival, Samsun International Music and Performing Arts Festival), competitions (e.g. State Competition on Turkish Decorative Art), exhibitions (e.g. photography exhibition of Ataturk) and other events. The Directorate General of Cinema aims to communicate national cinema productions, support qualified production, develop policies and supporting projects raising art awareness, and empowering the role of the Turkish cinema worldwide.

The mission of the National Library is to contribute to the development of cultural policies in relation to the following: support to national cultural research, collection of all the materials and knowledge produced within the country, keeping track of and securing of material on Turkey and Turks produced abroad and the pieces of Turkish authors abroad, providing services to researchers and readers, and guaranteeing the circulation of knowledge within Turkey and abroad. The main activities run by the National Library include: library services, publishing work, scientific, cultural and artistic meetings and exhibitions, conservation and restoration of rare pieces, supervision of libraries nation-wide, providing standardization in library services, Research-Development activities and project development.

The main functions and responsibilities assigned to the Department of Turkey Manuscript Artifacts Institutions include: the coordination of library services and their digital representation; the development of libraries standards; the preservation of rare pieces; the organization of conferences, exhibitions, and seminars, and of certified courses on Turkish handicrafts. Furthermore, the department is responsible for leading research-development activities regarding conservation and restoration, producing the necessary material and conducting restoration/conservation, enriching the collections, creating databases and digital archives, developing partnership on national and international level, and organizing capacity-building activities for the staff. The Provincial Institutions of the Department of Turkey Manuscript Artifacts Institutions operate in Istanbul, Ankara and Konya.

The Directorate General of Libraries and Publishing seeks to boost reading culture nationally and raise awareness about Turkish culture, arts and literature internationally. As already mentioned, special programs address to children, people with special needs and other interest groups. These objectives are pursued through a number of activities and co-operations (e.g. with Istanbul Commerce University). According to the data provided by the Directorate, participation in book fairs is enriched with a variety of side activities and events, such as panels, conferences, discussions, reading days, workshops, film screenings, and exhibitions. Seeking to support publishing houses abroad which are interested in publishing Turkish literature in foreign languages, the Ministry of Culture and Tourism has initiated the Translation and Publication Grant Programme of Turkey (i.e. the so-called TEDA project). The TEDA project has already supported 1559 applications coming from

407 publishing houses located at 61 countries and referred to the translation of 891 literature pieces of 401 Turkish writers into 56 different languages. As of March 2013, 1130 of these have been published. In 2013, the Directorate General of Libraries and Publishing in cooperation with the Haccetepe Technopolis-Technology Transmission Center initiated the Library-E Turkey pilot project in 26 provinces and 78 public libraries. The project primarily aimed to assess the present conditions concerning information technology in Turkey, and evaluates the library personnel and users' educational needs. Building upon this analysis, users and personnel are trained in information communication technology (ICT) through both in situ and on-line training sessions.

4.2. Public Actors at the Local Level: The case of Istanbul

Focusing on the case of Istanbul, the public actors which should be investigated refer to: (a) The Art and Vocational Training Courses of Istanbul (ISMEK), which is run by Istanbul Metropolitan Municipality, (b) the Department of Cultural and Social Affairs and its Directorates, and (c) The example of a district Municipality. The district municipality which will be investigated is Beyoglu.

(a) Art and Vocational Training Courses by the Metropolitan Municipality of Istanbul (ISMEK)

An important initiative regarding the delivery role of access aspects is connected to the Art and Vocational Training Courses by the Metropolitan Municipality of Istanbul (ISMEK). ISMEK refers to a mass education organisation, which started operating as a social responsibility project in 1996, offers vocational training in traditional arts, music and sports, and has been founded, among other reasons, in order to: improve Istanbulites' personal knowledge, and their vocational and artistic perceptions, educate Istanbulites in the urban culture and increase their awareness about living in a metropolis, help Istanbulites be actively involved in production instead of focusing only in consuming, contribute to Istanbulites' efforts to generate income, and increase Istanbulites' chances of being employed. The vast majority of ISMEK programs are provided free-of-charge or at low rates, although participants may be required to buy their own equipment (e.g. painting material) for the courses they wish to attend.

According to its official site, ISMEK has grown up and reached 220.796 trainees in 181 branches at 228 teaching centers in 38 Istanbul counties during the 2012-2013 training period. The lessons offered at ISMEK courses can be grouped into the following categories: Vocational Technical Trainings, Computer Technologies, Handicrafts, Turkish – Islamic Arts, Music Training, Language Courses, Sport Trainings, Social and Cultural Trainings. Some of ISMEK facilities specialize in music education. In detail, there are nowadays 22 ISMEK music branches which offer a range of music training (e.g. Turkish Arts Music and solfege, violin to piano lessons).

All Istanbulites over 16 years old have the right to attend ISMEK training programs. Following the curriculum prepared by the Ministry of National Education, courses may last from 3.5 months to up to 10 months. Additionally, in some branches, advanced courses may continue for a second training period. Trainees who successfully complete their credits receive a Course Graduation Certificate approved by the Ministry of National Education. On the other hand, trainees who attend a course but have not succeeded in completing it are awarded with Course Attendance Certificate. The course graduation certificates are valid throughout Turkey. Moreover, some ISMEK branches collaborate with internationally accredited foreign institutions and are in position to award certificates that are

valid overseas as well. ISMEK runs several Application Centers as well. At these centers, ISMEK trainees enter an exam and, once selected, they undergo an advanced level of training for one year. These participants improve their knowledge and skills by building a direct connection to real-life economy, since they are given the responsibility to work on the orders sent by individuals, corporations and institutions and generate revenue built upon their effort.

Next to its educational and lifelong-learning objectives, ISMEK carries out the role of a rehabilitation center which facilitates the adaptation of individuals to the society. ISMEK raises new artists who work towards passing 'endangered traditional handicrafts' over to the next generations. Furthermore, seeking to support developments in health and sports, ISMEK arranges additional supportive educative activities, such as public seminars, local/ thematic/ general exhibitions, interviews, symposiums, trips, contests and publication.

ISMEK provides various training services to people with special needs in order to help them be self-sufficient and self-confident, adapt to the social life, build social relationships and practice a profession. Since the day it was first established ISMEK brings together people with special needs and other trainees, yet only three course centers can actually host people with special needs. At these centers, additional programs (i.e. sign language) are offered.

Another target group refers to the elderly hosted at nursing houses and poorhouses (e.g. Maltepe Nursing House and Kadiköy Poorhouse). Such training programs include folklore, English, drawing, elocution, handicrafts, computers training and music education. Additionally, ISMEK collaborates with the Ministry of Justice in order to provide training in jails, detention houses and reforming schools for prisoners (e.g. Silivri Jail, Üsküdar Paşakapısı Detention House, Kartal Jail, Umraniye Jail, Metris Jail, Bakırköy Detention House for Women and Juveniles and Maltepe Reformatory School). In this case, training becomes a creative way for the imprisoned to spend their time, and be productive, while it may also help them practice a profession once released. These programs include tailoring, drawing, wooden dyeing, clothing, cooking, marbling, English, sports and music training.

It becomes obvious that ISMEK addresses many different target groups and has managed to engage many individuals around Istanbul. Thus, it does not come as surprise that ISMEK's example has been followed by many national and international institutes. Many district governments have opened similar artistic and vocational training programs. Moreover, committees from Germany, the Netherlands, Sweden, Saudi Arabia, Tunisia, Bosnia and Herzegovina, Syria, Morocco, Ethiopia, Dagestan and Kazakhstan have already visited ISMEK and collected information on ISMEK's model, stating they would like to develop similar structures and joint projects.

