

MONITORING CULTURAL POLICY, CO-OPERATION AND DIVERSITY
– RESOURCES, INDEPENDENT BODIES AND NETWORKS

BRIEFING NOTE PREPARED BY THE ERICARTS SECRETARIAT – SEPTEMBER 2004

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Monitoring Cultural Policy, Co-operation and Diversity – Resources, Independent Bodies and Networks

Briefing note prepared by the ERICarts Secretariat, September 2004

1. In 2000, the European Parliament passed a Resolution on cultural co-operation in the European Union (2000/2323 (INI)) which recommended, inter alia, to set up "a European Observatory to monitor cultural co-operation, with the aim of promoting the exchange of information and co-ordination between the cultural policies of the Member States and Community cultural policy".
2. In July 2004, UNESCO stepped forward with the plan for a "Convention on the Protection of the diversity of Cultural Contents and Artistic Expressions" (CLT/CPD/2004/CONF-201/2) which, in article 15, foresees the establishment of an "Observatory for Cultural Diversity" to collect, evaluate and monitor information, data and best practices of relevance in this domain.

Since the release of these reports, discussion among third sector actors¹ which are active in the field of cultural co-operation as well as in research covering cultural policies and diversity (some of them for the past 20 years), has intensified. Three types of such bodies can be mentioned as examples:

- *Comparative cultural policy research bodies*: e.g. the ERICarts Institute and its transnational partners, who compare policies and instruments on creative professions, cultural industries development and diversity in the arts and media; they co-operate with inter-governmental organisations, national policy makers, universities, foundations or arts councils;
- *Transnational networks*:
 - 1) facilitating dialogue and/or exchange of information and research (e.g. CIRCLE-Network)
 - 2) cultural operators and artists associations or "lobby groups" advocating mobility and improved working conditions across Europe (e.g. IETM or EFAH Networks);
- *Resource centres or independent foundations* working on specific themes or on behalf of a group of institutions: e.g. IFACCA – the International Federation of Arts Councils, the European Cultural Foundation or the European Foundation Centre.

One of the main concerns emanating from discussions with third sector actors is that newly established Observatories could potentially overlap with the functions of many of these independent bodies.² Indeed, if seen together, these actors already comprise a "living Observatory" and co-operate with many public and private sector bodies as well as inter-governmental / transnational organisations. While often chronically under-funded, they are the level where great progress has been made towards sustaining research on cultural policy and diversity, networked information exchanges and cultural project co-operation.

The main purpose of this briefing note is to bring more transparency into the discussions on the creation of new cultural Observatories, with regard to achievements and current roles or activities of already existing organisations. While this is done mainly from a European viewpoint, one should

¹ In this paper, we refer mostly to independent, not for profit organisations or networks. These bodies, though differing in scope, activities or structure, transcend traditional divisions between public, private and third sector actors. Several of them regularly collaborate in projects and monitoring programmes with public bodies and inter-governmental organisations and, in many cases, rely on them for financial support.

² The European Cultural Foundation (ECF) has, subsequently, taken first steps to transform the earlier Observatory model into that of a more proactive and collaborative "Laboratory of European Cultural Co-operation".

not overlook the many ties and common projects these organisations have with similar institutions and networks in other parts of the world as well as with intergovernmental organisations.³ In this context, we have compiled two different tables, which provide:

- **Table 1:** An overview of some of the main actors already engaged in different activities recommended by the European Parliament and in the UNESCO draft for a Convention and to clarify "who is doing what". European examples are categorised according to their structure:
 - a) integrated institutions with a European/international mandate;
 - b) observatories or bodies which engage mostly in national or local work and participate in European projects;
 - c) networks which engage in cultural co-operation and not project work; and
 - d) private sector consultancies.
- **Table 2:** A summary of the milestones for European collaboration in the field of comparative cultural policy research achieved over the past 25 years resulting in the creation of the European Institute for Comparative Cultural Research (ERICarts).

Who are these third sector actors we are talking about?

Those actors listed in Table 1 are bodies whose general objectives and goals are to:

- *as their main activity, engage in or promote transnational co-operation* in the field of culture in general via the exchange of data and information within their areas of expertise;
- *regularly "monitor" cultural policy developments* at national, regional or local levels;
- *engage only - or at least to a large extent - in transnational project work*

It also includes bodies whose scope and/or internal structures are European or international e.g., those with European/international advisory boards and staff. While their "European mission" may be a common denominator binding them together, there are significant differences among these different third sector actors not only in their structure (as institutes, networks or lobbies) but also in their function (research, arts education or training, grant-making, policy monitoring etc). Examples of some of their major monitoring projects are given to highlight their varying goals and activities. This list is not exhaustive but is intended to reveal that capabilities already existing in Europe.

Which bodies are not included in Table 2?

