Scottish Parliament - Arts Funding
Inquiry comparative analysis

Ref: 2018-19/01/CTEEA
**Index**

1. Introduction p3
2. Method p4
3. Context p5
4. Thematic comparators p12
5. Comparator jurisdictions p17
6. Conclusions p25
Annexes p30

Annex 1 - Creative Europe p31
Annex 2 - Denmark p32
Annex 3 - France p34
Annex 4 - Germany p38
Annex 5 - Ireland p42
Annex 6 - Netherlands p45
Annex 7- New Zealand p51
Annex 8 - Norway p53
Annex 9 - Quebec p61
Annex 10 - Sweden p63
1. Introduction

Drew Wylie Ltd. was commissioned by the Scottish Parliament’s Culture, Tourism, Europe and External Affairs Committee to investigate models of arts funding, including institutional funding as well as funding made available to individual artists, in select comparator countries. The research aims and objectives aim are to identify models of public arts funding in a select number of comparator countries. The research objectives are to:

- identify the most suitable comparator countries;
- explain how artists and arts organisations are funded in those countries;
- explain any innovative approaches to attracting complementary private funding of the arts;
- identify how the funding model, including individual applications, in each country is evaluated; and
- highlight any recent evaluation of the models identified.

Learning from best practice in other countries is an effective policy development tool and creates a platform for ongoing collaboration and consultation. The efficacy of this approach is recognised across the public, business and independent sectors, and initiatives like Nordic Horizons, or the recent study visit by 70 heritage and cultural experts from Norway, demonstrate the value of this work.

The potential comparator jurisdictions proposed for consideration included the Republic of Ireland, Norway, Sweden, Denmark, France, Germany and the Netherlands. During the review a decision was made to also consider aspects of arts funding in New Zealand and Quebec that were directly relevant to Scotland. Thematic comparisons for philanthropy, trans-national working and cultural observatories have also been included to better address the brief.
2. Method

The project method was as follows:

- A project inception meeting was held on the 9th April and a Project Initiation Document was prepared that agreed that the scope of the work is primarily about the arts and artists, and that the relationship between difference types and levels of arts funding governance were relevant to the report.

- A period of desk research looked into what information was available about the suggested comparators and assembled relevant information that was available from secondary sources. The Compendium of Cultural Policies and Trends was the primary initial source of information and data.

- Desk research also considered other potential comparator countries in terms of issues relevant to the Arts Funding Review of the Scottish Parliament’s Culture, Tourism, Europe and External Affairs Committee. This included examination of the work of one provincial government and also the European Commission.

- An analysis of the key issues relevant to the comparison exercise arising from the consultation on the current Scottish Parliament inquiry into arts funding, and the previous Creative Scotland commissioned evaluation of the 2018-21 Regular Funding Process, was carried out. An examination of what sources of relevant comparative statistical information are available to inform the review, including contextual data, was also carried out.

- A draft was prepared for each comparator, and a number of skype consultation sessions were conducted.

- A draft report was prepared and amended following feedback from the client.
3. Context

This section provides an overview of the wider context in which the comparators have been analysed. This includes a description of key data sources. There is no one comprehensively authoritative source of comparative data, and some sources have been updated at different times. This is significant given that cultural policy and arts funding has been developing and changing to respond to sectoral challenges in a number of the comparator countries.

3.1 The Compendium of Culture Policies and Trends

The Compendium of Culture Policies and Trends is a tool dedicated to learning from comparisons between countries. The Compendium has developed a standard comparison method and template that is used throughout Europe, and is also being adapted for use elsewhere in the world. This report makes extensive use of the database, taking into account that entries from different countries have been updated at different times. The Compendium provides relatively little analysis of how the arts funding system is applied in practical terms.

![Fig 1. Public cultural expenditure by level of government](image)

<table>
<thead>
<tr>
<th>National exp. €m</th>
<th>Regional exp. €m</th>
<th>Municipalities €m</th>
<th>%state public exp</th>
</tr>
</thead>
<tbody>
<tr>
<td>Denmark 2011</td>
<td>1,379.3</td>
<td>n/a</td>
<td>831.9</td>
</tr>
<tr>
<td>Germany 2011</td>
<td>1,249.5</td>
<td>3,942.1</td>
<td>4,215.5</td>
</tr>
<tr>
<td>Ireland 2011 *</td>
<td>256.6</td>
<td>n/a</td>
<td>192.4</td>
</tr>
<tr>
<td>France 2016**</td>
<td>7,300</td>
<td>2,004.5</td>
<td>5539.5</td>
</tr>
<tr>
<td>Netherlands 2016***</td>
<td>812</td>
<td>280</td>
<td>1,708</td>
</tr>
<tr>
<td>Norway 2014</td>
<td>1,257</td>
<td>160.3</td>
<td>1,306.5</td>
</tr>
<tr>
<td>Sweden 2015</td>
<td>1,154.3</td>
<td>402.7</td>
<td>1,123.3</td>
</tr>
</tbody>
</table>

Source: Compendium of Cultural Polices and Trends
* Public funding for the arts declined dramatically in subsequent years.
** Includes €3.9bn for public broadcasting. Regional is 2010 figure, includes Departements and Regions. Municipalities is 2010 figure, includes Communes & Inter-communal groupings.
*** Municipality figure includes €60m. joint funding.

The UK Compendium entry is out of date, and a Scottish entry is currently under preparation. However, some data is only accessible at the UK level, and is difficult to disaggregate.
Fig 2. 2015/16 Grant in Aid and expenditure for the arts in Creative Scotland, Arts Council England and Arts Council Wales

<table>
<thead>
<tr>
<th></th>
<th>Grant-in-Aid £</th>
<th>Expenditure £</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scotland</td>
<td>51 million</td>
<td>46 million</td>
</tr>
<tr>
<td>England</td>
<td>462 million</td>
<td>449 million</td>
</tr>
<tr>
<td>Wales</td>
<td>32.7 million</td>
<td>33.5 million</td>
</tr>
</tbody>
</table>

Source: House of Commons Library Paper April 2016

Scottish Government expenditure on Recreation, Culture and Religion in 2017/18 is estimated at £1,400m. (around €1606.2m in May 2019) representing 1.9% of total public expenditure. Of this:

- £229.8m is allocated to Culture, Tourism and Major Events
- £39.8m is allocated to Historic Environment Scotland
- £37.4m is allocated to National Records of Scotland

At the level of Local Government, Audit Scotland have pointed to a reduction in the amount of budget available to Councils outwith social care and education from 27% of budgets in 2011/12 to 23% predicted in 2020/21. Total expenditure on culture and leisure by local authorities reduced from around £340m in 2010/11 to around £280m in 2016/17.

3.2 Contextual data

Eurostat is the most sophisticated statistical tool in relation to country comparisons. The relevant Classifications of Functions of Government (COFOG) relating to culture are COFOG level 1 - 08 - Recreation, culture and religion. This includes sub-categories for cultural services and for broadcasting and publishing services.

However, in the domain of government expenditure, there is no data processing specific to culture-related indicators. It is also not possible to distinguish culture-related areas from recreational and religious components in areas relevant to this report, such as formulation, administration, coordination and monitoring of overall policies, plans, programmes and budgets for the promotion of culture, production and dissemination of general information, technical documentation and statistics on culture. Eurostat data is therefore primarily useful as context for the comparisons.
### Total general government expenditure on recreation, culture and religion, 2017

(\% of GDP)

<table>
<thead>
<tr>
<th></th>
<th>Recreation, culture and religion</th>
<th>Recreational and sporting services</th>
<th>Cultural services</th>
<th>Broadcasting and publishing services</th>
<th>Religions and other community services</th>
<th>R&amp;D Recreation, culture and religion</th>
<th>Recreation, culture and religion n.e.c.</th>
</tr>
</thead>
<tbody>
<tr>
<td>EU-28</td>
<td>1.1</td>
<td>0.3</td>
<td>0.4</td>
<td>0.2</td>
<td>0.1</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>EA-19</td>
<td>1.1</td>
<td>0.3</td>
<td>0.4</td>
<td>0.2</td>
<td>0.0</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>BE</td>
<td>1.3</td>
<td>0.4</td>
<td>0.5</td>
<td>0.2</td>
<td>0.1</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>BG</td>
<td>1.0</td>
<td>0.2</td>
<td>0.6</td>
<td>0.1</td>
<td>0.1</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>CZ</td>
<td>1.3</td>
<td>0.4</td>
<td>0.6</td>
<td>0.2</td>
<td>0.0</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>DK</td>
<td>1.7</td>
<td>0.4</td>
<td>0.7</td>
<td>0.2</td>
<td>0.4</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>DE</td>
<td>1.0</td>
<td>0.3</td>
<td>0.4</td>
<td>0.3</td>
<td>0.0</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>EE</td>
<td>2.1</td>
<td>0.5</td>
<td>1.0</td>
<td>0.2</td>
<td>0.1</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>IE</td>
<td>0.5</td>
<td>0.1</td>
<td>0.2</td>
<td>0.2</td>
<td>0.0</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>EL</td>
<td>0.7</td>
<td>0.3</td>
<td>0.1</td>
<td>0.1</td>
<td>0.0</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>ES (p)</td>
<td>1.1</td>
<td>0.4</td>
<td>0.4</td>
<td>0.2</td>
<td>0.1</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>FR</td>
<td>1.4</td>
<td>0.5</td>
<td>0.7</td>
<td>0.2</td>
<td>0.0</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>HR (p)</td>
<td>1.8</td>
<td>0.1</td>
<td>0.7</td>
<td>0.4</td>
<td>0.5</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>IT</td>
<td>0.8</td>
<td>0.3</td>
<td>0.3</td>
<td>0.2</td>
<td>0.1</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>CY</td>
<td>0.9</td>
<td>0.3</td>
<td>0.3</td>
<td>0.2</td>
<td>0.1</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>LV</td>
<td>1.7</td>
<td>0.3</td>
<td>1.1</td>
<td>0.2</td>
<td>0.0</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>LT</td>
<td>1.1</td>
<td>0.2</td>
<td>0.7</td>
<td>0.1</td>
<td>0.0</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>LU</td>
<td>1.3</td>
<td>0.5</td>
<td>0.5</td>
<td>0.1</td>
<td>0.1</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>HU</td>
<td>3.5</td>
<td>1.2</td>
<td>1.2</td>
<td>0.4</td>
<td>0.0</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>MT</td>
<td>1.1</td>
<td>0.1</td>
<td>0.8</td>
<td>0.9</td>
<td>0.0</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>NL</td>
<td>1.2</td>
<td>0.5</td>
<td>0.4</td>
<td>0.2</td>
<td>0.1</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>AT</td>
<td>1.2</td>
<td>0.3</td>
<td>0.5</td>
<td>0.3</td>
<td>0.0</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>PL</td>
<td>1.2</td>
<td>0.4</td>
<td>0.7</td>
<td>0.1</td>
<td>0.0</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>PT</td>
<td>0.8</td>
<td>0.3</td>
<td>0.3</td>
<td>0.1</td>
<td>0.0</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>RO</td>
<td>1.0</td>
<td>0.3</td>
<td>0.3</td>
<td>0.2</td>
<td>0.1</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>SI</td>
<td>1.4</td>
<td>0.3</td>
<td>0.5</td>
<td>0.3</td>
<td>0.1</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>SK (p)</td>
<td>0.8</td>
<td>0.2</td>
<td>0.4</td>
<td>0.2</td>
<td>0.1</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>FI</td>
<td>1.5</td>
<td>0.5</td>
<td>0.5</td>
<td>0.3</td>
<td>0.2</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>SE</td>
<td>1.1</td>
<td>0.5</td>
<td>0.5</td>
<td>0.9</td>
<td>0.0</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>UK</td>
<td>0.6</td>
<td>0.2</td>
<td>0.3</td>
<td>0.2</td>
<td>0.0</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>IS (p)</td>
<td>3.0</td>
<td>1.5</td>
<td>1.0</td>
<td>1.0</td>
<td>0.0</td>
<td>0.0</td>
<td>0.0</td>
</tr>
<tr>
<td>NO</td>
<td>1.5</td>
<td>0.4</td>
<td>0.7</td>
<td>0.9</td>
<td>0.2</td>
<td>0.1</td>
<td>0.1</td>
</tr>
<tr>
<td>CH (p)</td>
<td>0.8</td>
<td>0.3</td>
<td>0.4</td>
<td>0.9</td>
<td>0.0</td>
<td>0.0</td>
<td>0.0</td>
</tr>
</tbody>
</table>

**Fig 3.**

Source: Eurostat

It can be seen that the UK and Ireland spend a significantly lower proportion of GDP on culture than in the case of the comparator countries. Ireland continues to adopt an approach to arts and culture that is sometimes called ‘the anglo’ model.
Fig 4. Total general government expenditure
Source: Eurostat

Fig 5. Total General Public Expenditure as % of GDP 2017

<table>
<thead>
<tr>
<th></th>
<th>Recreation, culture, &amp; religion</th>
<th>Cultural services</th>
<th>Broadcasting &amp; publishing</th>
<th>R&amp;D recreation, culture, religion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Denmark</td>
<td>1.7</td>
<td>0.7</td>
<td>0.2</td>
<td>0</td>
</tr>
<tr>
<td>Germany</td>
<td>1</td>
<td>0.4</td>
<td>0.3</td>
<td>0.1</td>
</tr>
<tr>
<td>Ireland</td>
<td>0.5</td>
<td>0.2</td>
<td>0.2</td>
<td>0</td>
</tr>
<tr>
<td>France</td>
<td>1.4</td>
<td>0.7</td>
<td>0.2</td>
<td>0</td>
</tr>
<tr>
<td>Netherlands</td>
<td>1.2</td>
<td>0.4</td>
<td>0.2</td>
<td>0</td>
</tr>
<tr>
<td>Norway</td>
<td>1.6</td>
<td>0.7</td>
<td>0</td>
<td>0.1</td>
</tr>
<tr>
<td>Sweden</td>
<td>1.1</td>
<td>0.5</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>UK</td>
<td>0.6</td>
<td>0.3</td>
<td>0.2</td>
<td>0</td>
</tr>
</tbody>
</table>

Source: Eurostat
While the creative economy has continued to grow in recent years, it is likely that the following comparisons in scale of cultural enterprises will have remained broadly comparable. The UK has the highest sectoral financial turnover from a relatively fewer number of companies. However, the dominance of London in the creative economy distorts this picture in relation to Scotland.