One of the most important promotion tools employed are exhibitions. The handicrafts produced during ISMEK courses are occasionally exhibited during each training period and at the end of each period local and general exhibitions are realized as well. Such organizations contribute to the trainees' self-esteem will offering them the chance to sale some of their artifacts. Production and Sale shops are one of the most important projects recently undertaken by ISMEK. At this 'production and selling points' trainees work under the supervision of their instructors and can exhibit and sale their artifacts. Furthermore, ISMEK organizes overseas exhibitions to introduce Turkish culture to foreigners and participates in various domestic and international fairs. Such participation is considered important in order to announce ISMEK education and arts programs, exhibit beautiful exhibits of the Turkish culture, and create outlets and selling mechanisms for the trainees, which will help trainees contribute to their family budget.

(b) The İstanbul Metropolitan Municipality - The Department of Cultural and Social Affairs

The Department of Cultural and Social Affairs pursues its objectives of access and awareness through a number of activities:

- The activities aiming to increase access to cultural services refer to: increasing the number of printed publications and rare manuscripts in the libraries; the digitalisation of the aforementioned rare manuscripts; increasing the number of museums and libraries in the provinces; measuring visitors' level of satisfaction at museums and libraries; increasing the number of registered library users; the restoration of the old and rare printed pieces; the City Theatres tours in Turkey and abroad; increasing audience figures of the City Theatres; the promotion of the City Theatres; conducting a needs analysis for the cultural services; the creation of a 'cultural events calendar'; increasing the capacity of the cultural centers; the promotion and popularisation of the cultural centers in the city centers (i.e. at Taksim, Kadıköy, Beşiktaş districts); organising concerts of Turkish Music (by the Ottoman Military Band) and of polyphonic music.
- The activities aiming to raise awareness in terms of the rich cultural life available in Istanbul refer to: the promotion of libraries and museums at schools; organising special events for the promoting theatre to the young generation (e.g. through Young Days events); the creation of the City Theatres Museum; the production of a documentary on the City Theatres; designing a campaign for promoting cultural services; attracting sponsorships for the national and international activities carried out in Istanbul; the extended use of historical venues for cultural activities (Istanbul Metropolitan Municipality, 2010-2014 Strategic Plan: 92-94).

Despite the effort to increase the number of cultural centers run by the Directorate and spreading them throughout the metropolis, infrastructure is still characterized as insufficient. This insufficiency is not related only to the number of the centers run but to their size and attributes as well. In detail, the vast majority of these centers are built in order to serve various cultural objectives and address various target groups. This limits their potential to host different types of cultural activities, as, for instance, the ones with larger backstage requirements. Moreover, especially in the case of Istanbul, the size of the venues is not proportional to the cultural needs and potential, especially during the winter. The objective for IMM (i.e. abbreviation for Istanbul Metropolitan Municipality) is to proceed to specific physical improvements in existing venues and increase the number of cultural centers throughout the metropolis. However, a general concern is there are citizens in various districts who, it is believed, do not actively participate to cultural events due to their lack of interest. Therefore, raising citizens' interest is identified as an important priority toward this direction. The Cultural Centers and the Municipalities' policy seeks to empower especially women with limited access to social, cultural and city life by providing them with a platform where they could socialize and participate in social cultural life.

Seeking to overcome technical restrictions and facilitate cultural production and demand meet, IMM operates as a platform which helps artists meet with the audience. In detail, IMM promotes artists' activities, which are usually offered to the public free of charge. In fact, the 'free entrance' policy is considered to be the most effective tool for attracting to cultural events, concerts and theatrical plays people who probably would not participate at such events otherwise, nor have they felt the need for cultural consumption before. In fact, lately and in order to contribute to the creation of awareness regarding the value of a cultural event, a symbolic ticket has been considered

for several music concerts. In the case of Istanbul, the only activities which are not offered for free are usually those hosted at the biggest facility of Cemal Resit Rey Center. Otherwise, free entrance is a useful tool for the Metropolitan Municipalities' effort to reach younger generations, since, especially in the case of female citizens, family approval is a pre-condition for the cultural participation of their 'dependent' family members. As a result, making it costless for everbody to participate, facilitates an open-minded young woman's desire to participate at an event of her interest because of making it easier for her to be escorted by another family member. This multi-functional use of the cultural centers facilitates cultural participation in another way as well. Cultural and arts education courses (e.g. through the municipality training programs of ISMEK) are quite often realized in the same venues. Such courses are in their vast majority attended by women. Thus, having already visited the specific venue, women are more likely to accept and motivate their children to participate in other activities realized at the centers, which are places that have gained their trust.

In an effort to facilitate access to cultural production, young people, like young actors and students of the Conservatoire and average musicians organized in groups, are encouraged to perform and receive a symbolic compensation. In case these efforts are crowned with success, they are usually repeated. Particularly in the case of children theatre, which appears to be rather popular among young amateurs but often with a result lower in terms of quality value, the Department attempts to intervene and create a team of experts, which would provide consultancy services. Next to these services, metropolitan municipalities express their interest to contribute by providing some space at the centres which several theatrical will be using for their rehearsals. In fact, there is a thought to support the professionalism of amateur theatres for a pre-determined time-period by covering their promotion and production expenses and allowing theatrical groups to have a clear benefit from the ticket earnings.

According to the data provided by the Directorate of City Orchestra, it realizes 400-480 activities on an annual basis; 3-7 concerts take place abroad, around 350 in Istanbul and 50-60 concerts are realized elsewhere in Turkey. Concerts are free of charge and may be realized in cultural centers and in open public spaces during the summer. Free concerts are realized upon invitation of NGOs, schools, and Universities as well. Such cooperations are characterized as win-win relationships, given that the partner organization enjoys free access to culture and the Orchestra is given the opportunity to reach more people by performing in front of such audience. The Directorate seeks to transmit high quality music to the audiences and develop their 'good taste'. The repertoire mostly depends on the audience (i.e. the profile, age, gender of the target groups). Furthermore, the Directorate focuses on production and offering music culture to increasingly more people. Because of infrastructural limitations, in the case of groups who need a place to rehearsh, their main alternative is to apply to the Directorate General and ask to use the cultural centers for that purpose. Additionally, the Directorate does not contribute in terms of education, since it chooses to cooperate with professionals who have already reached a specific level of skills. In fact, lack of amateur music education is recognized as a negative attribute of the budget allocation, given that the Metropolitan Municipality may be supporting amateur sports but not amateur music as well. As the Director of the City Orchestra put it**, '**Municipality supports amateur sport, but does not support amateur music. This is a wrong approach.' Given that the Metropolitan Municipality legal status currently does not allow direct monetary support, alternative measures could also be employed in order to support amateur music groups (e.g. donation of used costumes and instruments to schools).

The Directorate of City Theatres faces infrastructural limitations, therefore a new hall is scheduled to be opened this year and an amphitheatre in Maltepe is being planned. Most of the facilities remain concentrated in the same neighbordhoods because participation in other neighborhoods are low. However, ticket fees remain rather low (i.e. 15 TL for general public, 11 TL for students and 3 TL for children theatre). Partneships with universities help the Directorate reach not only its primary target group (i.e. students) but also a wider audience. Such partnerships begin with the university choosing a play and undertaking publicity and ticket sales and with the Directorate undertaking the production. For instance, a recent cooperation with Istanbul Technical University was built upon a discount on the ticket price, which allowed the University to generate income to be invested in social responsibility projects, purchase equipment for people with special needs and establish a library in Anatolia. City Theatres realize tours when such invitations are received.

Various projects undertaken by City Theatres Directorate contribute to Access. Most of these projects aim to address the needs of specific target groups, such as refugees and children with special needs. For instance, a collaboration project involving the Netherlands and Turkey involved meeting up of children in need. Another one, realized in cooperation with an association for the hearing-impaired, has addressed to children with hearing disability. Next to projects focusing on cultural demand, projects connected to new technologies have also been realized. For instance, three years ago the directorate participated in an EU project which facilitated the exchange of experience on stage technologies, particularly those that were not at that time implemented in Turkey.