- Those bodies whose main structures and projects are focussed mostly on national, regional or local activities. They may be engaged in European projects on a one-off or on a regular basis as national partners but do not necessarily have a "European mission".
- The EU cultural contact points are not included because their mission is to serve the national cultural community and, in many cases, they are attached to government agencies or Ministries. Generally they do not participate in research or monitoring in the wider spectrum of cultural policy and cultural development.
- Bodies whose main focus is in the field of audiovisual, media or heritage. These sectors have very established monitoring systems at the European level, e.g. European Audiovisual Observatory (monitoring of legal developments, market changes and regular data collection) and the

³ For example, UNESCO and the ERICarts-Institute have, in September 1999, organised a first North-South Conference on Cultural Research and Development in Santiago de Chile

HEREIN European Heritage Network (maintains a monitoring system of national heritage policies) and are financially supported in partnership by the Council of Europe and the EU.

- International scientific associations such as Association of Cultural Economics International (ACEI), International Association of Cultural Policy Research, International Association of Cultural Studies, International Association of Arts and Cultural Management (not to mention those in political science, sociology, mass communication etc) have also been excluded from the list as they provide the theoretical impetus for the field but are not engaged in monitoring developments in cultural co-operation and cultural policy or concrete research projects.
- European or international working groups e.g. EUROSTAT - LEG working groups developing criteria and frameworks to collect cultural statistics at the EU level in three areas: public financing of culture, participation in cultural activities and cultural labour markets.

These and other players, while excluded from the list, are nevertheless extremely important actors in the functioning of a complex system of European cultural co-operation and cultural policy. Without the involvement of all of these actors, including public bodies and intergovernmental organisations, practitioners, private culture industries etc., the mobility of artistic work and cultural productions would be hampered, thus limiting the diversity of ideas and cultural expressions in Europe.

Two Key Messages:

Those involved in the preparatory discussions to develop the framework for new Observatories should

- In general, recognise and empower those different actors and their achievements and seek to build on the considerable expertise that already exists in Europe and worldwide before any attempt is made to set up another separate cultural observatory.
- More particularly, consider ways to bring together various existing monitoring exercises and empower them by creating common platforms and methods for exchange. Each of these systems serve distinct purposes, different communities and have different respective aims, scope and partners and should be supported in their own right. However, linkages should be made between these exercises by, for example, adopting similar definitions or indicators, as appropriate. This type of co-operation would fulfil many of the objectives as set out in plans of the European Parliament and/or UNESCO.

As regards the situation in Europe, a survey of the landscape demonstrates that more support for exercises such as those mentioned below would be fundamental to creating a solid basis to "promote the exchange of information and co-ordination between the cultural policies of the Member States and Community cultural policy" (European Parliament Resolution on cultural co-operation in the European Union, Article 10):

- Monitoring of national and Community cultural policies ("Compendium of Cultural Policies and Trends in Europe", Council of Europe/ERICarts; "Handbook of Cultural Affairs in Europe", ZfKf/ERICarts);
- Monitoring of regional and local cultural policies (e.g. the former "FACTUS" database developed by the Interarts Foundation or the "Eurocult 21" Compendium on urban cultural policies);
- Development of common frameworks and criteria to assemble data on the culture sector ("LEG" working groups of EUROSTAT).

On the other hand, developments in Europe are also closely observed in other continents, as could be seen, for example, during the "Asia-Europe Seminar on Cultural Policy", organised in June 2004 by the Asia-Europe Foundation in Bangkok, Thailand. Different models, such as the Internet-based "Compendium of Cultural Policies and Trends in Europe" (www.culturalpolicies.net), met with great interest. Plans for setting up similar – while not necessarily identical – instruments for information and monitoring are now also discussed in Latin America, the Arab States and Africa.

Table 1: Examples of Third Sector Actors Monitoring Cultural Co-operation and Cultural Policy Developments in Europe

