



Institute for Cultural Policy
& Cultural Management **EDUCULT**

Cultural Policies Trends in EU

This document gives an overview of cultural policies trends in the European Union. For each member-state, it presents an insight of the national cultural policy next to an overview of the amateur arts policies. More in-depth information can also be found in the given references. The document also shows an overview of the European Union general policies for amateur arts. It should be noted that the policies trends can rapidly change depending on the political movements in the given countries; consequently these results might not be up to date, they only give a general overview.

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1 Foreword

This document aims to display the different cultural policies trends among the member states of the European Union. To do so, we mainly compiled the official objectives statements of the different cultural policies, and provided a general overview of each country's sector with their specificities.

It should be noted that this document has also some limits: the national policies do not necessarily provide a lot of information, as culture (and amateur culture) is decentralized in most of the European states; local policies can differ within the national objectives. Participative culture is not necessarily stressed by national policies, it can exist in an informal way, hard to measure by national statistics¹ (Jenkins/Berzozzi 2008). Still, the funding of participative culture practices and co-creation creates a debate in cultural policies, as the involvement of the state would give them social value² (Benett/Belfiore 2007).

The term of cultural participation also evocates several meanings that we could summarize as:

“bringing in more diverse audience, to increasing the amount of people participating, and from stimulating cultural education in schools and raising an audience for the future, to bringing culture to the neighborhoods.”³ (Elffers/Sitzia 2016)

Its lack of preciseness can hide different meanings in the different national context, which only a deeper analysis could clarify. If cultural participation appears in the broad objectives, we cannot be sure of its real meaning; next to the objectives, the participative practices policies that we will focus on are defined as the voluntary and amateur arts.

This information have been compiled mainly thanks to the Compendium of Cultural Policies and Trends in Europe (initiative from the Council of Europe), based on the searchers work on official documents, as well as other sources⁴.

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- 1 Jenkins, H., & Bertozzi, V. (2008). Artistic expression in the age of participatory culture. In *Engaging Art: The Next Great Transformation of America's Cultural Life: How and Why Young People Create*. New York: Routledge, 171-95: Study on the do-it-
 - 2 Belfiore, E., & Bennett, O. (2007). Rethinking the social impacts of the arts. *International journal of cultural policy*, 13(2), 135-151.
 - 3 Sitzia, E., Elffers, A., Kavanagh, J., & McSweeney, K. (2016). Defining participation: Practices in the Dutch artworld. *Museum Participation: New Directions for Audience Collaboration*, 39-67.
 - 4 Mainly EDUCULT research reports like Szokol/Wieser/Wimmer (2015): *Access to Culture. Final Report*. URL: http://educult.at/wp-content/uploads/2013/04/Final_Report_Print.pdf [accessed: 16/03/2018].

2 General Models of Approach

Two models can be identified, regarding the place given to the state in the cultural policies. In their article “Les politiques culturelles du Québec et des provinces canadiennes: sources d’influence, approches divergentes et pratiques convergentes”, Monica Gattinger and Diane Saint-Pierre⁵ distinguished two approaches in Europe; diverging on the states involvements.

On one side, there would be the French approach, privileging the implication of the state, even on a local level, where local governments accompany projects while supporting them. This implication supposes that art and culture support national identity, cultural specificities, cultural democratisation. In this perspective, culture is part of the public sphere, accessible to all as to some extent a public service. It should be noted that this position is eventually changing toward a hybrid model (mixed with the British approach), with less and less public funding in culture (Gattinger/Saint-Pierre 2011).

On the other side, there would be the British approach, in which the government involvement is limited to little financial support. The policies are based on the “arm’s length support”: the organisms supporting the art must be autonomous and not-engaged politically. In this perspective, art and culture are part of a private and individual sphere. It should also be noted here that, as in France, the British state is moving from this model towards a more hybrid vision (ibid. 2011).

The differences between French and British approaches give a scope to analyse the different cultural policies, in regards of the state involvement. Between those two exaggerated positions, we can find all of the European states, most of the time in a hybrid position, between the two, and also depending on their current political orientation.

Regarding amateur culture, most of the countries are mainly organized on NGOs and associations. It should be noted that some of the European countries rely mainly on cultural centres to provide a local culture. The amateur culture is either financed on a local level (or national in some cases), or by autonomous foundations (in the British model). Because of the diversity of the situations, the sector of amateur arts can be very different from one case to another; for example, in some countries, as there is no established professional art sector, amateur (or semi-professional) art sector is the only way to sustain for artists. Because of this strong decentralization, it is difficult to identify concrete cultural objectives, most of the countries mention general goals, or delegate them to the different regions (especially in the federal states).