(c) The example of a district Municipality: Beyoglu

A youth center in Sishane is usually the venue housing various cultural activities. Furthermore, to house municipality cultural activities, 'district houses' (called *semt konaklari*[15] in Turkish), play a central role. Although the cultural houses are equipped with stages, and with some adjustments they can host theatrical and music performances and be turned into cinema halls, they are not really adequate to host concerts. Currently, there are 10 cultural houses, 2 art galleries and 1 children workshop, while a venue in Sishane is now being restorated in order to host a third art gallery. Women and children are the primary target groups of the Beyoglu Municipality cultural policy and they can enjoy vocational training and free courses on music, theatre and painting at the cultural houses ran by the municipality.

The municipality believes in a participatory approach to arts and culture, especially in the case of children. Thus, the municipality seeks to facilitate people's relationship and contact with arts and culture. In fact, the respective educational objectives of the municipality are built upon access to culture principles. It is believed that cultural demand can primarily emerge thanks to cultural education. Therefore, annually around 7.500-10.000 children receive cultural education at the district houses and can both participate/ perform and attend theatrical plays. A successful example towards this direction refers to Sadri Alisik theatre, which has launched a program involving pupils in theatrical plays. The theatre educates around 30-40 children coming from different 3 schools and helps children put on stage a professional theatrical play in which children themselves will also

[15] http://semtkonaklari.beyoglu.bel.tr/

participate. The play will be performed in an open-air stage and follows the 'Children for children' line. Moreover, around 250 children participate in the arts workshop, which exclusively focus on arts education.

The Municipality organizes regular art events (e.g. open air cinemas and concerts in the summer, theatre performances for children and grown-ups in the winter) as well. Several cultural and arts activities seek to prepare children for possible working alternatives in the future. Given that Beyoglu is a tourism and cultural center, a short film workshop has been launched, wishing to introduce children to tourism and culture as significant sectors of the economy. Moreover, a summer camp hosts around 400-500 children every year. At summer camps, the children have the opportunity to spend a week participating in arts (music, modern and traditional dance, painting, theatre, etc) and sports activities of their choice. During the week, the children are actively involved in arts, can benefit from a summer holiday and have the opportunity to spend one 'independent' week, away from their family. During the week children prepare a 'piece' to be presented at the end of the week in front of an audience and their families. Because of its success, a 'winter version' of the summer camp was initiated. During the 'winter camp', every month 3-4 schools participate with their pupils getting involved in specific workshops for one month and then presenting their work to the public.

Beyoglu municipality successfully organizes two festivals and awards 'Yesilcam Award' to successful actors of the cinema industry. Lately, an independent jury has started evaluating artists' works produced within a year in order to choose the nominees of music awards as well. The events hosted by the galleries target citizens beyond Beyoglu as well. The gallery on Istiklal street is very busy; in fact, the gallery program is complete for a 1.5-2 years period. Beyoglu Municipality works together with a number of NGOs for various projects. Occassionally, some venues are provided to amateur theatre or music groups in order to offer them space to rehearsh and perform. Yet, scarcity of infrastructural facilities remains to be solved for the municipality itself as well. Municipality's activities are expected to have a positive impact on the rate of participation in 5-6 years' time.

4.3. Private and Civil Actors

As already mentioned, many private companies implement several corporate responsibility and sponsorship projects, with a special focus on children's education and culture and arts projects. Below we have selected some examples from projects and investments that private sector and civil society organisations undertake in order to demonstrate how these actors are active in implementing projects for improving access to arts and culture.

Doğuş Group with a varied portfolio of investments and companies is an important investor in arts institutions and projects. Some of their cultural and arts projects are:

- The *Leyla Gencer Voice Competition*: Since 2006, Doğuş Holding and Garanti Bank became sponsors of this competition and support several young opera singers from all over the world throughout their career paths.

- *Van through the eyes of Children (*Çocukların Gözüyle Van[16]) photograph workshop: The workshop, supported by Garanti Bank, was held in Van in mid-2012 and involved a total of 250 children, accompanied by photography teachers from İstanbul, Diyarbakır and Van.
- The *Garanti Jazz Green*: For 15 years Garanti Bank sponsors İKSV, the organizer of the İstanbul Jazz Festival. With the aim of introducing jazz to a larger audience, Garanti also holds other concerts at the venues it supports under the brand "Garanti Jazz Green".
- The *Mini Bank Children's Movie Festival:* Since 2004, Garanti, in cooperation with TURSAK (The Turkish Foundation of Cinema and Audio-Visual Culture) has been co-organizing this first children's film festival in Turkey. Through this festival, approximately 70,000 children, in nine different provinces (many of which several have very limited access to cinemas, such as Kars, Ordu, Mardin, Konya and Aksaray), have so far been given the opportunity to become familiar with the art of cinema.
- *SALT*: Garanti Bank, identifying the social need for a cultural environment able to recognize research and creation as an opportunity, has set itself the goal of forming a cultural institution that is unique, autonomous and, most importantly, able to develop interactively with its users. With this in mind, the cultural associations Platform Garanti Contemporary Art Center, Ottoman Bank Museum and Garanti Gallery, operating within the Bank and having been successful in their own fields, have been restructured as one independent institution under the name of SALT. SALT, set up in Beyoğlu, Galata and Ulus on the basis of "three buildings-one program," is a cultural institution which implements a number of programs in diverse fields such as contemporary art, social and economic history, architecture, design and urban living. Entrance to SALT, which develops innovative programs aimed at experimental thinking and research and evaluating critical subjects such as visual and material culture, is free-of-charge. "SALT Research," administered under SALT Galata, serves as a valuable resource for students, academics and researchers. Its library of approximately 100,000 printed publications under 40,000 titles and its archive enable access to over 1,600,000 digital documents. SALT Beyoğlu, SALT Galata and SALT Ulus in Ankara have so far authored six publications and held 28 exhibitions. In tandem with these exhibitions, 280 events and 92 student-oriented guided tours and workshop activities have been held.

Vehbi Koç Foundation is one of the first foundations of the Turkish Republic and was established with the aim to revitalize the custom of foundations in Turkey. Vehbi Koç Foundation supports large scale cultural projects. Moreover, the Foundation runs the following initiatives and institutions:

Sadberk Hanım Museum, Vehbi Koç and Ankara Research Center, Suna - İnan Kıraç Institute on Mediterranean Civilizations, Koç University Research Center for Anatolian Civilizations, TANAS Art Gallery (in Berlin), ARTER-Space for Art, Ford Otosan Cultural and Social Center representing the "firsts" for Turkey. (http://www.vkv.org.tr/icerik_detay.aspx?id=35&hl=en)

Focusing on its delivery role, since 2008, the Sevgi Gonul Cultural Centre (SGKM), located on the Rumelifeneri Campus of Koc University, has hosted numerous concerts, plays, movie night events, recitals, exhibitions and dance performances. Part of SGKM's mission relies on student input and feedback to constantly bring new and innovative performances, festivals, and seminars that are relevant to the campus community.

[16] Van, located in SE Turkey, was struck from a deadly earthquake in 2011.

The **Haci Omer Sabanci Foundation (Sabanci Foundation)** was established in an attempt to institutionalize the family's philanthropic activities. The mission of the foundation is 'to promote social development and social awareness among current and future generations by supporting initiatives that create impact and lasting change in people's lives'. Since its establishment, Sabanci Foundation has built more than 120 institutions in 78 areas around Turkey. In the field of arts and culture, Sabanci Foundation supports various festivals and contests to promote culture and art in Turkey (i.e. Turkish Folk Dances Contest, International Sabanci Adana Theatre Festival, National Youth Philharmonic Orchestra, Mehtap Ar Children Theatrical Company, Ankara International Music Festival, and Support for the excavation of the ancient city of Metropolis). Sabanci Foundation aims to enable social inclusion by promoting an equitable environment in which women, youth and people with disabilities have access and equal opportunities to actively participate in society. In order to achieve this objective, grantmaking, joint partnership programs, seminars and other program activities take place.