Name	Scope/Mission	Example of Recent Projects or Activities
Independent institutions whose scope/mission and internal management is strictly European		
European Cultural Foundation (ECF)	an independent non-profit organisation that promotes cultural co-operation in Europe via programme and project grants	"Kulture Nova" or "Policies for Culture" programmes to promote capacity building in South East Europe
European Foundation Centre (EFC)	an independent association which promotes the work of foundations and corporate funders active in Europe	"Orpheus Funder Database Online" directory on activities of foundations and corporate funders in 35 countries.
European Institute for Comparative Cultural Research (ERICarts)	an independent non-profit institute which only undertakes transnational research in the fields of comparative cultural policy and development	"Compendium of Cultural Policies and Trends in Europe" (on-line monitoring system for national cultural policies in partnership with the Council of Europe and a network of national authors). Research line on gender issues in cultural professions (for the EU Commission)
National/regional bodies or groups with ongoing European/international monitoring activities		
Interarts Foundation	Barcelona based observatory for regional and local culture policy and culture development focussing on the Mediterranean and Latin American Regions	"FACTUS Database" is a monitoring system for urban and regional cultural policies in Europe
Regional Observatory on Financing Culture in East-Central Europe	Budapest based non profit foundation to monitor financing of culture in the countries between the Baltic and the Adriatic Seas.	Online Database of country profiles providing information on tax measures, grants, cultural policy developments in East-Central Europe
Transnational networks (Information, Documentation and Research)		
CIRCLE	European network of research, information and documentation centres and individuals concerned with culture	Organises Round Table once per year. 2001 Conference: "Culture, Civil Society and Volunteerism in Europe" and publication of papers.
Culturelink Network	Network of Networks for Research and Co-operation in Cultural Development	"Culturelink Review" quarterly news on networking, research, documentation and conferences in Europe and around the world
"RECAP" Network	Network of documentation centres: Boekmanstichting, Österreichisches Kulturdocumentation and Fondazione Fitzcarraldo	"RECAP Online Database" monitoring the production of research projects on cultural policy in Europe.
Thematic networks (Cultural Production and Education)		
ELIA	European network of arts education institutions	On-line database on 370 higher arts education institutions in 47 countries
ENCATC	European network of cultural administration training centres	Nordic Baltic Platform of Cultural Management Training
IETM	European network of contemporary performing arts organisations.	2001 publication "How Networking Works"
European advocacy bodies ("lobbies")		
ECA	Forum for dialogue between professional artists, their representatives and the political decision-makers on a European level	Annual Conferences. In 2001: "Borderless vs National Perspectives in the Fields of Art and Culture - Art For Sale?"
EFAH	Lobby group on EU developments of general concern to the cultural sector and those involved in cultural policy making	Information provided to members via newsletter "Culture Alert", position paper on the WTO and new Round of Trade Negotiations

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Private consultancy with European/international scope		
EUCLID	UK based company which markets information & developments in the arts and cultural sector in Europe and abroad	"Culture Match" and "DICE" are subscription based information services
International Intelligence on Culture	London based organisation which provides information and advice on cultural sector developments throughout the world	"International Compass" monitoring European and international developments in the field of policies and measures affecting the culture sector

Table 2: 25 Years of European Collaboration in Comparative Cultural Policy Research

The following table provides a summary of main events and organisational developments in the emerging field of comparative cultural policy research. These activities have culminated in the recent establishment of a pan European research institute, for which an integrated, decentralised structure has been created and which can cope with ongoing transnational research projects as well as provide a sustainable focal point to the work undertaken in this field.

Year	Place	Event/Action	Results/Examples/Follow-up
1975	Helsinki	Conference on Security and Co-operation in Europe (CSCE) and subsequent Expert Meetings	"Basket III" of the Final Act of the conference foresees the creation of a "European Cultural Data Bank" (ECDB). It was the first exchange on comparable culture statistics, joint studies ("Network Research"), thesaurus for culture etc.
1977	Strasbourg	Council of Europe (CoE) meeting of national experts in the cultural field	Chaired by A. Girard (Ministère de la Culture, Paris), the meeting advocates further co-operation (no clear follow-up)
1978-1980	Stockholm	First "joint studies" conducted within the framework of UNESCO	Publication of the model report "Culture and the Working Life - Experiences from six European Countries", prepared by Swedish and Yugoslav scholars.
1980	Strasbourg	First Meeting of "Centres for Cultural Information, Research and Documentation" to discuss a paper commissioned by the CoE	Paper presented by A. J. Wiesand (Zentrum für Kulturforschung/ZfKf, Bonn) on the future of research co-operation. 8 researchers, documentalists and other experts asked for "flexible, informal and pragmatic communication patterns... on a purely personal basis" instead of "elaborate mechanisms"
1982	Namur / Paris	ECDB-tasks transferred to UNESCO	Focus of co-operation is on statistics, other activities proposed in 1975 conference disappeared from the agenda
1984	Strasbourg	4 th "Meeting of "Centres for Cultural Information, Research and Documentation"	The name C.I.R.C.L.E. is adopted and a regular networking structure with Statute, Secretariat etc. envisaged, serving also the needs of CoE (discussion is continued until the mid-90's)
1985	Budapest	"European Cultural Forum" held in the framework of CSCE	A Resolution introduced by 16 countries, including the Soviet Union and the USA, underlined the importance of "comparative research into cultural conditions, activities and developments" and recommends steps towards the establishment of a "European Association for Cultural Research to promote international expert meetings and comparative joint studies".
1985	Stockholm / Oslo	"Methods to Evaluate National Cultural Policies" (meetings)	Results served as a basis for the CoE Review Programme of National Cultural Policies, starting with France in 1987/88
Mid 1980's	Vienna	Joint projects for UNESCO based on research by the MEDIACULT group, founded by Kurt Blaukopf	1986-89 international working group follows up on studies conducted by MEDIACULT in the 70's, e.g. the project "Production and Dissemination of Cultural Goods and Services: Training of Personnel".
1987	Budapest	European Culture Impact Research Consortium founded	EUROCIRCON directed by I. Vitanyi and E. Laszlo. Some overlap with CIRCLE membership (folded in the early 90's)
1987 / 1988	Hamburg / Budapest	1st CIRCLE Round Tables outside Strasbourg ; Network institutionalises further (legal statute, newsletter)	Hamburg: Training for Arts Administration, with ZfKf; Budapest: East-West-Round Table "The State – Market – Culture" with Institute for Cultural Research. Since then, Round Tables continued annually in different cities
1989	Zagreb	CULTURELINK founded (UNESCO and CoE support)	Regular publication of a journal supporting worldwide networking activities by providing information on databases, conferences, publications, regional activities, research etc.