5 Saint-Pierre, D., & Gattinger, M. (2011). Les politiques culturelles du Québec et des provinces canadiennes: sources d’influence, approches divergentes et pratiques convergentes.

3 Participative Cultural Policies Trends among EU Members

3.1 Austria⁶

The Austrian constitution delegates cultural competence to the provinces; and in some case to different institutions. Consequently, there are no specific national goals, besides the Arts and Culture Division of the Federal Chancellery that promote contemporary art creation and access.

Co-creative policies are not developed in Austria. However, amateur arts exist, through 1293 adult education centres, and over 14,500 cultural associations active in the field of amateur music, theatre and singing; but it is not a subject of public debate or discussion. The country is opening up to voluntary work; through the Federal Act to Promote Voluntary Engagement (2012) and the 2nd Voluntary Report (2015); developing recommendations to eliminate barriers to volunteering.

3.2 Belgium⁷

Wallonia and Brussels

Among others, the objectives of cultural policies concern:

- ▶ developing cultural democracy and participation in social and cultural life: youth and continuing education, cultural and associative life, intercultural affairs, amateur artistic practices;
- ▶ supporting training for cultural leaders: professionals and volunteers;
- ▶ supporting international activities.

The region also ensures the growing of creative and cultural local roots, through cultural centres, libraries, youth organisations and continuing education organisations, centres of expression and creativity, youth centres, regional drama centres and community TV stations.

Flanders

A Participation Decree was passed in January 2008. Its aims were to facilitate the access to culture and participation initiatives for several target groups (people in poverty, disabled people, prisoners, people with an ethnic-cultural diversified background, families with children). This Decree offers:

- ▶ policy instruments to stimulate the participation of the various groups;

6 Ratzenböck, V., Lungstraß, A. (2016). Country Profile Austria. Compendium Cultural Policies and Trends in Europe.

7 Janssens, J., Hesters, D., Wellens, N., Lebon, F., De Vriendt, I. (2017). Country Profile Belgium. Compendium Cultural Policies and Trends in Europe.

- Subsidies for projects that encourage participation. This particularly concerns initiatives related to socio-cultural work, communication, circulation and dissemination of artworks, financial obstacles, and physical access. Longitudinal scientific research on cultural participation is also important for the policy; and
- grants for large scale cultural events.

In general, participation (democratic and collective initiatives, development of active citizenship, exercise of social, cultural, environmental and economic rights) is valorised for associations as it became a condition for subsidies.

3.3 Bulgaria⁸

Up-to-date information is lacking on the case of Bulgaria, although we can identify the trends of 2011. As a new democracy, Bulgaria does not have a proper cultural policy. Its objectives are mainly based on the Council of Europe principles of cultural development:

- guaranteed freedom of expression;
- creation of conditions for equal participation in cultural life;
- preservation and promotion of the culture of different ethnic and religious minorities;
- support for cultural education; and
- support for international cultural exchange and intercultural communication.

The local cultural life is based on the “Chitalishte”, some kind of community centre hosting a library and cultural activities. The development of these local centres seems to be the main strategy of the Bulgarian government, as cultural participation is growing. In 2017, the Chitalishte has been recognized by the UNESCO as part of the world intangible heritage.

3.4 Croatia⁹

The cultural public sector is in a period of decentralisation, and promotion of democratization of culture. The main concern of the policies at the moment is to promote access. Although developing amateur arts is still declared as goals of the policies:

- support for creativity through fiscal measures such as paying social, health and retirement benefits for registered freelance artists, and support for participation by funding amateur artists' associations; and
- identity affirmation and dynamic reconstruction through interplay between cultural traditions and cultural development

8 Tomova, B., Andreeva, S. (2011). Country Profile Bulgaria. Compendium Cultural Policies and Trends in Europe.

9 Primorac, J., Obuljen Korzinek, N. (2016). Country Profile Croatia. Compendium Cultural Policies and Trends in Europe.

Since the post-2000 period, the number of NGO is growing; it has now been established by the government as an “independent cultural sector” separated from the “institutional sector” (subsidised). Local authorities take partly responsibility for amateur activities; however, the Ministry of Culture still support them in the case that:

- ▶ there are hardly any other cultural activities in small towns / villages;
- ▶ the difficult financial situation in many local communities;
- ▶ protection of valuable forms of traditional heritage; and
- ▶ stimulation of awareness about the importance of culture for the identity and revitalisation of a town or region.