One of the major private not-for-profit art and culture institution is the **Istanbul Foundation for Culture and Arts (IKSV)** set up by the Eczacıbaşı Group. IKSV is registered as an arts charity working for public benefit. What this means is that İKSV can benefit from tax concessions. IKSV is an important player also in cultural policy-making, as it now funds a full-time post developing research and position papers on issues related to cultural policy. One such work was carried out within the context of the Constitutional Committee's call for proposals for their work on the new constitution. Although IKSV has already undertaken some action towards facilitating physical access to its venues for people with special needs, its main policy directly connected to access is related to the price of the tickets and the availability of free tickets for students and young people, who are IKSV main target group, especially in the case they have contributed to an event with their voluntary services. Next to various smaller-scale projects targeting access to arts education for young people, projects benefiting disadvantaged groups are carried out. İKSV has recently started touring some of its festivals such as Film Ekimi to other cities in Turkey.

Akbank Sanat was founded in 1993 by Akbank with the aim of developing arts in Turkey. Akbank Sanat's program covers series of works in the fields of publishing, music, performing arts and visual arts. It supports the development of contemporary arts in Turkey, hosts many international projects in different artistic fields, offers exhibitions, modern dance performances, classical music recitals, jazz concerts, panel discussions, children's workshops, film screenings and theatrical performances. Akbank Sanat address to everybody yet pays particular attention to children and the empowerment of young artists. In order to support the development of contemporary art, Akbank Sanat gives importance to arts education and organizes on a regular basis art workshops with school students.

Seeking to increase the overall access to its events and activities, Akbank Sanat gives importance to the dissemination of information through various means and media. For instance, direct emails reach out to an approximate total of 2.5 million people (including the Center's members and Akbank customers); their website informs about events on a daily and longitudinal basis; AkBank's presence in social media (youtube, facebook, twitter) facilitates interaction with their followers and users; and around 30 000 booklets are printed annually and disseminated in various venues all over Istanbul. Akbank Sanat also tries to actively engage (new) audience and, therefore, organizes T-shirt design competitions for its jazz festivals. Furthermore, Akbank Sanat provides information on all the contemporary art institutions in Istanbul, their contact details and programs in the annual

Contemporary Art Mapping. The database is available on-line, through iPhone application and printed version.

While the main program of the Center runs in Istanbul, it also tires to reach out the audience in Anatolia. Following the Abkank Short Film Festival that lasts 10 days in Istanbul some of the films are screened in 40 Universities in various cities of Anatolia. The publicity is organized in partnership with Universities, their clubs and communications departments. Despite of the difficulties in reaching out the local audiences, the participation rate is reported to be quite high.

Anadolu Kültür was founded as a not-for-profit cultural institution to support the production and sharing of culture and art in cities across Turkey and abroad. Anadolu Kültür has also supported the foundation of three culture and art centers. Diyarbakır Arts Center (DSM), founded simultaneously with Anadolu Kültür in 2002, and DEPO, founded in Istanbul in 2009, continue their activities today. The Kars Arts Center, founded in 2005 in collaboration with the Municipality of Kars, was closed in the aftermath of the March 2009 elections following a decision by the Municipality of Kars. **Anadolu Kültür**'s work covers the following main directions:

- *Arts and Cultural Dialogue in Anatolia,* including various types of events, such as exhibitions, film screenings, performances, concerts, public talks and art workshops, cultural exchange programs, collaborative film and photography activities with young people, writing and drawing workshops with children, local civil society organizations, and collaborative projects aimed at women and young people
- *Cultural Diversity and Human Rights,* supporting artistic production and cultural diversity
- *Cultural Collaboration with Europe,* aiming to develop and expand collaboration between artists, cultural activists and civil society institutions in Turkey and Europe
- *Arts and Cultural Dialogue with Armenia,* referring to the cultural and artistic collaboration inaugurated in 2005 with civil society institutions, academic institutions and independent artists from Armenia

Pera Museum, founded in 2005 by the Suna and İnan Kıraç Foundation, seeks to create dialogue with the public concerning the values and identities that its collections encompass. In order to facilitate access to reach children and young people two measures are employed. The first refers to a general discount on the ticket price and the second on *Young Wednesdays* program, according to which students can enter the museum free of charge on the specific days. *Long Fridays* is another program addressing to the general public and offering everybody free access during the museum's extended visiting hours every Friday. Seeking to address groups with special needs, the venue of the museum has been designed accordingly (e.g. through the inclusion of elevators). Moreover, *"handicapped individuals plus one companion are free of admission charges"* (Pera Museum, 2014). In order to overcome language barriers, English and Turkish tours are available with an extra fee. Advances in digital technology in the museum take the form of the Google Art Project, which in collaboration with Google and 151 arts partners from across 40 countries allows users to explore a wide range of artworks and many collections of the Suna and Inan Kıraç Foundation. Additionally, 3-D visits are available in order to provide access to remote visitors.

In Istanbul, there are some NGOs working on cultural rights issues. **Başak Arts and Culture Foundation,** focuses on cultural rights through its cultural programmes in Istanbul. Its field of activity primarily focuses on children and youth but also on women, minorities, refugees and people who

have been forced to leave their country and place of residence. In general, Başak Arts and Culture focuses its cultural and artistic activity on under-priviledged urban neighbourhoods. In this context, BSV foundation provides various artistic activities in order to facilitate children's participation at social, cultural and arts events, and improve children's skills and competences. Through various BSV projects, children and young people who come from a disadvantageous socio-economic environment are encouraged to build upon their talents and make their own contribution to the cultural production. In order to reach its objectives, BSV provides training in arts, different seminars, as well as language courses on minority languages. Music education, drama courses, theatre and arts workshops help children express themselves through arts and culture. For instance, during the current 2013-2014 academic year, 25 children and youngsters have been awarded scholarships to attend such courses.

ÇEKÜL is a foundation 'committed to deepening societal understanding of the nation's heritage', and, as it is stated in their mission statement, offers, alongside programmes in restoration and preservation of the traditional built environment, a variety of educational programs 'emphasizing heritage preservation for future generations, the development of people's sense of community, and the quality of the local environment in both town and country. Programs for the public, especially children and young people are designed to raise awareness concerning environmental and cultural issues, to initiate a sense of joint 'responsibility' and encourage organizing for possible solutions'. ÇEKÜL's 'The Towns Belong to the Children Heritage Education Program was introduced in 2003 to develop an understanding and appreciation of heritage in the young generation. Designed as an experiential learning model for 12-year-olds, the program aims to enhance a sense of identity, an awareness of local history and their tangible/intangible cultural heritage. Towns Belong to the Children was followed by several others, namely Cultural Envoys, Historical Buildings Tell the Story of Istanbul, Trees Tell the Story of Istanbul, City Museums Program, Fruits and Vegetables on Season.'

MAHAL is the first alternative art venue in Canakkale and first operated in November of 2013 as an arts, culture, thought and action platform, which organises activities for the social well-being, involving national and international participants. The building is an old fish warehouse, renovated by the Penso family in memory of Fortüne ve İsak Kumru. MAHAL serves as an infrastructure and network for various artistic productions, exhibitions and screenings, and other socially-oriented projects. Through its 'Open Mahal' program, the venue also offers space for various civil initiatives. Some of the considerable projects and initiatives run by MAHAL include: "Woman and Migration", an art project addressing social issues; artistic and scientific events on the occasion of 100 anniversary of World War I; the fourth International Canakkale Bienial; the second International Children's Biennial, modern art exhibitions, regular film screening programs and discussions with the film directors, modern art workshops for children and youth.