**Fig 6. Cultural Enterprises in comparator countries 2013**

<table>
<thead>
<tr>
<th>Country</th>
<th>No. culture enterprises</th>
<th>% total services</th>
<th>Turnover €million</th>
<th>% total services</th>
<th>% cultural expenditure as share of household expenditure 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Denmark</td>
<td>8459</td>
<td>7.2</td>
<td>5847</td>
<td>4.5</td>
<td>5.6</td>
</tr>
<tr>
<td>Germany</td>
<td>72873</td>
<td>6.3</td>
<td>62648</td>
<td>5.8</td>
<td>4.1</td>
</tr>
<tr>
<td>Ireland</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>France</td>
<td>101241</td>
<td>7.1</td>
<td>49923</td>
<td>5.5</td>
<td>3.6</td>
</tr>
<tr>
<td>Netherlands</td>
<td>39867</td>
<td>7.1</td>
<td>11767</td>
<td>3.8</td>
<td></td>
</tr>
<tr>
<td>Norway</td>
<td>10435</td>
<td>6.7</td>
<td>7233</td>
<td>4.7</td>
<td></td>
</tr>
<tr>
<td>Sweden</td>
<td>31920</td>
<td>8.4</td>
<td>12050</td>
<td>5.4</td>
<td>5.2</td>
</tr>
<tr>
<td>UK</td>
<td>62357</td>
<td>6.2</td>
<td>68082</td>
<td>6.4</td>
<td>5.1</td>
</tr>
</tbody>
</table>

Source: Eurostat

The European Parliament has also published useful contextual information, pointing out that there is a two-speed Europe concerning levels of spending on culture between the Nordic and Central European countries and the peripheral countries of Southern and Eastern Europe. This is only partly accounted for by differences in GDP and income per capita.
Creativity is a major factor in a country’s innovation and by association, international competitiveness. InFuture (2018) demonstrates a correlation between cultural participation in a country and how highly the country scores on innovation.
3.3 Contextual issues

There are many differences between the arts funding approaches adopted by comparator countries. However, there are important common themes that emerged in the research to consider in relation to each comparison. A number of countries are currently undertaking reviews or contemplating changes to their approach to arts funding. For example, both Norway and Arts Council England are planning new strategies for arts funding and have recently completed a consultation process.

Many of the key issues and options involved in the successful development or amendment of arts funding systems are common to all countries. There is a contraction in Local Authority capacity that can mediate between centralised resources and local needs or opportunities. This is relevant to ambitions to have an arts funding model that offers every applicant (rural or urban, experienced or new) an equal level and quality of support and evaluation, while minimising administrative expenditure. A strong commitment remains to the application of ‘arms length’ principles to avoid direct political involvement in decisions, but this is balanced with a desire for strategic impact, cross-sectoral developments, and democratic involvement and oversight.

When it comes to the arts funding process, the balancing of the technical requirements of applicants required to ensure objective assessment with the barriers that can be introduced to smaller or less experienced applicants is a common challenge. The relationship between the capacity used to inform, guide and support applicants with the capacity used to evaluate and assess the applications is also a common question, and solutions vary greatly between countries. Achieving a balance between a transparent process that wins the trust of the applicants and stakeholders, and the avoidance of lobbying influencing the decision is important to all arts funding organisations.

The challenge of responding to new developments is experienced everywhere, including the need to provide longer term funding certainty to some organisations while having some flexibility of funding to reward success and respond to new developments. Identifying the potential to create funding progression routes for new applicants also applies internationally. Most funding bodies are also dealing with the requirement to support the more traditional requirements of cultural heritage (eg. technical training, physical infrastructure) alongside new digital developments that can blur the distinctions between arts and creative industries. This challenge can also lead to questions about a focus on not for profit organisations, while new business models often foreground commercial practices.
4. Thematic Comparators

During the course of the research it became clear that two areas of interest that corresponded to the project brief were best presented as short thematic comparators: cultural observatories and philanthropy. The comparators in the Annex to the report do include country specific comments, but there is value in also presenting each of these two areas as a thematic comparator to demonstrate common properties.

4.1 Cultural Observatories

Cultural observatories are an established function first promoted by UNESCO in 1998. The concept was not to control, influence or manage culture through the observatories, but to track, analyze and provide information.

There is now a wide range of observatories, with France developing the most comprehensive framework. Observatories tend to produce two kinds of results: the outcomes of regular observations, and the products of specific projects. Seven of the largest observatories were examined by KEA (an international policy design research centre) for the EU in 2015: the European Audiovisual Observatory (EAO), the European Group on Museum Statistics (EGMUS), the Compendium of Cultural Policies and Trends in Europe (Compendium), ENUMERATE, the Regional Observatory on Financing Culture in East-Central Europe (Budapest Observatory), the UNESCO Institute for Statistics (UIS), and Observatoire de la culture et des communications du Québec (OCCQ). The report concluded that there were still large gaps in data and a reliable data set is needed.

Cultural Policy Observatory Ireland (CPOI) is an all island research network established in 2015 to further research and information exchange. It operates by connecting, profiling and encouraging individuals carrying out research relating to the various ways in which arts and culture interact with the social, economic and political realms. It has been created by the collaboration of academics at Dublin Business School and Queen’s University Belfast. Funds were provided by the Irish Research Council. CPOI organises meetings, workshops, seminars and conferences exploring cultural policy research.

The Observatoire de la culture et des communications du Québec (OCCQ) issues regular bulletins dedicated to particular topics. The 7 bulletins in 2018 included reports on cinema attendances, the cultural and communications professions in Quebec in 2016, and ten years of municipal cultural spending, 2007 to 2016.

The Budapest based ‘Regional Observatory on culture in East-Central Europe’ has developed a Cultural Climate Barometer to compare the cultural policy models, performance, and the vitality of cultural life in a country. The focus is on comparison, but without ranking performance between countries. The Barometer considers 27 indicators across a cohort of around 170...
cultural operators, 17 of which are based in the UK. The process reveals some clear differences in priorities between cultural organisations in Western and Eastern Europe.

In Western Europe the top four challenges were considered to be:
- Government budget reflects low priority for culture (46%).
- Marginal place of the arts in school curricula (44%).
- Diminishing resources for local (municipal) culture (29%).
- Unequal access to culture across the country (29%).
- Cultural polices lack relevance to fundamental issues (27%).

In Eastern European countries’ concerns about Government budget remains the primary concern, but the other top concerns related to political control, outmoded education, and effective strategy.

4.2 Philanthropy

Examples of philanthropic funding indicate a desire from the funder to pursue an aim closely aligned with their purpose over a long period. This is very different to short-term and ‘gap-plugging’ fundraising, and working with major foundations to establish long term alignments between the cultural sector and their ambitions is something that can underpin the arts funding mechanism. International case studies also reveal a major impact on arts in schools in a number of countries.

The European Foundation Centre Study: Arts and Culture at the Core of Philanthropy, (2019) found that there are around 147,000 entities registered as ‘public benefit foundations in Europe’ with a combined annual expenditure of around €60 billion. In countries such as Belgium and France there are as many foundations devoted to cultural activities as those working on social issues. The report is based on survey responses from 40 philanthropic organisations from 15 different countries. Countries include Belgium, Croatia, Denmark, Finland, France, Germany, Italy, the Netherlands, Norway, Portugal, Russia, Spain, Switzerland, Turkey and the United Kingdom. These foundations devote around 22% of their expenditure on arts and culture.

Key findings included:
- Around 20% of the total expenditure of participating organisations is spent on arts and culture (around €900 million).
- Organisations work at local level but are open to partnership and international collaboration.
- There is a tendency to medium and long-term support, usually not less than three years, and up to 10 years in some cases.
- Most philanthropy is aimed a reaching the wider general public and over 60% of respondents were active in audience engagement.
- Investment often favours risk taking and creation of replicable models.
The majority of respondents make a local focus a priority in their philanthropy, although the Netherlands is something of an exception with a clear international theme. The Gulbenkian Foundation in its inquiry into the civic role of arts organisations points to a growth in international collaboration between foundations. Funding is relatively evenly distributed between museums, cultural heritage, performing arts, visual arts and multi-disciplinary arts, with literature and languages also figuring to a significant degree. The areas of activity most commonly funded were: programme development; network building and collaboration; public awareness raising/public engagement; capital and infrastructure; and research and evaluation.

In terms of targeting, the general public is the widest focus, with young people and artists next in importance. Cultural institutions are the most common type of partner, and grants are the most common method of support for arts and culture. However, a third of respondents deliver fellowships and scholarships, and half, prizes and awards. The European Cultural Foundation points to a growth in ‘catalytic philanthropy’ that offers capacity and skills development, peer-to-peer platforms, enlarged networks, international mobility, advocacy, access to expertise, and toolkits. Within this area skills support is the most common contribution (such as Fondazione Cariplo).

The key issues identified by philanthropic foundations working into arts and culture include promoting sustainability, evaluation and creating models that can be replicated. This picture is reinforced by Diane Ragsdale (ACE 2011) quoting the director of a philanthropic foundation in the Netherlands as saying that a “culture of asking and a culture of giving” needed to be developed, and that there needs to be a shift from short-term project approaches to long-term cycles.

4.3 Philanthropic Case Studies
The European Foundation Centre Study also provided a range of useful case studies that demonstrate various approaches to philanthropy. A number have been selected that align with the comparators in this report:

• DENMARK - The Bikuben Foundation, ‘A Suitcase of Methods – Seeking the experienced relevance of performing arts’ took place between 2014 and 2017 with a budget of €403,000 with the Royal Danish Theatre. The project concerned qualitative analysis of audience information, and aimed to develop new tools with theatres across Denmark. <https://asuitcaseofmethods.com>
• DENMARK - Nordea-Fonden, ‘Sangglad (The singing kindergarten)’ is a three year project, grant funded with €5 million to develop kindergartens across Denmark who use singing and rhythm activities as a fundamental tool in their learning activities. The foundation intends to test the concept of “singing kindergarten” and measure its impact. <www.sangenshus.dk>
• DENMARK - The Aros Public project receives €3.6 million from the foundation to provide a large public space / facility for the public to engage with the visual arts. <https://www.aros.dk/aros-public/>

• FRANCE - Fondation de France works through independent committees recruited from a pool of 400 volunteer experts. In the Culture programme, the committee is composed of various personalities such as philosophers, art historians, artists, directors of major museum institutions, and ethnomusicologists. Their role is to identify and support Fondation de France in dealing with issues related to art and society. <https://www.fondationdefrance.org/en>

• FRANCE - The project ‘L'action Nouveaux commanditaires’ is a long term project across Europe with a budget of €1.7 million per annum, allowing citizens facing societal or local issues to share their concerns with contemporary artists by commissioning a piece of art. The process is innovative whereby citizens directly commission artists supported by a mediator, with the latter directly supported by the foundation, as well as the final art-work. The foundation is working to replicate this model in the scientific community. <https://www.fondationdefrance.org/fr/laction-nouveaux-commanditaires>

• GERMANY - Köhrer Foundation, ‘The Art of Music Education’, began in Hamburg in 2008 and supports a series of international symposia on the future of concert halls. In cooperation with the Hamburg Elbphilharmonie and accompanied by the European Concert Hall Organization. The event works as a platform for international exchange of experiences in this area, and aims to strengthen the role of music education in concert institutions. <www.music-education.hamburg>

• THE NETHERLANDS - Lutfia Rabbani Foundation, ‘Musicians without Borders’ provides scholarships for participating in training and exchange. Musicians without Borders provides a training programme for highly skilled musicians. These musicians then in turn organise and deliver community music workshops and activities for children and adults in their own and other communities. There is a focus on Arab countries and Palestine in particular. <https://rabbanifoundation.org/using-music-as-a-peacebuilding-tool/>

• Norway and Germany - Fundação Calouste Gulbenkian, TANDEM - ‘Tools and new approaches for people with disabilities exploring museums’ takes place between 2016 and 2019 with a budget of €208,000. The project aims to improve the competences of museum staff to develop and run inclusive and innovative educational programmes for people with and without disabilities. <https://www.facebook.com/groups/KA2TANDEM/?ref=br_rs>

• NORWAY - Cultiva, ‘Children in the City: A magazine for children about art, culture and sport’ has been operating since 2001 with a modest budget and supports a free cultural magazine in Kristiansand municipality. The aim of the initiative is to increase the demand for art and culture among children and parents. Children in the City magazines are distributed to the children's families in Kristiansand via all kindergartens and schools. <http://www.barnibyen.no/kristiansand/>

• NORWAY - Sparebankstiftelsen DNB, ‘Pa’ tai hev (One toe lift)’ takes places between 2014 and 2019 with a budget of €667,000 and works with high schools for dance, promoting dance
art to a broad student group to engage and develop young people’s interest and understanding of contemporary dance and to support the skills of potential professional dancers. <https://operaen.no/Forestillinger/Arkiv/pa-ta-hev3/>

• SWEDEN- The Swedish Cultural Foundation in Finland supports the The Finnish Cultural Foundation, ‘ART TESTERS’ initiative that works across three school years (2016-2020) with financial support for school pupils’ art visits and the development of a proprietary online feedback tool for smartphones. The Swedish Cultural Foundation’s contribution is €1.2 million, or 5%, of the total project budget. The foundations pay for the travel and tickets. Including the teachers, the campaign will reach almost 200,000 individuals. In addition to the visits, the participants will be provided with a playful online evaluating tool which they can use to give instant feedback about the experience. ‘Art Testers’ is implemented in cooperation with the Association of Finnish Children’s Cultural Centres. <https://skr.fi/en/cultural-activities/art-testers>
5. Summary of comparator jurisdictions

There are 10 comparator jurisdictions considered in the report. Most provide a relatively comprehensive picture of the arts funding system and approach, but some are more focused on particular issues. Where the work has relied on secondary research the analysis may use different years and reference points. More detailed analysis is provided in the Annexes to the report.

5.1 Creative Europe

The peer (or expert) assessment process used by the Creative Europe programme has developed and improved over years. Evaluation teams are led by ‘lead’ peer assessors, and ‘quality’ assessors work with the Creative Europe team to ensure consistency and improvement. Assessors are supported through the evaluation process and with online networking and assessment tools. The approach offers sectoral credibility, transparency and depth to the evaluation process. Experts are increasingly embedded into the assessment process, at every level. Applicants can view the scoring and commentary of the assessors, to ensure transparency and to inform future applications or re-submissions.

The Creative Europe Desks in each qualifying country provide an independent support service to potential and actual applicants. They promote the opportunities beyond the usual applicants, including through roadshows and events, and offer expert commentary and advice.

The Culture sub-programme offers different tiers of opportunity and potential progression routes for participating organisations and individuals, and for specific projects. An organisation may first apply as part of a small project, before leading large scale project partnerships themselves as their competence develops. The programme supports a number of sub-sectoral platforms and networks that applicants can join or use for advice and support. Published priorities allow applicants to respond creatively to them, within the bounds of clear technical compliance.

5.2 Denmark

In 2014 the Danish Arts Council and the Danish Arts Foundation merged to form one new body, to be known as the Danish Arts Foundation, with the purpose of promoting the arts in Denmark and Danish art abroad. The Foundation consists of twelve specialist committees and a coordinating board of directors. The work of each Committee is tailored to the needs of the sub-sector. Six of the committees are devoted to different art forms.

Cultural agreements between the Ministry of Culture and clusters of local authorities together constitute what is called a “cultural region”. Financial support for cultural projects is channeled through the cultural agreements.
5.3 France
There is a ‘de-concentrated’ approach with only 20% of arts funding outside of Paris delivered by the Ministry. At one level the state is a direct cultural operator, delegating responsibilities through performance contracts of between three and five years in duration. At the local level there is more concern with arts funding and the democratisation of art, and most projects come from the local or regional level but achieve co-funding from the Ministry. Local authorities are the first point of entry for artists into public funding, but not all have strong arts capacity. A law that gave local authorities the right to be fully independent in their arts funding has recently been replaced by one giving each tier of government specific responsibilities, while allowing for co-operation across the tiers. The aim is to address major inconsistencies in approach.

