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**Chapter: 8.4 (8.4.1, 8.4.2, 8.4.3) Amateur arts, cultural associations and civil initiatives**

## **Albania/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

Amateur arts in Albania have a long-standing tradition, especially in the field of music. Folk groups are active in all Albanian towns and several music associations have been established. The Ministry of Culture finances a nation-wide folk festival in Gjirokastra, in which minority groups can also participate.

In fact, folklore, especially folk songs and dances, have always been considered a matter for amateurs in Albania. Under Communism, amateur groups of all genres and art forms could count on financial and technical support from central and local government. Nowadays, the only amateur groups to get some project funding are folk ensembles (occasional support for recording and CDs) and Tirana high school students, who participate in an annual amateur festival for teens.

The most important institution of folk music and dance is the Folk Song and Dance Ensemble, now a division of the National Opera and Ballet Theatre. It has a sixty year long history and several awards at international folk festivals. At the time of its establishment, the ensemble was formed through auditions open to all amateurs interested. All selected members were trained in year long courses by professionals. With time, things changed and more and more graduates of the Academy of Arts joined the Ensemble, though it remained open to amateurs. Due to their status as full-time professionals, the Ensemble was never allowed to compete for any of the awards at the National Folk Ensemble in Gjirokastra, but as always it was invited to perform as a guest of honour during the final night.

Folk festivals are a new interesting reality in Albania. The National Folk Festival of Gjirokastra, first held in 1968, is still in business and is held every four years. All participants must meet the Festival's strict criteria: to perform an original piece of art, be it a song, a dance or an instrumental work, that was never performed or recorded before. The last edition of the Festival was in September 2009. Some 1 200 musicians, singers and dancers performed live during the week of the Festival on the stage within Gjirokastra Castle.

Other festivals are held in tourist cities, like Vlora, especially during the high tourist season in August. As a rule, they are non-competitive and open to international folk ensembles and performers. An exception is the Bylis Festival of Polyphony, which emphasises polyphony as a brilliant tradition of Balkan folklore.

#### 8.4.2 Cultural houses and community cultural clubs

Most of the cultural centres are located in Tirana. The Italian Institute of Culture, the British Council, the Alliance Française, the Goethe Institute and USIS have opened reading rooms and also offer book and DVD or VHS lending. Apart from public libraries, there are no public or state-owned cultural clubs for youth or other communities or groups.

Unfortunately, community cultural centres or intercultural centres are not yet a cultural issue in Albania.

The table below provides an overview of the number of music associations in Albania, which are very important aspect of the country's cultural life.

**Table 6: List of music associations and number of members**

<b>Name of association</b>	<b>Number of members</b>
Association of Piano Teachers and Professors	400
Friends of Talented Children	400
Albanian Section of CIOFF	16 associations
Association of New Albanian Music	55
Albanian Association Frederic Chopin	55
Tirana Association	2 000
Polyphony	320
Association of Creative Intellectuals	100

Source: Directory of Art, Culture and Sports published by the Albanian Foundation of Civil Society.

#### 8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels

There are no associations of citizens or advocacy groups dealing with cultural issues. Cultural NGOs are, as a rule, small non-profit entities run by individuals. The average Albanian citizen unfortunately is still highly individualistic and reluctant to all collective organisations. A few exceptions simply prove the rule. Another reason for that is policy and decision-makers' stubbornness and the lack of a lobbying tradition.

Under Communism, there was the League of Artists and Writers (LAW), a huge organisation gathering every individual working in the arts. The League published a weekly paper, a bi-monthly literary magazine, a quarterly arts magazine, series of books and had considerable assets and subsidies. In the early 1990's, financial support fell drastically and the League faced a severe financial crisis. Some artists proposed that the League be changed into an umbrella organisation for the new artist unions and associations that were being established. Unfortunately that did not happen. In a pure totalitarian attitude, fellow members contributed

to fragmentation and exclusion. When film artists formed their association, they were expelled from the League and the same happened with musicians and visual artists. Finally, writers could claim the League belonged to them only and changed its name into the League of Artists. But it didn't stop there. Supporters of those who did not make it to win the League elections in 1996 established an alternative organisation namely the League of Anti-communist Writers, implying that the League had remained a communist organisation. Indeed, the fight was for the control of the League's capital and financial resources. The battle went on for almost a decade, through protests, petitions, lawsuits and court decisions. The League lost its support and eventually was "captured" by the "anti-communists" in 2005. A year later, the government decided to take back the building that had served as the League's historic site and cut off all financing. This time there was nobody to stand up for the League. The building became the new site of the Ministry of Tourism and Culture and the League was dissolved.

A pure exception is the case of the film industry. The *Law on Cinema* of 1996 required for the then sole Association of Film Artists to have the exclusive right of selecting members of all National Film Centre boards. In 2005, two alternative associations were formed and all three joined efforts to lobby and eventually succeeded in amending the Law allowing for all associations to share this right. As a result, now there are six associations and they all share the same right, through a joint assembly.

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## **Armenia/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

Of 200 formerly existing handicrafts in Armenia, only 14 are practiced today, increasing to 50 when their subtypes are considered. Groups studying folk art attend separate schools and centres under the jurisdiction of communities ("Hayordyats" houses - centres for intellectual development, and cultural clubs). However, there is no special policy relating to folk art education and there are no funds to support workers in this field either. The Yerevan Museum on Folk Art maintains interactive communication with craftspeople, stimulating continuity of handicrafts and supporting the emergence and development of new forms of amateur arts. The priority task in this field is to ensure a large market and connecting link with the world market. Today, there is a need for promotion of amateur arts and folk crafts, mainly outside Armenia.

Aesthetic centres functioning in Armenia contribute to the development of amateur arts. There are hobby groups of singing and dancing, handicrafts, theatre, circus, fine arts, arts and crafts, music, etc.

The samples of amateur arts and folk crafts are exhibited and sold mainly at fairs in Yerevan, where the works of individual creators are displayed.

According to the *Law on Export of Cultural Values*, there is no prohibition for export of cultural values created during the past 50 years.

#### **8.4.2 Cultural houses and community cultural clubs**

Cultural houses and clubs, inherited from Soviet times, continue their activities, with some restrictions. Cultural houses and centres function mainly under the jurisdiction of communities.

Preservation and reconstruction of cultural houses is considered to be a priority task among the cultural organisations of the Marzes, because in the rural communities they have different functions (i.e. library, leisure centres etc), ethnographic groups and craftspeople work there, and, in general, they are the main places for organising cultural and public activities. There is an urgent need to reconstruct cultural houses of the frontier villages, because they will contribute to the resolution of some tasks, i.e. opening of new workplaces, reduction of the population flow, and promotion of national-traditional cultural values among the youth.

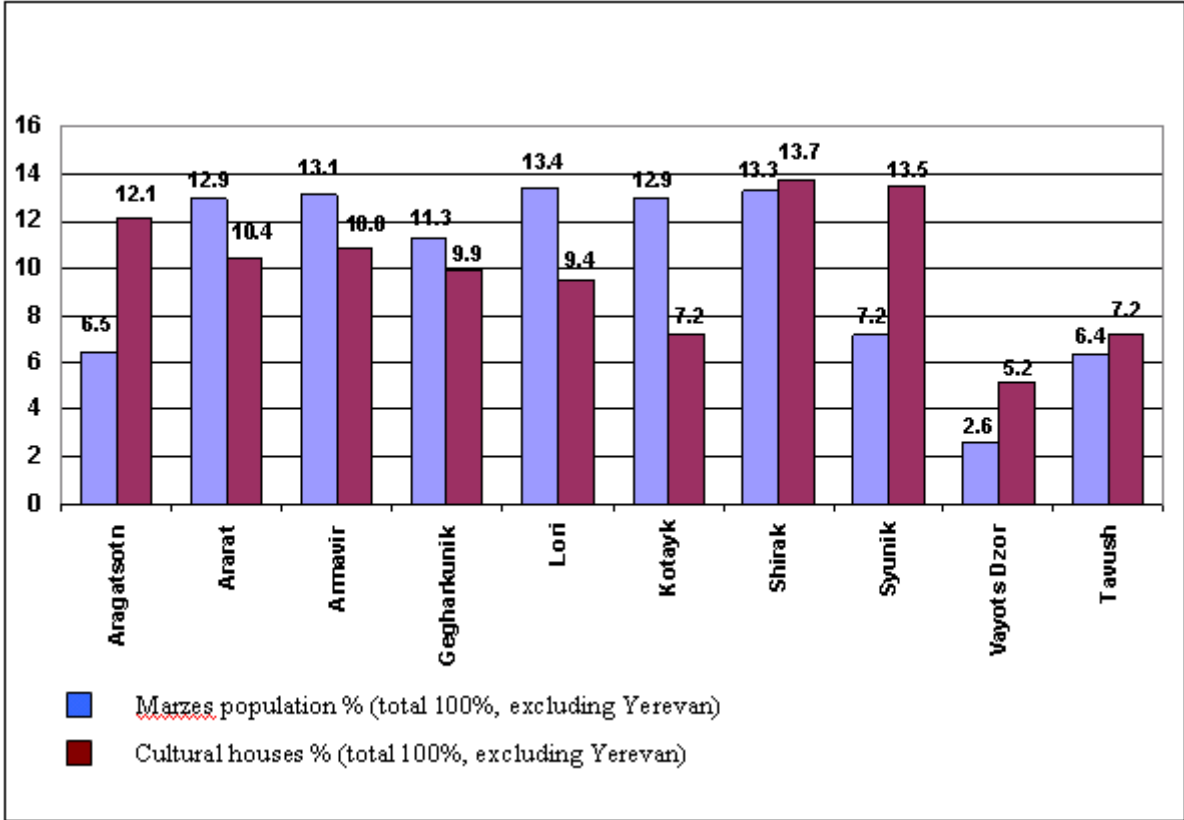
By order of the Ministry of Urban Development in 2003-2006, repairs to 21 cultural organisations was carried out (14 of them in the Marzes), totalling 1 456 300 000 AMD (3 066 000 EUR). In 2008 the total budget for renovation of cultural institutions was 1 525 569 000 AMD (3 100 750 EUR).

Under the Social Investments Fund of Armenia, from 2003-2006, 17 cultural organisations in the Marzes were repaired or constructed, totalling 600 675 000 AMD (1 265 000 EUR), and in 2007-2008, it is anticipated to reconstruct and repair 9 cultural organisations, with a total budget of 748 664 100 AMD (1 576 000 EUR).

The existence of cultural houses in the Marzes remains important, because they are a conduit for implementation of cultural policy. On 5 April 2007, by *Decree N589*, a programme on cultural development in the Marzes was approved, by which it is anticipated not only to establish cultural centres, but also to establish basic centres for art education.

The allocation of cultural houses in the Marzes and by population is shown in the Figure below.

Figure 1: Allocation of cultural houses, % of Marzes and population



There is no data relating to Yerevan in the above-mentioned table as the cultural houses in Yerevan have been closed or privatised.

**8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

**NGOs**

Activities of the many culture-oriented NGOs (e.g. "Research on Armenian Architecture", "Akos", "Zard", "The future is yours", "Zharang", "Khazer", etc.) address cultural development of youth and children, rehabilitation of the Armenian ethnic culture and cultural heritage, development of particular spheres of art, and advocacy in the cultural sphere. NGOs are organising learning processes in the spheres of art, music, foreign languages for children and youth, conducting specific events like contests, concerts, festivals, and advocating for the endangered cultural heritage.

**Citizens' initiatives and advocacy groups**

Several big initiatives have recently emerged in Armenia (since 2008). Most of them are aimed mostly at preservation of the Armenian ethnic and national cultural values, cultural heritage and friendly environment. It is worthy to mention the recent huge citizen's initiative on preservation of the Summer Hall of "Moscow" cinema theatre, or a campaign against changes in the *Law on the Language* that resulted in establishment of an initiative group "We are against schools in foreign languages". Citizens' initiatives are acting through social networks in Internet. Besides, public events and flesh-mobs are usually largely advertised by electronic and some broadcast media.

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## **Austria/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

The amateur arts play a major role in everyday life in Austria: There are numerous adult education courses in the field of "creativity", provided by the 293 adult education centres. The music schools system facilitates a nationwide education programme in the field of music. Moreover, there are over 14 500 cultural associations active in the fields of amateur music, theatre and singing in Austria.

Although all these establishments promote activities in the sphere of amateur arts, above all in the rural areas, these are neither an object of public debate and discussion, nor have they been surveyed and assessed by academic research.

### **8.4.2 Cultural houses and community cultural clubs**

Cultural associations have become an important part of Austrian contemporary culture and art since the 1970s. They range from regional events, multicultural, interdisciplinary and experimental arts and cultural projects, to service provision and associations that facilitate the improvement of the organisation and management of arts and cultural initiatives. Since 1991, regional arts and cultural initiatives have been funded by a special department in the Arts Department. However, the shift from basic funding to project-oriented funding has made continuous work of the small cultural associations more difficult.

### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

The [Austrian League for Human Rights](#) advocates for the implementation and the compliance of human rights with a special focus on the situation in Austria and the European Union. Being the oldest human rights organisation in Austria, the institution was founded in 1926 as part of the International Federation of the Leagues for Human Rights.

[SOS Mitmensch](#) is an association committed to the promotion of human rights and which pursues the aim of equality and equal opportunities for all. SOS Mitmensch was founded on 10 December 1992 and with a Sea of Lights demonstration opposed the "anti-foreigner plebiscite". The association is funded by private donations and many of its staff are voluntary workers.

[ZARA](#) - Civic Courage and Anti-Racist Work was founded in 1999 with the aim of promoting civic courage and a racism-free society in Austria as well as fighting all forms of racism.

[ENARA](#) - European Network Against Racism Austria is a union of NGOs throughout Austria with similar NGOs beyond Austria, in particular in Europe, which promote equality of all people and in particular act against racial discrimination.

The [Rights, Opportunities, Diversity Network](#) is a nationwide loose union of NGOs working in the fields of integration, asylum and anti-discrimination. The objective is the promotion of

a concept of integration aiming at the creation of equal opportunities for all. All ethnic groups are included.

The [Network for Social Responsibility](#) (NeSoVe) promotes development and monitoring of social responsibility by companies in the interest of groups (stakeholders) affected by company policies. It regards social responsibility by businesses as company management that is transparent, social, economic and ecologically sustainable and free of discrimination, which pursues a comprehensive approach and involves the interest groups affected in the selection, implementation and control of corporate social responsibility measures. The union of employee interest-group representatives and NGOs in the NeSoVe create an information and communications hub that can take new paths in the support and organisation of monitoring of company activities as well as in the development and implementation of project ideas in order to achieve a broad sensitisation for the issues and to demand the respective responsibilities from the political, legal and commercial levels. The NeSoVe is supported by the Ministry of Employment, Social Affairs and Consumer Protection and by the chambers of labour of Burgenland, Carinthia, Styria and Vienna.

The Austrian Focal Point for the RAXEN network of the European Union Agency for Fundamental Rights - [FRA](#)) was established in 2000. From 2000 to 2006 it was composed of the Ludwig Boltzmann Institute for Human Rights, the Institute for Conflict Research and the University of Vienna Institute of Linguistics. Since 2007 it has consisted of the Ludwig Boltzmann Institute for Human Rights and ZARA (see above).

The Initiative [menschenrechte. jetzt. - human rights. now.](#) - brings together more than 270 non-governmental organisations in Austria in support of a Joint Submission to the Human Rights Council's Universal Periodic Review, initiated by the UN in 2008. Based on the government's report, a Working Group of the Human Rights Council will assess the implementation gaps in Austria's human rights performance. In addition, the Working Group will also utilize information provided by civil society. The first examination of the situation in Austria is going to take place January 2011 at the UN Human Rights Council in Geneva.

The [Klagsverband](#) is a Litigation Association of NGOs Against Discrimination. It was founded in 2004 as an umbrella organisation of NGOs already working against discrimination and consulting victims of discrimination.

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## **Azerbaijan/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

The Ministry of Culture and Tourism, and partly, the Azerbaijan Trade Union Confederation, support the amateur arts and people's creativity via a network of cultural houses, clubs, parks and relevant centers which are financed by the state or by large enterprises. Cultural clubs and houses of culture provide a good background and conditions for functioning of club circles, amateur art groups and unions, clubs of interests and amateur unions, amateur art circles and collectives, technical creation courses and classes, children's circles and collectives.

**Table 15: Club circles, amateur art groups and unions, by system of the Ministry of Culture and Tourism, 1990, 1995, 2000, 2005-2008**

	1990	1995	2000	2005	2006	2007	2008
Total	13 084	9 386	8 236	6 997	6 885	6 861	7 709
Participants	199 500	125 200	107 500	83 600	83 891	83 900	134 000
Clubs of interest and amateur unions	1 441	1 086	1 076	1 094	1 134	1 159	1 131
Participants	29 000	16 200	15 200	14 000	14 155	13 800	14 500
Amateur art circles and collectives	10 130	7 509	6 604	5 474	5 345	5 286	6 147
Participants	143 200	97 000	85 300	64 800	64 888	65 300	114 400
Technical creation courses and classes	1 513	791	556	429	406	416	431
Participants	27 300	12 000	7 000	4 800	4 848	4 800	5 100
Children's circles and collectives	3 788	3 989	3 632	3 375	3 365	3 482	3 672
Participants	65 200	56 100	50 400	44 200	45 335	42 700	62 600

Source: State Statistical Committee of the Republic of Azerbaijan, 2008.

#### 8.4.2 Cultural houses and community cultural clubs

There has been a decrease in the number of cultural clubs over the last years. This is not only due to the fact that many of the "nomadic" or so-called "mobile clubs" or "cultural tents" have shut down because of insufficient funding, but also to the internal changes occurring within society, increased social and political activity by the people, freedom of choice and freedom to develop one's own initiative.

Recently the Ministry of Culture and Tourism has initiated the process of reorganisation of the cultural houses and community cultural clubs system, aiming at broadening the platform of social participation in cultural life in the current economic circumstances. There are emerging ideas to reconfigure this broad system, to set aside non-working functions and develop new forms, serving as infrastructural units of Azerbaijani intangible cultural heritage, by creating -on this basis- a network of city (town) centres of culture and their local-lore, folklore and craftsmanship branches, attracting relevant masters, performers, collectives, research, NGOs and private structures.

**Table 16: Number of clubs by years, 2000-2008**



	2000	2001	2002	2003	2004	2005	2006	2007	2008
Urban	432	414	418	407	657	393	394	389	383
Rural	2 922	2 677	2 659	2 659	2 373	2 370	2 365	2 371	2 368
Total	3 354	3 091	3 077	3 066	3 030	2 763	2 759	2 760	2 751

Source: State Statistical Committee of the Republic of Azerbaijan, 2009.

The Ministry of Culture and Tourism is the main responsible central executive body for the functioning of the clubs, taking into consideration that the district club system is funded by local authorities. There are also a number of clubs within other ministries and departments.

**Table 17: Distribution of clubs by departmental division, 2000- 2008**

	2000	2001	2002	2003	2004	2005	2006	2007	2008
Ministry of Culture and Tourism	3 275	3 016	3 000	2 997	2 968	2 703	2 699	2 708	2 710
Other ministries and departments	79	75	77	69	62	60	60	52	41
Total	3 354	3 091	3 077	3 066	3 030	2 763	2 759	2 760	2 751

Source: State Statistical Committee of the Republic of Azerbaijan, 2009.

### 8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels

Democratisation processes in society have stirred up the private as well as the third sector. Civil society in Azerbaijan is in the first stages of development. The Ministry of Justice has registered more than 1 500 non-governmental organisations. There are also many unregistered organisations, although few of them can be described as really active. Most of NGOs suffer from a shortage of funds, organisational skills, research potential and members. Taking all of this into account, the President of the Republic signed, on 27 July 2007, the *Decree on adoption of "The Concept on state support to the non-governmental organisations of the Republic of Azerbaijan"*. The Council on State Support to NGOs was established under the President of the Republic of Azerbaijan, which has already announced its first competition, resulting in grants to 191 NGOs, totalling 1 200 000 AZN. The Council has also started recently the preparatory work for publication of an information book on "Azerbaijani NGOs".

## Belgium/ 8.4 Amateur arts, cultural associations and civil initiatives

### 8.4.1 Amateur arts and folk culture

#### *Flemish Community*

At the end of 2009, the amateur arts sector presented the results of a sociological research about the amateur arts in Flanders and Brussels ("*Amateurkunsten in beeld gebracht*", "*A view on amateur arts*"). Some highlights of this research, which combined different surveys (one

with a representative sample of the Flemish population, another with members of amateur arts organisations) with additional research:

- 37% of the population in Flanders and Brussels practises art in the leisure time. 27% is practising art frequently. For Flanders this amounts to more than 1.5 million amateur artists from different social and cultural backgrounds. Of the youngsters (14 to 17 year old), 75% practises art in the leisure time;
- 51% of the amateur artists practise art in an association, club or band. 34% practises art together with friends. Only 13% is mainly active on an individual base;
- amateur artists spend an average of 7.61 hours per week on their artistic activities;
- 25% of the amateur artists followed courses in the so called "part-time arts education"; 20% did follow an arts course elsewhere;
- friends are the most influential in introducing someone to arts;
- 1 out of 5 amateur artists spends more than 1000 EUR yearly on their artistic activities (mainly costs for transport, material and membership fees);
- the respondents mainly associate the "amateur arts" with "enthusiasm" and "creativity". Most of the people say that they practise arts to relax or to develop themselves; and
- people who practise arts are much more active as "receptive cultural participant". They more frequently visit museums, concerts ... and read more than those who do not practise arts. Amateur artists are even more into sports than the non-amateur artists. Amateur artists are less individualistic, and have more solidarity than those who don't practise arts.