4.4. Private – Public Partnerships

As previously mentioned, when focusing on museums and heritage sites, issues with an impact on access are connected to tax incentives and the 5226 Sponsorship Law, as well as to the large-scale public-private partnerships realized through tenders.

Sponsorships which do not bring any changes in the administrative structure of the museums but solely covers infrastructural interventions (i.e. modernisation, rearrangement of storerooms, and renovation of existing museums or construction of new ones) are a welcome practice in Turkey. ETI Foods Company, for instance, chose to sponsor the Archeological Museum and Eskisehir. As a result, the respective museum is now named 'Eskisehir Eti Archeological Museum', since the signed protocol foresees such use of the company brand-name. In total, 64 of the sponsorship applications submitted to the Ministry have been approved, and most of them refer to sponsoring archeological excavations. Currently, there are 11 more on-going sponsorship projects; 4 of them involve state museums (i.e. referring to the Izmir Ataturk Museum by Turk Demir Dokum Company; the new Manisa Archeology and Ethnography museum by Anemon Tourism and Constructions; the Denizli (Zorlu) Archeological Museum by Zorlu Holding; the Bursa Ataturk Mension by Halica textile company). TÜRSAB also seeks to support its initiatives through private sponsorships and establish win-win relationships with the private sector. One of the most important sponsors is the bank *İş Bankasi*, which invests in TÜRSAB's activities and, as a benefit; the bank's Maximum card owners can use their credit card instead of a museum card for one month. Similarly, the excavation of the ancient city of Arykanda has been receiving support from Garanti Bank for 18 years now. The principle of protecting and excavating the archaeological heritage, along with the excavation work supported by Garanti, serves universal culture in a significant way.

Since 2009 three tenders influencing the management and modernization of museums and heritage sites have been put into effect. The first tender was related to museum cafes and bookstores, and aimed to strengthen cultural communication with the visitors; create products and services which would be compatible with the modern museum management concepts; create resources for protection and development of the cultural heritage (Özyüksel, 2010). In 2009, Bilkent Cultural Initiative (BKG)[17] won this tender and the 8-year contract signed between BKG and DÖSİMM regarded the management and development of the commercial activities at museums and heritage sites. As a result, 95 cafes and bookstores of 55 museums and heritage sites throughout Turkey were tendered to BKG to be operated until 2016 (DÖSİMM, 2010).

The second tender was announced by DÖSİMM in 2010 the Audio guide tender and referred to the development of mobile guiding systems for Ankara Anatolian Civilizations Museum, Nevsehir Göreme Archaeological Site, Konya Mevlana Museum, Istanbul Hagia Sophia Museum in minimum 8 languages. Tura Tourism Agency[18] won the tender and signed a contract ending in 2016. According to the terms of the contract, CDFR receives 71% of the total revenue. (Özyüksel, 2010).

The third tender was announced by DÖSİMM in 2010 and referred to the Management and Modernisation of Ticket Offices at Museums and Heritage Sites. TÜRSAB, in cooperation with the Security and Holographic Card Systems Manufacturing and Trade Inc. (MTM)[19], won the tender and embraced 50 museums and heritage sites throughout Turkey (Özyüksel, 2010). The first phase of the tender included the most popular touristic places spread out in 11 provinces of the country, while the second phase captured a quite dispersed geography of 37 provinces and included less

[17] Bilkent Cultural Initiative (BKG) is an identity and a top trademark of Bilkent University's tourism group Bilintur A.Ş. with a vision of "Being one of the biggest museum and culture initiative in the world". www.bkg.com.tr

[18] Tura Turizm is a tour operator which established in 1966 and giving incoming and outgoing services. www.turaturizm.com.tr

[19] MTM Security and Holographic Card Systems Manufacturing and Trade Inc. has been established in 1997 as the first hologram manufacturer in Turkey http://www.mtmsecurity.com/

popular heritage sites and museums (Interview with Kibele Eren, Corporate Relations and Marketing Director, TURSAB MUZE Enterprises). To be exact, in October 2013, TÜRSAB won the second phase of the tender, which now included 105 more museums and heritage sites (i.e. the total number of museums and heritage sites run by the Ministry of Culture and Tourism is 300). This contract continues until 2016.

The management and modernisation of ticket offices at museums and heritage sites seeks to preserve and develop cultural heritage; increase the income of heritage sites and museums which can subsequently be used for their own revival and promotion; increase visitors' figures; improve service quality. Furthermore, the ticket office modernisation facilitates administration by immediately providing accurate visitor figures and by managing visitors' traffic and income (Interview with Kibele Eren, Corporate Relations and Marketing Director, TURSAB MUZE Enterprises). However, TURSAB, going beyond the ticket office modernization, addresses infrastructural improvements as well as promotion and marketing aspects. For instance, informational signs are improved, toilets are constructed at the Hagia Sophia and Topkapi Palace Museums, paths facilitating access of people with special needs to 10 museums in Istanbul, Ankara and Izmir are built.

Although several other factors probably have influenced the final outcome, some statistical data provided by DÖSİMM may best portray the impact of the aforementioned tenders. For instance, in 2002, 7.422.208 people visited Turkish museums and heritage sites, while this figure increased to 19.236.004 in 2007 and 29.533.966 in 2013. Income has increased by 315% from 72.1 millions TL in 2007 to 299.2 million TL in 2013 (DÖSİMM, 2014). Furthermore, the Directorate of Culture Properties and Museums evaluated visitors' satisfaction level in 2013. Findings suggest that attendance at museums and heritage sites has quadrupled since the 2000s, while 95% of the visitors claim to be satisfied with their experience at museums and heritage sites.

In 2011, the Turkish Publishers Association (TPA) formulated the following requirements: each municipality must have at least one library; the municipality must allocate funds for purchasing books. Moreover, in order to support local publishers, the municipalities must purchase books solely from publishers located in the area (Turkish Publishers Association, 2011: 11). Furthermore, in 2012 in relation to the FATIH Project (i.e. Movement of Enhancing Opportunities and Improving Technology), which puts forward digital education in schools around Turkey, publishers argued its content needs to be developed in cooperation with the publishers, and be accessible by the school teachers and students at a fair price. Focusing on children, the publishers also argued that children should be free to choose which book to read and, therefore, the school libraries had to be developed, budgets for buying new books made available, and projects bringing together young readers, publishers, and the teachers had to be supported. Already working towards these directions, TPA in 2011 prepared an official document asking the Ministry of Culture and Tourism, the Ministry of Education and The General Secretariat of the Presidency to adopt "An Official Book Week", which would include the national Children and Youth holiday of the 23rd of April. Furthermore, TPA has also advocated the inclusion of a literature-reading hour into the school curricula (Turkish Publishers Association, 2011: 11).

In November 2007, Doğuş Group signed an agreement with the Ministry of Culture and Tourism to become the main sponsor of the Symphony Orchestra of Turkey for a three year-period. This agreement included the "Technical Improvement Project" of the concert building of the Orchestra. The renovation of the entire inner building and the concert hall, the landscaping and the renewal of

the orchestral and office furniture, were completed in October 2008. Moreover, in line with the "Symphony on Campus" Project, the Orchestra realized a tour and performed at state universities in Anatolian cities. The objective was for the Orchestra to visit new places and promote classical music among university students and regional communities. During this 3-year period, the Orchestra had performed in 14 cities for an audience of more than 14.000 people in total. The Group seks to continue the Symphony on Campus Project and covering many more universities in the future.

4.5. Conclusions

Turkey is a good example demonstrating the role of foundations and not- for-profit private sector actors in the cultural life of the country. Even though the Ministry of Culture and Tourism is the main player especially in heritage management and museums an to some extent in performing arts such as opera, ballet, and western classical music at the national level, foundations exclusively set up to manage artistic activities and private sector not-for profit operations are equally important in museums but especially visual and contemporary arts, in running of artistic events and increasingly in providing funding for the arts and heritage projects through sponsorships and direct grants or commissions. What is at issue, however, is that these non-state initiatives tend to take place in certain locations – in certain metropolitan cities, with limited attempts in the way of broadening the accessibility to the rest of the country. In recent years though, some of these non-state cultural actors began to take their cultural programmes on tours to some cities.