The state, regions and departments have commissions with both experts and public servants to decide on arts funding, whereas local authorities make decisions internally, but informed by a local commission that oversees cultural policy. There are concerns that the ‘peers’ in the system are not rotated often enough. Each region has a cultural co-operation public body tasked to issue and manage calls for arts support and ensure co-operation across tiers of government. Three-year arts funding arrangements are prevalent, but 5 year and 7 year arrangements are also made to align with EU investment.

A historic approach of citizen’s equal right to arts and culture has recently been amended to be less prescriptive and more responsive to local circumstance. A commitment to a ‘one size fits all’ programme resulted in 500 cultural houses (out of a target of 1,000), but this approach has been amended and made more flexible. In response cultural institutions are being tasked to ‘go outside of their walls’ for wider geographic impact.

Cultural education is increasingly important and the Ministries of Education and Culture are working towards every child in education having a strand of artistic activity throughout their education. This has resulted in a major growth in artist’s work in education and the establishment of an online database and portal to support this. There is a debate about ensuring quality of arts activity in the initiative, but the social media element of the portal has generated an active and ongoing evaluation of artists’ work. A young person’s arts card is being successfully piloted in 5 regions.

Artists still benefit from a special scheme of social insurance, but this is regularly questioned for its favouring of one type of worker. A scheme to wean contract based artists and freelancers onto employment contracts has had limited success.

5.4 Germany
Germany continues to value arts and culture, and the German parliament approved a 9% increase in federal spending on culture in 2018, bringing the total budget to €1.8 billion. Cultural policy in Germany is based on a federal model with the 16 Länder or state governments playing
the dominant role concerning culture. This means that cultural infrastructure and activity is less focused on one area or urban conurbation than in many other countries. Germany operates a very decentralised system of governance. The different tiers of government are the Bund or Federal Government, the Bundesländer / Länder (federal states) and the municipalities (cities, towns, counties).

Cultural Commissions take responsibility for local cultural programmes and infrastructure. There are a variety of co-financing and cooperation approaches between each tier of government. There is no standing body overseeing cultural policy. Financing of culture is based on a subsidiary principle whereby local communities are the first step, and the state only steps in when financing lies beyond their capacity. This approach is reflected in municipalities allocating the largest share of arts spending. In 2012 this meant that municipalities accounted for 46% of public cultural expenditure, and Federal states 40%.

At the federal level, support to artists is funded via the German Federal Cultural Foundation and provided through artists' organisations and bodies such as the German Cultural Funds (Visual Arts Foundation, the German Literature Fund, the Sociocultural Fund, the Federal Foundation for the Performing Arts and the German Fund for Translation). Cultural awards and regular scholarships for artists are important instruments in Germany with over 2,000 awards to this type in some years.

If an artist possesses a degree from an art school they are officially deemed a “professional” artist, which means that applications for artistic grants and scholarships count as job applications, which are necessary to continue receiving benefits from the state. Self-employed artists must join the Artists' Social Insurance Fund (KSK) with funds secured through an artists' social insurance levy on all fees and royalties paid by major operators. The levy varies around the 5% mark. The Federal Government pays the remainder of the contribution. Freelancers who work predominantly for one company can enjoy an "employee-like" status. Special support is also offered by the Federal Government Centre of Excellence for the Culture and Creative industries; with 8 regional offices.

Many German cities are noted for their support for the artistic and creative community. In the case of Berlin artists can apply for programmes of Berlin’s cultural affairs department or programs initiated by the districts of Berlin. The former supports single artists and group projects and awards scholarships, as well as a cultural education programme. Berlin also operates a Studio Programme of publicly funded accommodation for artists.

5.5 Ireland
The Irish Arts Council undertook a 'paradigm shift' in approach in 2014 with a new 10 year strategy that prioritised artists and alignment with demographic and spatial planning to address
Ireland’s challenging geo-demography. A formal agreement was made with the umbrella organisation for local authorities that requires each authority to make a commitment to arts funding and prepare a framework agreement. The Irish Arts Council co-invests with local authorities for infrastructure, but leads on artists’ support. The agreements are supporting a process of emancipation from historical funding agreements. This is a slow process. Every local authority must have an arts officer, and the Arts Council see this as a legacy of its uninterrupted commitment to working with local authorities.

There is a large peer pool for assessment to ensure a diversity of voices in the sector, and each art form has a peer panel. The Arts Council are keen to push as much to the panels as possible, but retain leadership on the strategic funding for the 100 or more revenue clients, which includes the national companies. Not all revenue companies receive multi-annual funding as the Arts Council only receives an annually agreed budget and needs to minimise risk.

Tax breaks are confined to creative work of individual artists, not associated processes of production and distribution. The threshold means there is limited take up, but the process makes an important statement of support for artists. Full-time artists can also receive a stipend of €17,180 if earning less than €25,000, with around 180 beneficiaries at present.

The Creative Schools Programme is in its third year, co-funded by the Department of Education to develop a “whole school” approach to the arts and with creative associates in each school. 300 schools are currently involved, but there is an ambition to extend this to all schools. The Raise private investment programme operates at three levels of intervention to support private sector fundraising in arts organisations of all scales. Larger organisations can apply for two years of support to prepare a tailored fundraising programme. Dedicated matching funding for artists and organisations to participate in the Creative Europe programme is provided.

5.6 Netherlands
In recent years there has been a move away from the social value of arts and culture to their intrinsic value. Structurally, media and culture were placed in separate portfolios at the beginning of the decade. In May 2016, a policy framework on international cultural policy was published by the Ministries of Education, Culture and Science and of Foreign Affairs. This was followed by the preparation of a number of sector reviews intended to inform a future arts funding review.

During the period 2017-2020 a total of 88 cultural institutions and 6 funds are funded with €380 million per annum. A further €10 million is allocated to cultural infrastructure. This is within the portfolio of the Minister of Education, Culture and Science, and a 2018 policy statement (Culture in an Open Society) included priorities of resilience, supporting new practitioners, and international cultural policy.
Cultural policy is organised in four-year cycles as a ‘Culture Memorandum’ with the aim of supporting art and cultural institutions to adopt long-range programmes, knowing that they have sufficient financial support. Applications are submitted one year in advance of the cycle. Despite the four year cycle there is policy continuity in areas like internationalisation, participation, education, innovation, talent development, entrepreneurship and the preservation of cultural heritage. Smaller cultural institutions are submitted to the public cultural funds.

Central government leads in relation to cultural policy and regulation, and controls around a third of cultural expenditure, taking responsibility for the main cultural institutes and companies. Public governance is organised as a three-tier system consisting of central, provincial and municipal government. There is a system of dual responsibility in each tier: parliament, provincial councils and local councils have the right to amend the financial and governmental recommendations of the cabinet, provincial deputies, mayors and aldermen. All three tiers pursue their own cultural policy with their own funding and advisory streams. The Council for Culture is a separate body that advises the government on the principles and implementation of policy plans. Advisory committees of independent experts are used for each art form area, and also exist at the municipal and provincial levels.

Tax laws are used to support the sector in a number of ways, including a Gift and Inheritance Tax Act of 2012 to make "giving to culture" fiscally attractive. A Percent for Art scheme also operates for public buildings on an incremental basis, with 2% applied to smaller projects (€1 million to €7 million), and smaller percentages for larger schemes (0.5% plus €120,000 for schemes over €10 million). The Culture Sponsor Code (Code Cultuursponsoring) provides rules for a sponsor relationship and the framework for sponsorship agreements is stipulated.

There is a range of investment funds available for arts and culture. The Culture-Entrepreneurship platform is operated in partnership with Triodos Bank and provides loans of between €10,000 and €50,000 to artists. There is a wide range of digital crowdfunding platforms in the Netherlands and the amount of money collected in this way increased from €0.5 million in 2010 to €14 million in 2012 and €170 million in 2016, of which €13.8 million went to creative projects (with an average funding of €14,500 per project in 2016).

5.7 New Zealand
The formation of Creative New Zealand offers some direct comparison to the formation of Creative Scotland, including similarities in scope, size and catchment. The Creative Communities Scheme works directly through local authorities to deliver small scale grants. Recent consultation and strategic development has seen changes to priorities and art form categories. There are dedicated arts funding schemes for priorities such as young people and priority cultural practices. The application processes are well designed and simple to use. The
use of peer assessment is an important element of the process and includes an open nominations process for assessors.

5.8 Norway
Arts funding in Norway has been subject to a governmental white paper this year and the Arts Council carried out a self-assessment as part of this process. It is 15 years since the last review, which is a long period between this type of review in Norway, so there is likely to be many changes and developments. A consultation process had 200 responses from organisations in the sector. The conclusion is the Arts Council should increase its role, but this is yet to be fully defined.

There is also major change occurring in local government with 20 counties moving into 11 regions, each with a new cultural policy. The Arts Council aspires to having strategic relations with the new regions, however, there are some reservations about a centralised organisation dictating at local level. Arts Council Norway employs 130 people and works with a pool of 300 artists, working as peers assessors and advisors to develop and deliver its funding. Managing conflicts of interest is a legal requirement, and the pool rotates every 4 years. There are plans to develop a ‘toolkit’ for artists and organisations, expanding the role of the Arts Council beyond just being a funder. At present the Ministry handles areas like business sponsorship.

Recent changes in taxation have disincentivized arts philanthropy so this is currently under review. Sponsorship tends to be highly localised. An example of organisations working to support the conditions of artists exists in Norway’s ‘Alliance for Freelance Actors and Dancers’. Performers employed by the Alliance can concentrate on artistic and relevant activities in periods between jobs, instead of being forced to take jobs they are not trained for.

5.9 Quebec
Culture is considered of primary importance to Québec. In 2019 the Québec government has decided to devote 1.3% of its total budget to the cultural sector, or nearly CAD $1.3 billion. The budget allocated to the Ministry of Culture and Communications will total CAD $809.8 million in 2019-2020, an increase of CAD $38.2 million or 5% over last year. The Conseil des arts et des lettres du Quebec (CALQ) had, in 2017/18, a budget of CAD $115.5 million of which it awarded CAD $106.9 million in grants and subsidies to 802 organisations. A further CAD $10.7 million in project support was awarded to 1,375 projects by professionals artists and writers.

Support to regularly funded organisations included two new subsidy programmes. 477 organisations received mission support (generally renewable for 3 years) CAD $80 million. 107 organisations were supported in their specific programming (support available at all times) CAD $3.9 million. Funding outside of the major cities recognises rural challenges, and the average
increase received by organisations in the regions (9.5%) is slightly higher than that of Montréal (9.3%).

CALQ operates a range of funding schemes directed at the individual artist. The schemes are tailored to the various working situations of individual artists in a similar fashion to the way funding in Europe for media production can support different parts of the working process. There is also a second funding body, SODEC, responsible for funding everything in the cultural industries that is not in the not-for-profit sector such as craft, cinema, publishing, and parts of the music sector. This body does not use peer assessment, but makes direct investment decisions. SODEC is responsible for tax incentives for the sector and also offers loans. There can be overlaps between CALQ and SODEC. For example a writer may be supported by CALQ and her publisher may be funded by SODEC.

Quebec’s international offices have a clear cultural role, including supporting programmers to come to Quebec, and there are also co-operation agreements that stimulate translational artistic working. The Studios and Studio-apartments network has operated since the beginnings of the arts council for the development of a network of centres devoted to creation, production and artistic renewal offered to artists and writers to enable them to pursue their work under professional conditions. This residency network supports exchange opportunities with foreign countries, including: Belgium, Japan, Colombia, Mexico, Senegal, South Korea, France, Austria, Germany, Spain, Argentina, the U.S, Brazil, Italy, Switzerland, and Finland.

A dedicated professional development funding stream supports artists to participate in internships, workshops, seminars or conferences to expand their knowledge, invigorate their artistic approach and acquire greater mastery of their art. A range of research and development grants are also available to individual artists, as are travel grants. Support is also available for the commissioning of work, including a strand to support residencies with the host organisation for the commission.

5.10 Sweden
The objective of Swedish culture policy is that culture should be a dynamic, challenging and independent force based on freedom of expression. Everyone must be given the opportunity to participate in cultural life. They strive for diversity regarding gender, age, ethnic and cultural affiliation as well as representation of the whole country geographically. Government can directly ask the Arts Council to pursue projects and initiatives, such as the recent 3 year Creative People and Places project. The Swedish Council for Cultural and Creative Industries has the role of acting as a consultancy for the Ministry of Culture and the Ministry of Enterprise and dealing with questions concerning the relationship between culture and business.
Arts funding is delivered at national, regional and local level. Regional arts funding tends to be higher per capita in rural areas to safeguard participation and access. Stockholm is not a region due to the concentration of national arts institutions. Regions present a 2 or 3 year art plan to achieve match funding from the Arts Council. One Region recently cut funding, resulting in a comparable reduction by the Arts Council. There is an annual colloquium in each region, where staff meet local representatives and people to discuss cultural plans and challenges. The Region then applies for funding.

The Swedish Arts Council administers grants to organisations and institutions, including support to culture within the regions. All support for individual artists is distributed through another government agency: the Swedish Arts Grants Committee (Konstnärsnämnden). There is also a Swedish agency for cultural policy analysis, measuring performance in relations to the global cultural objectives. The Swedish Arts Council works with a peer assessment system, with qualified topical experts in the various subject areas and artistic areas. Working groups make decisions about grants by delegation of the Board (within the literature field). Reference groups do not make decisions but are advisory (most other fields). The nomination of members of the reference/working groups is an open process.

Most grants are for one year due to the Arts Council's annual funding settlement, although a number of two year awards are made if needed. Most arts funding is taken up by established institutions. However, the Arts Council ring-fences funds for experimental and innovative work that is not peer assessed. There is a postcode lottery organisation that distributes significant funds for culture, but this is operated independently of the Arts Council and its strategy, as they are a private concern.
6. Conclusions

The conclusions are organised under a number of sub-headings: overview; the arts funding process; access; supporting the arts and artists; structural conclusions; and international working.

6.1 Overview

There were a number of key findings that emerged during the research that are useful in framing the more detailed analysis.

Arts and culture is a complicated area with a myriad of interdependencies and connections. In order to understand and improve arts funding systems and effectiveness a holistic approach is needed. Countries do not consider national arts funding in isolation from local governance. Formal agreements concerning arts and culture between different levels of governance can be very effective in tackling social, demographic and geographic challenges.

Arts funding works best when framed by strong cross-sectoral agreements and working. Agreements between departments and portfolios at the level of national government result in strong impacts and investment. This particularly applies to the fields of cultural and creative industries, and to education. Funding organisations or instruments dedicated to cross-sectoral working can be more effective than a reliance on co-operation and liaison.