In Flemish cultural policy, a broad concept of amateur arts is used. It entails associations as well as individual artists who are active in the field of theatre, dance, music, visual arts and writing. The amateur arts sector in Flanders is supported by the Agency Socio-Cultural Work for Youth and Adults of the Ministry for Culture.

The *Amateur Arts Decree* was introduced on 22 December 2000. An important aim of the decree was to stimulate pluralism and professionalism in the sector. The decree recognises and supports one Flemish amateur organisation per art discipline or sub-discipline. The following nine organisations are funded on the basis of a 5 years policy plan: Vlamo (instrumental music), KUNSTWERK[t] (visual arts), Danspunt (dance), Poppunt (pop music & DJ's), Centrum voor Beeldexpressie (Photography, film and multimedia), Creatief Schrijven (writing), Koor&Stem (vocal music), Muziekmozaïek (folk & jazz music) and OPENDOEK (theatre). The Forum voor Amateurkunsten is an overarching advocacy organization, which also deals with interdisciplinary amateur arts practices.

These "national amateur arts organisations" are providing different forms of support for more than 10 000 groups and 200 000 individual artists in their different (sub)sectors. However diverse, they all function as information centres for practitioners, providing information via sector-specific websites and publications. Several have opened documentation centres and offer amateur artists and groups the opportunity to enter competitions. Amateur artists can follow master classes in several disciplines and get artistic, organisational and technical guidance (for instance production management, sound engineering, voice training and camera skills). On a regular basis, they initiate international projects, cross-disciplinary initiatives. Via a focused target group policy, the sector enables as many people as possible to participate. Through the nine organisations, amateur artists get opportunities to present and showcase their activities locally and abroad.

Each year in spring, the Forum voor Amateurkunsten coordinates the *Week of Amateur Arts* throughout Flanders and Brussels. In 2011 the Week of Amateur Arts had its 16th edition. This Week encourages more stage and exhibition opportunities for amateur artists and is organised in co-operation with the municipalities. Every year around 160 municipalities are participating and bringing together some 1 000 activities.

The larger cities in Flanders have a specific centre that supports amateur arts. The centre in Brussels, called "Zinnema", is also subsidised by the Flemish Government.

### ***French Community***

#### **Federations (15)**

Amateur arts activities are essentially supported by umbrella organisations or federations that bring together local groups either at the community or provincial levels. These federations are mainly in the following fields: music (musical societies such as brass bands, military bands and choirs), folklore (folklore dance groups), theatre and photography, cinema and video.

The federations regroup a very significant number of local associations that develop their artistic practice and contribute to local cultural life.

#### **Centres for expression and creativity (180)**

The centres for expression and creativity are local associations that develop artistic practices for and by amateurs. They focus on projects that are rooted in the social environment and which are strongly linked to the social and cultural preoccupations of the participants. These projects are generally supervised by artists and are presented to the public.

We are currently witnessing the emergence of new types of organisations (networks) and new artistic practices developed by non-professional people or groups, for instance: writing workshops, urban cultural practices.

A significant example of the development of an urban animation project supervised by artists and involving the creative participation of citizens is the « Zinneke Parade ». This project is a biennial event presenting a parade involving over 1 000 participants to an audience of more than 200 000 persons.

### ***German-speaking Community***

Around 200 amateur arts associations are active in the areas of music, singing, theatre and dance. Several creative workshops are also held. Approximately 50 clubs are devoted to maintaining traditions, mainly in the form of carnival celebrations.

## **8.4.2 Cultural houses and community cultural clubs**

### ***Flemish Community***

#### **Cultural and community centres**

The government policy regarding cultural and community centres has been part of the *Local Culture Policy Decree* for several years (see [⇨ chapter 5.2](#)). (In 2007, the Flemish Parliament endorsed some amendments).

The key point in this Decree is the clustering of cultural actors in the community: libraries, cultural centres and local initiatives. Together they should set the course of cultural life in the community.

Communities with a regional function are eligible for the subsidisation of a cultural centre. This number was 61 in 2003. Cultural centres have three main tasks: spreading culture, community development and promoting cultural participation. There are three categories -A, B and C- depending on the scale of the centre and the regional function. (In 2005, there were 11 A-centres, 18 B-centres and 30 C-centres.) They get a fixed basic subsidy for staff costs depending on the category. In addition, a cultural centre of the A category is entitled to an additional grant for special projects. These projects are tailored to the specific context of the city. Nevertheless, the Decree sets out a number of issues that will be taken into account when giving priority to these projects. The fixed subsidy of cultural centres from the B and C category may be increased by a set amount, in order to encourage them to respond to the priorities that the Decree stipulates.

There are also several smaller "community centres". They have a similar task, but their culture-spreading task is less central.

The cultural centres work with a long-term policy plan that needs to synergise with the policy plans of other cultural actors in the community. This policy plan must be concretised and - if necessary - adapted into an annual plan of action.

In 2007, some amendments were made to the *Local Cultural Policy Decree*, including changes to the way municipalities apply for funding; the way cultural centres and public libraries are funded; as well as a fusion of the support centres for local cultural policy (Cultuur Lokaal) and for public libraries (VCOB).

In the 59 cultural centres, 17 576 activities were organised in 2005. 55.59% were activities in the field of the performing arts; 25.92% were educational activities; 3.91% were expositions (rest of the activities: 14.58%). 2 463 979 visitors participated in these activities.

### **Socio-cultural adult work**

Socio-cultural work in Flanders has grown historically from several cultural and social emancipation movements with an ideological background. It has played an important role in the Flemish cultural movement, which has led to cultural autonomy.

The work of the socio-cultural organisations that rely on state subsidies in Flanders can be divided into four types: associations, popular high schools, national training institutions and movements. They are controlled by law, specifically by the *Decree of 4 April 2003*.

Associations are networks of local divisions or groups. There are around 60 socio-cultural associations active in Flanders of all shapes and sizes. Together, they have almost 2 million members.

The 13 Popular High Schools, each working in their own region, organise short or longer courses for adults. The 20 certified training institutions offer a broad educational range throughout Flanders.

Currently, there are 32 movements active in Flanders, specialising in one or more themes, such as peace, active citizenship, and mobility.

### ***French Community***

At local level, the French Community subsidises:

- 100 cultural centres (cultural and artistic multidisciplinary activities): 11 529 000 euros;
- 145 public libraries: 7 003 000 euros;
- 182 youth centres: 7 625 000 euros;
- 180 centres for expression and creativity: 1 315 000 euros;
- 58 associations for continuing education (participation and citizenship education): 184 000 euros; and
- 194 cultural leisure associations: 175 000 euros.

Some local associations for continuing education focus on intercultural issues and foreign audiences. Many youth and cultural centres work with foreigners on a regular basis, in order to reflect the cultural diversification of the population.

15% of the budget of the Directorate General for Culture is devoted to local institutions and associations.

Provinces and Commune generally contribute to the support of these associations or institutions.

### ***German-speaking Community***

The government of the German-speaking Community recognises two regional cultural centres which receive greater financial support than the local centres, libraries and creative workshops.

#### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Information is currently not available.

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## **Bulgaria/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

Amateur arts are supported foremost by municipalities and partly by the Ministry of Culture and by sponsors - foundations and members of the public. The number of local cultural festivals of amateur arts is increasing.

Amateur arts in Bulgaria have been associated with the *Chitalishte* (culture clubs) ever since their genesis. There has been a drastic slump in the number of amateur art companies, performers and viewers (especially since 1990). The past three or four years have seen the beginning of stabilisation within the system, which is evidenced by the growing number of amateur art events: festivals, competitions, traditional feasts. The majority of those events are devoted to folk arts and crafts and authentic folklore.

#### **8.4.2 Cultural houses and community cultural clubs**

*Chitalishte* is a typically Bulgarian institution including a library and all sorts of cultural activities, such as lectures, meetings, different study groups, clubs etc. Their functions are similar to those of community centres. They are famous for their democratic tradition and their libraries have the functions of basic public libraries, accessible to all people (in 2000 there were 3 414 chitalishta libraries). More information under:

[http://www.chitalishte.bg/index.php?&set\\_language=2](http://www.chitalishte.bg/index.php?&set_language=2) (Chitalishte Project)

The UNDP Project BUL/00/002, Community Development and Participation through the *Chitalishte* Network 2001-2004, is among the most important grant schemes to develop the *Chitalishte*-infrastructure in Bulgaria. By building on the *Chitalishte*'s existing network, the project envisaged an expanded and sustainable role for the *Chitalishte*. By building on its traditional strength, the potential exists for increasing grass-roots participation and local development. Some of the strategies for improving the capacity of the Bulgarian *Chitalishte* include ICT grants for "model projects which demonstrate good practice" and public awareness initiatives.

#### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Information is currently not available.

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## **Canada/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

The federal government does not normally provide funding to the amateur arts leaving it to the provincial and municipal governments and foundations. One interesting exception to this is the CBC Radio Competition for Amateur Choirs to which the Canada Council for the Arts contributes for the administration of the competition. The issue of adequate incentives and support for amateur arts groups is an ongoing issue for debate although not primarily at the federal level. The generally recognised decline in arts appreciation curricula in the schools has contributed to widespread concern that instruction in the arts is insufficient to allow for creative individual and group cultural expression. However, arts associations and cultural houses advocate and encourage the participation of Canadians in cultural life.

According to a public opinion survey, approximately 78% of the population aged 15 and up participated in at least one of nine artistic or cultural activities in 2000. Figures range from 40% (using a computer to design or draw) to 11% for volunteering or becoming a member in

an arts organisation. Approximately 68% aged 15 and up participated in at least one of four heritage-related activities in the last year, ranging from 55% for reading historical material to 6% for belonging to a heritage or historical society. Those with children in the home and those with higher levels of education are more likely to participate in artistic / creative activities than those who are without. Younger people between the ages of 15 and 24 are more likely to report participation in most activities. Ninety-five per cent of Canadians feel that to relax and enjoy oneself is a very (65%) or somewhat (30%) important reason for participating in artistic or cultural activities. Other reasons are: to learn new things or to improve skills (87%), to work or share something with others (83%) and to express oneself (75%). Artistic activities are also considered to be a way of connecting with one's cultural or ethnic background (53%) (Environics 2000).

#### **8.4.2 Cultural houses and community cultural clubs**

A random review of Internet websites indicates a vast array of cultural houses including linguistic cultural clubs such as the Alliance Française with ten associations in Canada out of more than 1 130 associations in 138 countries, and the Goethe Institute with three chapters in Canada. Other national ethno cultural groups are widespread such as the Portuguese-Canadian National Congress and the German-Canadian Congress. A wide range of community cultural centres also exist such as the Chinese Cultural Centre of Greater Vancouver, the Calgary Multicultural Centre, the Canadian Centre on Minority Affairs (Black and Caribbean) Canada, the Centre culturel français de Vancouver, Lithuania Online Organisations, the Iranian Cultural Centre, the African Heritage Cultural Centre, the Vancouver Multicultural Community, Heritage Foundations in various cities across Canada, SaskCulture Inc., and the Edmonton Historical Heritage Festival Association. There is also a large number of cultural publications such as *Lethbridge Cultural Life* and *Toronto Culture*, as well as cultural organisations dedicated to such events as centennial-and-beyond celebrations, the Scandinavian Midsummer Festival in Vancouver and the Vancouver Asian Canadian Theatre. Finally, there are a large number of university and high school student unions which often feature cultural and ethnocultural activities. It should be noted that the above examples of cultural houses and community cultural clubs are indicative of a much broader field of organisations that currently lacks overall centralised documentation.

#### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Information is currently not available.

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## **Croatia/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

One of the main characteristics of cultural life in Croatia is a diversified landscape of amateur cultural activities which usually take place in halls and in schools; considered to be the most evenly distributed form of cultural infrastructure in the country. Although the Ministry of Culture considers that local authorities should take responsibility for amateur activities, it nevertheless provides considerable funding. The reasons for the Ministry's support are:

- there are hardly any other cultural activities in many 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.

Financial support coming from the Ministry of Culture represents approximately 0.68% of their total programme resources. In the opinion of the Croatian Culture Assembly (the central umbrella organisation of amateur activities) this contribution is insufficient and too dispersed.

**Table 6: Amateur cultural and artistic associations, season 2006/2007**

Type of association	Section - group	Active members (total)*	Active members (male)	Active members (female)
Folklore groups	680	20 659	6 328	14 331
Theatre groups	167	2 730	1 156	1 574
Art groups	71	1 241	569	672
Literary groups	62	753	345	408
Dance groups	165	3 339	364	2 975
Orchestras	497	7 646	5 765	1 881
Vocal and choir groups	413	8 169	2 536	5 633
Majorette groups	50	1 660	18	1 642
<b>TOTAL</b>	<b>2 105</b>	<b>46 197</b>	<b>17 081</b>	<b>29 116</b>

Source: Republic of Croatia - Central Bureau of Statistics, *Priopćenje*, 12 March 2008, Year XLV, Number 8.3.5. (Available at: [http://www.dzs.hr/Hrv/publication/2008/8-3-5\\_1h2008.htm](http://www.dzs.hr/Hrv/publication/2008/8-3-5_1h2008.htm)).

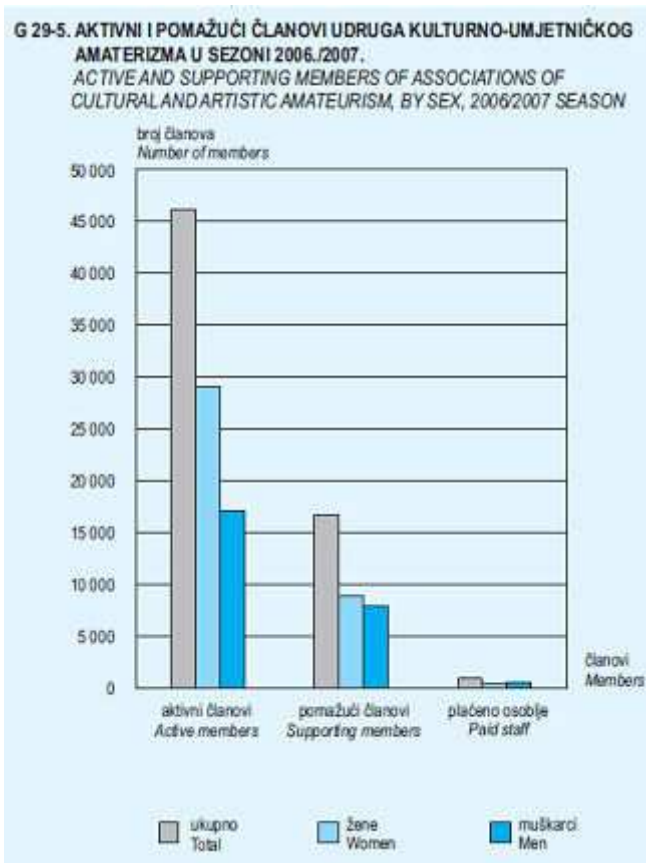
\* Number of active members from this table is larger than the real number of active members as the same person can be a member of several sections-groups.

Table 6 shows the number of amateur cultural and artistic associations in 2006/2007, according to type.

Cultural and artistic amateurism is very much alive, which is also shown by the data in Figure 4.

**Figure 4: Active and supporting members of associations of cultural and artistic amateurism, by gender, 2006/2007 season**





Source: Statistical Yearbook 2009, Central Bureau of Statistics.

#### 8.4.2 Cultural houses and community cultural clubs

Cultural centres are mostly established by local authorities or run by NGOs on the local (city or municipal) level. There are a growing number of such centres (especially in small cities) involved in different aspects of cultural lives from traditional amateur arts activities to new media (see also [chapter 4.2.11](#)). A Network of the open community learning centres (*Zajednica pučkih otvorenih učilišta* / Association of Community Centres) consists of community cultural and educational centres offering educational programmes for children, youth or adults and cultural programmes. All of these centres are mostly funded by local authorities but there is no data available on the state level that would give some indication of their penetration, impact and overall budgets.

In total, according to the *Statistical Yearbook 2009*, in 2005/2006 there were 153 institutions that belonged either to public open universities, homes of culture, cultural centres or to other types of institutions / companies.

#### 8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels

The number of cultural associations has increased considerably in recent years. One of the reasons is the new legislation introduced in 2001 which provides greater tax benefits than before (see also [chapter 5.2](#)). According to data from the Government Office for Associations (February 2001) there were a total of 18 981 associations; 2 174 of these were in the cultural field. In 2008 the same Registry displays a total number of 36 219 associations of which 5 032 are in the cultural field, and in October 2010 the total number of associations was 41 628, 6 048 in the cultural field - Web Database Registry: <http://195.29.186.154/RegistarUdruga/>.

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## Czech Republic/ 8.4 Amateur arts, cultural associations and civil initiatives

### 8.4.1 Amateur arts and folk culture

Amateur artistic activities have increased considerably as a result of the rising status and system of support for these activities from the state, regions and smaller regional organisations and associations. Individual disciplines co-ordinate themselves according to their specialisation (children or adults) and numerical representation. Many disciplines of non-professional artistic activities have their hub outside of Prague. They more or less successfully react to the 'demand' of a local or regional, state or civic organisation.

This regional and local activity is mostly a result of the demographic development after the Second World War and following the 'Velvet Revolution' of 1989. All-embracing artistic groups exist in the Hradec Králové region thanks to the cooperation of the regional funding organisation IMPULS with civic associations (e.g. the East-Bohemian Free Association of Amateur Drama); there are many disciplines which can be documented by the number of companies and individuals in regional showcases and by the list of award winners at the state level. The Pardubice Region is very active in the tradition of puppet and dramatic theatre, recitation, film and photography; there is also a regional research facility (as a department of the Regional Library). Another region that has a very active amateur arts culture is Moravia, with dance and music folklore, non-professional music activities like choir singing, brass music (especially the South Moravian and Moravian-Silesian Regions), theatre, dance for children and adults, and visual arts activities. The South Moravian and Olomouc Regions are traditional centres of chamber and symphonic music. Western Bohemia supports folklore, theatre and dance disciplines as well as being a centre for brass music. The South Bohemia Region is very active in chamber and symphonic music, as well as music and dance folklore. The Central Bohemia Region favours theatre, as well as chamber and symphonic music. The former border regions are in an inconvenient position from a demographic point of view because the Second World War and post-war expulsion of the German inhabitants resulted in a break in the continuity of traditional cultural events. Currently, some disciplines have managed to link up with this tradition again, e.g. in the Liberec Region, dance, choir singing, amateur theatre and photography are very active thanks to the efforts of leading personalities and active groups. Amateur theatre, choir singing and amateur film flourishes in the Ústí nad Labem Region. There is a more complicated situation in the capital city of Prague, where these activities do not play such an important role in local culture and they are not supported by the general public in the same way as in other regions.

The Czech Republic (CR) is very specific in the field of supporting amateur artistic activities – the state annually supports a system of so-called regional advancement and nationwide showcases. The non-professional artistic activities of children, young people and adults have access to the nationwide showcases through 'advancement shows'. These are shows where amateur participants may advance to nationwide showcases (direct advancement) or alternatively, they may be recommended by a programme council of the nationwide show.

This system dates back to the First Republic in some disciplines (such as amateur theatre), but it stopped in the 1970s, when the network of cultural educational facilities (i.e. district and regional cultural centres) took over the role of organising regional and district showcases. This network was dissolved after the 'Velvet Revolution' of November 1989. The current system began functioning in the early 1990s, and it did not originate from a decree issued from

the centre, but instead emerged out of the free decisions of citizens, which can undoubtedly be interpreted as the articulation of a cultural need.

The organisers of regional showcases are cultural facilities, leisure facilities for children and young children, civic associations, individuals, business entities (stock companies and limited liability companies) and public benefit organisations. Their financing is based on a multi-source principle. The Ministry of Education annually contributes to children's advancement shows through NIPOS-ARTAMA (60-70 showcases in the disciplines of theatre, recitation, dance, folklore and choir singing). The Ministry of Culture contributes to each regional showcase. Other sources are contributions from towns that organise the event, grants from the regions and participants' fees. All regions financially support artistic activities (amateur art and cultural activities) in their strategies for development and programming, e.g. in the form of civic cultural activity.

In advanced democratic states, the main subjects of non-professional art are non-governmental organisations with nationwide scope and with significant financial support from public resources. The major nationwide non-governmental organisations in the Czech Republic work only in two disciplines – folklore (Folklore Association of the Czech Republic) and dance for children and youth (Czech Dance Organisation).