Another recent development is the increasing cooperation between the state and non-state actors in Turkey. This is a significant development, coming from a background of state and non-state actors leading parallel cultural lives. In some areas of the cultural industry sectors, such as publishing, collaboration between the state departments and the non-state actors take place, for instance in promotional ventures such as the organisation of Turkey's participation at the Frankfurt Book Fair (this strategy emerging as a quite effective one in promoting Turkey's cultural industries in markets abroad). Private sector sponsorship model also contributes to collaborative projects, such as a recent one between a private company and the State Symphony Orchestra, involving the touring of the Symphony Orchestra to state universities across Turkey. Another form of collaboration is being achieved through contractual arrangements whereby the Ministry of Culture and Tourism gets the services of the Tourism Agencies Union for the management of the entrances of the heritage sites.

The main obstacle cultural organizations face and limits their potential in developing access to culture projects and strategies is connected to limited funding. Several social responsibility projects funded by private initiatives raise criticism, connected to the fact that the project results could have been much better if more was invested to the project itself and less to advertising the project in the media.

Most organizations (both public and private) perceive ticketing and pricing as the most significant tools for facilitating access (e.g. City Theatre, Pera Museum, Aksanat, DEPO). Thus, specific price strategies are followed in order to best address their respective target groups; prices usually remain stable over the years and free events/ free admittance is considered as probably the best tool to maximize participation (e.g. Pera Museum).

In general, it can be said that children, students and young people are a popular target group among almost all cultural organisations, public, private or civic. This target group is seen to be easier to address, the results are almost immediate and political issues do not emerge in this type of cultural activity.

Most of the projects undertaken by civic actors aim to increase participation to arts and culture and arts education is also another area where many cultural institutions are actively involved (e.g. Aksanat, the art center founded by Akbank in 1993). In some cases, the involvement of local residents in the cultural project is aimed at. However, this is often left to the artistic perspective of the curator (e.g. like in the case of puppet theatre at disadvantageous Istanbul neighbourhoods, organized by Bimeras Cultural Foundation) and rely upon the support of sponsorships. Other target groups refer to women, ethnic minorities, refugees and people with special needs.

5 Data Collection by Public Sector Organizations and Civil Society in the Area of Cultural Participation and Infrastructure

In Turkey, data relevant to Access to Culture mostly refers to cultural participation and cultural infrastructure. Thus, this section will attempt to present the data available in this particular area.

Statistical data on national, local, district levels presented by public bodies and civil society organization.

At the national level, the Ministry of Culture and Tourism produces statistical data on the cultural infrastructure and cultural participation and publishes them in its annual activity reports. The following are the indicators used by the Ministry to assess to what extent their strategic goals have been accomplished. We have chosen those strategic golas that have an access-to-culture element or objective in it.

1. One strategic goal refers to the ***promotion of cultural and natural assets through research, preservation and the facilitation of access in the case of both local and international visitors.*** The Ministry evaluates its performance according to this strategic goal by employing the following indicators: the number of assets which have been digitalized, the number of registered cultural and natural assets from which museums are benefiting, the number of inspected private museums and collections, the number of rare manuscripts taken under conservation and preservation, the number of field studies on folk culture as well as the number of documents resulting from such studies, the number of certified attendees of educational programmes, the number of excavations and relevant research, the number of newly identified and registered tangible cultural heritage assets, the number of financial support packages awarded to support to tangible cultural assets, the percentage of restoration plans, and implementation projects referring to tangible cultural heritage, the number of intangible cultural assets exhibited in the museums (Ministry of Culture and Tourism, 2012).

2. Another strategic goal refers to the ***promotion of tourism, cultural and artistic values as well as to the development of intercultural communication***. The Ministry evaluates its performance referring to this strategic goals by employing the following indicators: the number of art and cultural events organized nationally and the respective participation, the level of visitors'/audience satisfaction, the visitor and audience figures, the number of institutions supporting arts and culture activities, the number of published and disseminated visual/ printed material, the number of cultural centers launched annually, the number of publishers operating according to international standards, the number of pieces presented at the book fairs, the number of pieces which are translated, published and promoted, the number of published pieces, the participation figures in arts and cultural activities organized abroad, the number of subtitled films which have been purchased, the number of archived material (Ministry of Culture and Tourism, 2012).

3. The third strategic goal refers to the ***promotion of library use, which is to take place with the provision of well-planned and balanced library services.*** The Ministry evaluates its performance in relation to this strategic goal by employing the following indicators: the number of published material the number of users benefiting from the services of the libraries-on-wheels, the number of users of conventional library services, the number of material provided to the libraries, the number of periodical/ journal subscriptions (Ministry of Culture and Tourism, 2012).

4. Another strategic goal concerns ***support of artists and artistic communities as well as the increased creativity in this sector.*** The Ministry evaluates its performance by employing the following indicators: the number of supported private theatre projects, the number of supported artists, the number of supported films/scenarios, the number of artists applying to arts competitions (Ministry of Culture and Tourism, 2012).

5. Finally, another strategic goal refers to the ***protection, support and development of the intellectual property rights.*** The Ministry evaluates its performance using the following indicators: the number of publications which have successfully been recorded/ registered, the number of publications with no time limitation that become available for commercial circulation, the number of pirated works confiscated as a result of inspection the number of projects against piracy, the number of awareness-raising activities, the number of musical pieces/films having been commercially available (Ministry of Culture and Tourism, 2012).

The Directorates of the Ministry also produce statistics relevant to their directorates. For instance, the Directorate General of Cinema produces the Vision Report for Turkish Cinema, covering detailed information on the number of film productions, number of attendances etc (Directorate General of Cinema, 2013). Similarly, the Directorate General of Libraries and Publishing conducted the "Turkey Reading Map" study in 2011. The Central Directorate of Revolving Funds (DÖSİMM) of the Ministry of Culture and Tourism keeps a record of the number of visitors to the public museums and heritage sites, on the number of Museum Cards holders and frequency of their visits, and it offers detailed analysis of data on visitors to these sites over years (DÖSİMM, 2014).

Local public actors produce statistical data on the outreach of their activities in the field of culture and arts as well. In detail, primary research revealed that the Directorate of Cultural and Social Affairs in Istanbul (IMM) receives evaluation through questionnaires, but the most significant input comes as a result of staff observations (Şen, 2014: interview). Online feedback quite often has

proven to be effective. In general, evaluation mostly concerns the preference of the audience in terms of their taste, that is to say their preferred artists and genres of culture (e.g. folk music). This feedback provides the data for future programming.

At the Istanbul City Theatre, the performance measurement is assessed on a quantitative basis. The online box office statistics provide information on the size of the audience of each play, the percentage of children, adults, students etc. The audience information is also available at the neighborhood level where Istanbul City Theatre has theatre halls (Efiloğlu, 2014: interview)

On the **district** level as we shall see on the case of Beyoğlu Municipality, the statistical data is collected through a City Automation System. However, no analytical research on the basis of this data has been carried on so far. Thus, the only indication for the success of the efforts comes, for instance, from the increase in the number of children involved in the centers' activities. Another indicator pointing out to the impact of Beyoğlu municipality activities refers to monitoring the shift in citizens' expectations (Doğan: interview, 2014).