Small countries (and provinces or regions) consider arts and culture as fundamentally important to their place in the world and their international connections. Arts funding is seen as an important tool to support international understanding, dialogue and collaboration. The mobility and exchange of artists is also seen as underpinning fruitful international relations. Where there are international offices or hubs representing a state’s or sub-state’s interests abroad they can support arts and cultural exchange and funding, and in some cases across a wider region.

The use of peer assessment and of experts in arts funding evaluation and application assessment is widespread and continually evolving. There are mature and sophisticated approaches to ensuring objectivity and inclusion within these processes. Priority areas for development often have dedicated funding streams and identified ‘champions’, sometimes on a short-term basis, and these can include weighting funding to respond to rural or social challenges.

Successful philanthropy and relationships with business appears to be characterised by both a long-term, consistent approach, and shared high-level objectives around education and inclusion. Prizes and awards can support the overall visibility and advocacy, but the level of overall contribution to the sector varies with economic conditions.

There are effective mechanisms to support freelancers in the arts, including tax incentives, stipends and umbrella organisations in place in a number of countries, and some have learnt from initiatives in neighbouring nations. Countries that have cultural observatories independent of arts funding processes benefit from a reliable source of information, and ongoing
collaboration and comparison between Scandinavian countries makes a strong contribution to developments in the sector.

6.2 The arts funding process
Peer assessment is used in many of the comparator countries. This can include open invitations for applicants to nominate peer assessors as is the case in New Zealand, and both quality and leadership roles as with Creative Europe. This approach has a number of benefits, including expert assessment, professional credibility, sectoral inclusion, and capacity building. However, peer assessment requires a comprehensive and formalised process of management and support in line with the principles applied by Creative Europe.

Evaluation and monitoring should be connected to relevant national priorities, and link to action plans and indicators used at national level for social inclusion, education, economy, and diversity. In the case of Ireland this has encouraged cross sectoral collaboration and joint working.

Some art forms have particular characteristics and technical processes of creation, production and distribution that can be directly addressed by dedicated funding strands such as is the case in Denmark. Dedicated funding for participation in the Creative Europe programme, as in Ireland, may become more important in the future. Dedicated funding calls for priority or developmental areas of practice are effective and can be applied for prescribed periods of time.

Representation of minority or marginalised cultural interests is a ‘whole organisation’ issue, including governance, where representatives of sub-sectors populate the Board of the Arts Council, such as the case of New Zealand.
Balancing and combining the roles of a national arts funding body as a strategic institution, a developmental agency and an arts ‘patron’ is tackled in a variety of ways in different countries. Most include peer assessment and influence to ensure that the practitioner’s voice is included. Most include experts to ensure a multiplicity of viewpoints.

6.3 Access conclusions
Arts funding can be framed by cultural policy to enhance the agency of artists in society, education and the cultural life of a country. The Norwegian approach indicates this can be achieved without compromising artistic freedom or reducing the arts to an instrument of the state.

The challenge of dealing with large rural areas and a variety of local authority approaches to culture is one faced by a number of the comparators. In France a defined responsibility for arts and culture is placed on each level of government. In Quebec there are dispersed offices outside of the major cities of Montreal and Quebec, and proportionately higher awards out of the major cities. Sweden also recognises rural challenge through funding.
A culture card offering all children and young people discounted access to culture (France and the Netherlands) is a useful mechanism to encourage young people to consider culture as part of their social life.

Scandinavian countries invest heavily and systemically in participative arts activity as part of social and educative life. This is not the responsibility of the Arts Council but there is coordination between the governmental delivery of support for participative arts and the work of the Arts Council.

6.4 Supporting the arts and artists
It is possible to develop a dedicated social insurance scheme for freelance artists with contributions from the artist, the state and major operators in the creative sector who make use of creative and artistic content, as is the case in Germany.

Funding intermediary organisations working to provide guaranteed employment rights and social security for full-time and established freelance artists has proven to be effective in Norway and Sweden.

Tax incentives for philanthropy and sponsorship work. However, as is the case in France, they do not translate into consistent or dependable funding, and vary in relation to the economic climate. Crowdfunding is now embedded in a number of countries, such as the Netherlands, but has plateaued, and remains a very modest element of the overall funding mix.

The role of arts champions or ambassadors is useful when looking to explore ways of supporting those working in emerging areas like ‘games as art’ as applied in Nordic countries. The role of a programme of arts prizes can also be effective in raising the profile of particular art forms and in attracting partners, including sponsors and investors as is the case in Germany.

6.5 Structural conclusions
The future of arts funding needs to be considered as a whole. The degree of decentralisation of public sector governance that applies in a country has a major impact on how arts funding is applied, and its subsequent impact. A federal country like Germany has a more geodemographically distributed cultural sector. Arts funding in Nordic countries and Ireland is closely aligned with local democracy and its instruments.

A formal agreement between national government, national arts funding bodies, and local government that prescribes the responsibilities of each tier of funder, its strategic role in relation to the whole system, and delivery expectations can be made to work.
The challenge of dealing with large rural areas and a variety of local authority approaches to culture is one faced by a number of the comparators. In France a defined responsibility for arts and culture is placed on each level of government. In Quebec there are dispersed offices beyond the major cities of Montreal and Quebec.

Cultural covenants (as operated in the Netherlands) between the national arts funding body and local or provincial government offers a good platform for cooperation, securing match funding commitments, and for ensuring arts funding and activity is supported across the whole country. The example of Ireland indicates the potential benefits of a formal concord with local authorities.

Where there is no constitutional or mandatory requirement for arts funding or infrastructure it can compound a situation of large variations in local activity and support. As in France this can be addressed by an approach that balances an obligation to citizens for access to arts, with responsiveness to local circumstances.

Collaborative aims and objectives between different Government portfolios, and particularly culture and education, can be effective in prioritising young people’s access to the arts, the work of artists in schools, and as a platform for pilot initiatives.

Having a second funding body responsible for enterprise or business funding for the cultural industries has proven effective in Sweden and Quebec. Arts funding and investment in the cultural industries have different purposes, but overlap at both the strategic level, and in practice in relation to artists and arts organisations.

6.6 International working
Given gaps in comparative data for cultural policies in different countries, and given many countries are reviewing arts grant giving, establishing an ongoing benchmarking family of similar countries and regions can be valuable, as is the case with Scandinavian countries. To be effective countries would need to establish trust to enable the sharing of qualitative data, as well as sharing comparable geo-demographic features. For example, a suitable cluster could include Quebec, New Zealand, Norway, Sweden and Ireland.

International arts funding and support is effective when it prioritises artists mobility and transnational cooperation. Linking grant assistance for international artists mobility to the work of national government offices or hubs in other countries would help deepen impact and promote exchange. Offices can take on a regional responsibility beyond the country in which they are situated in relation to cultural exchange and artists mobility.
Philanthropic Foundations are making important contributions to priority areas for arts development, such as arts in schools, in a number of countries. International arts philanthropy tends to favour long-term approaches that offer replicable methods and clearly align with the interests of the funder, particularly in relation to arts in schools. This is most effective when shared priorities and long-term aims are established between the government, the independent sector and the foundation. The learning from established philanthropic partnerships in other countries will be a helpful platform to pursue this approach.
Annexes

Annex 1 - Creative Europe  p31
Annex 2 - Denmark             p32
Annex 3 - France              p34
Annex 4 - Germany             p38
Annex 5 - Ireland             p42
Annex 6 - Netherlands         p45
Annex 7 - New Zealand         p51
Annex 8 - Norway              p53
Annex 9 - Quebec              p61
Annex 10 - Sweden             p63

Each annex includes relevant information that relates to arts funding in each country, province or, in one instance transnationally. Most comparators provide a profile taken from the Compendium of Cultural Policies and Trends. This is the most comprehensive picture of cultural policy and actions in each country. When this information is dated further research has looked at more current developments. In some instances skype or telephone consultation have been carried out with relevant officers from arts councils or government to provide a more thorough understanding of arts funding.
Annex 1 - Creative Europe

Creative Europe is the European Commission’s framework programme for support to the culture and audiovisual sectors with a current budget of €1.46 billion, and plans to substantially increase the budget in the coming programme (2021-2027). The programme works across three categories of Culture, Media and Cross-sector. A more technical, industry focused approach is taken to MEDIA while in Culture applicants tend to have more flexibility to respond to the priorities of the programme. There are a number of approaches used in the Creative Europe programme that are of particular interest:

- The peer assessment process has developed and improved over years. Assessors are supported through the evaluation process and with online networking and assessment tools. The approach offers sectoral credibility, transparency and depth to the evaluation process.

- Experts are increasingly embedded into the assessment process, at every level. External ‘peer’ experts are used as quality experts to support the officers in delivering consistency of evaluation, and programme improvements. Lead experts support and co-ordinate the work of evaluation experts.

- The Creative Europe Desks provide an independent support service to potential and actual applicants. They promote the opportunities beyond the usual applicants, including through roadshows and events, and offer expert commentary and advice.

- The Culture sub-programme offers different tiers of opportunity and potential progression routes for participating organisations and individuals, and for specific projects. The sub-programme’s published priorities allow applicants to respond creatively to them, within the bounds of clear technical compliance.

- The programme is organised in line with the overarching European Commission planning framework of 7 years. This means that there is continuity of criteria and priorities over a substantial period of time, and applicants have the opportunity to resubmit applications, or progress through the programme.

- The most significant and largest element of Creative Europe’s Culture sub-programme are Co-operation Projects. These are open to organisations of any scale and constitution. Applicants include creative SMEs, cultural institutions, arts micro-businesses, arts organisations and universities. There are two categories (large scale up to €2 million & small scale up to €200,000). Any project proposal will be considered if it meets the scheme criteria. Any proposal can also be for a period of up to 4 years, pushing back against the short-term nature of much project funding.
Annex 2 - Denmark

Overview
In 2014 the Danish Arts Council and the Danish Arts Foundation merged to form one new body, to be known as the Danish Arts Foundation, with the purpose of promoting the arts in Denmark and Danish art abroad. The Foundation consists of twelve specialist committees and a coordinating board of directors. The work of each Committee is tailored to the needs of the sub-sector. Six of the committees are devoted to different art forms. Cultural agreements between the Ministry of Culture and clusters of local authorities together constitute what is called a "cultural region". Financial support for cultural projects is channelled through the cultural agreements.

Summary of relevant parts of the Compendium Profile 2012
The Danish Ministry for Cultural Affairs was created in 1961 and the independent organisation for arts grant giving, The Danish Art Foundation, was established in 1964. Since the 1970’s Danish cultural policy has been characterised by a push for cultural democracy, and by decentralisation. Performance contracts were introduced as an instrument for funding larger arts organisations during the 1990’s. By 2012 cultural functions had been merged into one agency, the Danish Agency for Culture, and various art form specific councils merged into one body, The Danish Arts Council, similar to other Scandinavian approaches. Decentralisation of local democracy and the public sector has impacted on arts funding as new unitary municipalities took on the primary responsibility, with major state institutions being the responsibility of the central government.

In 2019 the Ministry of Culture is responsible for initiatives involving support to creative arts, cultural heritage, archives, libraries, museums and higher education in the areas of art, music, film, theatre and dancing. The ministry is also responsible for copyright, broadcasting, sport and international cultural cooperation. The Ministry consists of a central division, the Agency for Culture and Palaces and a number of cultural institutions. The Ministry of Culture has councils for art, theatre, music and literature and they are currently being merged into a new institution called the Arts Council to promote cooperation and innovation.

The Ministry of Culture co-operates with the local authorities, including cultural agreements between the Ministry and local authorities. The local authorities in the agreement together constitute what is called a “cultural region”. The objective of a cultural agreement is to focus on art and cultural life in the regional area in question and to raise the quality of both established and new cultural services and institutions. It also functions as a comprehensive platform from which the cooperation between the state and the municipal cultural authorities can develop.
The Ministry of Culture provides financial support for cultural projects through the cultural agreements via the Pool for culture in the country as a whole. The cultural strategy for Denmark is described in the publication ‘Kultur for Alle’.

In 2014 the Danish Arts Council and the Danish Arts Foundation merged to form one new body, to be known as the Danish Arts Foundation, with the purpose of promoting the arts in Denmark and Danish art abroad. It consists of twelve specialist committees and a coordinating board of directors. The new body has six specialist committees to decide which funding schemes should be set up and when funding should be awarded:

- Committee for Visual Arts Project Funding
- Committee for Literary Project Funding
- Committee for Music Project Funding
- Committee for Crafts and Design Project Funding
- Committee for Performing Arts Project Funding
- Committee for Architecture Grants and Project Funding.

A further six committees are dedicated to allocating working grants to artists. The funding schemes operated through the committees are:

- Exhibition of Danish Art Abroad - travel, accommodation and transport
- Composer agreements - partial fees for commissioned works, residencies etc.
- Nordic translations - for publishers
- Danish literature abroad and foreign literature in Denmark
- Danish and foreign literature for children and young adults
- Funds for Danish embassies and institutes
- Standard visiting programmes
- Group visiting programmes
- International research programme (visual arts).

The work of each Committee is tailored to the needs of the sub-sector. For example the Literature Committee provides grants for every stage of book production abroad, starting with sample translations of extracts to give publishers a sense of the work and encourage them to buy it. Having acquired the rights, funding is available for a full translation. Funds are then available for marketing the book abroad and for the author to travel and promote it. Grants are also available for research trips to Denmark to explore the Danish literary scene.
Annex 3 - France

Current Overview
There is a ‘de-concentrated’ approach to arts funding with only 20% of arts funding outside of Paris delivered by the Ministry. At one level the state is a direct cultural operator, delegating responsibilities through performance contracts of between three and five years in duration. At the local level there is more concern with arts funding and the democratisation of art, and most projects come from the local or regional level but achieve co-funding from the Ministry. Local authorities are the first point of entry for artists into public funding, but not all have strong arts capacity.

A law that gave local authorities the right to be fully independent in their arts funding has recently been replaced by one giving each tier of government specific responsibilities, while allowing for cooperation across the tiers. The aim is to address major inconsistencies in approach. The state, regions and departments have commissions with both experts and public servants to decide on arts funding, whereas local authorities make decisions internally, but informed by a local commission that oversees cultural policy. There are concerns that the ‘peers’ in the system are not rotated often enough. Each region has a cultural co-operation public body tasked to issue and manage calls for arts support and ensure co-operation across tiers of government. Three year arts funding arrangements are prevalent, but 5 year and 7 years arrangements are also made to align with EU investment.

A historic approach of citizen’s equal right to arts and culture has recently been amended to be less prescriptive and more responsive to local circumstance. A commitment to a ‘one size fits all’ programme resulted in 500 cultural houses (out of a target of 1,000), but this approach has been amended to be more flexible. In response cultural institutions are being tasked to ‘go outside of their walls’ for wider geographic impact.