The Czech Choir Union and the Czech Association of Photographers endeavour to be the main representative bodies in their fields. In other disciplines, there can be more than one association (e.g. in amateur theatre there are 10) or just one with limited scope (e.g. the Wind Band Association of the CR) or none at all. This diverse situation is the result of the break in tradition caused by the totalitarian period and a persistent negative attitude towards collective groups. The operations of such associations are financially limited nowadays, and in many cases it is impossible for the state to support their operation. Two state-funded organisations operate as professional and co-ordination centres for amateur artistic activities: NIPOS (for the majority of disciplines) and the National Institute of Folk Culture in Strážnice (traditional folk culture). They co-operate with all the main subjects active in individual disciplines and recognised professionals sit on their advisory bodies.

When we look back in history, the most active fields are amateur theatre, with about 3000 ensembles, and choirs, of which there are about 1700. The Folklore Association of the CR has more than 10 000 registered children and young people as members.

#### **8.4.2 Cultural houses and community cultural clubs**

The Ministry of Culture started a statistical collection of data in the field of cultural facilities such as cultural houses, municipal culture centres, leisure time centres etc. through NIPOS (for the first time in 2007). Statistical monitoring is about addressing a specific number of news units. In 2008, 295 subjects were investigated (252 of them were established by municipalities and towns, 7 were non-governmental organisations and 36 were in the category of business entities). In 2009 the survey recorded a total of 373 cultural facilities, 308 of which are run under the municipalities and the towns, 21 of which are non-profit and 44 are for-profit. According to the Annual Report on Cultural and Educational Activity in 2008, there are 6000 municipalities in the Czech Republic and all bigger municipalities and towns have at least one cultural facility (several dozen exist in big cities). The final database of recognised subjects should include several thousand cultural facilities.

In the CR, there was a period in the late 19th and early 20th century when club life bloomed and during that time various kinds of clubs were founded – national houses, community clubs, and sporting associations (Sokol) etc., where people went not just for entertainment but also to get together. They evolved naturally, linked to community life, until the Communist regime

seized power. The regime severed these links, nationalised property, quashed civil society, and seized control of entertainment. The old buildings used for these activities fell into decline; some were refurbished, but usually suffered from insensitive structural modifications. They were replaced by the mass construction of megalomaniacal cultural houses, which were also used by the political authorities for their own visibility. After 1989 some municipalities tried to get rid of these buildings by selling them, because they were expensive to operate and to maintain. But even in the 1990s municipal representatives already began to realise that without cultural houses and centres quality local community life would suffer, and there was a return to a naturally evolving process. Cultural houses and centres are run by various subjects: municipalities, municipal districts, and even civic associations and public benefit companies, joint-stock and limited-liability companies, and private subjects; none, however, are run by the state. The activities they offer can be divided into basic groups: artistic, non-artistic and educational activities, and other cultural services.

### **8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels**

Current developments have led to the rise of new civic initiatives and associations. Since around 2004, initiatives have periodically emerged in the CR and especially in Prague in an ad hoc response to the critical situation in the cultural sector caused by cuts in funding, the lack of knowledge on the part of state officials, corruption, the failure to adhere to binding Concepts that were approved by the bodies of representative democracy, and unfortunately a lack of transparency in actions and the redistribution of funding. Other problems have been a lack of communication with the professional community and wilful, capricious behaviour on the part of every level of state administration. Initiatives in response to this include *4 Points for Culture* and *For a Cultural Prague* – directed against the lack of conceptuality at Prague City Hall.

One of the most distinctive recent initiatives is *For a Cultural Czech Republic*, which for assembles representatives of non-state, non-profit cultural and arts organisations and other figures working in the third sector in various arts and cultural activities across the CR to concentrate on shared objectives. The initiative emerged in March 2009 and the direct impulse was the drastic financial cuts in the cultural sector. See chapter 4.3.

The initiative is aimed mainly at maintaining an ongoing dialogue with representatives of the state and public administration in order to arrive at a thorough and genuine reform of the method of financing of live culture, to foster dignified conditions of work in the sphere of culture, and establish equal rules and transparency for all subjects active in the culture sector. In 2010 one of the activities organised by the initiative was the first [Open Cultural Think-tank](#), which further pursued the debate on culture and support for creativity. The first day of the event took place in eight Prague cafés. Anyone could reserve a half hour discussion with one of 36 figures from the sectors of business, politics and culture. All the figures and each of the 86 participants in the discussion from the ranks of the public briefly articulated their views on culture and support for creativity before the start of the debate. Based on the opinions formulated by the participants three discussion tables were set up at which all the participants continued the discussions on the second day. At three debate panels people expressed their opinions on the following three questions: Combining culture and economics?, What does contemporary art mean to us today?, Are Art and Culture of Any Benefit to Society?

The full text of the outcome from the Open Cultural Think-tank is available at:  
<http://www.zaceskokulturni.cz/wp-content/uploads/2010/11/openthinktankresume.pdf>

At the state level and in most urban centres, including Prague, there are advisory bodies on issues relating to the arts and culture. At the Ministry of Culture (MC) there is the Arts Council, an advisory body to the minister comprised of representatives of the non-profit sector and cultural institutions. The Council's function is to oversee the implementation of the *Concept of Effective Support of the Arts 2007-2013*, propose and initiate conceptual, organisational, and legislative measures in the arts sector, discuss, assess, consult and prepare opinions and recommendations on the arts, monitor the work of organisations under the MC in the arts sector, and present ideas for research on theoretical and practical problems in the arts sector.

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## Denmark/ 8.4 Amateur arts, cultural associations and civil initiatives

### 8.4.1 Amateur arts and folk culture

Denmark has traditionally been very active in the voluntary cultural area, thanks to the public movements behind Danish cultural policy (see [⇒ chapter 1](#)). In 2006, an inquiry "Kultur i lyst og nød" on the role and status of amateur art and voluntary socio-cultural activities in the last decades was published by the University of Southern Denmark, stating that cultural amateurs are doing well and the field is very proactive. The major problems are the recruitment of new members, especially young members. However, voluntary organisations primarily financed and regulated by the *Law on General Education*, managed by the Ministry of Education, are still favoured by the politicians.

Danish cultural policy has also traditionally been very active in the area of culture for children, especially in the making of TV-programmes, many of which are well known all over the world today in children's theatres and music schools. Culture for children has been an important and official part of the work of the Ministry of Culture, with its own department, working groups and secretariat since the 1970s. *The performance contract system* between the Ministry of Culture and the public cultural institutions (see [⇒ chapter 3.2](#)) are encouraging the institutions to give their activities for children a top priority. The Danish Film Institute has its own funding support for the production of children's films etc.

In 2006, the report "Children's Culture for all of Denmark" was published by the Network of Children's Culture, together with a status-report on its work in 2005 and a plan of action for 2006-2007. The *Network of Children's Culture* was established on 1 January 2003. The Network consists of the Danish National Library Authority, the Danish National Cultural Heritage Agency, the Danish Arts Agency and the Danish Film Institute. The aim of the network is to initiate and to co-operate on present and future culture initiatives for children. The network should bring new projects to life across existing cultural fields - and find amendments on the existing culture-for-children-policy. The experiences of the activities improved by the Network of Children's Culture in 2005 have been positive in all parts of children's everyday life. The vision of the new plan of action for 2007 is that all children shall meet art and culture, that all professional public cultural institutions will have to contribute to this aim and that all forms of art will have to be available for children.

The Network of Children's Culture has published the book *Children's Culture in the Municipality* with ideas and inspiration to initiate projects for children's culture after the *Local*

*Governmental Reform.* The reform of the regions and municipalities has given visible and clear division of responsibility between the new municipalities and the state. It is expected that this will strengthen local culture, including amateur culture. The new municipalities are now responsible for local music schools, theatres, museums etc. (see [⇒ chapter 3.1](#) and [⇒ chapter 3.2](#)). The voluntary work within the local amateur communities is - as it was before the reform came into force in January 2007 - still coordinated and run by the municipalities.

In June 2007, *the Network of Children's Culture* appointed 14 Danish municipalities to join the general experiment Children's Culture in the Municipality - new roads and methods in the work with children, culture and leisure time.

In March 2008, *the Network of Children's Culture* published a new plan of action for 2008-2009. The plan is based around three issues which have been very successful in the recent work of the network:

- presentation of art and culture in the public day-care institutions;
- integration of art and culture in primary and lower secondary school; and
- culture for the family with special focus on the activities of culture and leisure institutions.

More information on the work of the network: <http://www.boernekultur.dk/>.

#### **8.4.2 Cultural houses and community cultural clubs**

Denmark has had a public and deeply rooted tradition of cultural centres since the late 18th century and the establishment of village halls as part of the Danish co-operative society-movement. In the 1960s and 1970s, the movement was re-awakened by self-organised citizens on the wave of the cultural and political changes in 1968. One of the first was *Huset* (the "House") in Copenhagen, which established rooms for musical and theatrical performances, exhibitions, debates and political activities, just like the other self-organised centres in the big cities of Europe at that time.

In the 1990s, more interest was given to prestigious and well-established cultural centres in the municipalities. The former village houses and community centres and their emphasis on social gatherings and political involvement was weakened in the promotion of professional cultural events. The audience moved to some extent from being participants to spectators in the new "cultural palaces".

During the 2000s, the wide range of cultural centres seems to have found a balance between deeply rooted sense of community and socio-cultural behaviour and the focus on art and experiences.

There are no official statistics on how many visitors there are to the new cultural houses, nor is there any statistics on the informal cultural lives of the cafés, private galleries, etc. However, it is estimated that around 5 million Danes yearly are using the community centres.

There is no legislation or permanent funding available in this area.

Many community centres and cultural houses, cultural amateurs and voluntary organisations are members of *Joint Cultural Councils in Denmark* ("Foreningen af de Kulturelle Samråd i Danmark"). The council is a national association of cultural councils, which are umbrella

organisations for local associations within the area of culture and leisure-time activities. The association's tasks are, among other things, to advise, inform, arrange meetings and conferences and liaise between existing associations. In addition to these roles, the association handles all contact with the authorities, co-operates with similar cultural associations, national as well as international, and assists in establishing new councils.

Cultural councils existed in approximately 90 of Denmark's 270 municipalities before January 2007. Members of "Joint Cultural Councils in Denmark" are cultural councils, associations or similar unions which again are umbrella organisations within the area of culture and leisure-time activities. The main purpose of "Joint Cultural Councils in Denmark" is to inspire and develop the cultural area, and to influence, initiate, debate, exemplify etc. in order to create the best possible conditions for all cultural activities. "Joint Cultural Councils in Denmark" is working closely with the rest of the cultural voluntary associations on a national basis. What will happen to the "Joint Cultural Councils in Denmark" after the Municipality reform is still unknown.

Further information see <http://www.kulturellesamraad.dk/>.

### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Information is currently not available.

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## **Estonia/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

Estonia has a long tradition of association activities. Some of the most important cultural institutions (notably the Estonia Theatre) were originally launched as private initiatives. During Soviet rule, cultural associations and amateur arts groups played an important role in the preservation of cultural traditions and as an opposition against foreign rule. *The Act on Non-Profit Organisations and Foundations* (1996) provides associations with a clear legislative framework. They have the right to apply for a public benefit status with the corresponding tax benefits (see also [↪chapter 5.1.5](#)). The adoption in 2002 by the Parliament of a document called the *Conception for the Development of Civil Society in Estonia* (see also [↪chapter 7.3](#)) is expected to have the effect of making the project-funding and grant-making practices of the central and local governments more transparent and, thus, reducing the possibility of arbitrary decisions.

It is difficult to calculate the number of arts and cultural associations in Estonia. Research evidence suggests that the NGO sector is less focused on cultural activities than before. By late 2007, a total of 3 798 NGOs dealing with culture, sports, and recreation were registered in Estonia. However, experiences from organisational surveys indicate that the real number of organisations active is much lower. The Cultural Endowment has a separate department to support folk culture. In general, direct state financing for folk culture activities is channelled through 7 umbrella organisations. While the funds are easier to administer via these umbrella organisations, there are questions being raised about the possibility of those "non-member"

associations to receive project grants. A possibility that has been recently discussed between NGO representatives and the government is the establishment of an arm's length body, possibly a state-owned foundation, with the task of administering financial support for NGOs.

One of the largest cultural events of 2009 was the National Song and Dance Festival held in Tallinn, with the participation of 864 choirs and orchestras, with more than 26 000 singers and musicians, 7 460 dancers, and with an audience of around 154 000 people. The next National Song and Dance Festival is planned to take place in 2014. A Youth Song and Dance Festival will be organised in 2011 as a part of the events in connection with Tallinn's year as European Capital of Culture. A grant programme for the support of music groups planning to participate in the next Song Festival has been launched.

#### **8.4.2 Cultural houses and community cultural clubs**

The role of community cultural centres is rather unclear at the moment. During the Soviet regime they were mostly maintained by collective farms and state-owned employers. The privatisation of the economy and agriculture in the early 1990s caused some of the cultural centres to be closed down while others were turned over to the municipalities. Local governments have varying economic resources and are not always able to maintain the buildings and furnish them with activities. That means that the cultural centres have been forced to become economically more self-reliant and to introduce higher fees for participation in their activities. They have often adopted the legal form of a foundation or a non-profit association. There is a tendency of establishing "cultural factories" (clusters established in previous factory buildings and run by non-profit organisations, which are transformed into working and performing places for artists, musicians, craftsmen, printing houses, recording studios, etc.), to meet better the needs of interdisciplinary arts and engage young audiences. Two cultural factories, *Kultuurikatel* and Cultural Factory Polymer in Tallinn, are both in their initial phase of development and have been generously supported by the City of Tallinn. Two other cultural factories are planned for Tartu and Viljandi.

As mentioned in [⇒chapter 8.3](#), the state-initiated programme to renovate schools located in historical manor buildings supports the re-creation of multi-functional centres for local cultural life. The practice of creating official co-operation between friendship municipalities in Estonia and the Nordic countries has provided Estonian local governments with new ideas and often with material support.

#### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Since the late 1990s, the number of registered non-profit organisations has grown rapidly. In 2009, they amounted to 29 000, of which 16 223 were voluntary associations. Despite their generally small number of members (the median size is 30) and limited resources, they have gained growing visibility and credibility in Estonian society in the last decade.

A document called the *Conception for the Development of Civil Society in Estonia* (reminiscent of for example the British Contracts on Relations between Government and the Voluntary and Community Sector) was adopted by the Parliament in December, 2002. This document is aimed at highlighting good practices in inter-sectoral partnerships. It has served as a basis for the planning of government policies towards the non-profit sector. These policies are coordinated by the Ministry of Interior Affairs.



One of the issues addressed both by the governmental programme and the umbrella organisations is the involvement of civil society in policy making. Within the different branches of government, there is no uniform practice on how to consult with NGOs, or whether, to which extent, and at which phase, they are to be involved in policy-making. Neither are there any general criteria for the selection of such organisations. There is a tendency among governmental agencies (including the Ministry of Culture) to stick to those organisations with an earlier record of smooth cooperation. This could be an obstacle to the engagement of organisations with more innovative approaches.

However, there is a non-binding *Code of Good Practice* in civic involvement, which has to a varying degree been adopted by government agencies.

The decisions of the *Cultural Endowment* (see [chapter 2.1](#)), which administers a relatively large share of the cultural expenses by the government, are made by expert panels without political involvement.

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## **Finland/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

Table 19 in chapter 8.2.1 opens up a preliminary view to the scene of Finnish amateur art. This scene is rather lively when the amateur activity is measured with a simple manner, asking whether the respondent pursues certain listed artistic/creative activities. The preferences and level of activity are very much in consonance with the wider scene of Finnish art world. The traditional top three, music (playing music instrument), visual arts and amateur authorship have high positive rates of 14 per cent, 14 per cent and 13 per cent respectively. Yet they are surpassed in popularity by photographing pursued by 27 per cent of the respondents. At the lower end of ranking are the performing arts, amateur singing, dancing, and acting in a theatre club or an amateur theatre, with rates 7 per cent, 6 per cent and (only) 2 per cent respectively.

The above popularity rating, of course, reflects the different activity contexts, especially, degree of communality, presence of audiences (real or imagined) and need for a teacher or a director. We should also make a difference between “hobby amateurs” and “serious amateurs”, i.e. between persons who pursue amateur arts just to have fun and between those who pursue amateur art to become better and potentially even professional artist, alone or in groups. In any case the Finnish art scene would be much poorer without serious amateurs. Without them there wouldn’t be fifteen hundred professionally trained choirs with close to 50 000 members, there wouldn’t be a network of high quality amateur theatres with two umbrella organisations and 750 amateur theatre members and there wouldn’t be exceptional ITE art works without 224 self-made artists. The lifeline of amateur arts as well as trained audiences is the system of extracurricular arts education. The lifeline stretches further, because the associations of amateur art and art enthusiasts organise annually a great number of events, exhibitions and festivals which involve thousands of voluntary workers. Annual Seinäjoki Amateur Theatre Festival organised by the Association of Finnish Amateur Theatres attracts thousands of visitors and receives a subsidy from the Ministry of Education and Culture. In 2010 it was 20 000 EUR.

Finnish youth organisations are active in amateur arts (theatre, dance, music, visual arts, circus etc) and organise cultural events, training, work- shops and carry out active international co-operation in the field. There are two central organisations - Finnish League of Youth Organisations (with 700 units and 54 000 members) and the Association of Swedish Language Youth Organisations. They both receive subsidies from the Ministry of Education and Culture.

Folk culture is thriving in Finland during the summer when the annual Kaustinen Folk Music Festival takes place, with folk music and folk dance not only from Finland but worldwide. In 2010 it had an audience of 84 000, a drop from 2008, when the audience was as high as 117 000 visitors. This was partly due to the fact that the festival was two day shorter and less events. The festival receives subsidy from the Ministry of Education and Culture. In 2010 this subsidy was 150 000 euro.

#### **8.4.2 Cultural centres and community cultural clubs**

According to recent statistics, there are more than 2 000 traditional (mainly rural) "club-houses" and more than 93 major cultural houses and centres. The former were originally local arenas for political, educational and cultural mass organisations and they are still meeting places for village and communal activities. Some of the latter were constructed for the use of national cultural, political or educational associations, but at present most of them are owned by cities and offer premises for citizen's various artistic and cultural activities. 1980's was a period of intensive construction of cultural centres around the country, as an example the Tampere Hall- congress and concert centre (1987), which is the biggest in the Nordic countries. The latest big cultural centre is the Sibelius Hall (2000) in Lahti, with the Main Hall having 1229 seats.

The congress and concert centres created a national network of congress and concert centres which operated more or less on an informal basis. In 2010 this network was formalised as an association the Cultural Centres Finland to further enhance co-operation and joint productions. They provide important venues for publicly subsidised companies, especially symphony orchestras at a reduced price.

Much of the more modern "club-type" activities are carried out and financed within the publicly supported system of adult education; but there is also an emerging new "third sector" which operates in small networks of voluntary organisations and small business firms in the different fields of new media, media arts and new ICT / Internet applications. The restaurant and entertainment sectors maintain, increasingly, club-type organisations for their core customers.

In three main cities (Helsinki, Tampere and Turku), there are cultural centres which function as carrefours for the immigrants and minority groups. At the initiative of the Ministry of Education and Culture, a network of children's cultural centres was established in 2003. The network has now 11 centres (2011), most of them in the main cities; they are financed jointly by the state and municipalities.

The biggest cities have cultural houses spread around the city. The city of Helsinki has four multipurpose cultural houses, and in addition one house for immigrant's cultural activities (Caisa) and one for cultural activities of children (Anna). The four multipurpose cultural houses in Helsinki are also members of the European network of Cultural Centres-ENCC.

There is also a recent trend of turning old factories and spaces into cultural venues and cultural centres. The oldest is the Cable Factory in Helsinki (1990), and it has been followed by such venues as Verkatehdas in Hämeenlinna (2008), Korjaamo in Helsinki and the newly opened Logomo in Turku (2011). The Cable Factory, Verkatehdas and Korjaamo are also

members of the European network TEH- TransEurope Halles and are active in international co-operation.

### 8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels

Finland has been sometimes called a promised land of voluntary associations and citizen's civic action. This is done with the reference to the fact that there are 70 000 registered and operative associations which have about 15 million individual members, or three times the number of population. About 75 per cent of the population is a member of one association, about 30 per cent belong to one association and eight per cent belong to more than five associations. The present annual aggregate turnover of the associations and related civic actions has been estimated to be five billion EUR, and to produce that presupposes a public support of 1.6 billion EUR. The associations offer employment to some 82 000 employees; of these 25 000 have only part-time job. Yet the share of the employees of the associations of the total gainfully employed population is 3.5% – the same per cent as the value added contribution of the association sector to GDP. All these figures do not reflect voluntary section only; the aggregate figure include the contributions of some religious organisations, trade unions, and other “third sector” organisations such as foundations, small co-operatives, political parties and adult education.