3.5 Cyprus¹⁰

The cultural sector is not developed in Cyprus. Culture is not defined officially; furthermore there is a political vacuum, an absence of national strategy. There are still some cultural organizations promoting amateur arts; supported in the context of funding programmes by the Ministry of Education and Culture or by local governments.

3.6 Czech Republic¹¹

The cultural policy is based on the objectives of the official Programme of the Government of the Czech Republic dated 12 February 2014 (it should be noted that with the recent elections those objectives might change). In the context of amateur and participative culture, its objectives are:

- ▶ The Government will improve the ease of access to public cultural institutions, e.g. by introducing free admission days and family discounts, and will advance a more effective model to foster children's creativity through artistic activities and cultural experiences.
- ▶ The Government will provide support for amateur artistic activities, regional culture, and public cultural services provided by non-profit organisations.

The government also published a 5-year plan for its cultural policy (State Cultural Policy for 2015-2020) which highlights the civic dimension of culture, by increasing cooperations between public and private sectors. In terms of local culture, Czech Republic possesses a large growing cultural infrastructure (network of public libraries, museums, galleries, professional theatres).

10 Theodoulou Charalambous, N. (2014). Country Profile Cyprus. Compendium Cultural Policies and Trends in Europe.

11 Petrová, P. (2015). Country Profile Czech Republic. Compendium Cultural Policies and Trends in Europe.

3.7 Estonia¹²

Participation and voluntary arts are not the main concern in Estonian cultural policies. The Preamble of the Estonian Constitution of 1992 states "the preservation of the Estonian nation and culture" as one of his missions. Still, it accepts the priorities of the Council of Europe, as seen in the Directions of Cultural Policy 2014-2020 from the Ministry of Culture; which includes support for creativity and concern for participation. The focus on identity-building in the cultural policies has hindered the principle of diversity.

The associations are legislated under the Act on Non-Profit Organisations and Foundations (1996): their main advantage is their public benefit status with tax benefits.

3.8 France¹³

The main objective of French policy is democratization of culture, following the cultural policy of André Malraux. However the first article of the Decree n° 2012-776 of 24 May 2012 adds new objectives related to cultural participation:

- ▶ favour the development of artistic teaching and practices;
- ▶ encourage the local cultural initiatives, develop the links between State and territorial cultural policies and participate to the devolution policy conducted by the government.

It should be noted that since 2015 (Law "NOTRe") France recognized the cultural rights as defined in the Fribourg Declaration (2007). This recognition might suppose an evolution towards a greater attention to amateur arts.

3.9 Germany¹⁴

One of the main objectives of the German cultural policy is to grant access to culture to as many people as possible. The cultural policies are linked to the social policies, as they are taking into consideration demographic trends, migration flows, financial development, economisation, and digitalisation. Cultural matters are separated between the different levels of government by the *Kultur-föderalismus*: each *Länder* is responsible for its own policy objectives.

The civic society (organisations, associations, non-profits) are linked to federal and community institutions through the National Network for Civil Society (*Bundesnetzwerk Bürgerschaftliches Engage-*

12 Lagerspetz, M., Tali, M. (2014). Country Profile Estonia. Compendium Cultural Policies and Trends in Europe.

13 Perrin, T., Delvainquière, J.C., Guy, J.M. (2016). Country Profile France. Compendium Cultural Policies and Trends in Europe.

14 Blumenreich, U. (2016). Country Profile Germany. Compendium Cultural Policies and Trends in Europe.

ment BBE). The BBE supports civic engagement through recommendations and organisation of national forums.

3.10 Greece¹⁵

One of the state priorities in the field of art and culture is to tie culture and society. This strategy is based on the Greek constitution, which promotes the principle of equal access and participation in cultural life. The main concern in the Greek cultural policies are related to heritage, consequently amateur arts are secondary.

Amateur arts are supported by the local governments or by the state (since 2010, the Register of Cultural Organisations initiative). The amateur arts sphere is not independent from the professional arts; a general phenomenon is the people working part-time in arts, and the transitions from amateur to professional status, and vice versa.

3.11 Hungary¹⁶

There is an absence of basic official documents in the Hungarian cultural policy. Its approach is based on pragmatism, without guidelines, strategic plans or theoretical documents.

The "művelődési házak" ("cultural houses", local community centres) are constituting the voluntary art sectors; they host cultural associations and amateur groups. They perceive most of the local cultural budget.

3.12 Ireland¹⁷

The priorities for the cultural policy are defined (among others) as

- be a development agency for the arts focussed on the public good;
- engage widely and communicate openly.