Cultural education is increasingly important and the Ministries of Education and Culture are working towards every child in education having a strand of artistic activity throughout their education. This has resulted in a major growth in artist’s work in education and the establishment of an online database and portal to support this. There is a debate about ensuring quality of arts activity in the initiative, but the social media element of the portal has generated an active and ongoing evaluation of artists’ work. A young person’s arts card is being successfully piloted in 5 regions. Artists still benefit from a special scheme of social insurance, but this is regularly questioned for its favouring of one type of worker. A scheme to wean contract based artists and freelancers onto employment contracts has had limited success.
Summary of Compendium Profile 2016

1 Background
The Ministry in charge of cultural policies in France is currently called the Ministry of Culture and Communication and is responsible for the implementation and supervision of laws and provisions relating to culture. Equal access to culture for citizens is constitutional and it is incumbent on the State to ensure that all people are potentially able to participate in cultural life. Three main lines structure cultural policies in France: heritage; creation; and knowledge transmission and cultural democratisation (particularly via cultural and artistic education). The Ministry of Culture and Communication directly manages a number of public cultural institutions (museums, national theatres, schools of higher education), the maintenance and development of public cultural, artistic and historical heritage, artistic commissions and construction, the delegation or allocation of grants to institutions and cultural actors as well as to regional and local authorities for their cultural initiatives. Regional and local authorities are responsible for the implementation of cultural policies in their particular districts (municipal, inter-municipal, county-département, regional). Cultural actions carried out by the various public actors often overlaps and is thus increasingly co-ordinated or carried out jointly, in a contractual or agreement-based framework. These contractual frameworks are very complex, and are not always effective. While the State government has continued to play a substantial role in the public funding of culture, the contribution of territorial authorities has significantly increased and now represents around 50% of overall funding.

2 Support for Artists
The various levels of public authorities offer financial aid and advisory help (on professional, legal matters, etc.) to artists, in all disciplines, at all scales of public action: State (departments of the ministry, Regional Directorates of Cultural Affairs), municipal, departmental and regional cultural departments and offices. This aid or support can be either directly granted by the departments or through their operators (agencies, public institutions, etc.). At national level: this includes; national and regional centres for books, Centre of information and resources for new music (musiques actuelles), National Centre for the Visual Arts (CNAP), National centre of cinema and animation (CNC), National office for contemporary performing arts circulation (ONDA), and the National centre of resources for street and circus arts. At territorial level it includes departmental agencies for the development of music and dance, and regional agencies for performing arts.

Government Commissions have been set up for music, drama and the visual arts. Aid and support are available in all domains, for instance:
thetheatre, performing arts, music and dance: aid to theatre and dance companies, circus arts, major jazz and improvised music bands and groups, residences, etc.;
- visual arts: support for visual artists, graphic designers, designers and craft workers, enabling them to complete a specific project, to benefit from research stays and to participate in artists residences;
- books, literature and reading: grants and aids by the national and regional Centres of Books and Literature, to support the different activities of the sector: writing / creation, editing / publication, selling / distribution; and
- cinema, audio-visual and broadcasting: programmes and aids of the CNC, public support to the 40 film commissions installed throughout France, etc.

The "1% for Arts" commission, established in 1951, is a special body created for visual artists. It is based on the principle that 1% of the total amount spent on the construction, renovation or extension of a public building must be reserved for a contemporary artwork specially conceived for the building in question. This obligation now applies to both local and State governments. This system allowed the creation of more than 12 300 artworks over 60 years (1951-2011).

A specific social insurance regime applies to authors and to "artists-authors" (writers, music composers, film and television authors, software authors, choreographers, photographers, visual artists, graphic artists, etc.), by which they can benefit from social insurance coverage under the same conditions as salaried workers. Artists and technicians working in the performing arts or audiovisual and entertainment industries (film, television, etc.) can have specific social security coverage designed for people without regular activity or steady employment, a regime commonly called the intermittence du spectacle. The professional associations and artists' labour unions play an important role to represent the material and moral interests of their members and to negotiate the professional agreements that concern them. They often sit on the committees and commissions that allocate the funds and aid to artistic creation, in partnership with the representatives of the funding institutions.

The NGO ADMICAL Carrefour de mécénat d'entreprise, founded in 1979, releases a survey on corporate sponsorship in France every two years. According to the 2016 survey, cultural sponsorship concerns 24% of companies and represents 12% of the overall sponsorship budget, (around €500 million).

The sub-sectors that receive the the most important part of the cultural sponsorship budget are built and landscape heritage conservation, music and museums/exhibitions. The main motivation to engage in cultural sponsorship is to contribute to the attractiveness of a territory/place (40%). Other important incentives are advocacy for culture inside the company (22%) and development of public relations (20%). The number of artistic and cultural prizes in France is very high. They exist in all disciplines. Most of these prizes and awards are accompanied by research or creation grants and scholarships. Numerous scholarships are also granted to students in artistic and cultural education schemes.
3 Arts and Education

Arts and cultural education at school addresses three objectives. It allows all pupils to constitute a rich and coherent personal culture throughout their school curriculum; develops and strengthen their artistic practice; and allows pupils to meet artists and see artworks, and to attend cultural institutions.

Following a national consultation on arts and cultural education a number of priorities have been pursued, including:
- Reinforcing territorial governance and set up efficient operational instruments for territorial policies.
- Updating the doctrine of arts and cultural education.
- Giving more initiative and responsibility to stakeholders and users: youth, teachers, parents and artists.
- Fostering the professional training of the main stakeholders.
- Promoting universities as cultural infrastructure.

Since 2014, a reform of the organisation of national school time organisation has introduced more extracurricular activities, including cultural activities.
Annex 4 - Germany

Current Overview
Germany continues to value arts and culture, and the German parliament approved a 9% increase in federal spending on culture in 2018, bringing the total budget to €1.8 billion. Cultural policy in Germany is based on a federal model. This means that cultural infrastructure and activity is less focused on one area or urban conurbation than in many other countries. Germany operates a very decentralised system of governance. The different tiers of government are the Bund or Federal Government, the Bundesländer / Länder (federal states) and the municipalities (cities, towns, counties).

Cultural Commissions take responsibility for local cultural programmes and infrastructure. There are a variety of co-financing and cooperation approaches between each tier of government. There is no standing body overseeing cultural policy. Financing of culture is based on a subsidiary principle whereby local communities are the first step, and the state only steps in when financing lies beyond their capacity. This approach is reflected in municipalities allocating the largest share of arts spending. In 2012 this meant that municipalities accounted for 46% of public cultural expenditure, and Federal states 40%.

At the federal level, support to artists is funded via the German Federal Cultural Foundation and provided through artists’ organisations and bodies such as the German Cultural Funds (Visual Arts Foundation, the German Literature Fund, the Sociocultural Fund, the Federal Foundation for the Performing Arts and the German Fund for Translation). Cultural awards and regular scholarships for artists are important instruments in Germany with over 2,000 awards to this type in some years.

If an artist possesses a degree from an art school they are officially deemed a “professional” artist, which means that applications for artistic grants and scholarships count as job applications, which are necessary to continue receiving benefits from the state. Self-employed artists must join the Artists’ Social Insurance Fund (KSK) with funds secured through an artists’ social insurance levy on all fees and royalties paid by major operators. The levy varies around the 5% mark. The Federal Government pays the remainder of the contribution.

Freelancers who work predominantly for one company can enjoy an “employee-like” status. Special support is also offered by the Federal Government Centre of Excellence for the Culture and Creative industries; with 8 regional offices. Many German cities are noted for their support for the artistic and creative community. In the case of Berlin artists can apply for programmes of Berlin’s cultural affairs department or programs initiated by the districts of Berlin. The former supports single artists and group projects and awards scholarships, as well as a cultural
education programme. Berlin also operates a Studio Programme of publicly funded accommodation for artists.

Summary of Compendium Profile 2016
1 Background
German cultural policy experienced similar phases to other European countries, with moves to democratisation and an associated expansion in the 1970’s followed by more instrumental approaches. The “New Cultural Policy” of the 1970s and 1980s reflected the priorities put forward by the Council of Europe on issues related to cultural identity, cultural heritage, cultural diversity and participation in cultural life. However, reunification had a profound effect throughout the 1990s. Even subsequent stabilisation of policy requires regular reorientation to address this change, and other major factors like immigration are also influencing cultural policy.

2 Current Context
Cultural policy in Germany is based on a federal model. This means that cultural infrastructure and activity is less focused on one area or urban conurbation than in many other countries. The Constitution guarantees freedom of the arts and the state is responsible for actively encouraging, supporting and upholding this artistic freedom in what is referred to as a Kulturstaat (cultural state). Policy is governed by the principles of decentralisation, subsidiary and plurality; a tradition rooted in the nation's historical development and reaffirmed in its Constitution. All levels of government operate within a Constitutional framework which specifies their respective competence in the cultural field, and they co-operate and jointly support cultural institutions and activities.

3 Structure
Germany operates a very decentralised system of governance. The different tiers of government are the Bund or Federal Government, the Bundesländer / Länder (federal states) and the municipalities (cities, towns, counties). The federal states are the main public sector operators in the cultural field and are responsible for setting their own policy priorities, funding their respective cultural institutions and for supporting projects of regional importance. There are 16 federal states with different approaches to culture. In some cases culture has its own Ministry and in other cases culture is combined with other areas.

Competence of the municipalities in the cultural field is legislated for in Article 28.II of the Federal Constitution as well as in various Land constitutions and county and municipal codes. Cultural Commissions take responsibility for local cultural programmes and infrastructure. There are a variety of co-financing and cooperation approaches between each tier of government. There is no standing body overseeing cultural policy.
Many German cities are noted for their support for the artistic and creative community. In the case of Berlin, for example, artists can apply for programmes of Berlin’s cultural affairs department or programs initiated by the districts of Berlin. The former supports single artists and group projects and awards scholarships, as well as a cultural education programme. Berlin also operates a Studio Programme of publicly funded accommodation for artists with allocations decided upon by an independent committee of experts, and collaboration with developers to secure new spaces. The Artists-in-Berlin program is a platform for international artistic and cultural exchange. Every year, it invites applications from around the world for approximately 20 scholarships funding a usually one-year stay in Berlin.

4 Financing of Culture
Financing of culture is based on a subsidiary principle whereby local communities are the first step, and the state only steps in when financing lies beyond their capacity. This approach is reflected in municipalities allocating the largest share of arts spending. In 2012 this meant that municipalities accounted for 46% of public cultural expenditure, and Federal states 40%. The performing arts accounts for 35.5% of total state cultural expenditure in the same year.

5 Support for Artists
At the federal level, support to artists is funded via the German Federal Cultural Foundation and provided through artists’ organisations and bodies such as the German Cultural Funds (Visual Arts Foundation, the German Literature Fund, the Sociocultural Fund, the Federal Foundation for the Performing Arts and the German Fund for Translation) through supporting model projects. Support at federal and municipal levels include financial assistance for art projects, the purchase of works of art, the commissioning of artwork, the awarding of scholarships, the provision of facilities for exhibitions and performances as well as studios and workshops, the awarding of monetary prizes. Support is also provided through municipal art lending libraries and programmes such as "Art on Buildings" and "Art in Public Spaces" as well as through business management advisory services for artists and financial help with business start-ups.
Cultural awards and regular scholarships for artists are important instruments in Germany with over 2,000 awards to this type in some years.

If an artist possesses a degree from an art school they are officially deemed a “professional” artist, which means that applications for artistic grants and scholarships count as job applications, which are necessary to continue receiving benefits from the state. Self-employed artists must join the Artists’ Social Insurance Fund (KSK) which has delivered statutory health, long-term or old age care and pension insurance since 1981. Artists pay half of the social insurance contribution and companies that exploit the work of artists contribute 60% of the remainder, secured through an artists’ social insurance levy (Künstlersozialabgabe) on all fees and royalties paid. The levy varies around the 5% mark. The Federal Government pays the remainder of the contribution. The Artists' Social Insurance Stabilisation Act of 2105 legislates for regular review in order to stabilise the rate of charge and to pursue levy justice, and German pension insurance regularly audits employers with more than 19 employees that are already registered at KSK.

Other than this scheme artists are subject to the usual labour laws in Germany. This means that the conditions of work for occupational groups such as singers, actors, and orchestra musicians are laid down in sectoral agreements. Freelancers who work predominantly for one company can enjoy an "employee-like" status which allows their professional organisations to conclude wage or fee agreements with their contractors.

Special support for business, start-ups, freelancers and self-employed professionals in the culture and creative industries is offered by the Federal Government Centre of Excellence for the Culture and Creative industries. With 8 regional offices they offer individualised services and consultation. The International Association of Art in Germany (IGBK) also works to support artists.

A range of scholarships and prizes are provided by all three tiers of government as well as by private or civic organisations like private foundations or funds. These include artist-in-residence programmes, funded artists and musicians spend a period living at a location made available to them in order to develop their artistic potential while being as free as possible from material concerns.
Annex 5 - Ireland

The Irish Arts Council undertook a ‘paradigm shift’ in approach in 2014 with a new 10 year strategy the prioritised artists and alignment with demographic and spatial planning to address Ireland’s challenging geo-demography. The Arts Council believes it should:

- be a development agency for the arts focussed on the public good;
- make policies and strategies that are explicit and connected;
- change its investment strategies and behaviours;
- be well-informed and evidence-based;
- strengthen its own capability and that of the arts sector; and
- engage widely and communicate openly.
A formal agreement was made with the umbrella organisation for local authorities that requires each authority to make a commitment to arts funding and prepare a framework agreement. The Irish Arts Council co-invests with local authorities for infrastructure, but leads on artists support. The agreements are supporting a process of emancipation from historical funding agreements. This is a slow process. There is a statutory obligation for every local authority that they must have an arts plan and every local authority must have an arts officer, and the Arts Council see this as a legacy of its uninterrupted commitment to working with local authorities.

There is a large peer pool for assessment to ensure a diversity of voices in the sector and each art form has a peer panel. The Arts Council are keen to push as much to the panels as possible, but retain leadership on the strategic funding for the 100 or more revenue clients, which includes the national companies. Not all revenue companies receive multi-annual funding as the Arts Council only receives annually agreed budget and needs to minimise risk.

Tax breaks are confined to creative work of individual artists, not associated processes of production and distribution. The threshold of €50,000 means there is limited take up, but the process makes an important statement of support for artists. Many artists fall beneath the tax threshold. Full-time artists can also receive a stipend of €17,180 if earning less than €25,000, with around 180 beneficiaries at present. The stipend can last up to 5 years, and artists can apply for renewal. They must prove that they are full-time professional artists.

The Creative Schools Programme is in its third year, co-funded by the Department of Education to develop a ‘whole school’ approach to the arts and with creative associates in each school. 300 schools are currently involved, but there is an ambition to extend this to all schools. The first year had €1 million of funding and the intention is to increase investment.

The Raise private investment programme operates at three levels of intervention to support private sector fundraising in arts organisations of all scales. Larger organisations can apply for two years of support to prepare a tailored fundraising programme and to pay for a fundraiser. A larger number of smaller organisations receive support for a strategy. Smaller organisations access mentoring and come together on a monthly basis to work with a company procured by the Arts Council.