In addition to employed staff the voluntary associations rely strongly on voluntary work. It has been estimated that the association sector's annual aggregate labour time is more than 123 million hours, which corresponds to annual labour contribution of 80 000 fully employed persons.

In comparison with these aggregate figures we have rather little and less exact statistics on the size and economic contributions of voluntary associations and civic action in the arts and in cultural sector. It has been estimated that the share of cultural associations of the total 70 000 associations is about 20 per cent or 14 000 associations. On the other hand, it has been proposed that there are two and a half thousand art / artists' associations, seven hundred heritage and museum associations and about a thousand associations for the promotion of the arts and culture. What seems to be true is that these are the largest categories in this order; and that music associations are the largest group amongst the art/artists' associations. Amateur music associations feature strongly among music associations.

In order to have a picture of the relative importance of the association sector of the arts and culture we can avail of a piece of information presented in a recent policy report of the Ministry of Education and Culture. The report outlined the basic principles and objectives of the Ministry's Strategy for Civil Society organisations 2010-2020 as part of the governments Civil Society Programme. The following table was presented in the Ministry's report.

<http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2010/liitteet/opm16.pdf?lang=>

**Table 29: National registered associations which received subsidy in 2008 from the Ministry of Education and Culture**

Category of association	Number of organisations	Basic subsidy	Special subsidy
Sports organisation (a)	131	35 900 000	5 080 700
Youth/youth policy organisation	118	13 124 300	2 177 000
Association managing a study centre	11	3 000 000	150 000
Research communities (sector	31	6 190 640	2 339 214

research of sports/culture )			
Friendship society	37	2 622 000	
Arts/artists association	111	5 310 200	2 107 955
Peace association	9	396 600	
Association enhancing multiculturalism, against racism	43	273 400	13 000
Counseling association	5	5 139 000	
Women's organisation	2	293 000	
Something else	3	146 000	
	501	72 395 340	11 866 969

In 2007 the government made a decision-in-principle on enhancing civil society organisations and their work and nominated a delegation for civil society matters for the period 2007-2011. The delegation works under the auspices of the Ministry of Justice. The Ministry of Education and Culture is an important source of financing for many civil society organisations as the above table indicates.

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## France/ 8.4 Amateur arts, cultural associations and civil initiatives

### 8.4.1 Amateur arts and folk culture

A survey in 1996 showed that half of those aged 15 years and older in France had practiced amateur arts in their lifetime and that 23 % continued to participate. For those aged between 15 and 24 years, these proportions went up to two thirds and 50% respectively. Additionally, the younger amateur artists are more likely to practice two or more artistic activities.

It is interesting to note that artforms considered as less significant were in fact very popular, such as writing (poems, plays, novels, news) and dance. In addition, support for some artforms depends on the cycles of life, such as the choral societies - strong during youth, stagnant during the middle years and strengthening again at retirement age.

However, public supply does not meet the demand for the increasing number of people who wish to participate in numerous artforms, which is a phenomenon of this generation. An effort was agreed by the authorities to support the organisation of more activities and to provide spaces for meeting, practising and performing.

### 8.4.2 Cultural houses and community cultural clubs

Information is currently not available.

### 8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels

Information is currently not available.

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## **Georgia/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

The amateur arts in Georgia are divided into two groups: a) folklore and b) all other art-forms. There is a strong affection among the population for folk songs and dances in which Georgians hold great pride. Folk ensembles, in particular, of vocalists, are plentiful throughout Georgia. The culture of preservation, study and development of folklore in Georgia has been raised to the professional level. Moreover, the Georgian vocal polyphony of folksongs and chorals is regarded as important at the international level. Consequently, many villages and towns have their own folk ensembles, which reflects the diversity of Georgian music folklore and, on the other hand, supports continued interest in the training of young people in this field. Large ensembles often have groups for young people where the future generations of singers are encouraged. Folklore ensembles are also popular among the national minorities.

The crafts sector is not as widely developed. In comparison with the performing arts, the craft field requires special programmes of support for preservation and maintenance. This is especially important against the background of the critical socio-economic situation in the countryside where ceramics, carpet weaving, embroidery etc. are practiced.

All other types of amateur arts are less popular than folklore and are mainly urban based (e.g. people's theatre and fine arts). Recently groups for teenagers in large cities have become more involved in modern genres of amateur art related to new technologies and social development - multimedia, graffiti, e-music. This subculture has yet been developed does not receive state support, though some municipal initiatives related to mass culture are touching on this type of amateur art, although only in the performing arts sector.

After the Rose Revolution, the interest of the state in folklore has increased greatly, whereby many projects in this sphere are organised and funded. The most significant are: the International Folklore Festival "Chveneburi", ART GENE, and the Presidential Programme "National Voice".

### **8.4.2 Cultural houses and community cultural clubs**

Within the last 15 years the network of former cultural houses and clubs of the Soviet period has been trimmed down. In general, these centres of culture have been privatised and only a small number have preserved their main profile. Unfortunately no statistical data is available as these cultural houses and clubs were always under the control of the regional or municipal authorities, which provide no detailed reports on cultural data. Nevertheless, to some extent these cultural centres have been replaced with new associations and unions.

### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

In general, society in Georgia is concerned with the state of the cultural heritage and the ethical issues are considered mainly in this context. As an example, we can provide an

ambiguous attitude to the art works of the Soviet époque: the monuments, bas-reliefs and sometimes whole buildings have been destroyed because of the ideological aspect but not because they had no historical value. Many prominent works which had historical value were not kept in the museums after dissembling, but were destroyed instead. Mass debates are held on the theme of restoration of the cultural heritage, especially of the integrity and preservation of historical parts of Tbilisi, Batumi, Signaghi, and Kutaisi (Programme for Preservation of Historic Cities and Towns). The main problem is the political state of affairs of those programmes, distribution of budgetary funds, quality of executed works (both conceptual-intellectual and material-technical) as well as the ethical nature of the process of the inappropriate "restoration" of monuments and their function detrimental to their identity (e.g. the Bagrath's Cathedral and Gelati Monastery (Georgia) (C 710). *WHC10/34.COM/7B.Add - gv.* 149-154 ix.: <http://whc.unesco.org/en/sessions/34COM/documents>.

Such issues are dealt by professional organisations: the ICOMOS National Committee, the International Centre of Culture and Arts, AIRL, G. Chubinashvili Institute of Art History, Modern Group, etc. Several public organisations, such as Tbilisi Amkari, respond actively to any architectural changes in Tbilisi (they hold protest meetings, TV debates and mass media activities).

Such debates are mainly supported by foreign foundations (Boell's Fund, British Council) and arranged by professional NGOs. One of the important events was the International Conference *IDENTITY AND SPIRIT OF OLD TBILISI* (4-6 June 2010) <http://www.gaccgeorgia.org/Channel%20Istoriali.html>.

Georgia has a strong non-governmental sector in the human rights sphere (Young Lawyers Association, Former Political Prisoners' Union and so on). However, the human rights in the culture sphere have not yet become an important part of the public debates. For example: in 2001, there was an attempt to create a large union-coalition NGO: "The Cultural Front", which would elaborate and introduce an *Ethical Code* in the sphere of cultural activity, copyright protection, relations of a free-lance artist with an employer etc. In spite of the great enthusiasm of the founders, the coalition was not well organised. The same may be said about trade unions in the sphere of culture - three of them were founded in the post-soviet period and two still exist formally - but they have no actual results to show for their activities. An example of an effective group is the Georgian Authors' Union, which carries out the legal activity in copyright protection.

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## **Germany/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

The importance of cultural associations in Germany is just as great as their diversity. They range from small local or neighbourhood sponsors of cultural activities to museum associations that run their own institutions. Cultural institutions in smaller municipalities are frequently organised as associations and depend on the voluntary engagement of their members. This refers to the activities of libraries, monument protection, local culture and the running of local museums, historical museums, culture clubs and arts galleries.

Despite this tremendous diversity they all have one thing in common: they are the ideal breeding ground for civic commitment and involvement. The larger ones are prime examples of how volunteers and professionals can work hand in hand. Cultural associations thus form an indispensable structural framework for the sponsorship of cultural activities in the Federal Republic of Germany.

#### **8.4.2 Cultural houses and community cultural clubs**

According to the "Volunteers' Survey", about 2.1 million persons volunteer in associations and cultural institutions, thus contributing towards the supply of affordable cultural programmes and broadening the opportunities to participate in various cultural activities. Cultural associations are the main providers of amateur arts. In the area of amateur music alone, 4.6 million persons are active.

#### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Information is currently not available.

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## **Greece/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

There are numerous cultural associations in Greece, mostly in the field of local history and traditional culture, as well as local film clubs. They are active in publishing and organising lectures and other small impact events. In general, associations receive some financial support from the state or local government, but this support is not adequate to allow them to contribute in a significant way to cultural life. In some cases, however, these associations have formed the basis for the establishment of umbrella local and regional cultural organisations. In this context, local governments provide support via programmes such as the National Cultural Network of Cities and the Domain of Culture programme (see also [chapter 3.2](#)).

### **8.4.2 Cultural houses and community cultural clubs**

Information is currently not available.

### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Information is currently not available.

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## **Holy See/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

There are no non-profit cultural associations of artists in the Vatican City.

### **8.4.2 Cultural houses and community cultural clubs**

The Pontifical Council for Culture has carried out a census of Catholic Cultural Centres throughout the world. The wealth and variety of the institutions listed under the title "Catholic Cultural Centre" can be seen not only in the range of titles (cultural centres or circles, academies, university institutions, training colleges) and their particular fields (theological, scientific, educational, artistic, etc.), but also in their activities (conferences, debates, courses, seminars, publications, libraries, cultural displays, exhibitions, etc.), together with their particular orientation (values, cultural trends, intercultural and interreligious dialogue, sciences, arts, etc.). As centres where faith and culture can meet, they reflect the variety of situations found in each country. They may be Church institutions (parish, diocese, bishops' conference, religious order or other Church structures) or private initiatives of Catholics in communion with the Universal Church. Despite their wide variety, they share the same concern for the meeting of faith and culture through living dialogue, scientific research and in-depth training.

A register of *Catholic Cultural Centres* was started in 1995, logging a regular increase of about 1.2% each year in the number of applications received by the Pontifical Council for Culture to be included in the updated international yearbook. The fourth edition (Vatican 2005) of this *Guide* registers 1 300 Centres.

### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Information is currently not available.

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## **Hungary/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

The strength of Hungarian amateur cultural activities lies in the good infrastructure and the network of "*művelődési házak*", houses of culture, literally "cultivating the self" (see also [⇒ chapter 8.4.2](#)). Cultivating folk culture is traditionally a basic function of these institutions. This evolved into the mainly grass root phenomenon of "dance houses" from the 1970s but is still popular today, where traditional peasant dances are being learned and enjoyed.

PANKKK is an acronym for the programme, started in 2005, to benefit (mainly non professional) pop and rock groups of the younger generation. Grants are given in various forms, their size ranging from as little as EUR 200 to EUR 14 000 in 2007, when 25 groups received financial assistance for their first recordings, 85 groups won grants for holding concerts in their own areas, and 25 groups got funds for an exchange of concerts with a selected foreign group.



## **8.4.2 Cultural houses and community cultural clubs**

Although political control of the communist system over the "houses of culture" caused them harm after the fall of that regime, regeneration of the network of multi-purpose cultural institutions all over the country has been evident in the last few years. These institutions give homes to the cultural associations and amateur groups in all sectors of the arts and culture. Although they run programmes that may be labelled as adult education, social policy or youth policy, and many of them act as public Internet centres etc., in Hungary "művelődési házak" or socio-cultural institutions, have always been considered belonging to the cultural sector. In a number of smaller towns and villages local cultural policy is almost synonymous with maintaining the house of culture, absorbing the greater part of the cultural budget; this is particularly so if those buildings housing the local library are included.

Of the 3 660 socio-cultural institutions in the country in 2008, 767 reported that they carried out services for one or more cultural minorities, with the following foremost: Gypsies 439, Germans 288, Slovaks 110 and Croats 89.

The most important recent development in the field of cultural houses is the considerable share this sector receives from the European Structural Funds in the framework of the New Hungary Development Plan 2007-2013, as presented at [⇒ chapter 4.1](#).

## **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Information is currently not available.

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# **Ireland/ 8.4 Amateur arts, cultural associations and civil initiatives**

## **8.4.1 Amateur arts and folk culture**

In 2006, Voluntary Arts Ireland, which promotes participation in the arts across Northern Ireland and the Republic published Foundations, "an initial nature, needs and supports analysis of voluntary arts". This points to some 3 800 voluntary arts groups engaging 4 000 FTEs per annum with an expenditure of c. EUR 38 million. The report outlines the issues for such voluntary groups, which include building participation and audiences, retaining volunteers and sustaining and developing art quality. The report calls for a better information flow and greater involvement by the Arts Council.

In recent years, there has been a significant investment of public funds by the Department of Tourism, Culture and Sport (through the ACCESS scheme) in the creation of local arts infrastructure throughout Ireland. Of the 44 capital projects to receive grant aid between 2001 and 2004, 17 are community-based projects. EUR 42 million has been expended on 80 ACCESS II projects (see [⇒ chapter 3.3](#)) to date. Similarly, voluntary and amateur activity has led to the growth of arts festivals and the demand for arts officers and arts planning at the local level.

The National Folk Theatre, Siamsa Tíre receives Arts Council support and traditional music is supported extensively by the Council through a range of schemes and initiatives..

Generally the framework of support for amateur arts is based on a partnership approach: between the Arts Council and local authorities, the National Youth Council and Udarás na Gaeltachta. Investment by local authorities in arts and culture bolsters amateur activities that are crucial to local arts provision.

#### **8.4.2 Cultural houses and community cultural clubs**

There are no centres that meet this description in Ireland. The Arts Council and local government fund a network of arts centres.

#### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Information is currently not available.

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## **Italy/ 8.4 Amateur arts, cultural associations and civil initiatives**

#### **8.4.1 Amateur arts and folk culture**

Information on amateur arts associations is currently not available.

#### **8.4.2 Cultural houses and community cultural clubs**

Information on cultural houses is not available.

On the other hand, the number of voluntary cultural associations operating in the cultural field - archaeology, local history, popular culture, etc. - has significantly increased in recent decades, also due to *Law 266/1991 on volunteering*, which provides such associations with fiscal benefits and financial support from the Ministry for Heritage and Cultural Activities.

#### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

A quite relevant phenomenon in Italy in the last decades has been the growing contribution of voluntary services – by associations as well as by individual citizens - to the public cause. As a follow up of this rapidly spreading out phenomenon, *Law 226 on volunteering*, adopted in 1991, represented the official endorsement, by the national Parliament, of the relevant value for the civil society as a whole of spontaneous work organized by the voluntary associations in every field of social and economic activity, by also providing them with fiscal benefits and financial support. No wonder if, according to Istat surveys, the number of voluntary organizations increased by 152% in 2003, compared with 1995.

Cultural activities carried out in the field of archaeology, museums and sites, as well as the performing arts, by associations active both at the national (e.g. *Italia nostra*, *FAI*, *Amici dei Musei*, etc...) or at the local level, have been since the beginning at the core of this movement. At the end of 1991 a first “protocol of agreement” between the Ministry for

Heritage and the *National Centre for Voluntarism* was finally signed, to allow the utilisation of volunteers in museums, and, subsequently, in public libraries and archives: prior to 1991 their access to these premises, in fact, had not been possible, because volunteers were considered a threat to paid employment by the public servants. A second agreement with four of the main voluntary associations active in the cultural and environmental field (*Archeoclub, Arci, Lega Ambiente, Auser*) was signed by MiBAC in 1999.

Law 226/91, and the subsequent „agreements“, gave actually a strong boost in fostering cultural voluntarism. In 2003, again according to Istat, out of the 260.000 surveyed voluntary associations, 6.391 were operating in the cultural domain, as well, whereas for 1.057 out of them, culture was their main field of activity.

Cultural voluntarism should be singled out, indeed, as a relevant component of Italy's thriving „third sector“ active in the cultural and heritage field.

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## **Latvia/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

Traditional and amateur art is linked to culture houses and cultural centres located throughout Latvia (see [⇒ chapter 8.4.2](#)).

The *State Cultural Policy Guidelines 2006 - 2015* recognise the very important role of amateur arts in the life-long learning processes of every individual.

Participation of Latvian inhabitants in amateur art groups has sharply declined after 1990 when 4.57% of the population took part in amateur art groups, while in 1992 - only 2.9%. Since the end of the 1990s, the participation rate is stable, reaching 3.33% in 2008 and 3.06% in 2009.

Due to the economic crisis, state subsidies to the organisers of amateur art groups were reduced, thus the development of amateur art is now mainly the responsibility of municipalities. [The Centre for Intangible Heritage and Culture Education](#) (under the auspices of the Ministry of Culture) has a coordinating role. The aim of the Agency's activities is to implement national policies in the field of intangible cultural heritage and in the associated fields of amateur arts, as well as in cultural education. It is also organising different events, festivities, and seminars involving amateur art groups all over the country.

Folk art, or its contemporary interpretation, is the basic activity for a great majority of amateur art groups (especially dance and folk ensembles). Choir singing is another significant aspect of the amateur art sector. Once every 5 years, the best amateur choirs and dance groups are selected to take part in the [Nationwide Latvian Song and Dance Celebration](#) which is among the most important cultural events in the country. It is included in the Representative List of the Intangible Cultural heritage of Humanity of UNESCO. The last festivity took place in the summer of 2008. Over 8 days, 39 different concerts and events took place, half of which were free of charge. A record number of participants took part in the event - 38 601; 48 principal conductors and artistic directors, including 17 honorary principal conductors and

artistic directors, 394 choirs and 54 vocal ensembles (including ensembles from minority communities), with a total of 18 464 singers (in comparison - 212 female singers and 791 male singers took part in the 1st Song Celebration in 1873); 544 dance groups, 13 700 dancers; 55 brass bands; 5 professional orchestras. As part of the Celebration events, 913 master craftspeople from 103 traditional applied arts studios exhibited 2 942 pieces of traditional applied art at the Railway History Museum.

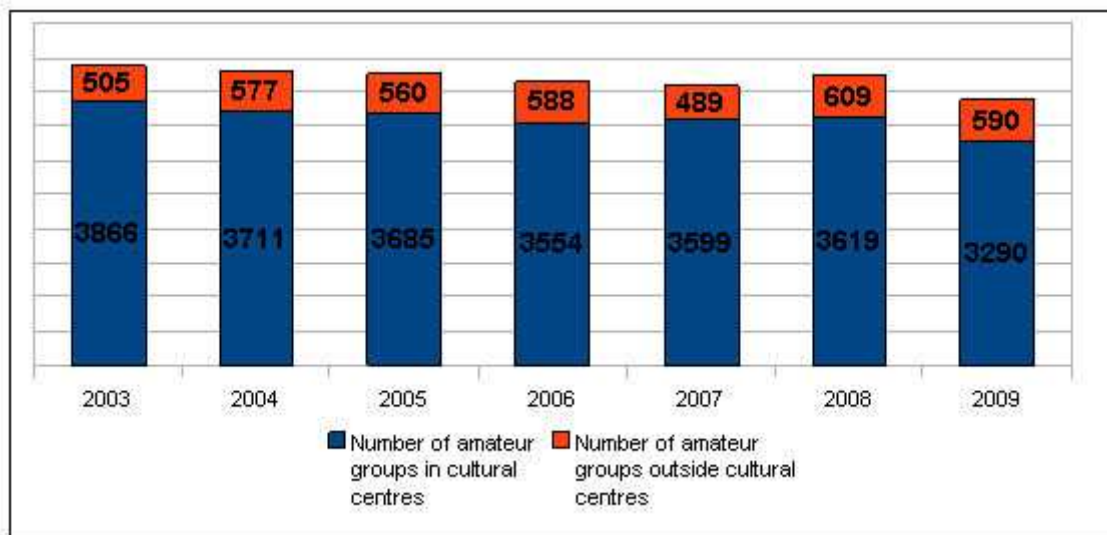
See [⇒ chapter 4.2.4](#) on support for traditional culture of ethnic minority groups.

## 8.4.2 Cultural houses and community cultural clubs

Culture houses are the main support base for cultural processes outside of Riga. The major tasks for cultural houses are as follows: to maintain infrastructure in order to accommodate amateur art activities; to secure availability of professional art in the regions; and to sustain intangible cultural heritage.

The number of cultural houses, similarly as the number of other cultural institutions, has been sharply reduced during the transition period. In 1990, there were 891 cultural centres. In 2009, there were 535 cultural houses in Latvia hosting 3 290 amateur art groups involving 56 100 participants. During the last years, numerous cultural houses all over Latvia have been reconstructed and their infrastructure improved, taking advantage of different support schemes, often - EU Structural Funds. In the framework of the new planning period of EU Structural Funds 2007-2013, the reconstruction or building of multifunctional cultural centres and concert halls are planned in the regional centres of Latvia (see [⇒ chapter 4.2.8](#)).

**Figure 11: Number of amateur art groups operating in cultural centres and outside cultural centres, 2003-2009**



Source: [Central Statistical Bureau of Latvia](#).