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Year	Place	Event/Action	Results/Examples/Follow-up
Late 80s, early 90s	Maastricht, Umea etc	Influences from the US foster academic research and comparisons	e.g. Association of Cultural Economics (conferences) economic impact studies; comparative studies of M.D. Schuster etc.
1991	Salzburg - Linz	Main idea for ERICarts is developed (during Austrian Cultural Policy Review)	R. Mitchell / A. J. Wiesand develop concept of an "integrated" European Institute, taking into account failures of loose networks to cope professionally with comparative research projects
1994	Hull	"Crossing Frontiers", organized by the International Comparative Policy Group (Government of Canada)	Comparative cultural (policy) research perspectives and experiences are the topic of this event, which proved influential in strengthening ties between experts from North America and Europe.
1999	Bergen	International Conference on Cultural Policy Research	The meeting demonstrated the increased interest for cultural research, some of which is comparative, in academic circles
2000-01	Luxembourg	Working Group on Cultural Statistics (EU/EUROSTAT) intensifies work	3 thematic Task Forces set up to harmonize statistical definitions and instruments (LEG groups on public expenditure, public participation and employment in the culture sector)

Overview of developments towards a sustainable European Institute for Comparative Cultural Research (ERICarts)

1992 / 1993	Bonn, Paris, Helsinki etc.	First steps to prepare a concept for a transnational Institution	Initiative for ERICarts founded December 1993 by 30 researchers as an Association under German law (e.V.) It was originally conceived in 1991-93 as CIRCLE's "research wing".
1994 / 1996	Bonn / Torino / Liechtenstein / Maastricht	Efforts to establish the ERICarts Institute with a permanent structure; first consultancy missions	Despite all efforts of Board Members and flexible "federal" structures proposed, time for the actual establishment of the Institute was not yet ripe. 2 nd Torino Assembly of e.V. members clarifies further research priorities.
1997	Königswinter	ERICarts Board decides to create a project secretariat and begin working on transnational projects despite absence of permanent funding. ZfKf offers to host the project secretariat	Following the Board meeting, ERICarts e.V. starts regular project work by co-organising - the EU-study "Women in the Arts and Media Professions – European Comparisons" (1997-2000) and - "Cultural Policies in Europe: a compendium of basic facts and trends" with the Council of Europe - online database of national cultural policy profiles.
1998/9	Amsterdam	Effort to set up the ERICarts Institute in Amsterdam	A co-operation with SISWO/Univ. of Amsterdam is envisaged but fails due to change of priorities and leadership at the University
2001	Visby/ Nörrköping	EU-Conference on Status of Artists/ "Creative Europe" project presented to University conference in Sweden	In past 4 years, ERICarts e.V. had been active in 20 transnational projects, the majority of which were financed by research commissions and sponsoring
2002	Strasbourg / Budapest	3 rd ERICarts Members Assembly Conference "Bigger-Better-Beautiful", Budapest	Members Assembly approves a new structure and legal status for the ERICarts Institute. Concept discussed and further developed by Transitory Board in Budapest 1 st Meeting of "Compendium" authors in Strasbourg
2003	Strasbourg	4 th ERICarts Members Assembly	Final Concept of ERICarts Institute approved by Assembly. ERICarts e.V. renamed "European Association of Cultural Researchers" (ECURES), which is to be one of the founders of the new institute together with "centres of excellence"
2004	Berlin / Helsinki /	Launch of ERICarts-Institute as a non-profit company	3 rd Meeting of Compendium authors at the Berlin Foreign Office to pave the road towards enhanced monitoring functions

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	Amsterdam etc.	ERICarts participates in ECF-bid for a trial version of the "Laboratory of European Cultural Co-operation" (LAB/G2CC)	1 st Board of Governors Meeting of ERICarts-Institute in Helsinki In view of the LAB, ERICarts-Institute organises capacities for evalutating ongoing research on cultural co-operation in Europe
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