There is a Business To Arts organisation in Ireland, so they work closely with the Arts Council to avoid duplication. There is a match funding programme for applicants to the Creative Europe programme, independent of the Creative Europe Desk, and aimed at ensuring Irish artists make the most of the programme. A new international programme is currently under development by the Arts Council.
Amateur arts practice in Ireland is a thriving part of cultural life. The Arts Council now works with this as a ‘non-professional’ sub-sector, and has found this definition useful in supporting a strategic way forward as it also includes volunteering and youth practice. The Arts Council does not unilaterally support Irish language work, but does work in partnership with the relevant lead bodies.
Annex 6 - Netherlands

Current Overview
In recent years there has been a move away from the social value of arts and culture to their intrinsic value. Structurally, media and culture were placed in separate portfolios at the beginning of the decade. In May 2016, a policy framework on international cultural policy was published by the Ministries of Education, Culture and Science and of Foreign Affairs. This was followed by the preparation of a number of sector reviews intended to inform a future arts funding review. During the period 2017-2020 a total of 88 cultural institutions and 6 funds are funded with €380 million per annum. A further €10 million is allocated to cultural infrastructure. This is within the portfolio of the Minister of Education, Culture and Science, and a 2018 policy statement (Culture in an Open Society) included priorities of resilience, supporting new practitioners, and international cultural policy.

Cultural policy is organised in four year cycles as a ‘Culture Memorandum’ with the aim of supporting art and cultural institutions to adopt long-range programmes, knowing that they have sufficient financial support. Applications are submitted one year in advance of the cycle. Despite the four year cycle there is policy continuity in areas like internationalisation, participation, education, innovation, talent development, entrepreneurship and the preservation of cultural heritage. Smaller cultural institutions are submitted to the public cultural funds.

Central government leads in relation to cultural policy and regulation, and controls around a third of cultural expenditure, taking responsibility for the main cultural institutes and companies. Public governance is organised as a three-tier system consisting of central, provincial and municipal government. There is a system of dual responsibility in each tier: parliament, provincial councils and local councils have the right to amend the financial and governmental recommendations of the cabinet, provincial deputies, mayors and aldermen. All three tiers pursue their own cultural policy with their own funding and advisory streams. The Council for Culture (Raad voor Cultuur) is a separate body that advises the government on the principles and implementation of policy plans. Advisory committees of independent experts are used for each art form area, and also exist at the municipal and provincial levels.

Tax laws are used to support the sector in a number of ways, including a Gift and Inheritance Tax Act of 2012 to make "giving to culture" fiscally attractive. A Percent for Art scheme also operates for public buildings on an incremental basis, with 2% applied to smaller projects (€1 million to €7 million), and smaller percentages for larger schemes (%0.5 plus €120,000 for schemes over €10 million). The Culture Sponsor Code (Code Cultuursponsoring) provides rules for a sponsor relationship and the framework for sponsorship agreements is stipulated. There is a range of investment funds available for arts and culture. The Culture-Entrepreneurship platform is operated in partnership with Triodos Bank and provides loans of between €10,000
and €50,000 to artists. There is a wide range of digital crowdfunding platforms in the Netherlands and the amount of money collected in this way increased from €0.5 million in 2010 to €14 million in 2012 and €170 million in 2016, of which €13.8 million went to creative projects (with an average funding of €14,500 per project in 2016).

Summary of Compendium Profile 2018

1 Background
Dutch cultural policy is rooted in the ‘arms length’ principle. As in many other countries the 1970’s saw a growth in governmental cultural policy and stewardship, followed by a period of reduced public finances and a push for more self-reliance in the sector, particularly through the adoption of a more commercial and audience focused outlook. Structurally, media and culture were placed in separate portfolios at the beginning of the decade. In May 2016, a policy framework on international cultural policy was published by the Ministries of Education, Culture and Science and of Foreign Affairs. This was followed by the preparation of a number of sector reviews intended to inform a future arts funding review. During the period 2017-2020 a total of 88 cultural institutions and 6 funds are funded with €380 million per annum. A further €10 million is allocated to cultural infrastructure. This is within the portfolio of the Minister of Education, Culture and Science, and a 2018 policy statement (Culture in an Open Society) included priorities of resilience, supporting new practitioners, and international cultural policy.

2 Current context
Cultural policy is organised in four year cycles as a ‘Culture Memorandum’ with the aim of supporting art and cultural institutions to adopt long-range programmes, knowing that they have sufficient financial support. Applications are submitted one year in advance of the cycle. Despite the four year cycle there is policy continuity in areas like Internationalisation, participation, education, innovation, talent development, entrepreneurship and the preservation of cultural heritage.

Smaller cultural institutions are submitted to the public cultural funds. The government commissioned Statistics Netherlands (CBS) to develop a culture focused work stream in order to develop a coherent framework for gathering and analysing statistical information on culture (the European Statistical System Network on Culture -ESSnet- Culture).

3 Structure
Central government leads in relation to cultural policy and regulation, and controls around a third of cultural expenditure, taking responsibility for the main cultural institutes and companies.
These include nationally important museums, orchestras, and performing arts companies. The majority of Dutch museums and libraries are financially dependent on municipalities.

In the Netherlands, public governance is organised as a three-tier system consisting of central, provincial and municipal government. There is a system of dual responsibility in each tier: parliament, provincial councils and local councils have the right to amend the financial and governmental recommendations of the cabinet, provincial deputies, mayors and aldermen. All three tiers pursue their own cultural policy with their own funding and advisory streams. In collaboration with the other tiers, they attempt to create an effective cultural environment throughout the country. The framework for policy coordination between the regions, the three major cities and the three governmental tiers is laid down in the General Framework for Intergovernmental Relations with respect to Culture. The framework is reviewed annually, and includes policy priorities and the distribution of finances over the cultural sectors, funds and programmes. It forms the basis for the cultural covenants to be made between the partners involved. The Council for Culture (Raad voor Cultuur) is a separate body that advises the government on the principles and implementation of policy plans. Advisory committee of independent experts are used for each art form area, and also exist at the municipal and provincial levels.
4 Financing of Culture

In 2017, the total annual government expenditure on culture was around EUR 2.8 billion (municipalities 61%, central government 29%, provinces 10%). In 2016, the contribution of the cultural and creative sector to GPD was 2.3%. In 2017, 285 institutions received a multi-year subsidy with a total budget of EUR 387.2 million. Expenditure on culture by the provinces was EUR 46.9 million in 2017, averaging €14 per inhabitant (on cultural heritage and libraries). Municipalities jointly spent more than €1.7 billion per year on culture; an average of €101 euros per inhabitant. Public expenditure by sector (in €million) 2012:

<table>
<thead>
<tr>
<th>Sub-sector</th>
<th>National</th>
<th>Regional</th>
<th>Local</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performing Arts</td>
<td>277</td>
<td>11</td>
<td>74</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>172</td>
<td>8</td>
<td>83</td>
</tr>
<tr>
<td>Performing Arts Venues</td>
<td>0</td>
<td>19</td>
<td>408</td>
</tr>
<tr>
<td>Cultural Education</td>
<td>3</td>
<td>28</td>
<td>408</td>
</tr>
<tr>
<td>Other</td>
<td>84</td>
<td>60</td>
<td>158</td>
</tr>
<tr>
<td>Amateur</td>
<td>9</td>
<td>2</td>
<td>43</td>
</tr>
<tr>
<td><strong>Total Arts</strong></td>
<td><strong>545</strong></td>
<td><strong>129</strong></td>
<td><strong>1024</strong></td>
</tr>
</tbody>
</table>

Tax laws are used to support the sector in a number of ways. The Gift and Inheritance Tax Act of 2012 to make "giving to culture" fiscally attractive, including a multiplier of 125% which applies to donations made to cultural institutions. Public Benefit Organisations, where at least 90% of its efforts are focused on the general good, benefit from a number of tax advantages. Gifts are not subject to inheritance tax or gift tax. Gifts can be deducted form Dutch income tax or corporate income tax, up to €5,000 spent on cultural gifts. Furthermore, the low rate of income tax (6% in 2017) is applied to ticket sales across the cultural sector. A Percent for Art scheme also operates for public buildings on an incremental basis, with 2% applied to smaller projects (€1 million to €7 million), and smaller percentages for larger schemes (%0.5 plus €120,000 for schemes over €10 million).

Some private foundations have specific social and cultural aims as part of their statutes. The Prince Bernhard Cultural Foundation is the largest private cultural foundation in the Netherlands, supporting over 3,500 initiatives, individuals and projects every year. The VandenEnde Foundation focuses on stimulating cultural entrepreneurship and increasing the interest of young people in culture. It offers scholarships for talented young people, to enable them to further develop their opportunities.
There are a range of investment funds available for arts and culture with the Triodos Bank Culture fund among the largest. The Culture-Entrepreneurship platform is operated in partnership with Triodos Bank and provides loans of between €10,000 and €50,000 to artists, creative people and cultural institutions for small scale equipment and capital investment. There is a wide range of digital crowdfunding platforms in the Netherlands and the amount of money collected in this way increased from €0.5 million in 2010 to €14 million in 2012 and €170 million in 2016, of which €13.8 million went to creative projects (with an average funding of €14,500 per project in 2016). (Source: Douw&Koren 2017).

5 Support for Artists
There are six government-subsidised cultural funds: the Performing Arts Fund NL [Fonds Podiumkunsten], Dutch Foundation for Literature [Nederlands Letterenfonds], Mondriaan Fund [Mondriaan Fonds: visual arts and cultural heritage], Cultural Participation Fund [Fonds voor Cultuurparticipatie], Dutch Film Fund [Nederlands Filmfonds], and the Creative Industries Fund NL [Stimuleringsfonds Creatieve Industrie: applied arts]. The responsibility of central government is to distribute money to the funds and determine the conditions under which the funds must operate. The Minister has to approve the regulations and these cultural funds are evaluated every four years.

Cultural institutions wishing to apply for a position in the national basic infrastructure are required to submit an application to the Council for Culture. Numbers of participating institutions have declined from 172 to 88. The Culture Sponsor Code [Code Cultuursponsoring] provides rules for a sponsor relationship and the framework for sponsorship agreements is stipulated. In principle, the sponsor is not allowed to influence the actual content of the activity organised by its cultural public partner. Most large Dutch banks, including ABN AMRO and Rabobank, have their own departments dealing with culture sponsorship. In 2012, the government also pursued the campaign Care about Culture [Cultuur, daar geef je om] in order to stimulate private gifts to culture. In 2015 the Centre for Philanthropic Studies estimates that private financial contribution to culture totalled €384 million, of which €219 million came from private companies. Analysis has also shown that benefits from tax incentives have only applied to larger cultural organisations. There has been growth in the number of prizes awarded to artists in recent years to over 700. Prizes are very varied in scale, subject and reach, and cross over all of the arts sub-sectors. They now have an impact at the strategic level. The Johannes Vermeer Award and the Prix de Rome are two of the most famous prizes awarded by the central government.

6 Arts and Education
Children and young people are a policy priority with its own policy statement that encompasses how schools and cultural organisations cooperate, and initiatives like the Culture Card [Cultuurkaart], which gives secondary school students a discount on cultural activities. Central government invests €10 million per annum in the programme ‘Cultural education which is
delivered by the Fund for Cultural Participation and includes an aim to sustain the quality of cultural education through collaboration between primary education and the cultural field.
Annex 7 - New Zealand

Established in 1994 from a range of arts bodies, Creative New Zealand (Toi Aotearoa) is the national agency for the development of the arts in New Zealand. All members of the Council are appointed by the Minister for Arts, Culture and Heritage. Māori member appointments to the Council must be done in consultation with the Minister of Māori Affairs. The Arts Council continues to operate under the name Creative New Zealand. Funding for Creative New Zealand comes from two principal sources, the Crown through Vote Arts Culture and Heritage, and the New Zealand Lottery Grants Board. There are concerns that both income sources may decline in future years. The organisation’s current strategy stems from a consultation exercise carried out in 2016.

Creative New Zealand funds arts activity by New Zealand artists, arts practitioners and arts organisations, across a variety of artforms: craft/object, dance, inter-arts, literature, multi-disciplinary, music, ngā toi Māori, Pacific arts, theatre and visual arts. Funds are for both domestic and international work. 13 Board members oversee the organisation, including 4 members with knowledge of Maori culture and 2 with knowledge of cultures of Pacific peoples. 56 staff are mostly based in two offices in Wellington and Auckland. Funding is organised across ten art form designations: Craft/object, Dance, Inter-arts, Literature, Multi-disciplinary, Music, Ngā toi Māori, Pacific arts, Theatre, and Visual arts.

The Creative Communities Scheme means that Creative New Zealand provides funding to city and district councils for distributing in their area. The scheme supports more than 1,800 projects every year. Applications are made directly to a local council. Many awards are under $2,000 NZD. The Toi Rangatahi Participation Fund supports artists and organisations to provide opportunities for young people aged 10-14 to participate in high-quality arts activities. It is aimed at developing creative potential, focusing on under-represented communities. Recent awards include:
- A festival of youth award - $28,000
- An arts centre schools programme - $11,000
- A music tuition scheme in one area - $65,000

Each funding scheme is introduced on the Creative New Zealand website with:
- A one page ‘Check your Eligibility’ section that includes timing, required track record, who can apply, eligibility, reapplications, and how often applications can be made.
- A one page statement of purpose that describes criteria and priorities, and what won’t be funded.
- The ‘make your application’ section includes an application form, templates, and criteria. This requires a registration process and login.
An ‘assessing applications’ one page description that describes what the application is assessed on, its strategic fit, and the scoring scale and criteria. It also includes an invitation to nominate peer assessors. Information is also provided on grant notification timescales and processes, and what is required after completion.

Peer assessors are used for many of Creative New Zealand’s funding schemes. There is an open nomination process delivered through admission of a nomination form that is available online. Applications are assessed and agreed annually with successful applicants being entered into a publicly accessible register for up to 5 years. However, this does not guarantee the assessor will be used in any funding rounds. Each peer assessor must agree a formal set of terms and conditions that covers issues like confidentiality, conflicts of interest, responsibilities and fees.

Assessors must attend a pre-round briefing session. They provide a commentary to support their proposed scoring that is also intended to help applicants improve their practice. All information must be deleted and destroyed once the process has been completed. In some cases panel meetings are required where assessors consider existing evaluations and reach consensus with other panel members on a final score and commentary. Conflict of interest protocols are an important part of the process. Assessors must declare any real or potential conflicts of interest to Creative New Zealand staff immediately, and a conflict of interest register is prepared for every funding round. Conflicts of interest relate to financial or professional benefit, but also extend to prior knowledge of the application, and associates, friends, or relatives.