The [Nationwide Latvian Song and Dance Celebration](#) is made possible by this huge and stable framework (see [⇒ chapter 8.4.1](#)). To keep the tradition alive and maintain the quality, culture houses and amateur arts groups were partly supported by the state - either via the Ministry of Culture or via the Culture Capital Foundation. In 2007 and in 2008, the Ministry of Culture assigned direct support to the salaries of 264 leaders of amateur art groups. In 2009, these subsidies were cancelled due to the economic crisis. Municipalities are responsible for the infrastructure and activities taking place in cultural houses.

Still, there is a lack of support schemes for the development of art programmes in cultural houses and the hosting of professional art events.

In 2009, 25 617 events took place in culture houses all over Latvia. Only 6.9% were professional art events, while amateur art events formed 38%.

[The State Centre of Education Content](#) (under the Ministry of Education and Science) coordinates extra-curricular education for children and young people, including cultural activities.

In 2010, there were 48 children and youth centres in Latvia established by municipalities. See the portal <http://www.jaunatneslietas.lv/> to get more information on public policy for youth. See also [⇒ chapter 8.3.5](#) on out-of-school art education.

### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

See [⇒ chapter 3.2](#) and [⇒ chapter 4.3](#) on councils and advisory boards; [⇒ chapter 4.2.1](#) on the priorities of public policy and [⇒ chapter 8.2.1](#) about associations of citizens.

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## **Liechtenstein/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

Liechtenstein does not have its own legal or collective framework for professional artists. With a few exceptions, the majority of artists work semi-professionally. At the same time, Liechtenstein's amateur art activities, volunteer work and private initiative all play a central role in Liechtenstein's cultural landscape. The eleven Liechtenstein municipalities and private patrons, together with the state, promote various cultural organisations: galleries, choral societies, photo clubs, traditional and musical societies. Thus 10 brass bands with approximately 450 musicians have been cornerstones of Liechtenstein's cultural and social life for roughly 150 years. Since 1985, the Liechtenstein Brass Band Association has been a member of the International Confederation of Musical Societies (CISM), whose goal is to promote non-professional musicians. There are also 24 choral societies in Liechtenstein. In these societies, over 1 000 singers congregate to sing together in their leisure time. The societies are part of the Liechtenstein Choir Association, a member of the European AGEC.

The Music School and the School of Fine Arts play a major role in the promotion of amateur junior artists.

### **8.4.2 Cultural houses and community cultural clubs**

Information is currently not available.

### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Information is currently not available.

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## **Lithuania/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

Amateur arts associations have traditionally played an important role in the cultural life of Lithuania. Amateur arts account for a significant share of the activity of the cultural centres. Data shows that voluntary participation in amateur activities (numbers of groups, participants, events, etc.) has fluctuated, mainly due to economic and social reasons, and administrative reforms in the regions and municipalities. Access to culture for the rural population remains restricted due to low household incomes.

Expanded international links in the field of amateur artistic activity have become more prominent. Lithuania hosts a variety of international amateur art events: theatres (e.g., festival of the Northern Europe Amateur Theatre Alliance, NEATA, 2000; Baltic and North States Song festivals, festivals "Baltica"), orchestras, choirs, dance, folklore, etc. World Lithuanian Song Festivals, organised every four years, play an important role in the development of amateur art in the country (the last one was held in 2003).

The Lithuanian Folk Culture Centre started in 1941 and is the main state institution under the Ministry of Culture providing comprehensive methodical, administrative, management, and training support for local and regional cultural institutions, amateur art groups, festivals and international projects. The Centre is the headquarters of traditional Lithuanian Song festivals, a research centre for ethnic culture, and the initiator of annual art awards for amateur groups and performers.

### **8.4.2 Cultural houses and community cultural clubs**

In 2009, there were 817 cultural centres located in urban and rural territories of Lithuania, with 59 265 participants organised in various groups of amateur arts. The number of amateur art groups was 4 544 in 2009.

In 2006, the government passed the Resolution on the Programme of Modernisation of Culture Centres. The programme foresees renovation of culture centres, providing new technical equipment and improvement of cultural services. The Programme annually is financed from Government's Investment Programme, and according to classification of centres is applied to cultural centres of "Highest" and "First" categories.

During the last year the activities of local rural communities was rather significant. Some multidisciplinary cultural centres were established, combining visual arts, performance, entertainment, education, media and the youth sectors. There are several rural art galleries, established by local communities (e.g., Panevėžys district), which combine visual and performance art activities. Local communities are taking the initiative to establish intercultural centres.

### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

The *Centre of Civic Initiatives (Pilietiniu iniciatyvu centras)* was established in 1998 and functions as an NGO. It aims to stimulate society's participation in public and political life, to inform, research, propose and discuss actual problems of communities, and to ensure the main principles of democracy and human rights.

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## **FYR of Macedonia/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

Amateur arts have always played an important role in the cultural life of the country. Amateurism is mainly developed through the formation of clubs in the field of music, theatre, film, literature, folklore, fine arts, etc. The Ministry of Culture provides modest financial support for some of their activities.

The Cinema Union is comprised of 19 amateur film clubs from several towns. Since 1996, it has been a legitimate member of the International Union of Amateur Film whose head office is in the Netherlands. During the period 1956 and 2000, it is estimated that 1 353 amateur films have been made in the country.

According to the latest data, there are 7 amateur theatres, with 202 active members. In 2010, they organised 67 performances, attended by 9 262 visitors.

Until December 2000, 15 amateur clubs were designated the status of national cultural institution which meant that the Ministry of Culture provided salaries for approximately thirty employees. Since the beginning of 2001, these clubs have been receiving funds only for programme activities.

### **8.4.2 Cultural houses and community cultural clubs**

The primary mission of cultural houses and cultural centres is to conduct activities in the field of culture and to facilitate cultural life on the local level. In addition to professional programmes, amateurism is (was) a special target of these institutions, through the establishment of amateur clubs in the field of music, theatre, film, literature, folklore, fine arts, etc.

Some of these cultural houses did function on a satisfactory level, performing continuous and varied activities, while there were some whose existence was noticeable only in the payrolls of the Ministry of Culture. Until the 1990s, there were around 50 cultural houses located throughout the country.

According to the *Government's Decision on the Network of National Institutions in the Field of Culture* (December 2003), cultural houses have become local institutions financed by the local government. Very few of them, located in Bitola, Prilep, Strumica, Stip etc., will be transformed into cultural centres which would unify several institutions into one including professional theatres, libraries, art galleries etc. Hopefully, this process of decentralisation will make it possible for cultural centres to function in line with the cultural needs of the local population.

### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Information is currently not available.

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## **Malta/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

Due to a lack of professional, legal and employment frameworks to recognise art as a profession, the arts in Malta still operate on a relatively amateur level. The majority of artists work on a semi-professional level, with only few earning an income from their creative work. However, in Malta, semi-professional work, even though it is mainly created as an after-work activity, is perceived differently from community art or cultural activity in the community which is embedded in the identity of each town.

Malta has a long tradition of amateur cultural groups and associations, originally connected to Church-run parish centres and band-clubs. After political Independence in 1964, this activity proliferated, especially after the creation of the Movement for the Promotion of Literature (1967), a front that set the pace for new-wave thinking in devising popular cultural activities.

There exists no official Amateur Arts policy in Malta, but the government regards such activity of immense socio-cultural importance. Certain village clubs and cultural associations receive ad-hoc financial support from the government through the National Lottery Good cause fund.

All towns and villages have their own array of cultural associations, which can range from historical societies to theatre groups. The cultural landscape is further enhanced by "friendship societies". These structures run on a voluntary basis, which promote cultural connections between Maltese and foreign counterparts in the fields of painting, music, dance and other areas, which sometimes include theatre. Other friendship societies, with interest limited to the local scene, are active in the field of heritage (e.g. Friends of the Cathedral Museum) and theatre (e.g. Friends of the Manoel Theatre).

### **8.4.2 Cultural houses and community cultural clubs**

The cultural identity of each city and village in Malta and Gozo is shaped by the presence of village band clubs which are also directly connected to the village patron saint and at times also indirectly linked to one of the two main political parties. These band clubs, often housed in the main village square, act as rehearsal spaces for the brass band, formal and informal meeting spaces for the members and organising committees and also act as concert halls for fundraising activities or as part of the society's yearly cultural programme. The clubs are also often transformed into exhibition spaces for nativity cribs during Christmas time and performance spaces for passion plays and exhibition halls for the traditional re-enactment of the Last Supper and miniature Good Friday statues during Easter. In Victoria Gozo, the two village band clubs also double up as opera houses that host the yearly opera performance which, even though belonging to the community, is often referred to as a national event.



In 2008, Band club members stood at 6.4% of the total population aged 5-84 years. 2 543 were resident band members, 1 380 were trainee band players, 1 409 acted as committee members and 24 855 were registered members.

Between 1997 and 2000, the number of young persons who joined musical associations, band clubs, heritage and crafts associations and amateur theatre groups rose by 31.1%, bringing total membership to 6 318, representing 44.7% of children and young persons aged 5-29 years in Malta.

### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Information is currently not available.

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## **Moldova/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

Selected cultural institutions are responsible for implementing state cultural policies in the field of popular (mostly amateur) arts. The National Folk Art Centre, which falls under the responsibility of the Ministry of Culture, is responsible for preserving and developing folklore traditions. The Centre's specialist staff, assisted by regional experts, are involved in the implementation of a number of cultural projects: "Artistic Handicrafts Revival", "Inventory of Folk Dances", "Traditional Clothing", "Pottery Centres", "Women as the Preservers and Promoters of Traditions", "Traditional Folk Music Groups in Moldova".

In addition, the National Folk Art Centre carries out a bi-annual assessment of "model" artistic groups. This is a large-scale initiative co-ordinated and funded by the Ministry of Culture, together with District Culture Offices, District Centres responsible for the conservation and enhancement of folk art, and municipalities. It is a means of monitoring the situation in the fields of amateur arts (music, dance, traditional clothing manufacturing, and theatre), identifying the difficulties to be tackled, and supporting and promoting quality artistic groups.

There are 3 300 amateur groups and 780 "model" artistic groups in the Republic of Moldova. Although they have no special legal status, they are protected by legislation referring to the development of socio-cultural activity such as the *Law on Education*, *Law on Children Rights*, *Law on Public Associations*, etc. Most of these amateur groups are managed by Cultural Houses.

### **8.4.2 Cultural houses and community cultural clubs**

The network of local cultural institutions includes 1 223 cultural houses, located both in urban and rural communities. Although 646 of them are in need of major overhaul and 136 need major structural repairs, they still managed to organise over 66 000 cultural activities, of which 19 500 were for children and youth. Cultural houses were built as special projects for producing cultural events, each having concert halls with 200 - 1 000 seats and rooms for

rehearsals for artistic (mostly amateur) groups. Most of the cultural houses situated in rural communities include rooms for public libraries. The Ministry of Culture is only involved in monitoring their activity. The funding sources of houses of culture are the local budgets, which are complimented with allocations from the central budget, calculated per capita, at 5 MDL (EUR 0.3) for each community resident. It is obvious that this funding is extremely insufficient and unequal. This method of calculation impedes, from the outset, the localities with a small population.

The State Programme "Moldovan Village 2005-2015" includes MDL 300 million for the capital renovation of 118 Houses of Culture. In 2007, 12 Houses of Culture were renovated in different districts of Moldova. The share of investment projects within this programme amounts to approximately MDL 135 million.

Problems appear because of local councils which re-direct the funds toward other areas that are considered to be of bigger concern.

### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

According to an analysis made by the CONTACT Center (a Moldovan NGO Resource Centre), in Moldova there are over 3 000 registered NGOs, of which only 10% are focused on culture. Of all the registered organisations, only 2% are functioning effectively. In this way, the lobbying capacity of civil society in the cultural field is very weak.

A special role in the artistic life of Moldova is played by the Center for Contemporary Art KSA:K, which has been promoting contemporary art locally since 1997. KSA:K contributed essentially to the strengthening of international relations in the area; to the development of advocacy activities that aim to define and strengthen the position of the artist and contemporary art practices in society; to contemporary art commercial product diversification, market access and selling products. Through exhibitions, the Center provides access for the Moldovan people to new trends and means of artistic expression in contemporary art.

Recently, the artists' associations "Papyrus-Studio", "Ars Dor", and the Association of Young Artists "Oberlicht", are becoming more prominent through various cultural activities. The Association of Artists "Papyrus-Studio" is an NGO, operating since 1999 and aims to animate the artistic life of the Republic of Moldova through implementing new technologies and materials.

The "Ars Dor" association unites and presents a new generation of cultural experts, anthropologists, art managers, curators, artists, poets and intellectuals in Moldova. Since 2002, "Ars Dor" has been implementing socio-cultural projects, which aim at the renaissance of society through culture, creating an alternative for young people in various areas of culture.

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## **Monaco/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

The Municipality provides drawing classes for adults at the Fine Arts School.

Associations, mostly subsidised by the state, organise drama, dancing, writing or singing classes, as well as reading for young children.

#### **8.4.2 Cultural houses and community cultural clubs**

There are no community culture centres in the Principality of Monaco.

#### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Information is currently not available.

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## **Netherlands/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

#### **Characterisation of the amateur arts sector**

Amateur arts are an important form of social and cultural activity and constitute an enormous sector in the Netherlands: 5.5 million practitioners. Amateur art is very much pursued in a local setting and therefore contributes substantially to employment in the municipalities. Around 10 000 people are working in the amateur arts as artistic leaders (choreographers, directors); 50 000 people are working as teachers / instructors, of which 12 000 based in the local or regional centres for the arts (creativity centres, music schools, or combined organisations). There are, in total, 20 000 FTE's in the amateur arts sector: 4 600 of them are in the centres for the arts.

The organisation of amateur arts is, for the largest part, run by volunteers; in this way, large social networks are created. 444 000 people (8% of amateur artists) regularly work as volunteers for about 2 hours a week.

Amateur artists take active in one or, often, more than one discipline. Combined, they spend 2.44 million euros per year: 1.25 million to contributions, lessons and courses, 1.19 to instruments, materials and clothing. Governments invest 55 million euros in the sector: central government 8 million euros, provinces 14 million and municipalities 33 million.

The sector counts over 30 000 clubs and 100 umbrella organisations in the following disciplines: audio-visual, visual, dance, music, writing and theatre. There is 1 sector institute for the development and promotion of amateur arts: Arts Factor [*Kunstfactor*].

There are many professional organisations that support amateur artists in the Netherlands. For example, the *Engelenbak* Theatre offers its space to amateur artists and groups to hold their performances (this theatre is located in the theatre district of Amsterdam).

#### **Policies**

Amateur art is a starting point for achieving one of the most important aims of cultural policy: to increase the extent to which individuals participate in culture, both actively and passively. The assumption that people who are involved in amateur arts are more likely to attend performances by professional artists has been repeatedly confirmed by research. This aim of cultural participation underpins the government's involvement in the amateur arts sector. In 1985, the *Memorandum on Art Education, Amateur Art and Arts Policy* specified that the government's policy was to further and to sustain skills and artistic quality in the amateur arts and to improve the quality and accessibility of art education. It also aimed at establishing ties between the schools and professional artists' scene.

Now, over 20 years later, amateur arts are again in the forefront of cultural policy, in the context of cultural participation, part of the 10 point cultural participation plan Minister of Culture Ronald Plasterk introduced in his policy memorandum *Art for Life's Sake* [*Kunst van leven*, 2007] ((for other points in the 10 point cultural participation plan, see [↪chapter 4.2.4](#), [↪chapter 4.2.7](#), [↪chapter 8.2.2](#) and [↪chapter 8.3.1](#)). To support the implementation of various parts of this 10 point cultural participation plan, a new and independent arts education and amateur arts fund will be established: the Programme Fund for Cultural Participation [*Programmafonds Cultuurparticipatie*]. The new fund is not an "extra service desk" but has its own circle of applicants. It will have 3 programmatic lines: arts education, amateur arts and folk art and 3 themes: diversity, renewal and anchoring of cultural participation. The fund will be operational by early 2009; the budget will slowly rise to approximately 22 million euros in 2012. The fund will have two sections: the first is for the experimenting and development of talent and is meant for the sector itself; the second is for applications in the context of cooperation with provincial and municipal government; the funds will work closely together with both provinces and municipalities and conclude agreements to that end.

#### **8.4.2 Cultural houses and community cultural clubs**

Most of larger cities host artist's societies. There is a long tradition of such organisations, founded in the eighteenth or 19th century, e.g., the Amsterdam visual artist society *Arti et Amicitiae*, or its counterpart in the Hague, *Pulchri*. A limited number of non-artists are taken in as members; however, they pay a higher membership fee. Smaller cities or villages often have culture houses which accommodate activities ranging from language and art courses to exhibitions, performances and films. Culture houses often have facilities for children, cafes, restaurants and rooms for reading societies, etc. Occasionally, public libraries - providing information in the broadest sense are physically connected to cultural houses. Municipalities are the main source of funding for cultural houses.

#### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Information is currently not available.

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## **Norway/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

Cultural activities have become an increasingly important part of the voluntary field. Over half of all voluntary work in Norway is now in cultural and recreational organisations.

In 2007, eight percent of Norwegians were members of a band, choir or an amateur theatre-ensemble. This is a decline of two percent since 1997. The numbers of active members are still at the same level (7%).

#### **8.4.2 Cultural houses and community cultural clubs**

There are a number of cultural venues within the voluntary cultural sector in Norway. One of the most important venues provided by the municipalities is the Children's Cultural Centres. There are a variety of cultural activities such as dramatic acts, bands, choirs, etc. 11% of girls and 24% of Norwegian boys between 16 and 24 years visited such centres in 2007 (Source: Statistics Norway). Within religious organisations there is a similar activity in which, for instance, churches are used as venues for different cultural activities.

In addition, a number of voluntary music clubs organise and arrange concerts regularly. Many of which have access to their own venues.

A substantial proportion of Norwegians live in regions with a low density population. In such regions as well, people in many communities have access to cultural houses and related venues.

#### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Information is currently not available.

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## **Poland/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

In 2010, the Ministry of Culture supported folk culture in the framework of the programme "Cultural Heritage". Priority 3 "Folk Culture" is aimed at strengthening regional identity, preservation, documentation and transmission of authentic values of traditional culture as well as supporting diverse forms of promotion of folk culture.

Annually, The Minister of Culture awards the prize in the name of Oskar Kolberg to the achievements in the field of folk culture (see [⇒ chapter 8.1.3](#)).

Since 1999, the curriculum includes "Regional education - cultural heritage in regions" addressed to students of primary, secondary and high schools. The objective is to indicate the need for conscious participation in culture, to preserve local cultural heritage as well as promotion of tolerance for cultural diversity.

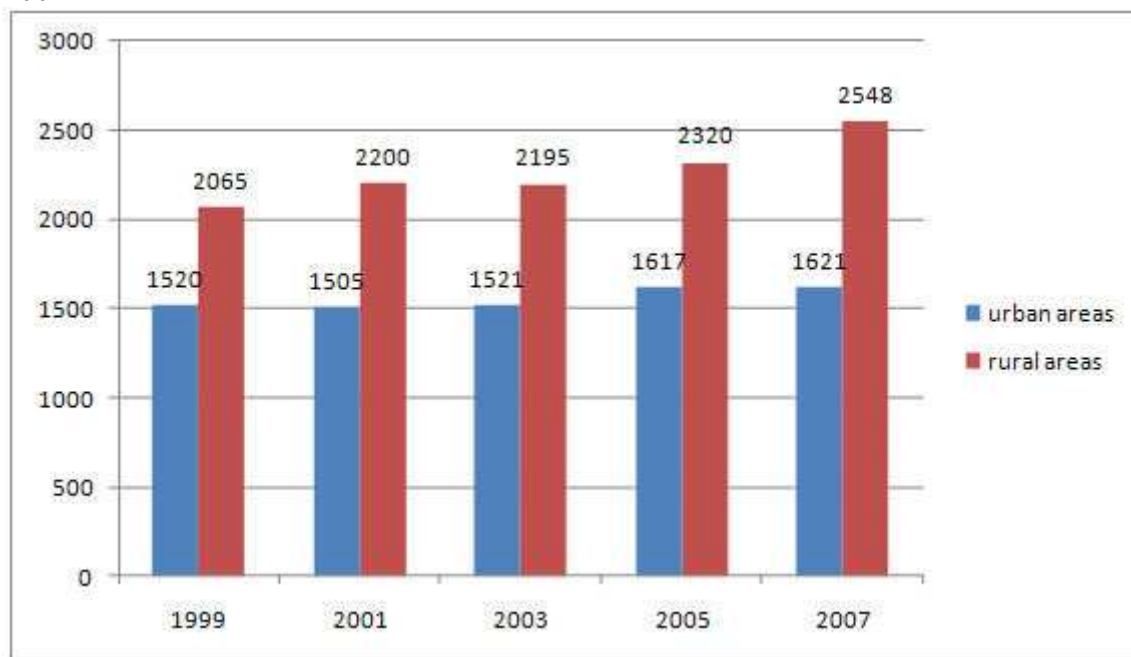
### **8.4.2 Cultural houses and community cultural clubs**

Prior to 1989, cultural houses in Poland were leading institutions of the communist cultural politics. It was difficult to find their equivalent in democratic European countries. There were even problems with translating the term itself. However, cultural houses run by state enterprises were dismantled in the free market economy environment because their costs were seen as unjustified. Today, cultural houses and centres are creating a new image for themselves as a shelter for amateur art and various programmes aiming at broadening participation in cultural life, with a special accent put on those parts of the population which are "socially excluded". Together with libraries they are often the only cultural institutions in the Polish suburbs. Their activities are undertaken in co-operation with and financed by local governments, mostly the municipalities and communes.