The Department of Arts invested significantly in the local arts recently, by creating structure throughout Ireland. The funding is based on a partnership approach between the Arts Council and the local authorities. In 2006, Voluntary Arts Ireland counted 3,800 voluntary art groups.

15 Dallas, C. (2013). Country Profile Greece. Compendium Cultural Policies and Trends in Europe.

16 Inkei, P., Váspál, V. (2016). Country Profile Hungary. Compendium Cultural Policies and Trends in Europe.

17 Fitzgibbon, M. (2015). Country Profile Ireland. Compendium Cultural Policies and Trends in Europe.

3.13 Italy¹⁸

The objectives of the Italian cultural policies are defined by the Decree 368/1998. Unfortunately, this decree does not deal with the social cultural policy principles (diversity and participation in cultural life). Consequently, the measures adopted to foster participation concern mainly prices (subscription, lowering, etc.).

Voluntary services are recently growing in Italy. They receive fiscal benefits and financial support. Between 1995 and 2003, they increased by 152%. There would be about 6,391 associations operating in the cultural domain.

3.14 Latvia¹⁹

The Cultural Policy guidelines are defined in the document 2014-2020 Creative Latvia, among other, its priorities are

- ▶ preservation and development of cultural capital involving community members in cultural processes;
- ▶ creative territories and accessibility of cultural services.

Since the economic crisis of 2009, the subsidies to amateur arts have been reduced; they are only supported by local government, under the coordination of the Latvian National Centre for Culture.

3.15 Lithuania²⁰

The Principles for Lithuanian Cultural Policy (2001) defines, among others, those cultural objectives:

- ▶ to promote creativity and diversity of arts;
- ▶ to guarantee participation in culture life and consumption of culture.

The Lithuanian NGO sector remains small but growing. The 6th February 2013, the NGO Programme Lithuania was opened, to strengthen civil society development.

3.16 Luxembourg

Unfortunately, the Compendium for Cultural Policies and Trends in Europe does not provide an overview of Luxembourg. However, it is worth mentioning that its cultural amateur life is mainly based on cultural centres. The government directly subsidises projects and associations²¹.

¹⁸ Bodo, C. Bodo, S. (2016). Country Profile Italy. Compendium Cultural Policies and Trends in Europe.

¹⁹ Tjarve, B., Kläsons, G. (2016). Country Profile Latvia. Compendium Cultural Policies and Trends in Europe.

²⁰ Liutkus, V. (2014). Country Profile Lithuania. Cultural Policies and Trends in Europe.

3.17 Malta²²

Among the principles guiding the National Cultural Policy, one of them is to empower the public to participate in cultural activities through a people-centre approach. Priorities have been identified to shape those objectives; they are, among others:

- democratisation of culture (empowering each individual to transform his/ her potential, cultural rights, diversity, fair and equitable socio-political access and active participation by all);
- reinventing cultural education (establishing a formal educational setup, including the necessary infrastructure, aimed at tackling the formative and life-long learning needs of tomorrow's cultural and creative professionals);
- highlighting the benefits of diversity (intercultural dialogue, promotion of diversity in all its forms);
- interpretation and developing a multifaceted cultural identity

The sector of amateur arts is more developed than the sector of professional arts (no professional, legal or employment frameworks). Although, even though it has a long local existence (related to Church parishes), there is no official Amateur Arts Policy in Malta. The government still fund some cultural associations through the National Lottery Good.

3.18 The Netherlands²³

The Dutch policy objectives are based on the four main principles of the Council of Europe in culture:

(1) respect for identity and promotion of cultural diversity and intercultural dialogue; (2) respect for freedom of expression, association and opinion; (3) support for creativity; and (4) promotion of cultural participation, democratisation of culture and cultural democracy (click here for the English website). The Dutch cultural policy is reformulated every four years; at the moment its main focal points are participation; entrepreneurship and philanthropy.

This objective has existed for several time, it is implemented by the Cultural Participation Fund since 2009, by supporting a number of national organizations and events involving amateur arts.

21 <https://mc.gouvernement.lu/fr/Domains/aides-projets-culturel.html> [accessed: 16/03/2018].

22 Attard, A. (2015). Country Profile Malta. Cultural Policies and Trends in Europe.

23 Van der Leden, J. (2016). Country Profile the Netherlands. Compendium Cultural Policies and Trends in Europe.

3.19 Poland²⁴

The Polish cultural sector is decentralized; most of the competencies belong to local administrations. Otherwise, the national state reflects the objectives of the Council of Europe.