Financial compensation is in the form of both a daily rate for attending meetings, and a set fee for evaluation of a particular application. Assessors are considered as independent contractors, so tax and NI is not withheld by Creative New Zealand. The formation of Creative New Zealand offers some direct comparison to the formation of Creative Scotland, including similarities in scope, size and catchment. The Creative Communities Scheme works directly through local authorities to deliver small-scale grants. Recent consultation and strategic development has seen changes to priorities and art form categories. There are dedicated arts funding schemes for priorities such as young people and priority cultural practices. The application processes are well-designed and simple to use. The use of peer assessment is an important element of the process and includes an open nominations process for assessors.
Annex 8 - Norway

Current Overview
Arts funding in Norway has been subject to a governmental white paper this year and the Arts Council carried out a self-assessment as part of this process. It is 15 years since the last review, which is a long period in Norway, so there is likely to be many changes and developments. The white paper recommends the application of a 9 national cultural policy objectives, and makes a number of strong statements about the value of arts in Norwegian society, including:

*Cultural policy is freedom of speech policy. At the individual level, culture is a channel and arena for the need for expression, development, belonging and identity for individuals. At the societal level, culture is an arena for criticism and discussion that builds communities, civilises people and allows development.* pp. 8, The Power of Culture, 2018/19 White Paper.

An associated consultation process had 200 responses from organisations in the sector. The conclusion is the Arts Council should increase its role, but this is yet to be fully defined. There is also major change occurring in local government with 20 counties moving into 11 regions, each with a new cultural policy. The Arts Council aspires to having strategic relations with the new regions, however, there are some reservations about a centralised organisation dictating at local level. While small local councils have around 10% of arts funding, there are challenges associated with co-ordination across a large number of local councils and they can compete with each other for funding, and can be less effective in advocacy than other sectors. The Ministry for Foreign Affairs leads on international cultural funding, and there is also some bilateral co-ordination with EEA countries.

Arts Council Norway employs 130 people and works with a pool of 300 artists to develop and deliver its funding. Managing conflicts of interest is a legal requirement, and the pool rotates every 4 years. There are plans to develop a ‘toolkit’ for artists and organisations, expanding the role of the Arts Council beyond just being a funder. At present the Ministry handles areas like business sponsorship. Recent changes in taxation have disincentivized arts philanthropy so this is currently under review. Sponsorship tends to be highly localised.

An example of organisations working to support the conditions of artists exists in Norway’s ‘Alliance for Freelance Actors and Dancers’. inspired by the three similar organisations in Sweden: TeaterAlliansen, Dansalliansen og Musikalliansen. Established in 2012, the initiative began as a three year project to tackle the unpredictable income and conditions of artists.
The Alliance is part of a government program to improve income and working conditions for artists. Even if freelance performers work very hard, short employment periods and variable income prevent them from getting loans, paid sick leave and pensions. Performers employed by the Alliance can concentrate on artistic and relevant activities in periods between jobs, instead of being passive recipients of unemployment benefits, or being forced to take jobs they are not trained for. The amount of applicants’ work, and particularly short-term freelance work, over the previous 6 to 8 years, is considered in the award process, and an income ceiling is applied.

Summary of Compendium Profile 2016
1 Background
Arts institutions with a nationwide function include: The Norwegian National Touring Theatre (established in 1949); National Touring Exhibitions (1953); Concerts Norway (1958); and the National Opera (1957). Arts Council Norway was founded by Act of parliament in 1965, introducing a range of support schemes for artists. A process of decentralisation took place in the 1970’s with the introduction of Cultural Affairs committees and directors appointed at both the level of municipalities and counties. Municipalities now fund culture at approximately the same level as the state. There are 428 municipalities in Norway (2015). State funding for culture almost doubled between 2005 and 2013 (to €1.2 billion) and has remained relatively stable during the more recent changed political environment. Artists were also given the right to negotiate wages with central government in the 1970’s, resulting in the guaranteed income scheme for artists, and after 2014, a long-term income scheme for artists.

2 Current Context (2016)
Cultural policy includes elements of an arms length approach, direct state intervention and a decentralised model. Definitions of culture have become broader and more flexible since a 2005 Culture White Paper, and in 2013 cultural policy was aligned with the concept of a broadly defined 'expressive culture'. The 2007 Culture Act does not include detailed instruments, but aims to ensure local cultural provision while maintaining a good level local autonomy. The main objectives of the Norwegian cultural policy are to promote:
- artistic quality and innovation;
- the preservation and security of the cultural heritage, including the Norwegian language;
- the dissemination of rich and diverse cultural offers to the entire population, geographically decentralised; and
- the promotion of a civil- and voluntary sector.
3 Structure
Cultural policy is both centralised and decentralised, with the national and municipal levels playing important roles, and the regional level much less so. At national level the Storting (parliament) leads on the framing of cultural policy and is supported by the Ministry of Culture, which also has responsibility for the national cultural budget and for gaming (lottery) profits allocation (18% of profits of NOK 2.4 billion was allocated to culture in 2014). The Ministry for Education is responsible for schools based arts and culture and the Ministry of Foreign Affairs is responsible for the presentation of Norwegian arts and culture abroad.
Arts Council Norway (ACN) is an arms length institution administered and funded by the Ministry of Culture, and operates the primary art fund, the Cultural Fund. ACN also supports innovation (including museums development) and advises the public sector on cultural matters. ACN sits alongside the national companies and other cultural lead bodies for film funding, libraries, language, music abroad, public art and media:

- The Norwegian Film Institute (NFI) works to preserve, support and distribute Norwegian and foreign films.
- NORLA – Norwegian Literature Abroad, Fiction and Non-fiction (NORLA) provides information on Norwegian literature and Norwegian authors of fiction and non-fiction and finances translation and exchange.
- The Office for Contemporary Art Norway (OCA) develops collaborations in contemporary art between Norway and the international art scene.
- Music Norway advises the Norwegian Ministry of Foreign Affairs’ on music matters.
- Performing ArtsHub Norway (PAHN) works to facilitate independent theatre and dance activity in Norway.
- Norwegian Crafts is the national organisation for professional practicing artists and administers the grant scheme for the activities of crafts artists abroad.
- The Norwegian Centre for Design and Architecture (DogA) is the advisory organisation within design and architecture.

Most municipalities maintain independent cultural boards and administrations. These administrations fund the arts and co-fund cultural institutions, as well as responsibility for infrastructure, libraries and cultural schools.
European and international cultural cooperation is supported through an arms length mechanism, Nordic Culture Point, and dedicated programmes of the Ministry of Culture, including:
- The Culture and Art Programme to promote partnerships, new ideas and initiatives.
- The Nordic-Baltic Mobility Programme for Culture supports Artist Residencies, Mobility - Funding and Network Funding across the Nordic and Baltic countries.
- The Nordic Culture Fund supports cultural cooperation among the Nordic countries.
- The Nordic Council awards several annual prizes relating to music, film and literature.

4 Financing of Culture
- Total public expenditure in 2014 on culture was €2.67 billion.
- Central government allocated €1.26 billion
- County Councils €160 m.
- Municipalities €1.25
- Per head €533
- Per capita expenditure 0.33% GDP
- Public expenditure almost doubled over a 9 year period.

Sector breakdown by tier % of public expenditure 2014

<table>
<thead>
<tr>
<th>Sub-sector</th>
<th>National</th>
<th>Regional</th>
<th>Local</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural Heritage, incl. libraries</td>
<td>0.14</td>
<td>0.4</td>
<td>0.26</td>
</tr>
<tr>
<td>Visual Arts &amp; Performing Arts</td>
<td>0.33</td>
<td>0.38</td>
<td>0.06</td>
</tr>
<tr>
<td>Books and Press</td>
<td>0.12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audiovisual and Multimedia</td>
<td></td>
<td></td>
<td>0.01</td>
</tr>
<tr>
<td>Interdisciplinary</td>
<td>0.18</td>
<td></td>
<td>0.48</td>
</tr>
<tr>
<td>Not covered by above</td>
<td>0.23</td>
<td>0.21</td>
<td>0.19</td>
</tr>
</tbody>
</table>

Government considered a white paper on the relationship between culture and business in 2005 that indicated a more prominent future financing role for business in the future. However, this remains marginal in relation to public expenditure, with €66m of sponsorship in 2006 and large theatres report a significant reduction of sponsorship in recent years.

5 Support to Artists
In 2014 there were an estimated 23,750 professional artists working in Norway. There is generally a high level of support for artists, from permanent employment in institutions to direct scholarships for artists. There is also a high level of union membership among artists. However, a growth in numbers of artists has not been matched with a growth in the market for their
products and services. This has resulted in a decline in artists income that now averages less than half of the average income of all Norwegian employees. There is a slight preponderance of female artists overall.

The Fee on Art Statute (1948) established that the buyer of art shall pay a fee of 5% in addition to the price of the artwork. The art dealer shall collect the fee and send it to The Relief Fund for Visual Artists. There are no specific incentives for private sector investment in culture, although some limited VAT exemptions apply, and tax deductions for gifts to voluntary organisations in a way roughly comparable to the UK. Also a VAT compensation scheme was established in 2010 to recompense cultural organisations based on their expenditure.

Public support to artists is delivered through the following mechanisms:
1) Government Grants For Artists (Arts Council Norway) - schemes support individual artists.
2) The Norwegian Cultural Fund (Arts Council Norway) - projects based on application.
3) Schemes for compensation and taxes - different schemes to ensure that artists receive compensation for the public use of their work.
4) Grants to art institutions
Several theatres, symphony orchestras and the National Opera receive between 70-95% of their income from public grants.
5) Grants to dissemination institutions
The major part of the income of many dissemination institutions are public grants.
6) Others
There are several schemes that contribute to the extension of the market for artistic and cultural goods and services, e.g. the purchasing scheme for new Norwegian literature.

Special artists' funds include:
Compensation funds / droite de suite:
- The Relief Fund for visual artists;
- Fond for Lydog Bilde (Cultural Fund for Support to Music and Visual Art); and
- Audiovisual Sound.
Purchasing programmes:
- The Purchasing Programme for Contemporary Fiction and Non-Fiction, Arts Council Norway; and
- The National Foundation for Art in Public Buildings.

Some municipalities and counties provide grants to artists, but these vary greatly. The most important grant schemes for artists are at national level:
- Work grants of 1-5 years: Artists, primarily creative artists, working on a defined project, or artists who want to devote all their working hours to artistic work, are awarded with a grant. Work grants are distributed according to defined quotas between various artist categories. Creative artists receive most of the stipends.
-Work grants for young artists: These grants are awarded for 1-3 years to artists under the age of 35 who are at the stage of establishing themselves as artists. Most of the professional artists associations and unions in Norway administer support schemes for their members. One example is the Norwegian Society of Composers, which administers the Norwegian Composers' Fund, and the Norwegian Authors' Union, which administers several support schemes for their members.

6 Arts and Education
The schools curriculum approach emphasises aesthetic disciplines and 13% of primary school teaching is devoted to them. The wish to strengthen the aesthetic and creative capacities of Norwegian pupils is also manifested in The Cultural Rucksack (Den kulturelleskolesekken), which was established as a national scheme in 2001. This is a national initiative for professional art and culture in education in Norway with the following objectives:
-to help to ensure that pupils in the primary and lower secondary schools are offered a professional arts and culture programme;
-to make it easier for primary and lower secondary school pupils to gain access to, make themselves familiar with and have a positive approach to art and cultural expression of all kinds; and
-to contribute to an overall incorporation of artistic and cultural expression in the realisation of the schools' learning objectives.
DKS is a joint initiative of the Ministry of Culture and the Ministry of Education and Research and is primarily funded by profits from Norsk Tipping A/S (Norway's state-owned gaming company). In 2013 the programme received around €24 million funding. The programme is considered to be successful and a three year review was published in English in 2015.

In higher education and training there has been a large increase in the number of artists in Norway resulting from more domestic student capacity and more students arts abroad. The latter trend has also seen some disruption of traditional progression routes based in the links between the arts education sector and arts institutions. The merger of arts education institutions in recent years has promoted interdisciplinary co-operation, but also raised concerns over quality and specific application of training.

There are many local cultural venues with Norway’s voluntary cultural sector, including the youth cultural centres operated by municipalities, and used by over a third of young people. This is particularly important in rural areas with low population density. There is a high level of participation in non-professional arts in Norway, with 11% of the population being members of a band, choir or an amateur theatre ensemble in 2014. Municipalities are a key funder of this activity, and the Ministry of Culture’s Frifond scheme directly funds youth organisations and individual young people.
7 Trends and Issues
The majority of Sami people live in Norway and governmental Sami policy is to facilitate the safeguarding of the Sami people and to help them develop and maintain their own language, culture and social life. There is a distinct Sami Parliament and dedicated broadcast media and education curriculum. The immigrant population made up approximately 16 percent of the population in Norway in 2015 and the five largest immigrant groups in Norway are in turn Polish, Swedish, Somali, Lithuanian and Pakistani. There are two main languages in Norway, Nynorsk and Bokmål (both are easily understood by Norwegians). Around 10-15% of the population use Nynorsk. Government policy is to support both languages, along with Sami, and including enforcing a Place Names Act requiring multilingual place names.
Québec is very outward facing in relation to its cultural policy and this is associated with a strong Francophone identity. The arts is also highly valued with 87% of surveyed residents describing culture as being useful to society and 78% considering funding for the arts is necessary. Culture is considered of primary importance to Québec. In 2019 the Québec government has decided to devote 1.3% of its total budget to the cultural sector, or nearly CAD $1.3 billion. The budget allocated to the Ministry of Culture and Communications will total CAD $ 809.8 million in 2019-2020, an increase of CAD $ 38.2 million or 5% over last year. The Conseil des arts et des lettres du Québec (CALQ) had, in 2017/18, a budget of CAD $ 115.5 million of which it awarded CAD $ 106.9 million in grants and subsidies to 802 organisations. A further CAD $10.7 million in project support was awarded to 1,375 projects by professionals artists and writers. Support to regularly funded organisations included two new subsidy programmes. 477 organisations received mission support (generally renewable for 3 years) CAD $ 80 million. 107 organisations were supported in their specific programming (support available at all times) CAD $ 3.9 million.

Funding outside of the major cities recognises rural challenges, and the average increase received by organisations in the regions (9.5%) is slightly higher than that of Montréal (9.3%). Canadian provinces and territories establish their own cultural objectives through the mechanisms that are best suited to their needs. These mechanisms can include cultural policies, strategic plans and the mandate of public organisations. Culture is a devolved responsibility in Québec. However, artists in in Quebec can also apply for funds to the Canada Arts Council. Québec devotes around 1% of its budget into culture. Some large institutions (largely museums and venues), as well as international festivals, are directly funded by the provincial government. The Conseil des arts et des lettres du Québec (CALQ) operates a range of funding schemes directed at the individual artist. The schemes are tailored to the various working situations of individual artists in a similar fashion to the way funding in Europe for media production can support different parts of the working process. CALQ shares some similar challenges to Creative Scotland. It has offices across the territory to deal with the urban / rural context, and bigger cities, like Montréal, have their own arts councils. The issue of nurturing new talent while meeting responsibilities for revenue funded clients is also present, particularly as some companies were built around a founder artistic director who may have now left.

There is also a second funding body, SODEC, responsible for funding the everything in the cultural industries that is not in the not-for-profit sector such as craft, cinema, publishing , and parts of the music sector. (However, computer gaming remains a direct government responsibility). This body does not use peer assessment, but makes investment decisions. SODEC is responsible for tax incentives for the sector and also offers loans. There can be
overlaps between CALQ and SODEC. For example a writer may be supported by CALQ and her publisher may be funded by SODEC.