The extent to which cultural houses and community cultural clubs are financed by the government and local administrations is presented in [⇒ chapter 6.2.3](#).

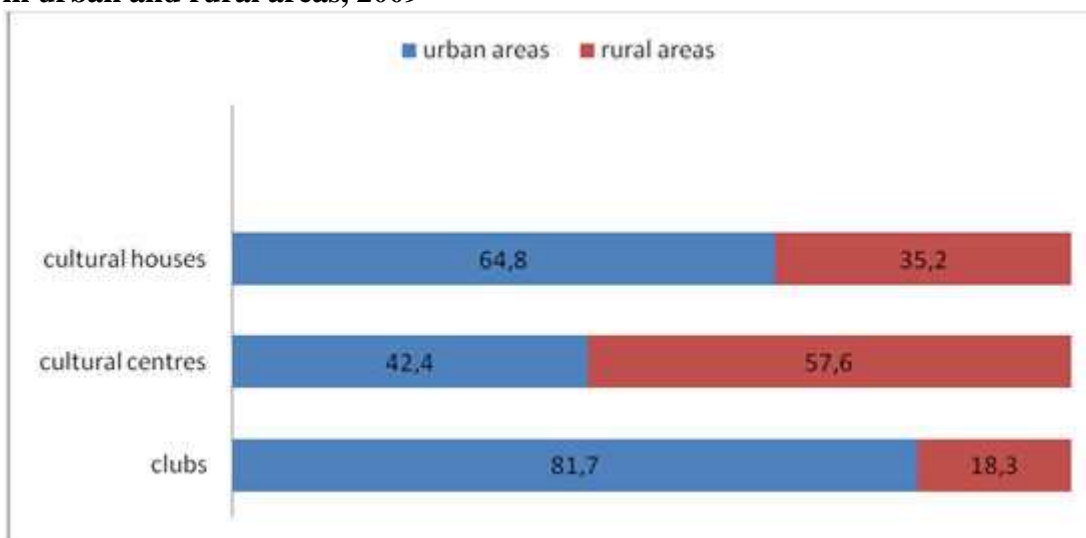
The data on cultural houses and centres is collected by the Central Statistics Office every 2 years, with the most recent being from 2009.

**Graph 7: Number of cultural houses and centres and community culture clubs, 1999-2007**



Source: Central Statistics Office, *Culture in 2008*.

**Graph 8: Percentage of cultural houses, cultural centres and community culture clubs in urban and rural areas, 2009**



Source: Central Statistics Office information note: *Cultural institutions in Poland in 2009*.

In 2009, 4027 cultural houses, cultural centres and clubs were registered, 142 fewer than in 2007. Over a half are based in rural areas. Altogether, they organised 237 900 events for over 34 million participants (In 2007, there were 214 700 events for over 33.6 million participants). In this number, the bigger share was film screenings (22.3 %). There were less amateur music band performances (18 %) or seminars and meetings (14.7 %). The most popular were performances of professional artists which had over 10 million viewers. Hobby and artistic workshops were organised in 5 200 specialist studios, with the most popular being artistic (28%) and music (25.8%). There were 18 300 amateur artistic groups which involved 287 300 participants, of whom 156 000 were under the age of 15.

**Table 13: Activity of cultural houses, clubs and community centres, 2003-2009**

	In general				Of which in rural areas			
	2003	2005	2007	2009	2003	2005	2007	2009
No. of institutions	3 716	3 937	4 169	4 027	2 195	2 320	2 548	2 375
No. of specialist studios	4 203	4 692	4 719	5 200	1 212	1 364	1 424	1 732
No. of events (in thousand)	208.4	208.9	214.7	237.9	65.5	58.7	57.6	63
Event participants (million, per yr)	30.2	32.3	33.6	34.5	6.9	7.1	7.0	7.4
No. of workshops organised	5 668	5 696	5 409	7 142	1 142	1 114	1 380	2 032
Workshop participants (per year)	94 200	91 500	96 300	115 300	18 400	20 500	24 000	29 000
<i>of which under the age of 15</i>	<i>54 900</i>	<i>47 000</i>	<i>51 200</i>	<i>54 100</i>	<i>11 800</i>	<i>12 100</i>	<i>14 300</i>	<i>17 000</i>
No. of amateur art instructors	7 221	7 458	7 458	-	1 831	1 908	2 099	-

Source: Central Statistical Office, *Culture in 2008* and information note *Cultural Institutions in Poland in 2009*.

The activity of cultural houses and centres is at present a hot topic. Their low efficiency and insufficient level of adaptation to contemporary requirements is acknowledged. Several research reports with specific recommendations were published by NGOs.

An important programme has been launched by the National Centre of Culture. The Culture House + (Dom kultury +) aims at creating equal access to culture for the inhabitants of rural areas and improvement of participation in culture. The concept of the programme is to initiate the process of transformation of the existing culture houses into modern local culture centres: having development strategies created on the basis of socio-economic-cultural diagnosis of the given municipality or commune; actively animating the cultural life of local communities; creating possibilities for basic but universal cultural education and so on.

### 8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels

#### *The Council of Non-governmental Culture Organisations*

In March 2007, the Minister of Culture and National Heritage established the Council of Non-governmental Culture Organisations. The Council is a consultative and advisory body for the Minister. The Main aims of the Council are to submit proposals and opinions on directions and collaboration forms between the Ministry and the NGOs as well as judgement of legal acts important for NGOs operating in the cultural sector. The Council is also to prepare the proposals for the use of European Funds in the culture sector. However, many NGO workers are disappointed as this body is composed of representatives of big associations representing the interests of particular creative disciplines and artistic unions. Research organisations and innovative non-governmental projects were neglected within the process of the council's establishment. The council's activity can hardly be noticed and no comprehensive information on its actions is presented by the ministerial sources.

Many non-governmental organisations and institutions act for the benefit of local societies. They aim at increasing the level of participation in culture and activation of citizens through raising awareness and knowledge as well as supporting creativity. The examples below are to show the diversity of the actions.

#### *The Association of the Creative Initiatives "e"*



The association operates since 2002. It has implemented social projects focused on education and development of youth through art. It is active both in Warsaw and in smaller cities and villages. The association cooperates with citizens, carries out research on cultural institutions (e.g. publication "ZOOM on cultural houses") and initiates debates and discussions. It activates not only young creative people but also seniors and engages in inter-generational dialogue (e.g. project "Seniors in action").

#### *Artnet - integration of cultural organisations*

Between 1 September 2008 and 31 December 2009 the Veno's Studio, an enterprise acting in the field of cultural industries, implemented a project of the network of NGOs operating both in urban and rural areas in Śląskie Province. The project was co-founded in the framework of the European Social Fund (Human Capital Programme). It aims at increasing effectiveness of cultural organisations, especially in rural areas, in the field of equal participation in creating local and provincial cultural policy through integration, networking and professionalisation. The local trade coalition was created and connections and exchange of information between organisations were strengthened. NGO employees could benefit from training and counselling in the field of professional management.

#### *Advocacy Groups*

There are multiple advocacy groups functioning in Poland, e.g.: Polish Filmmakers' Association; Polish Music Council; Polish Composers' Union; Polish Performing Artists' Union; Polish Visual Artists' Union; Polish Folk Artists' Association; Polish Writers' Union and The Authors' Society. Their main purpose is to associate artists, authors and creators of different professions, to take care of their interests, promote their branches and manage copyright issues etc.

#### *Social Dialogue Commission for Culture in Warsaw*

The Social Dialogue Commissions are created by the non-governmental organisations and the City Authorities according to the "Cooperation Programme". The role of the Commission is to act as an initiative and advisory body for City Authorities as well as opinion making for major legal acts considering the functioning of NGOs, setting up action programme priorities of collaboration between the NGOs and the City and nomination of councils' experts responsible for decisions of grants giving bodies. Participation in the Commission's meetings is open to all NGO representatives.

#### *Department of Proposals- Brainstorming for Warsaw*

In the framework of the "Warsaw under Construction" Festival, organised by the Museum of Modern Art in Warsaw, a Department of Proposals has been established - an open session for the inhabitants of Warsaw, where participants can freely present their proposals for the city. Professionals and amateurs, activists and theoreticians, dreamers and engineers, representatives of organisations and unaffiliated enthusiasts are welcome to introduce their ideas. All proposals are considered by the participants of the Festival - including those who have real power to influence the decisions made in the city: journalists and city public servants. Meetings are held every Thursday in the Museum's auditorium.

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# Portugal/ 8.4 Amateur arts, cultural associations and civil initiatives

## 8.4.1 Amateur arts and folk culture

Local authorities play a key role in supporting cultural associations and local cultural activities. Volunteer associations make a significant contribution to local cultural life and they play a major role promoting theatrical performances, book fairs, film shows and folklore.

The Regional Directorates for Culture (Ministry of Culture) provide support to local non professional agents and projects in the traditional cultural domain (*Regulatory decree n. 34/2007*).

The work of the INATEL Foundation should also be mentioned here. The new legal framework for this private foundation of public utility was established by the PRACE restructuring (see chapters 1, chapter 3.1 and chapter 7.1).

Presently, under the guidance of the Ministry of Labour and Social Solidarity, INATEL Foundation aims to offer social services, in the areas of social and senior tourism, and social and senior spas. The foundation also provides technical and financial assistance to collective associates in the fields of ethnography, folklore, music, theatre and cinema and promotes cultural events such as festivals, conferences and performing arts productions.

The work of INATEL Foundation involves around 250 000 individual associates and 3 500 collective associates as well as a network of social hotels and a permanent structure of social and senior tourism and other facilities (a theatre and sport facilities).

Several competitions in artistic creativity are carried out annually covering areas such as video, visual arts, choral, philharmonic and orchestral music, new drama, story-telling and ethnography.

Recently, special attention has been given to training of associative managers and artistic performers. A specific programme was launched aimed to promote several workshops and brief courses all over the country regarding artistic and ethnographic issues. Technical visits to collective associates (e.g. philharmonics; folklore groups and amateur theatre groups) are also promoted in order to i) understand the main issues they face today and ii) guide their activity and performances in technical terms.

National Support Plans, which are organised for the areas of ethnography, music, and amateur theatre, include financial support as well as provision of equipment (such as musical instruments, light and sound equipment, footwear and traditional costumes) to collective associations with the objective of encouraging and developing their artistic activity.

## 8.4.2 Cultural houses and community cultural clubs

These entities of the third sector are usually supported by the Local Administrations, but partnerships with the public sector as well as with the private one are increasing in number.

Recently, "collective houses" for young people are emerging as a new initiative in Portuguese society.

In 2006 the Portuguese Youth Institute (*IPJ*) established four support programmes for youth associations:

- Juvenile Support Programme (*PAJ*), to develop youth association activities and informal youth groups;

- Infrastructure Support Programme (*PAI*), for investments in infrastructure and facilities for youth association activities and premises;
- Student Support Programme (*PAE*), to provide financial support for the activities of student associations; and
- Training Programme, to train association leaders for association activities

Those seeking support under these programmes must be registered with the National Register of Youth Associations (*RNAJ*). These associations also qualify for some tax exemptions and reductions.

### **8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels**

Information is currently not available.

## **Romania/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

Amateur arts have had a descendent trend in the last decade. This is due to modernisation and urbanisation, along with the transition specific phenomena, which did not encourage the perpetuation of such activities. A new strategy has been developed and included in the National Development Plan (2007-2013). The new strategy addresses all social categories and promotes raising awareness activities and education and training; one example is the "Contemporary Romanian Village" programme, which is supported by popular universities, county centres for popular creativity, NGO's etc. These agents should work together in order to increase the cultural offer at the level of amateur arts, by both preserving the heritage and encouraging creativity.

For example, for adults, there is Ioan I. Dalles Popular University which offers a diversity of courses on fashion design, interior design, photography, cultures and civilisations and they are all approved by the Ministry of Education and Research. Moreover, in 2008 the National Centre for Dance organised dance classes for amateurs.

Also, there are some artistic workshops for children organised by the Museum of Romanian Peasant Association with the support of the Museum of Romanian Peasant. In January 2010, in partnership with General Direction of Social Work and Child Protection, they started the project "Joaca de lut" ("Playing Loam"), which lasts until June. The project involves the organisation of modelling clay workshops conducted with children aged between 6 and 13 years with the aim of developing knowledge of traditional techniques of modelling clay.

Concerning the cultural activities in public spaces, the period 2003-2007 was characterised by a growth in the number of artistic events. This coincides with the development of the NGOs as organisers of these artistic events and with a diversification of the activities. Some of these events were organised in partnership with public institutions, the Centre for Cultural Projects of Bucharest Municipality (ArCub) being one of the most active public institutions which sustained NGOs in developing events in public spaces.

### **8.4.2 Cultural houses and community cultural clubs**

Rural Cultural Houses had a significant role in community development when they first appeared in the 1930s, but during the communist regime they became an instrument for political propaganda. After 1989, the position regarding rural Cultural Houses gradually deteriorated: many buildings have been transformed into pubs or shops, or mostly used for weddings. It is estimated that, from an original number of 2 700 Cultural Houses, only 1 000 were functioning in 2005. Cultural Houses are subsidised by local councils and are accountable to the Mayor and the local council. Cultural Houses are in the process of becoming legal entities (i.e. separate from local councils). The Local Councils pay the salary of the Culture Animator (the manager of the institution) and infrastructure costs, but only rarely fund cultural programmes. The wealthiest local communities, however, do fund cultural activities. Data gathered through a Survey of Cultural Consumption, carried out in November 2005, indicates modest activity in the Rural Cultural Houses, as well as the existence of substantial differences between various regions of Romania. The analysis was carried out on two dimensions: the visibility of the Cultural Houses at community level and the preferences indicated by respondents for each type of cultural activity. Respondents indicated that Cultural Houses formed a necessary part of the community.

During 2006, the Ministry of Culture and Religious Affairs conducted research in various villages from each region, in order to evaluate the usage, financing and administration of Cultural Houses. Depending on infrastructure, institutional matters, compliance with legislation in the field and the activities carried out, were identified four types of community houses: invisible, ordinary, emblematic and extraordinary. In most of the counties there were no official records of community houses, a condition tolerated by the local authorities. One of the particularities that came out was related to the lack of coherent local cultural policies. Moreover, the results of the study underlined that public investments for training professionals in human resources were very low and it appeared that there were no formal administrative set of rules. From the point of view of infrastructure, the community houses are used for local parties, rented for weddings, commemorations and baptisms. In what regards the budget, there is no financing from the local authorities for such community houses (see also: <http://www.culturadata.ro/Cercetari%20finalizateEN.html>).

In 2007, The Ministry of Culture and National Heritage (MoCNH) initiated a programme of rehabilitating and modernising the cultural houses, having the financial support of the European funds. The objective was not just to rehabilitate the buildings, but also to capitalize these spaces for cultural purposes and to provide the inhabitants of rural areas with a framework for cultural participation.

In 2009, one of the attempts at capitalising on the cultural houses, supported by MoCNH, was the project "Turneul la țară" ("Countryside tour" <http://www.turneulatarablogspot.com/>), a "Generosity Offense" initiative in partnership with Theatre and Cinematographic Art University I.L. Caragiale Bucharest and the Romanian Cultural Fund's Administration. Its objective was mainly to facilitate access to culture for youth from rural areas through community art and active retrocession (especially cultural- educational events).

#### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Information is currently not available.

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## **Russia/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

The Ministry of Culture of the Russian Federation supports traditional forms of both folk arts and crafts and amateur arts in order to realise basic cultural rights for participation and creativity and for preserving the joint cultural space of Russia. At the federal level, support is provided for related festivals, competitions, and exhibitions in order to increase the number of amateurs and to present them to a wider public. In 2010-2012, the Ministry is to allocate relatively 34.4, 34.0 and 29.1 million RUB from its budget for these events. There is a *State Russian House of Folk Creativity in Moscow* under the Ministry and the regional houses that provide methodical support to amateur artists, organise related events and training, and preserve collections of amateur artworks.

Re-establishing free access to amateur creativity (and sports) for the younger generation is proclaimed to be an important task of local and regional authorities. Competitions carried out at these levels for those involved in creativity encourage the amateur arts and artists. Special folk festivals, especially in the regions, are organised as cultural development events, which promote both identity and diversity and foster intercultural dialogue.

Amateur arts are among the most popular activities that traditionally take place in cultural houses. Participation rates have fluctuated over the years from 6.7 million amateur artists in 1985, to 2.5 million in 1997 and increasing to 3.47 in 2009. The number of children involved (included in the above figures) has grown from 1.4 million in 1985 to 2.9 million in 2009 (after a sharp drop to 1.2 million in 1989-1990). Organised amateur activities for children and adults, which were free of charge before the perestroika, now charge a fee, especially when the activity requires some training, materials or costumes.

At the cultural houses, the most popular amateur activities in 2009 were dance (797 558 participants), choir singing (519 059) and theatre (461 539). Folk arts became very popular; its practitioners are organised by different cultural institutions including cultural houses (in 2009 there were 233 168 folk arts and 168 360 folk crafts practitioners, and 42 670 members of folk instrument orchestras), libraries, museums, especially by those with folk or historic contents or National Cultural Autonomies.

### **8.4.2 Cultural houses and community cultural clubs**

Amateur artistic and cultural activities are concentrated in the institutions called cultural houses or clubs, the network of which has been established in Soviet times and covers the whole country. Those institutions were owned by the Ministry of Culture, trade unions and enterprises. The latter both have sharply curtailed their participation in cultural matters and in 2007, 98% of these institutions were within the responsibilities of the Ministry of Culture. Their number is still decreasing: there were 54 836 cultural houses in 2000 and 49 542 in 2007; the number of newly constructed cultural houses is small (from those with seating capacity of 56 300 built in 1990 to those of 8 400 built in 2008; in rural areas related figures are 45 400 and 4 800).

Though cultural houses are the most numerous of cultural institutions their condition has been criticised: in 2003, about one third of all their buildings were officially recognised to be in bad

condition and in need of capital repair, while almost all cultural houses need modernisation including computers, etc. Cultural houses are mostly located in rural areas (87% in 2000 and 89% in 2007) where they function as community culture and entertainment centres and dance halls.

### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Authorities support traditional amateur arts, especially folk arts and crafts. However, since the 1990s, the variety of new amateur cultural activities expanded to include e.g. Viking or ancient Russian battle art and production of relevant armaments, exotic ceremonies like the Japanese tea ceremony and others. Participants involved establish formal (e.g. military history) and informal associations that access cultural institutions (museums, libraries, clubs) and the Internet. For example, the *Yandex Fotki* (<http://fotki.yandex.ru/>) as a free photo hosting provided by the Yandex - the largest Russian search engine also plays a role of a "platform" for informal associations of amateur photographers.

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## **San Marino/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

The dynamism of the San Marino people is testified to by the continuous creation of new cultural and social associations, which certainly reflects a positive trend. In March 2004, a study showed that one out of every two citizens participates actively or passively in an association.

The first association was the male section of the Mutual Aid Society (SUMS), created in 1874. Originally established to provide subsidies to those who could no longer work, the Society soon began to carry out several initiatives promoting industrial development and assisting all institutions supporting the well being of the working class. 25 years later, the female section of the SUMS was created. These entities were very important within San Marino society, which was characterised by great poverty at the time. Among the cultural initiatives promoted by the SUMS, worth mentioning are the Folk University (1904), open to the entire population, and the Amateur Dramatic Society.

The "Piccolo Teatro Arnaldo Martelli" was established in 1963/1964; the name comes from its founder, a San Marino professional actor, interested in local amateur theatre companies. Since then, the San Marino amateur theatre company has started a productive and uninterrupted process: over the years, the group has staged the most challenging authors of dramatic and comic genre, by establishing, in some cases, important collaborations with foreign directors. Since 1976, the members have also staged dialect performances, with a fixed annual event on the occasion of the celebrations for the joint patron Saint Agatha. The association - composed of 30 members - receives economic support from the state and sponsorship from the Township Council for its activities.

The "San Marino Choir" was created in 1960, bringing together the choristers of the former Governmental Chapel and the former Salesian Schola Cantorum, as well as music and song lovers. Subsequently, a policy of cultural exchange was started, which lead the Choir to

perform in San Marino and in the most important non European, European and Italian cultural centres. The adult section includes about 35 persons, all voluntary; besides this section, there is also the chorus of treble voices "Piccole Voci", with about 40 children. The Choir benefits from annual grants issued by the state for services rendered during official celebrations, economic support of sponsors such as banking foundations and economic operators for specific projects, and sponsorship from the Township Council.