Regarding amateur arts, Poland is in a process of liberalization. The remaining local public institutions are remnants of the previous system; the sector of NGOs is growing.

3.20 Portugal²⁵

Unfortunately, information in English on the current policies orientations in Portugal were not available. Until 2011, the commitments of the government were:

- ▶ to strengthen and improve the key contribution of modern creative art to the country's development, encouraging the formation of networks and partnerships and the increased diversity of cultural practices, by means of clear policies in support of artists, educating audiences and achieving greater interaction between culture, science and education.

The Ministry of Culture supports local non-professional cultural sector. The newly created INATEL Foundation (autonomous, public/private) provides also technical and financial support to associations.

3.21 Romania²⁶

The fundamental principles of the Romanian cultural policies are defined in the Government Directive no. 78/2005, they are (regarding amateur arts):

- ▶ culture is an important factor of durable development;
- ▶ culture represents a factor in the stimulation of the quality of life and ensures social cohesion
- ▶ increasing the degree of access to and participation to culture;
- ▶ promotion of diversity and preservation of cultural identities;
- ▶ promotion of multiculturalism and protection of the culture of minorities;
- ▶ support for the circulation of cultural works and creations, promotion of intercultural dialogue and of cultural creation within the world's circuit of values;
- ▶ fostering cultural life within local communities;

24 Ilczuk, D. (2015). Country Profile Poland. Compendium Cultural Policies and Trends in Europe.

25 Telmo Gomes, R., Duarte Martinho, T. (2011). Country Profile Portugal. Compendium Cultural Policies and Trends in Europe.

26 Chelcea, L., Becut, A., Balsan, B. (2012). Country Profile Romania. Compendium Cultural Policies and Trends in Europe

- support for community involvement in the development of the knowledge society, by means of

Amateur arts are decreasing due to modernisation and urbanisation.

3.22 Slovenia²⁷

The general objectives of the cultural policy are settled in the Act Regulating the Realisation of the Public Interest in the Field of Culture (2002); among others it promotes the active participation in cultural life. The other policies are developed by the National Programme for Culture.

The Slovenian sector is well developed, with an approximate number of 3,300 NGOs in the field of culture and arts (for 25,000 NGOs). “Societies” (legal term for associations) are historically the main platform of access to culture. In the 19th century, they standardized and formalized Slovenian language; consequently, societies are key players of the Slovenian cultural life. In Slovenia, cultural societies are funded locally (municipalities). Other organizations, such as JSKD, can also participate, by a co-financing of amateur cultural programs and projects on national level.

3.23 Slovakia²⁸

Here again, up-to-date trends are missing. However, from the old priorities (up to 2010), we can see that the main concern in Slovakia is to develop the professional cultural sphere, with modernization, legal framework. Regarding participation, the focus seems to be put on access first.

The local cultural life is organized with cultural houses (centres) that promote and organize amateur arts. They are locally funded, even though the national state is invested in amateur arts through the National Centre of Public Education and Culture which has an organizational role.

3.24 Spain²⁹

The main objectives of the Spanish cultural policy are the conservation and promotion of cultural heritage, the promotion of cultural creativity; consequently, cultural participation is secondary in the political concerns. The support for creativity is less supported than the preservation of heritage (even though it is mentioned in the articles 9 and 44 of the 1978 Spanish Constitution). Amateur arts are mainly supported locally.

27 Čopic, V., Srakar, A. (2014). Country Profile Slovenia. Compendium Cultural Policies and Trends in Europe.

28 Smatlák, M. (2007). Country Profile Slovakia. Compendium Cultural Policies and Trends in Europe.

29 Villaroya, A., Ateca-Amestoy, V. (2015). Country Profile Spain. Compendium Cultural Policies and Trends in Europe.

3.25 UK³⁰

As mentioned before, because of the arm's length principle, cultural policy objectives are not centred on the UK general objectives; the main objective would be to make "the best things in life available to the largest possible number of people". Funding is made by development organizations, such as Arts Council England.

Regarding amateur arts, most of the groups are self-sufficient; they receive less and less, or no funding from local government over the last 20 years. The national government supports some umbrella bodies, in the last years it included "participation" in its priorities. The cutbacks of funds imply a reduction of activities or a loss of practical space for some amateur groups. They have a low public profile and can consequently be hard to find for audiences.

30 Fisher, R., Figueira, C. (2011). Country Profile United Kingdom. Compendium Cultural Policies and Trends in Europe.

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