Among **civil** society organizations:

- the "Freedom of Expression and Publishing Committee" established by Türkiye Yayıncılar Birliği (Turkey Publishers Association), produces 'Freedom to Publish Report' on annual basis, which covers the issues of freedom of expression and censorship in the publishing sector.
- Cultural industries related civil society organizations, in the music industry, cinema and publishing, collect data on their members' activities, such as copyright revenues, publishing sales, etc. In the analysis of access conducted for this report, we have not included cultural industries since the focus is made mainly on public cultural provision and that of the non-profit cultural institutions.
- The Association of Turkish Travel Agencies (TÜRSAB) collects both qualitative and quantitative data on the museums and heritage sites that it manages. TÜRSAB receives feedback from the visitors and conducts analysis based on this data. TÜRSAB also conducts studies to understand the reasons behind low participation to museum and heritage sites. Based on the findings of such studies, TÜRSAB then undertakes projects in order to improve museum attendance figures.

Government's Performance Indicators in the Area of Culture

Governing AK Party on April 2012 published its activity report where its performance in art and culture is also evaluated. This publicity report is intended to show the performance of the government in selected areas and in culture, what is being highlighted are the number of new cultural centers managed by the Ministry, the number of museum and heritage site visitors; the income generated from museums and heritage sites; the number of state theatrical stages, seats and attendance; the attendance figures for opera performances, and the number of locally produced films (AKP, 2012). The analysis of the data and the indicators employed to assess Government's performance in the cultural field demonstrates that the focus is on absolute figures of passive attendance and provision of public cultural infrastructure. This data is not broken down according to frequency, to socio-economic factors nor according to localities. The total numbers of visitors and users, of income generated, of number of seats and of supply, are the core of statistical and indicative analysis.

1.3 Assessing the data of the Turkish Statistical Institute (TÜİK)

The Turkish Statistical Institute (TÜİK) was reorganised in 2005, with the Law 5429 (TÜİK, 2005) , and it is an independent body, attached to the Prime Minister's Office. It's mission is to research, collect, analyse and disseminate official statistics. TÜİK is the main public statistical authority doing research and collecting data on cultural participation. We shall see the details on the data provided by TÜİK below.

TÜİK covers the following cultural domains: cultural heritage (museums, artefacts, immovable cultural property), archives, libraries, books, newspapers and periodicals, art galleries, theatre, opera and ballet, orchestra and choral activities and cinema (TÜİK, 2012). TÜİK mainly collects and publishes data; there is no qualitative research carried out concerning cultural activities. Focusing on the profile and demographical aspects, data published by TÜİK in culture and arts takes into consideration gender, age, geographic area, but does not consider the following: level of education, household structure, income level, arts knowledge/competences (UNESCO, 2009). For TÜİK, the only statistical indicators related to access refer to attendance figures and time spent on cultural activities, while the frequency of participation in cultural activities is not taken into consideration.

When comparing the indicators used by TÜİK and international statistical institutions, it should be mentioned that TÜİK does not take into consideration two main concepts highlighted by UNESCO in terms of cultural participation: ICT/internet usage and the changing role of audiences from being passive into active participants (UNESCO, 2009) – a recent trend that is getting widely spread in the world. Turkish data do not consider the amateur arts practices either. Table 5 below provides a detailed comparison of the EUROSTAT and TÜİK indicators for access.

If we look closed at the indicators of EUROSTAT TÜİK we shall see that EUROSTAT gives a more detailed picture of the participation in artistic and cultural activities in different disciplines. To achieve this objective, EUROSTAT uses indicators such as the frequency of participation per income group, educational level (low, medium, high), age group (25-34; 34-44; 45-54; 55-64) (EUROSTAT, 2011). On the other hand, TÜİK focuses mainly on cultural infrastructure and its attributes (e.g. number of theatre/opera/ballet halls, number of seats, number of cinema halls, museums). Even in cases that TÜİK also works on the demand side, it does not collect data for minors under 15 (TÜİK, 2012).

Survey on Time Used on Cultural Activities and Entertainment

In 2006, TÜİK conducted a study on time spent on cultural activities and entertainment and published the results under this title. Although this survey and its findings have not been updated since, it provides a clear picture of the time spent on both a monthly and a daily basis on in-door activities such as engaging with the audiovisual media (i.e. cinema, radio, TV, listening to and recording music; reading press and books, internet use) and out-door activities, such as going to performing arts events such as theatre, opera, ballet, live music event, to art exhibitions, galleries, visiting museums, going to libraries; and engaging in recreation activities (i.e. walking and hiking, going to park, picnic and going to bar, disco, tavern) were reported. In this study, it was revealed that watching TV is the activity to which people allocate most of their time in 2006; to be exact, 63 hours and 15 minutes have been spent watching in a particular reference month, while the least time is allocated to performing arts was 25 minutes in a reference month. According to the same survey, ack in 2006 citizens over 15 years used to spend 02 hours and 7 minutes inusing internet in the reference month (TÜİK, 2006).

TÜİK also looks at the percentage of participation in going-out cultural activities in reference month, and according to that data only 1.2% of the male respondents and 1.8% of the female respondents attended theater, opera and ballet. Moreover, 1% of the male population and 1.6% of the female respondents visited museums and art galleries in a reference month. Furthermore, 2.8% of the male respondents and 2.6% of the female respondents visited libraries in a reference month (TÜİK , 2006).

Museums, Artefacts and Immovable Heritage Sites

Data is available on the total number of visitors to museums and heritage sites. Data on visiotrs to paid and unpaid museums is available separately (TÜİK , 2006).

Attendance and Circulation data

Such data refer to the number of users at public libraries, the number of attendances in cinemas, circulation of newspapers and magazines are reported as overall figures. Number of theater halls, shows and attendances by season year at theatres, opera and ballet are available as aggregate figures, not distinguished according to gender or age.

Reading Habits

TÜİK does not collect data on reading habits. Yet, in 2011 the Directorate General of Libraries and Publishing conducted the first research in Turkey which seeks to assess readers' profiles and tendencies. According to the findings included in the *Turkey Reading Culture Map* -disseminated in the Ministy's website –

- The reading rate remains the same accross the two genders
- 7.2 books are read annually countrywide
- 31% of Turkey's population does not read any book
- One out of four has a reading habit, while it is aquired through self-learning (75%)
- Watching TV is the most common leisure time activity (23.7%)
- The existence of public libraries is well-known, yet people do not prefer attending them
- Although books are considered to be expensive, people prefer buying their books

People mostly read Turkish books (85%). Turkish citizens also prefer literature (20%), while religious books (18.5%), educational books (16%), and history books (14%) are also popular. In detail, Thrace residents prefer historical books, Central and South Eastern Anatolia residents religious books, and Black Sea, Aegean and Eastern Anatolia residents prefer literature (Directorate General of Libraries and Publishing, 2011).

The data provided by the statistical institutions can and ideally should serve as a resource for developing access to culture policies. The statistical indicators that are used by TÜİK and EUROSTAT for assessing access to culture are summarized and presented in comparison in Table 5 at the end of this section. This comparative analysis shows that the indicators that are necessary to make policy evaluations regarding access to culture are mostly missing in the Turkish case.