Freedom of assembly and association, freedom of thought, conscience and religion are provided for by the *Declaration on the Citizens' Rights* of 1974 (see [⇒chapter 5.1.1](#)). The first law recognising and regulating the freedom of association dates back to the *1977 Law* regulating cooperative societies and replaced by a new one in 1991. The latter established the Council of Cultural Associations and Cooperatives which gathers together an increasing number of associations under one umbrella, in particular from the fields of theatre, photography, local culture, music, arts, reading, dance, history, environmental protection. Its creation underlined state recognition for the value and autonomy of such associations. Among the Council's tasks are to allocate state funding for associations, to organise meetings where participants can exchange views and experiences and to promote common cultural initiatives. For more information concerning state support of these associations, see [⇒chapter 8.1.4](#).

A *1989 Law* regulates cooperation between volunteers and public entities. The 2001 government paid special attention to volunteer activities as a supplement to public services and included the promotion of culture in the new policy plan - the main objective being the qualitative improvement of cultural institutes and support for associations. San Marino celebrated its First Volunteer Day on Saturday, 18 September 2004, organised by the Council of Cultural Associations and Cooperatives.

In April 2008, the Congress of State agreed to work on a new draft law to enhance charity work "as expression of participation, solidarity, social pluralism and an instrument of aggregation, socialisation, integration and cultural development of society". The draft law recognises the active role of associations discussing and cooperating with the state and its institutions and will help them to better organise and manage the sectors in which associations themselves are involved. It will regulate NGOs, voluntary work and the non-profit sector, specifying their requirements and fields, bodies of reference, tasks, cooperation modalities, their relationship with the state and financing, as well as the general or specific training of volunteers. This draft law responds to the commitments contained in the government agenda and the recommendations issued by the International Organisations of which San Marino is a member. Moreover, it takes into consideration the requests made by the associations and groups of volunteers. The draft law should be re-examined by the government of the XXVII legislature.

In the meantime, on 5 December 2010, on the occasion of the International Volunteer Day designated by the United Nations, Attiva-Mente (Sport and Cultural Association of Disabled People) launched the initiative entitled "Call for a Law on Voluntary Work", with a view to raising awareness on the adoption of new legislation in this sector, which needs to be adequately regulated and recognised.

With regard to the sector of culture and popular art and to the government policies adopted to support development and participation in this field, reference is made to [⇒chapter 4.2.5](#) on the rediscovery and enhancement of the use of dialect and to [⇒chapter 8.2.2](#) for the promotion of the groups of San Marino historical and popular traditions.

### **8.4.2 Cultural houses and community cultural clubs**

On the local level, the 3 social centres of Dogana, Fiorentino and Serravalle provide important spaces for groups to share and perform poetry, singing, etc. "A house for everybody" is the motto of the Social Centre in Dogana. These social centres located throughout the country have always been open to associations, groups and companies and have always made their seats and instruments available for amateur cultural events. They benefit from financial support and the grants issued every year by the Department of Education, Culture and the University.

Centrarti was created in 2005 as a laboratory for arts and contemporary culture, research and cultural production. Centrarti was the first multidisciplinary centre created by private citizens where people had the possibility to experiment with their own creativity through music, theatre, cinema, contemporary art, dance, singing, exhibitions, etc. This Centre (also called the "new art factory") organised events in all artistic disciplines, including workshops, performances, initiatives and competitions. It aspired to become a point of reference for the professional growth and visibility of young and talented artists, as well as of anyone wishing to elaborate his / her own expressive capacities. Unfortunately, in 2010 it was forced to close down due to a lack of funds.

### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Information is currently not available.

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## **Serbia/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

The number of amateur arts groups has been in decline. According to statistics from 2000, there are 300 000 amateur artists participating in groups such as theatres, choirs, music, folklore, etc. The whole amateur arts sector is in "transition", due to the fact that some of the amateur groups qualify as professionals, for example, choirs and folklore groups. Some are real groups of art practitioners without artistic ambitions. Many had premises and administrative staff, which made them very similar to cultural institutions and were heavily dependent on public funding. In 1995, the Ministry stopped financing these groups and transferred responsibility for them to the municipalities. However, the Ministry of Culture and Media still recognises the need to help reorganise the Serbian union of amateur artists.

In the period 2004-2006, the policy of the Ministry of Culture in Serbia underlined the importance of the amateur movement and has raised financial support for amateur festivals and events. The Republic's Union of Amateur Associations received, once again, a state subsidy. The policy priorities of the new Ministry of Culture, since 2007, transferred this responsibility to local public authorities.

### **8.4.2 Cultural houses and community cultural clubs**



*Cultural centres* as "houses of culture" were created throughout Serbia immediately after World War II, even in the smallest rural communities. Their principal role was to host cultural associations and amateur arts activities, as well as to present art works from the major cultural institutions (exhibitions, films, theatre plays, etc.).

During the 1990s, most of these centres survived by renting their spaces to local businesses such as small shops, billiard clubs and jackpot machines. They also gave their premises to local amateur groups and associations for their programmes. Today, there are more than a hundred active "houses of culture". 80 of these entered the "Capacity Building Programme" supported by the French government and organised by the Centre for Professional Continuous Development of the University of Arts, Belgrade.

The role of *cultural associations* in the past 10 years was extremely diversified: ranging from those created to promote state nationalistic cultural policy, to associations created to fight against such policies. There were also amateur artists' associations, artists' unions, etc. The most important cultural associations created during the 1990s regrouped artists around a certain vision, to break internal and external co-operation barriers. Groups such as "Dah Theatre", "Led art", "Skart", "Fia" and "Remont" have widely contributed to the revitalisation of the cultural field and have introduced new ways of management and networking in Serbia. Amateur art associations, which were created during the period of socialism, have decreased both in number and in activities, not being able to find a new mission and a new purpose in the changing circumstances / conditions.

Throughout the 1990s, *newly created associations and NGOs* were very active. As an alternative to the established cultural system, they succeeded in getting international support and recognition. Due to this fact, many of the leaders of these NGOs were given the opportunity to participate in different management programmes and leadership training courses, which gave them new and better capacities to function in comparison to those running associations or cultural institutions in a traditional manner.

In the mid 1990s, the Fund for an Open Society (Soros Foundation) helped to create a Centre for NGO support, which provided consultancy and training advice to numerous NGOs in Serbia. Many were also encouraged and supported by different international organisations and joined various European and South East European networks and exchange programmes which provided them with new competencies as well as collegial support. The result was an improvement of the internal and external networking, especially in the cultural field and the inclusion of the NGO movement in a larger socio-political arena (e.g. Balkankult, Association of Alternative Theatres, etc.).

### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

In 2010, an NGO non-formal network was set up as a kind of advocacy group for improving the position of non-governmental organisations in the cultural sector. The NGO network was set up within the project "Non-institutional actors of cultural policy in Serbia, Montenegro and Macedonia" and was financed by the European Cultural Foundation. The aim of the project is to examine the capacity of key actors of cultural policy outside of the system of public institutions as well as to assess the strength of the independent cultural scene in Serbia, Montenegro and Macedonia. This project establishes networking of non institutional actors of cultural policy at national and regional levels with the aim of exchanging cultural programmes, improving the capacity of the independent scene, applying in partnership for international competitions and increasing influence on the decision-making process of cultural

policy at local, regional and national level. The independent cultural scene in Serbia (as part of the NGO network) announced, on 5 November, a declaration inviting the authorities (Ministry of Culture, Belgrade City secretariat for culture etc) to dialogue on many issues. The Declaration was signed by 59 Serbian organisations in the field of culture and marks the start of their joint activities to strengthen cooperation and protection of their interests, public interest and promoting cultural life in Serbia. The independent cultural scene involves 2 500 artists and cultural managers and each year produces between 1 200 and 1 500 programmes (exhibitions, concerts, performances, theatre productions, panel discussions). The Declaration suggests several proposals for improvement of the cultural policy and cultural life in Serbia: such as including independent sector representatives in policy-making bodies (at national, provincial and local levels), establishing special open competitions for projects of the independent cultural scene, establishing a Ministry of Culture competition for multi-year operating grants for covering overhead costs of the independent organisations, as well as providing (for the purpose of decentralisation of cultural policy), specific budget lines for development of quality programmes in the field of contemporary, innovative art in smaller towns across Serbia which would be co-financed by local government.

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## **Slovakia/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

Amateur artistic production has a long tradition in Slovakia. Among the tools for supporting this production, are amateur arts associations in various areas (especially theatre, fine arts, music, dance, folklore, film and video, photography, literary activities, artistic recitation), festivals, shows and workshops of amateur artistic production and special-interest artistic courses as a part of leisure-time centres (school and non-school centres under the supervision of the municipality self-government authorities).

The country-wide methodology and documentation centre for the area of the amateur arts is the National Centre of Public Education and Culture - NOC (a governmental organisation under the authority of the Ministry of Culture of the Slovak Republic) and its organisational unit, the Institute of Amateur Artistic Production.

The NOC is responsible mainly for the following activities:

- maintaining the database of the Theatre Directory of Amateur Ensembles (272 throughout Slovakia <http://www.nocka.sk/uaut/divadlo/adresa>);
- providing the methodology and professional assistance for amateur ensembles and authors;
- publishing professional literature, methodology guidebooks, note and text material for amateur artistic activities;
- publishing professional magazines for the area of amateur arts;
- organising or co-organising the most important amateur arts events in Slovakia and undertaking research programmes in this area;
- providing professional guarantees for country-wide contests in amateur performance (special-interest artistic activity);

- recording, documenting, safeguarding and using the traditional folk culture for cultural activities (while taking into consideration specifics of minority cultures); and
- ensuring education in the area of culture and amateur production.

In cooperation with the Ministry of Culture, the NOC compiles annual statistics on cultural activities and cultural education in the Slovak Republic.

During 2006, there were 5 822 groups, with a total number of 89 511 members (adults, young people aged 15 - 26, and children) involved in various special-interest artistic activities. Altogether, 47 888 special-interest activities took place in Slovakia during 2006 (source: National Centre of Public Education and Culture, Statistics on local and regional culture).

In 2006, more than 3 000 local cultural-educational centres employed a total of 3 172 people.

Founders of these centres are: the government (0.13%), self-governed authorities of regions and municipalities (73.37%), churches and religious societies (6.31%), Matica slovenská (2.4%), non-profit NGOs (14.26%) or various individuals (3.53%).

**Table 9: Overview of special-interest artistic activities according to individual areas of artistic production and performance, 2006**

<b>Production area</b>	<b>No. of activities</b>	<b>%</b>
Theatre	5 863	12.24
Artistic readings	1 811	3.78
Literature	308	0.64
Narration	211	0.44
Music	11 147	23.28
Choral singing	6 053	12.64
Folklore	9 392	19.61
Dance	4 307	9.0
Traditional crafts	1 877	3.92
Visual arts	1 350	2.82
Photo, audiovisual, video	1 023	2.14
Audio	2 065	4.31
Multimedia	530	1.11
Others	1 951	4.07
<b>Total</b>	<b>47 888</b>	<b>100</b>

Source: National Centre of Public Education and Culture, Statistics of Local and Regional Culture 2006

#### **8.4.2 Cultural houses and community cultural clubs**

In the Slovak Republic, there is a network of regional cultural centres (CC) that are focused, especially, on the development of amateur artistic activities and on cultural activities of citizens. The cultural centres are administered by the self-governed regional authorities:

**Table 10: Number of regional cultural centres (CC), 2006**

<b>Self-governed Region</b>	<b>Number of CC</b>
Bratislava	1
Trnava	4
Trenčín	4
Nitra	5
Žilina	5
Banská Bystrica	6
Prešov	7
Košice	8

Source: National Centre of Public Education and Culture, Statistics on Local and Regional Culture

According to *Act No. 61/2000 Coll. on Public Education and Cultural Activities*, public education and cultural activities involves activities that contribute to the development of personality and the formation of a cultural way of living, based on the principles of voluntary participation, interest and the creative abilities of citizens.

The public education and cultural centres are cultural and educational institutions, with the purpose of developing non-material and material culture and maintaining traditions in cities, villages and regions. The centres contribute to a individual creativity by offering artistic activities, special-interest education, cultural-education and cultural-social activities and other special-interest activities. They participate, also, in social prevention work, work with national minorities and marginalised groups of citizens. They also are involved in investigating, protecting, preserving and providing access to folk traditions, emphasising traditional and folk culture, as well as developing and using them creatively. They organise cultural and educational events, competitions, shows, seminars, training, workshops and festivals of regional, country-wide and cross-border and international character.

In towns and villages across Slovakia, there is a network of cultural houses (centres) that are used, regularly or occasionally, for various cultural activities and events. These centres exist in 92% of villages and towns in Slovakia. During 2005, the Cultural Observatory of the National Centre for Public Education and Culture compiled a database and detailed inventory of the cultural houses (according to this detailed inventory, the culture house is a house containing at least one hall that is being or has been used for cultural activities) in Slovakia, according to their address, name, owner, condition and size of the centres and their use. Altogether, there were 2 491 venues designated as cultural houses in Slovakia, in 2005. Most frequently, the owner of these venues is the municipality or local self-government (94.8%). The second most important owners of cultural houses are the church (1.6%). Companies own more than 1% of cultural houses and a minimum of cultural houses are owned by the state (0.5%).

The results of the detailed inventory showed that 75% of cultural houses were built between 1950 and 1989. Less than 20% of cultural houses and cultural venues are older (they were built before 1950). Only more than 5% represent new venues that were built after 1989. Seventy nine percent of the venues are in good technical order; some 2% of the objects are inoperable; while the remaining venues (19%) are in poor technical condition.

As much as 98% of the venues are used for culture, of which 32% are used exclusively for cultural events and 65% are also used for other purposes.

An active part of the cultural life in Slovakia is played by film clubs, organised by the Association of Slovak Film Clubs (ASFK, civic association), which has been a member of the International Federation of Film Societies, FICC since 1955. In 2006, the association registered 60 film clubs. ASFK is the biggest distributor of non-commercial (alternative) cinema in Slovakia (its programme offer in 2007 represents 467 films). It also provides a programme for film clubs from other distribution companies and from domestic and foreign film archives. It organises non-commercial film shows and festivals in Slovakia. The ASFK is also the publisher of the only Slovak magazine for film and motion picture science entitled KINO-IKON. It participates in organising film workshops and seminars. In 1996, it introduced the tradition of Czech-Slovak film conferences that are organised, alternately, in Slovakia and in the Czech Republic.

#### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Information is currently not available.

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## **Slovenia/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

The information in this chapter has been prepared by Vojko Stopar, Fund for Amateur Cultural Activities.

Amateur arts have a specific tradition in Slovenia, especially as an important source of national cultural identity with a special role in social processes, because of its specific social functions.

In the last 10 years, the position of amateur arts in Slovenia has not changed much. They are still defined as organised forms of free-time mass cultural activities which contain cultural and social dimensions.

In the domain of culture, amateur arts are extremely diverse in its essence: it is close to traditional folk culture in some milieus, aspires to top forms of professional culture, or remains an expressive part of contemporary subculture.

Amateur arts also provide access to culture which is not determined by the social status of an individual or by the specific circumstances of an individual, such as disability, or by regional factors.

An important function of amateur arts is promotion of cultural diversity, intercultural dialogue, creative pluralism and cultural goods. A large number of creative works, regardless of their genre, audience, aesthetic taste, ideology or ethnic content is characteristic of such activities and are also aimed at involving vulnerable people in social life.

The presence, activities, knowledge and experience of amateur / voluntary arts organisations are important factors in the complex provision of cultural goods, public awareness of the importance of top quality artistic events and quality of cultural life in general.

Amateur arts as social activities therefore contribute to social cohesion in the sense of:

- a possibility for social involvement of marginalised social groups;
- a way of improving relationships inside specific social groups;
- a psychotherapeutic category as an instrument for psychogenic effects, psychophysical prevention and maintenance of psychological stability;
- discovering new personal potentials and ways of acting; and
- entrance into new social relationships and improvement of the existing ones.

Because of both qualities cultural and social, amateur arts in Slovenia were always strongly, directly or indirectly supported by the government on the state or local level. Slovenian independence from Yugoslavia in 1991 brought about a new system of local government that rocked the foundations of the funding for amateur culture which was tied to the network of 68 local communities (now 210 local communities). A lack of consensus among them endangered the organisational and financial structure of amateur culture.

In 1996, the government established the Fund for Amateur Cultural Activities (since 2000 Public Fund for Cultural Activities - JSKD) to prevent the collapse of an expert and financial framework supporting the work of cultural societies. With this fund, the government started to take direct responsibility for civil society institutions. The JSKD is obliged to support amateur cultural societies and their unions. It also acts as cultural intermediary, performs organisational and administrative services in the field of culture for local communities and is vehicle of cultural policy in many places. The JSKD has expert and administrative personnel at its headquarters in Ljubljana and 59 local offices in all major urban centres in Slovenia. The Fund also organises reviews and promotional events on the local, regional, and national level for all art fields (music, theatre and puppet theatre, folklore, film, dance, fine arts, literature, and intermedia projects), thus allowing interactive comparison and evaluation of achievements and can be said to stimulate innovation and creativity.

The JSKD makes annual calls for financing of projects and programs, provides small investments and equipment for cultural groups and youth culture centres and societies. In addition, almost every local community is supporting "everyday life" of cultural groups and societies on their territory with rooms and financing.

Data from 2007 shows that there are approximately 4 200 groups of amateur arts; most of them are choirs (about 1 700), theatre and puppet groups (500), folklore dance groups (440), contemporary dance groups (200), fine arts groups (200), literature groups (150), and wind orchestras 150), groups specialising in cultural heritage (100), etc. There are about 100 000 individuals involved in amateur arts activities. They organised 17 700 cultural events for almost 3 million spectators in 2005. The importance of amateur culture in the Slovenian cultural landscape is reflected in the fact that this is one of those fields that has been included since 1998 in the *Provision of Funds for Certain Vital Cultural Programmes of the Republic of Slovenia Act* (see also [↪chapter 5.2](#)). In the period from 2004 to 2007, around 5% of these funds per year went to amateur culture.

The most prominent activities are choral singing (<http://www.rapportbalalandras.free.fr>), folklore dancing and wind orchestras, but also all other activities are of a high quality level.

In the last few years, intercultural dialogue was one of the main topics of the JSKD programmes, especially providing financial and organisational help to ethnic minorities, their cultural groups and associations.

On the international level, JSKD is one of the founder - partners of the regional (Central and Southeast Europe) network of socio-cultural organisations and institutions called European Culture Cooperation -ECuCo (<http://www.European-Culture-Coop.net>). The Network organises conferences, colloquia and other gatherings, joint cultural projects (festivals, exhibitions), enhances exchange of information, mobility of artists (professional or unprofessional) and cooperation among festivals.

JSKD is also a member of the Initiative Committee (together with representative organisations from Denmark, the Netherlands and Belgium) of the European Network for Active Participation in Cultural Activities NAPCA (<http://www.amateo.info>). The Network, with the goal of connecting socio cultural or amateur art organisations working on the national level in all European countries (47), will be launched at a conference in Ljubljana, in June 2008.

JSKD is also a member of the AMATEO - the European Network for Active Participation in Cultural Activities (<http://www.amateo.info>). The Network, with the goal of connecting socio cultural or amateur art organisations working on the national level in all European countries (47), was launched at a conference in Ljubljana (26 organisations from 12 countries were represented), in June 2008. The Network is registered in Ghent, Belgium, with the secretariat in Ljubljana.

#### **8.4.2 Cultural houses and community cultural clubs**

There are approximately 980 cultural centres in Slovenia located in smaller towns. They provide the main space for creation, socialising and concerts. They also provide shelter to amateur cultural associations especially in the fields of music and theatre. There are new cultural centres emerging which focus on contemporary creative forms and are particularly attractive for young people. These "youth cultural centres" encourage new innovative cultural practices and give young people access to modern technology. There are about 60 youth cultural centres in Slovenia which are located in bigger urban areas. Both the cultural centres and youth cultural centres are mainly owned by local communities, which finance their operations and maintenance.

#### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Information is currently not available.

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## **Spain/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

Amateur cultural activity is very difficult to measure and the statistics available are few and far between. A large part of pop musicians come under the heading of amateurs, along with many visual artists. The *SGAE Yearbook of the Performing, Musical and Audiovisual Arts* (published in 2006 by the *Spanish Society of Authors, Composers and Publishers*) estimates that in 2005 amateur theatre accounted for 31.2% of total stage performances, attended by 23.1% of total theatre-goers. Receipts from amateur theatre performances accounted for 2.4% of total theatre receipts. The vast majority of amateur activity is offered free of charge and is promoted by town councils or non-profit making associations or clubs.