Québec’s international offices have a clear cultural role, including supporting programmers to come to Quebec. The offices vary in size, from 1 person, up to 50 staff in Paris, and 20 staff in London. There are dedicated culture staff in the bigger offices, with a team of 4 for culture in London. Staff are employees of the Ministry of Foreign Affairs, but their operating budget is from the Ministry of Culture. There are also co-operation agreements that stimulate translational artistic working. The agreement with the British Council includes a cultural financial envelope to support projects, such as a biannual call for cooperation projects, from Knowledge Exchange work, to full co-productions. Scottish projects with Québec have included Rachel Crum’s exchange organised through Edinburgh International Book Festival and the National Theatre of Scotland’s co-production that presented in the 2018 Edinburgh International Festival.

The Studios and Studio-apartments network has operated since the beginnings of the arts council for the development of a network of centres devoted to creation, production and artistic renewal offered to artists and writers to enable them to pursue their work under professional conditions. This residency network supports exchange opportunities with foreign countries, including: Belgium, Japan, Colombia, Mexico, Senegal, South Korea, France, Austria, Germany, Spain, Argentina, the U.S, Brazil, Italy, Switzerland, and Finland. A dedicated professional development funding stream supports artists to participate in internships, workshops, seminars or conferences to expand their knowledge, invigorate their artistic approach and acquire greater mastery of their art. A range of research and development grants are also available to individual artists, as are travel grants. Support is also available for the commissioning of work, including a strand to support residencies with the host organisation for the commission.
Annex 10 - Sweden

Current Overview
The objective of Swedish culture policy is that culture should be a dynamic, challenging and independent force based on freedom of expression. Everyone must be given the opportunity to participate in cultural life. They strive for diversity regarding gender, age, ethnic and cultural affiliation as well as representation of the whole country geographically. Government can directly ask the Arts Council to pursue projects and initiatives, such as the recent 3 year Creative People and Places project.

The Swedish Council for Cultural and Creative Industries acts as a consultancy towards Ministry of Culture and Ministry of Enterprise concerning questions between culture and business. Arts funding is delivered at national, regional and local level. Regional arts funding tends to be higher per capita in rural areas to safeguard participation and access. However, there are not local offices for the national arts funding agencies. Stockholm is not a region due to the concentration of national arts institutions. Regions present a 2 or 3 year art plan to achieve match funding from the Arts Council. One Region recently cut funding, resulting in a comparable reduction by the Arts Council. There is an annual colloquium in each region, where staff meet local representatives and people to discuss cultural plans and challenges. The Region then applies for funding.

The Swedish Arts Council administers grants to organisations and institutions, including support to culture within the regions. All support for individual artists is distributed through another government agency: the Swedish Arts Grants Committee (Konstnärsnämnden). There is also a Swedish agency for cultural policy analysis, measuring performance in relations to the global cultural objectives. There is an ongoing debate about bringing agencies together. The Swedish Arts Council works with a peer assessment system, with qualified topical experts in the various subject areas and artistic areas. Working groups make decisions about grants by delegation of the Board (except within the literature field). Reference groups do not make decisions but are advisory (most other fields). The nomination of members of the reference/working groups is an open process, including self-nomination, and terms of service are for two years. Most grants are for one year, due to the Arts Council’s annual funding settlement, although a number of two-year awards are made if needed. Most arts funding is taken up by established institutions. However, the Arts Council ring-fences funds for experimental and innovative work that is not peer assessed.

There is a postcode lottery organisation that distributes significant funds for culture, but this is operated independently of the Arts Council and its strategy, as they are a private concern. There are no tax incentives particularly applied to the arts or artists. The Swedish Theatre Alliance (Teater Alliansen) is an organisation supported by the national government to enhance
the social security and job prospects of freelance actors. The Theatre Alliance was established in 1999 by the Swedish theatre employers’ organization (Svensk Scenkonst), the Swedish actors’ trade union (Teaterförbundet/för scen och film), and the Employment Security Council (Trygghetsrådet TRS). The philosophy of the Alliance is that society has a responsibility for the basic security and continuity of established freelance actors who work mainly at publicly supported theatres. It provides employment and training for actors (currently 160) between their contracts and access is based purely on length of professional practice. The initiative led to similar organisations forming for dancers and musicians. As well as inspiring a similar initiative in Norway.

Summary of Compendium Profile 2016

1 Background
The current approach of a democratic welfare-state model of cultural policy was established in the Government Bill on Culture of 1974 which also created the Swedish Arts Council. The ministries of culture and of education have been, and remain closely linked. Cultural policy developments over recent years respond to a multicultural Sweden, the growth of creative industries and devolution of policy-making powers from the national to the regional level. This trend was embedded in the 2009 Government Bill on Culture. Significant cultural policy responsibilities were transferred to regional government under the Cultural Cooperation Model with the national arts council having oversight.

2 Current Context
The Swedish model is based on constitutionally autonomous cultural bodies funded by, and acting for, national government. In common with other comparators, cultural policy applies within a mixed cultural economy, with the market taking an ever more important role. The Minister of Culture is responsible for the arts, cultural heritage, media, national minorities, civil society, human rights, and democracy, as well as for policies against discrimination and racism. The 2009 Government Bill on Culture has the following objectives: “Culture should be a dynamic, challenging and independent force based on the freedom of expression. Everyone should be able to participate in cultural life. Creativity, diversity and artistic quality should mark society’s development.
To reach the objectives cultural policy should:
- promote everyone’s opportunity to cultural experiences, cultural education and to develop their creative capabilities;
- promote quality and artistic renewal;
- promote a living cultural heritage which is preserved, used and developing;
- promote international and intercultural exchange and cooperation; and especially the right to culture of children and the young.”
3 Structure
The Parliament (Riksdagen) legislates and decides on the national budget, including the general policies, and provisions for government agencies (including some of the major cultural institutions). The national government's principal responsibility within cultural policy is proposing legislation and the national budget, as well as co-ordinating and planning cultural policy. The Ministry of Culture is responsible for the arts, cultural heritage, media, national minorities, civil society, and human rights, and democracy, as well as for policies against discrimination and racism. The Ministry of Education and Research is responsible for education on all levels, including cultural education and education in the arts. The Swedish Arts Council (Statens Kulturråd) is a government agency reporting to the Ministry of Culture. Its principal task is to implement the national cultural policy.

The Council is responsible for:
- the allocation of state cultural funding to theatre, dance, music, literature, arts periodicals and public libraries, and to the fine arts, museums and exhibitions;
- providing the Swedish government with the basic data it needs to make cultural policy decisions, by evaluating state spending in the cultural sphere, etc.;
-providing information on culture and cultural policy; and
-approving regional cultural policies before allocating national funding to the regional level.

The National Heritage Board (Riksantikvarieämbetet) is a government agency reporting to the Ministry of Culture. It serves as Sweden’s central administrative agency in the area of cultural heritage and historic environments. The Swedish Agency for Cultural Analysis (Myndigheten för kulturanalys) was established in 2011 to gather information on arts and culture, follow relevant research, analyse information and evaluate cultural policy. It is also responsible for statistics within the area of cultural policy. It reports annually to the government. The Sámi Parliament (Sametinget) is an elected body working under the Ministry of Culture and acting as a representative body for the Sámi people in Sweden. The Sámi Parliament supports professional skills development, as well as Sámi culture and language. The Swedish Institute (Svenska Institutet, SI), together with the Swedish Arts Council, is responsible for supporting and initiating activities promoting international cultural exchanges.

The Arts Grants Committee (Konstnärsnämnden), The Authors’ Fund (Författarfonden) and the The National Public Arts Council (Statens konstråd) are agencies responsible for various kinds of grants to support authors and other artists.

The County Administrative Boards (länsstyrelser) are 21 government agencies including cultural heritage. Each County Administrative Board is headed by a governor appointed by the national government. The County Councils, or regional governments (landsting), (numbering 18, plus 2 specially regulated regions), are tax-levying authorities on the regional level headed by elected assemblies. They are mainly responsible for regional health services, but also provide support for regional theatres, orchestras, museums, and libraries (mainly county and hospital libraries). Under the Cultural Cooperation Model, each county council or other regional authority submits a culture plan for the region to the Swedish Arts Council. After this plan has been approved, the regional authority is granted government funding for the support of arts and culture in the region, including the regional cultural institutions.

Regional governments provide 15% of the total public expenditure on culture. The Municipalities, or local governments (kommuner), numbering 290, are tax levying, local authorities headed by elected assemblies, i.e. local councils. They are legally obligated to fund at least one public library, but they also fund other cultural activities, such as culture and music schools, theatres, art galleries, museums and popular cultural education. Funding comes mainly from locally derived municipal income, mainly taxes (additional resources may include regional and / or central- government grants). Local governments provide 40% of the total public expenditure on culture.
4 Financing of Culture
- Total public expenditure in 2015 on culture was €2.68 billion.
- Central government allocated €1.15 billion
- County Councils €402 m.
- Municipalities €1.12 billion.
- Per capita expenditure 0.62% GDP

Public funds are determined on a yearly basis by the parliament when deciding on the national budget. Other than some aspects of the Cultural Cooperation Model, there is little specific legislation concerning cultural policy. Total public spending on culture increased by around 10 percent between 2008 and 2015. Regional funding increased more than municipal funding over this period. National government spending was similar for the different categories: regional cultural activities; performing arts; and museums and exhibitions. Public funding for culture varies greatly across Sweden.

5 Support for Artists
Grants for artists and artistic purposes are distributed primarily by the Swedish Arts Council, the Arts Grants Committee, the Swedish Film Institute and the Author's Fund, generally on the advice of expert committees consisting of representatives of the relevant art form. The Swedish Arts Council is responsible for:
- distributing national grants to independent theatre, music and dance companies, co-operative art studios, co-operative shops of arts and crafts and artist owned galleries; and
- granting exhibition funding to non-profit organisations, in order to pay remuneration to artists who have placed their artwork at public disposal in exhibitions arranged by these organisations.

Through the Swedish Authors' Fund (Sveriges författarfond) and the Arts Grants Committee (Kondstnärmnden), the government supports individual artists financially through various grants. The Authors' Fund is directed towards authors, translators, book illustrators, and cultural journalists. The Fund allocates government compensation for public lending at libraries. A portion of this compensation is given to the individual author, in direct proportion to the number of public loans of his / her work; another portion is transferred to the Fund itself, from which grants and scholarships are allocated to writers.

The Arts Grants Committee allocates travel grants, project grants, or stipends for one year or more, to artists who do not fall under the responsibility of the Authors' Fund. The Arts Grants Committee also runs a studio programme for visual artists (IASPIS), open to artists both from Sweden and from abroad. The Swedish Institute (Svenska institutet) has grants for international exchange within the arts, sciences, and media. There is also a system of state income guarantees, through which about 160 artists are guaranteed a minimum annual income. Artists are subject to the general taxation and social security rules and labour laws.

6 Arts and Education
Policies intended to enhance the participation of citizens in cultural life and, particularly, in artistic activities, to a large extent focus on the availability of both in-school and out-of-school arts education. 34% of the total budget for cultural policy is allocated to ‘folkbildning’ (popular adult education), where aesthetic courses account for a large part of the activity, often organised in cooperation with voluntary associations.

There is a programme of regional artists’ consultants, mainly for dance and visual arts. This model, inspired by a similar programme in Finland, is based on triennial contracts that are financed by a region and a grant from the government, via the Swedish Arts Council. These regional consultants are promoters of their respective art sectors and responsible for initiating contact between schools, individual artists and institutions to engage in projects, visits, long term initiatives etc. A similar model is applied for regional artists’ consultants to promote cultural diversity. There is widespread cultural participation through the amateur arts. The largest of these organisations is the Swedish Local Heritage Federation (Svenska Hembygdsförbundet), which, in 2012, reported over 430,000 members in 1,973 clubs all over the country. Funding for this work is limited and does not come from the Cultural portfolio.

7 Trends and Issues
The 2016 national budget increased cultural funding, including support for arts and culture in relation to social cohesion and civil society. The implementation of the Cultural Cooperation Model has had to overcome regional government concerns over the degree of Swedish Arts Council control over regional policy. Representatives of artist organisations have come to accept the Model.

The officially recognised national minorities are the indigenous Sami people, the Swedish Finns, the Tornealders, the Roma and the Jews. In 1999, five minority languages were declared official in Sweden: Sami, Finnish, Meänkieli, Romani Chib (all varieties), and Yiddish. All of the national minorities have national cultural institutions. Examples are the Sami Theatre, the Sami Museum Ajtte, the Tornealen Theatre, the Roma Cultural Centre in Malmö and the Jewish Museum. The National Museums of World Culture is a government agency composed of four museums specifically charged with making a broader cultural heritage available to the people.

Supporting intercultural dialogue is recognised as one of the main objectives of Swedish cultural policy and it has several measures to support it. This is primarily considered an objective that should be promoted in all areas by mainstreaming it as a priority for all government agencies. A Government Agency for Cultural Analysis has taken over responsibility for gathering statistics from the Swedish Arts Council.

The major recipients of government grants for cultural activities are the study associations. Together with the popular high schools, these are annually funded by the government with more
than SEK 3.3 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. 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 movement type. Their function is to offer popular education activities 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.
Acknowledgements

The author wishes to express his gratitude to the following for their assistance in preparing this report:

Eva Rehbinder, Senior Adviser, Swedish Arts Council.

Harald Botha, Head of Department of Culture, Arts Council Norway.

Jean-Cédric Delvainquiere, Department of Studies, Future Trends and Statistics (DEPS) in the French Ministry of Culture.

Maude Laflamme, Director for Culture, Québec Government Office in London.

Orlaith McBride, Director, The Arts Council of Ireland | An Chomhairle Ealaion

Professor James Mitchell, Professor of Public Policy, Edinburgh University

The authors of the country profiles in the Compendium of Cultural Policies and Trends in Europe who put so much of their own time into maintaining a valuable asset. ([https://www.culturalpolicies.net/web/index.php](https://www.culturalpolicies.net/web/index.php)).
References


Creative Europe Programme <https://ec.europa.eu/programmes/creative-europe/about_en>

Danish Culture Policy and Policy System <https://english.kum.dk>

D’Art 51: Local Culture Policies and National Frameworks, Jordi Baltà i Portolès, IFACCA, 2017

European Foundation Centre Study: Arts and Culture at the Core of Philanthropy, 2019
Philanthropy case studies are at <http://efc.issuelab.org>

Eurostat Cultural statistics <https://ec.europa.eu/eurostat/web/culture/data/database>


Local & Regional Governments in Europe, CCRE - CEMR, 2016

Rethinking Cultural Philanthropy - Towards a More Sustainable Arts and Culture Sector
Diane Ragsdale, Arts Council England, 2011


The Feasibility Study on data collection and analysis in the cultural and creative sectors in the EU 2015, KEA, <https://www.culturepartnership.eu/en/article/7-observatorii-v-odnom-issledovanii>

The Fiscal Autonomy of sub-central governments, OECD, 2009

The Power of Culture, Cultural Policy for the Future, White Paper Summary, 2018/19, Norwegian Ministry of Culture