Table 5: Summary of EUROSTAT and TURKSTAT indicators *(Source: developed for this study)*

#	*EUROSTAT indicators*	*TURKSTAT indicators*
1.1	Frequency of going to live performances[20] in the last 12 months, 2006 (%)	Number of attendances: to original and translated plays (2011)
	N/A	Number of thetre halls/opera, ballete scenes, seating capacity, number of performances: original and translated
1.2	Percentage of persons who have attended a live performance at least once in the last 12 months by gender, age group and educational level, 2006	Attendance/non-attendance to theatre, opera, ballet, concert in the reference month by gender % (2006)
	N/A	Time allocation for performing arts per month (2006)
2.1	Frequency of visits to cultural sites in the last 12 months, 2006 (%)	Number of visitors to the museums and heritage sites with entrance fee and free (2011)
2.2	Percentage of persons who have visited a cultural site at least once in the last 12 months by gender, age group and educational level, 2006	Visiting/non-visiting rate in the museums in the reference month by gender % (2006)
3.1	Percentage of persons who have read at least one book in the last 12 months by gender, 2007	Number of beneficiaries of libraries, number of registered members, number of library personnel by types of libraries: natioanal, public, University (2011)
3.2	Percentage of persons who have read at least one book in the last 12 months by educational level, 2007	Going/non-going rate to the libraries in a reference month by gender % (2006)
3.3	Average number of books read during the last 12 months, 2007	Number of libararies, numebr of books and non-book materials by types of libarairies: national, public, University (2011)
3.4	Percentage of persons who have read more than 12 books in the last 12 months by gender and educational level, 2007	N/A
3.5	Number of books at home, 2007	N/A
4.1	Percentage of persons who have taken part in a public performance (singing, dancing, acting or music) in the last 12 months by gender, age group and educational level, 2007	N/A
4.2	Percentage of persons who have taken part in artistic activities (painting, drawing, sculpture, computer graphics, etc.) by gender, age group and educational level, 2007	N/A
5.1	Households having access to the Internet at home, 2006 and 2009	N/A
5.2	Use of the Internet for private purposes for advanced communication activities (excluding e-mail), 2008 (% of Internet users)	Average time spent on internet use in a reference month by gender (2006)
5.3	Use of the Internet for leisure activities related to obtaining and sharing audiovisual content, 2008	N/A

5.4	Use of the Internet for leisure and entertainment activities by gender, EU-27, 2008	Percentage of the duration of internet use by gender (2006)
5.5	Use of the Internet for leisure and entertainment activities by educational level, EU-27, 2008 (% of Internet users)	N/A
5.6	Use of the Internet for leisure and entertainment activities by occupational status, EU-27, 2008 (% of Internet users)	N/A
5.7	Use of the Internet for leisure and entertainment activities by age group, EU-27, 2008 (% of Internet users)	N/A
5.8	Use of the Internet for purchasing cultural goods and services, 2009	N/A
6.1	Frequency of going to the cinema in the last 12 months, 2006	Number of Attendances to cinema, 2012
6.2	Percentage of the persons who visit cinema at least once in the last 12 months by gender and age group, 2006	N/A
6.3	Percentage of the persons who visit cinema at least once in the last 12 months by educational level, 2006	N/A
6.4	Number of inhabitants per cinema screen, 2007 (1000s)	N/A
6.5	Density of multiplex cinema screens in total number of cinema screens, 2007 (%)	Number of Movie theatres, 2012 Number of seats, 2012
6.6	Average annual cinema admissions per inhabitant, 2009	N/A

6 Remarks on Methodology

The national report on Access to Culture for the case of Turkey has been based on both secondary and primary research. Desk research was necessary throughout the project. Particularly in the beginning, the review of relevant legislation, available statistical data, political and parties' programmes along with relevant literature and documents published at a local, national and international level have set the framework of available information. The preliminary review of the literature and available information has also led to a list of key stakeholders who work in arts, cultural and cultural management institutions and organizations and play a significant role in terms of the policy and/ or practice of access to culture-related themes. Focus groups, semi-structured interviews and a panel with such stakeholders have complimented available information. In order to better assess the Turkish reality of access to culture, an effort to involve stakeholders from the public, private and civil sector was made. This included institutions and organizations active at a national level[21].

Stakeholders were at first contacted by e-mail in order to arrange either an appointment for the interview or investigate their availability for participating in a focus group. This e-mail included

[21] At this point it is worth mentioning that, as discussed in the Governance and Practice section of the national report, stakeholders based in Ankara allocate resources to their regional counterparts. Similarly, Istanbul foundations, institutes and organizations can often be found behind major local and regional initiatives.

information about the project, the research objectives and the themes that would be discussed. In a few cases, additional clarifications have been provided over the telephone or with a second e-mail. Although the interview questions differed based on the nature and field of activity of the stakeholders, the main themes to be addressed referred to:
- their institutional strategy and projects related to access to culture objectives,
- indicators and specific tools employed to measure the impact of such strategies and projects,
- specific interest groups for their strategies and projects, and
- recent examples of relevant projects realized in cooperation with other institutions and organizations.

The list of the stakeholders participating in this part of the project can be found in the annex. However, it is, at this point, worth mentioning that, particularly in the case of interviews, two different approaches were considered essential: Ministerial stakeholders in Ankara were contacted via e-mail and then a personal meeting at their premises took place. In order to overcome time limitations, a list of specific interview themes was shared with them; then, once looking through their archives, they have provided the research team with a written document addressing the questions raised. In Istanbul, representatives of key state organizations and access to culture initiatives were interviewed in person to address more specialized issues. The two focus groups brought together participants from active institutions of the civil and private sector.
The aforementioned interviews and focus groups were realized early in 2014. Personal interviews and focus groups were recorded and later transcribed for easier analysis. In the rare occasion that participants requested for anonymity, this was guaranteed when producing the transcripts.
In September 2014, when the project team met in Istanbul, a panel with the participation of local, regional and national stakeholders was also organized. The panel themes centered around the new models in visitor management at museums, the library and publications sector, the EU cultural funds and their impact on the development of cultural projects, and the example of IKSV for discussing non-public actors and their programs for access to culture. The views and material presented by panel participants at this stage further complimented the needs of this report.
In order to be consistent with the project objectives and, at the same time, better address the needs of the reader, this report has bundled together the findings of the secondary and primary research. This approach further facilitated confidentiality of opinions shared during the focus groups and the interviews.

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Annex

Focus Groups and Panels

Focus Group 1 at Santralistanbul on 24.01.2014
Participants: Yesim Dizdaroğlu, *ÇEKÜL*; Zumray Kutlu, *Anadolu Kültür*; Derya Bigali, *Akbank Sanat*; Aydın Silier, *Bimeras Cultural Foundation*

Focus Group 2 at SALT Galata on 28.01.2014
Participants: Asena Günal , *Depo Istanbul*; Vasıf Kortun, Meriç Öner, *SALT*; Fatma Çolakoğlu, *Pera Museum;* Tuğrul Paşaoğlu, *Turkish Publishers Associations;* Merve Okçuoğlu, *TURYAP*; Şahhanim Kanat, *Başaksanat*

Panel at Santralistanbul on 19.09.2014
Guest speakers: Bülent Demirtaş, *Directorate General of Culture Properties and Museums*, Ufuk Yılmaz, Museum Venture Project - General Director, *The Association of Turkish Travel Agencies (TÜRSAB)*, Barış Üstünkaya, Corporate Communication and Museum Projects Coordinator, *BKG*, Demet Koç, Deputy Director, *Directorate General of Libraries and Museums*, Kenan Kocatürk, *Turkish Publishers Association*, Hakan Tanrıöver, *Cultural Contact Point*, Özlem Ece, Director of Cultural Policy and Social Responsibility Projects, *İKSV*

Interviews

Interview with Ms. Kibele Eren, Corporate Relations and Marketing Director, *TÜRSAB MUZE Enterprises* on 14.02.2014

Interview with Ms. Köyüm Özyüksel, the TÜRSAB General Coordinator of the *Istanbul Archeological Museums Development Project* on 07.02.2014

Interview with Özlem Ece, Director of Cultural Policy and Social Responsibility Projects, *İKSV* on 10.02.2014

Interview with Mr. Abdurrahman Şen, Chairman, *Department of Cultural and Social Affairs of Istanbul Metropolitan Municipality* on 02.02.2014

Interview with Ms. Deniz Özlem Doğan, Director, *Directorate of Cultural and Social Affairs of Beyoğlu* Municipality on 15.03.2014

Interview with Mr. Celal Sevencan, Director, *Directorate of City Orchestra*

Interview with Mr. Salih Efiloğlu, Director, *Directorate of City Theatres*

Questionnaire received by e-mail from the *General Directorate of State Theatres* on 04.03.2014

Questionnaire received by mail from the *Directorate General of Culture Properties and Museums* on 26.03.2014