With respect to popular culture, one of the major initiatives of the Ministry of Culture, under the responsibility of the Directorate-General for Fine Arts and Cultural Assets, is the *Photography Contest on Popular Culture*. It is organised since 2001 with the aim of encouraging and promoting this discipline. Regarding the legal framework for the protection, promotion and dissemination of popular and traditional culture, the *1985 Historical Heritage Act* (see [E→ chapter 5.3.3](#)) covers the category of ethnographic heritage, which includes moveable and real cultural assets and the knowledge and activities that are or have been a relevant expression of the traditional culture of the Spanish people in their material, social or spiritual aspects. It also establishes special protection for those assets that are in danger of disappearing, indicating that the competent authority shall take measures aimed at the study and scientific documentation of these assets. At regional level, Catalonia has the Centre for the Promotion of Catalan Popular and Traditional Culture (*2/1993 Act*) and the Balearic Islands has the Council of Popular and Traditional Culture (*1/2002 Act*), both of which are advisory bodies of their respective administrations.

#### **8.4.2 Cultural houses and community cultural clubs**

The Third National Volunteer Plan 2005-2009, an initiative of the then Ministry of Labour and Social Affairs (and today of the Ministry of Health and Social Policy), contains a series of strategic points aimed at improving voluntary activities in Spain; albeit without specific reference to cultural activities.

Cultural associations are governed by the *Rights of Association Act* of 2002 (*1/2002 Act*), which is valid for all associations. Under this law, associations can benefit from a variety of incentives, particularly those declared as being of public interest. Aside from the incentives listed in the 1995 ministerial order on cultural voluntary work, nationwide associations can apply to general subsidy programmes organised by the Ministry of Culture. At the regional and local levels, cultural associations do not specifically feature in the budget allocations of the government, although they can apply for a variety of promotional grants and aid offered by regional cultural departments and, to a lesser extent, by regional youth institutes.

Mention should be made of the neighbourhood associations, which play a key role in bringing people into contact with culture. Of the 2 516 neighbourhood centres currently in operation, most operate on the principle that they are the container into which their volunteer staff can bring the content (meaning that they are to be used as venues for a broad range of cultural projects).

#### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Groups acting on issues related to artistic and cultural rights in recent years are for example:



- *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 being a promoter and defender of Culture for Peace;
  - *Platform for the Defence 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 tightening of 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;
  - *Civic Platform for the Defence of the Ibañez House Museum*, which advocates at the Andalusian government for the continuation of this private cultural centre, after announcing its closure in December 2010 due to lack of support;
  - *Association of EMA' ideas*, a non-profit organisation composed of artists of all disciplines initiated in 2000 to revitalise 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 from 2012, and
  - *The Circle of Culture*, a "moral lobby", created in October 2010 in Catalonia in order to ensure that culture in Catalonia recovers greater social and political centrality.
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## Sweden/ 8.4 Amateur arts, cultural associations and civil initiatives

### 8.4.1 Amateur arts and folk culture

In 2008, the voluntary cultural organisations cooperating in *Amatörkulturens samrådsgrupp* claimed 750 000 members. These organisations are organised in a way typical of Swedish NGOs (see [chapter 8.4.3](#)), each dealing with amateur activities in a particular art form or other cultural activity, such as, for example, choirs, music, theatre or local heritage. The largest of these organisations is the Swedish Local Heritage Federation (*Svenska Hembygdsförbundet*), which, in 2008, reported over 430 000 members in more than 1 900 clubs all over the country. Choir associations, the second largest group, had around 125 000 members, in more than 5 000 choirs. While many organisations have a high numbers of active members, their financial resources remain limited and their activities to a high degree rely on volunteers. This is even truer of associations not belonging to a national organisation.

Most government funding for national associations in culture does not come via the Ministry of Culture, or from its government agencies. Government funding for voluntary cultural organisations, as such, is relatively limited - on the national level as well as on the regional and local levels. If such organisations receive government funding, they tend to receive funding designed for other purposes. Some of them are registered as youth organisations. Most are however open for members of all ages.

The major recipients of government grants for cultural activities are the study associations (see [chapter 8.4.3](#)). Together with the popular high schools, these are annually funded by

the government with more than SEK 3 billion. To this are added varying sums from local and regional governments, as well as income from various fees. Statistics show that most of the activities organised by the study associations can be described as cultural activities, ranging from lectures and study circles on cultural matters to rock music and theatre groups rehearsing. Easily available music training and public facilities for rehearsals have often been pointed out as an explanation for Sweden's internationally successful music scene. Others have pointed to the prevalence of cultural group activities such as study circles and singing in choirs to explain the cohesiveness and high levels of trust in Swedish society.

Large numbers of people are also active in cultural activities within the religious denominations, including, for example, the 113 000 people singing in church choirs in the Church of Sweden. The Church also owns and maintains a large part of the nation's buildings protected as cultural heritage.

There are also a number of new, or relatively new, activities that may be termed cultural, that are increasing. Internet access is higher in Sweden than in almost any other country. The use of computer games is increasing. It is possible that the decreasing numbers of people writing in other forms may be connected to the increasing numbers of people publishing their own writing on the Internet. Another form of cultural activity that is increasing in size and importance is the cultural festivals, e.g., historical and musical festivals. The Hultsfred Rock Festival can be given as an example of an event that became an important feature of the field of popular music, both in Sweden and in neighbouring countries. While the Hultsfred Festival has now ceased, it is now succeeded by other festivals and events. Another example is the Medieval Week (*Medeltidsveckan*) in Visby on the island of Gotland, which is now among the premier tourist events in the country. Both of these events were originally organised by amateurs and volunteers organised in small non-profit associations. In both cases, these groups were dominated by younger people. Much like older and more established voluntary organisations, they were financed in several, generally combined, ways, such as grants from the local municipality and study associations, as well as by local commercial interests. They did not, however, hold the large memberships of established associations. In Hultsfred, a cluster including both non-profit associations and commercial companies formed around the original organisation as the festival grew into a major event. In Visby the organisational centre is now a foundation connected to local authorities, business and other already established organisations. Since starting in the 1980s, both festivals have thus developed into more institutionalised forms, without conforming to the established model. Reliance on volunteers, however, remained high in both cases.

#### **8.4.2 Cultural houses and community cultural clubs**

Cultural houses of various sorts are maintained by many Swedish municipalities. These often include public libraries (which exist in all Swedish municipalities), theatres and other local cultural institutions. Other cultural houses are often maintained by the municipalities for leisure activities for young people (*fritidsgårdar*). Important cultural houses, concert halls, and art galleries were built in recent years by relatively large municipalities such as Helsingborg and Karlstad, but also in small communities, like Hässleholm, Vara, Mariefred, and Skärhamn, as well as in suburbs like the Centre for Cultural Diversity in Botkyrka (Stockholm) and the Dream House in Rosengård (Malmö).

Three major national associations are supported by the national government to maintain cultural houses and other similar facilities: *Folkets Hus och Parker*, *Våra Gårdar* and *Bydegårdarnas Riksförbund*. All three have a background in the popular movements that

arose in the late 19th century. The largest of the three is *Folkets Hus och Parker*, an organisation maintaining about 900 venues all over the country. It has close ties to other organisations sharing its origins in the labour movement. Another major organisation is The Swedish Local Heritage Federation (*Svenska Hembygdsförbundet*), which has over 430 000 members in more than 1 900 clubs all over the country, often maintaining their own houses. It is thus by far the largest association dealing with cultural issues and focuses mainly on preserving local cultural heritage in the form of immaterial heritage as well material heritage, such as for example local buildings and private museums.

### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

The Swedish voluntary sector, and the views of it that dominates official policy, is marked by a number of general characteristics. It is to a high degree funded by the state and it is generally considered that its first purpose is to articulate the opinions of various groups in society, not to carry out tasks. The latter is typically considered to be the government's responsibility. Leisure and culture are, however, activities that are generally considered appropriate for the voluntary sector to organise. It has also traditionally been dominated by organisations sharing several organisational ideal-typical characteristics as well:

- equal membership open to everyone who wants to join;
- hierarchic democratic federal structure divided in regional districts that are, in turn, based on local clubs;
- a high number of individual members who form the basis of the organisation's internal democracy; and
- organisations typically cover the whole nation, and only the nation.

Such organisations are often described as popular mass movement organisations (*folkrörelseorganisationer*). This way of organising is enforced by strong links to the nation-state, as well as to its regional authorities and municipalities.

In the spring of 2010, the government instructed government agencies to work towards increasing volunteers and the opportunity to volunteer at government owned cultural institutions such as theatres and museums, using, for example, Anglo-Saxon countries as models. Many have seen this as a way to replace professional work with amateurs, or to use unpaid work in a situation when educated professionals in the cultural sector are often unemployed. Others have seen it as ignoring the work already done by volunteers in the cultural sector.

A slightly different form than the typical Swedish NGO structure is the study association. These are more complex in structure. They are also the economically dominant form of organisation in the field of cultural amateur activities. While they are government-funded, non-profit membership-based organisations, their members are federations of voluntary organisations of the popular mass movement organisation type. Their function is to offer popular education activities, based in the tradition of *folkbildning*, to the members of these organisations, as well as to the general public. Since 1991, their national government funding is distributed by the Swedish National Council of Adult Education (*Folkbildningsrådet*). The Council is a non-profit association with three official members: the National Association of Local and Regional Authorities (representing the large number of folk high-schools organised by regional governments), the Interest Organisation of Popular Movement Folk High Schools (representing the folk high-schools organised by voluntary organisations), and the Swedish National Federation of Study Associations (*Folkbildningsförbundet*, representing the study

associations). Most of the established voluntary organisations of the country are involved in these structures, generally as members of study associations. While study associations are highly professionalised organisations with large administrations, they also make use of a large number of volunteers at the most practical levels of their work.

Another exception from the typical case is the registered religious denominations. The largest of these is the Church of Sweden, with 6.8 million members. When analysing trends in the Swedish voluntary sector, it is thus worth noting that the Church of Sweden was separated from the state in 2000. It is thus now a part of the voluntary sector. Before 2000 it was, on the other hand, a public body. The size of the voluntary sector can thus be said to have increased significantly, without any major change in the habits of the population.

Studies indicate, however, that the voluntary sector in Sweden is increasingly organised in non-profit associations with a more limited number of members and a large number of non-member supporters and volunteers. It is possible that the younger generation is not, as has been suggested, sceptical towards the voluntary organisation as a form, but simply takes a more practical approach to it, placing the activity before the form. It could also be that organisations of the old model are decreasing in importance and that cultural activities are increasingly organised in different ways. One should, however, not assume that the new modes of organisation are entirely different from the old ones. New movements and forms of culture are often cooperating with older organisations, even when they themselves are more informally organised. The organisational forms of new cultural expressions appear to be an open issue.

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## **Switzerland/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

Approximately one million people are culturally active in Switzerland. The majority of the members of cultural associations are active in music and theatre. Approximately half a million musicians are active in 2 000 music associations, 1 850 choirs, 200 orchestras, 8 opera companies, and 380 music schools across the country. 900 amateur theatre groups with a total active membership of around 35 000 in French-speaking Switzerland alone stage 1 000 performances a year. The Swiss Traditional Costumes Association boasts over 20 000 members!

While cultural (umbrella-) organisations are mainly supported by the Swiss Federal Office of Culture, the enormous number of amateur arts associations and cultural houses are financed on a private basis or supported by the cities and municipalities, often by monies generated by state lottery funds.

### **8.4.2 Cultural houses and community cultural clubs**

Amateur arts associations play an important role within federalist Switzerland. More than 10% of the population serve as volunteers in cultural associations. (For statistics, see the

Table in [⇒ chapter 8.2.1](#)). This is certainly due in large part to Switzerland's observation of the federal principal.

This is reflected in the rich panoply of cultural centres and activities which are primarily given financial backing at the municipal level. There are also public-private partnerships, such as the Dada House in Zurich. Significant for being the birthplace of the Dada movement, the building was rescued from near-death due to a planned building usage change, and has now been turned into the Cabaret Voltaire, a cultural centre which, among others, is extending aspects of the avant-garde into the 21st century.

On the administrative side, related institutions may be located in the corresponding cultural, youth, or social domains.

### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

Information is currently not available.

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## **Ukraine/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

Each locality of Ukraine is traditionally rich in authentic folk arts and amateur arts. During the last years, local communities not only preserved the existing amateur arts but also developed new ones including youth and national minority subcultures. Now, along with such traditional types of the amateur arts in Ukraine as brass band music, orchestras of folk instruments, choral singing, choreographic art and dancing, amateur theatre, decorative and applied art, embroidery, etc. one can enjoy modern genres generated by new technologies and social evolution: pop song studios, groups of acoustic music, multimedia art, computer graphic, etc.

In each regional city of Ukraine, there is a regional centre of amateur art and folk culture. A regional centre is an institution providing proper conditions for the development of folk culture and amateur art and leisure activities. It is a creative and methodological centre for houses of culture or clubs in each region.

According to the Ministry of Culture of Ukraine database, there are about 350 amateur theatres and 60 folk and amateur orchestras. To illustrate the multiplicity of amateur groups and artists in Ukraine it is sufficient to examine a separate region or town. For instance, in the Ternopil region (Western Ukraine) with a population of 1.14 million persons (2.3% of the population of Ukraine) of which (57.3%) reside in rural areas, there are about 3 500 amateur groups involving more than 50 000 persons. Only in a separate locality, Gusiatsyn rayon, which has 65 small towns, villages and settlements with a total population of 68 000 persons, there are 192 amateur groups involving 2 535 persons.

Regular festivals and exhibitions of the amateur arts, such as the Annual Brass Band Parade in the city of Ternopil, festivals of music and dance art such as "Colourful Wreath"

(Dnipropetrovsk) and "Artistic Colours" (Pryluky), "Theatre Spring" (Kherson), "Theatre Autumn" (Pryluky), "Stage" (Kirovograd), exhibitions "Pictorial Ukraine" and others are also worth mentioning.

#### 8.4.2 Cultural houses and community cultural clubs

The preservation of the network of cultural clubs and centres inherited from Soviet times has been a priority of the Ministry of Culture over the last years. In the rural communities these clubs and centres remain the main centre of cultural life and the platform for the development of amateur arts. For example, there are 976 clubs in the Poltava region with a population of 1.7 million. These clubs run 5 250 amateur circles, groups and associations, with 63 434 persons attending. In general, there are 104 068 various groups and circles, in clubs and houses of culture, with more than 900 000 participants. In Kirovograd region with a population of 1.05 million, there are 582 clubs, which run 2809 amateur groups. Lack of financing and the transformation from state run institutions into community property led to a significant decrease in the number of clubs and cultural centres (see Table 21).

**Table 21: Number of cultural clubs in Ukraine, in thousands, 1992-2009**

Year	1992	1996	2000	2002	2004	2005	2006	2007	2008	2009
Clubs	23.9	22.4	20.4	19.9	19.4	19.1	19.0	18.9	18.8	18.7

Source: State Statistics Committee, 2009.

In 2001, the Ministry of Culture adopted a programme to support regional cultural initiatives to prevent the number of cultural clubs from further decreasing. The main problems of these institutions are maintenance and personnel: only about 5% of all clubs and cultural centres in the rural areas are provided with modern technology, and only 60% of the staff are cultural specialists, 6% of whom have higher education. 30-40% of existing cultural clubs require repair or renewal; in some regions (Dnipropetrovsk, Zaporizhia, Odessa, Poltava, Donetsk, Kherson) this number is above 50%. In most regions, many cultural clubs are not heated in winter.

Recent and important policy measures include:

- the cultural and art action "Arts of a Single Village" (2002);
- All-Ukrainian Review of Folk Art (2002);
- participation of amateur collectives of Ukraine in CIOFF (International Council on Organising Folkloric Festivals); and AITA / IATA (International Association of Theatres Amateur) activities; and
- *Order of the Minister of Culture "Provision on a Club Establishment"* (2007). It should strengthen the status and competence of cultural club establishment, especially in rural areas.

In 2005, President Verkhovna Rada adopted the *Resolution on Banning the Closure of Social and Cultural Institutions in Rural Areas*, with the aim to stabilise the situation; however, there is no financial mechanism to support this aim. In pursuit of the Presidential *Edict on State Support of Training Specialists for Rural Areas* of 19 March 2005, the Ministry of Culture of Ukraine established an annual quota of places in educational establishments for rural youth within the limits of the state order.

New multi-functional cultural institutions were formed during 2003-2005 in many regions, like cultural centres, folk and craft centres, club-museums, club-libraries, etc.

The Ukrainian World Music Festival "Kraina Mriy" is the international musical folklore celebration which is held every year since 2004 in Kyiv during a few days on the celebration of Ivana Kupala (Bathed Ivan) - a traditional Ukrainian saint of the summer solstice, at the end of June - beginning of July. The main aim of the festival is a revival of traditional Ukrainian culture, support for modern musical ethnic styles, and exposing Ukrainian spectators to culture of different peoples. The initiator, founder and artistic director of the festival is Oleg Skrypka, leader of the legendary Ukrainian rock band *Vopli Vidopliassova* (<http://www.vopli.com.ua/>). The title song written by the band ("Kraina Mriy" - "Land of Dreams") gave the name to the festival.

### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

See ⇒ [chapter 3.4.5](#), ⇒ [chapter 4.2.4](#) and ⇒ [chapter 4.3](#).

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## **United Kingdom/ 8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

Almost six million people in England volunteer for arts activities according to a survey published in 2008 by the Department for Culture, Media and Sport, *Our Creative Talent: the voluntary and amateur arts in England*, represented the first step towards developing a comprehensive understanding of the size, make up and impact of the voluntary arts sector in England. The research showed that there are nearly 50 000 voluntary and amateur arts groups across the country with a total of 5.9 million members. An additional 3.5 million people volunteer as extras or helpers - a total of 9.4 million people taking part. Amateur groups presented 710 000 performances / exhibitions in 2006/07 attracting 159 million in attendances. In the five years to 2006/07, some 34% of amateur groups had members who subsequently became professionals. Arts Council England, supported by the DCMS and the Voluntary Arts Network(VAN), has been developing a plan of action to follow up some of the issues raised in the Report.

The development of the voluntary and community sector, and encouraging people to become actively involved in their communities, particularly in deprived areas, was a key focus for the previous government. Increasingly, local communities are themselves identifying the arts and heritage as an essential vehicle for building community networks and fostering improved levels of confidence and skills in individuals. The Department for Culture, Media and Sport has worked closely with the Home Office to highlight the role that cultural activity can play in strengthening and developing communities, and to embed this in its programmes on Community Cohesion, Civil Renewal and Active Communities.

The Voluntary Arts Network (VAN) continues to work with DCMS to promote the importance of the voluntary cultural sector in delivering cultural and social policy objectives. VAN is the UK development agency for the voluntary arts and works with policymakers, funders and politicians to improve the environment for those participating in the arts. It

provides information, training and networking opportunities to those who participate in the voluntary arts sector. This includes more than 300 national and regional umbrella bodies and, through them, their member groups of local voluntary arts practitioners. For more information visit: <http://www.voluntaryarts.org>

*A Manifesto for Participation in the Arts and Crafts* was launched in Autumn 2009 by VAN, with the support of the National Association of Local Government Arts Offices (NALGAO), the National Disabilities Arts Forum (NDAF) and the National Campaign for the Arts (NCA). This set out a 10 point plan to:

- identify how and where participation takes place;
- find ways to increasing and widening participation;
- invest in and develop the infrastructure supporting participation;
- develop a joined-up approach to participation;
- bring about a step change in support for participation;
- share best practice;
- enhance the status of amateur / voluntary participation;
- raise the status of leaders and facilitators;
- involve the voluntary / amateur arts movement in the development of any policies; and
- develop the role of participants in setting the agenda.

Further information is available online at: <http://www.participationinthearts.net>

In 2009, following research and consultation with the folk music industry, Arts Council England identified four key priority areas for funding: artistic development; sectoral development; communications and advocacy; education and learning. The Council allocated GBP 400 000 to the English Folk Dance and Song Society (EFDSS) to support the national development of the folk industry in 2009/10 and 2010/11. The EFDSS was established in 1898. Through advocacy and programmes of performance, participation and education, it seeks to support folk artists and practitioners and engage people in folk arts activities. The EFDSS is custodian of the internationally renowned Vaughan William Memorial Library and folk archive.

Small local groups that are not formally constituted are able to apply to the Arts Council's Awards for All lottery scheme for grants of up to GBP 10 000.

#### **8.4.2 Cultural houses and community cultural clubs**

There are many arts centres, local community cultural centres and hundreds of youth centres in the UK. Most of these have received funds from local authorities, though serious reductions in local government finance is likely to lead to the withdrawal of such funding in a number of cases, putting their future in doubt.

The UK does not have a legacy of "cultural houses" in the way they were conceived in Central and Eastern Europe.

#### **8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels**

The National Council for Council for Voluntary Organisations (<http://www.ncvo-vol.org.uk/>) is an umbrella body that aims to give a shared voice to voluntary organisations.



Local citizens are likely to be more empowered as a result of the new Coalition Government's pledge that referendums on local issues can be triggered if at least 5% of them submit a petition. This could work both in favour or against local cultural organisations or projects, e.g. in relation to whether financial support should be increased, sustained or withdrawn.

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The Council of Europe/ERICarts "Compendium of Cultural Policies and Trends in Europe, 12th edition", 2011