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***Cultural Governance:
a literature review***

by Vesna Čopič and Andrej Srakar

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The EENC was set up in 2010 at the initiative of Directorate-General for Education and Culture of the European Commission (DG EAC), with the aim of contributing to the improvement of policy development in Europe. It provides advice and support to DG EAC in the analysis of cultural policies and their implications at national, regional and European levels. The EENC involves 17 independent experts and is coordinated by Interarts and Culture Action Europe. For additional information see www.eenc.eu.

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Introduction

The research field of this study connects a number of different theoretical areas, ranging from cultural studies to public administration, organisational theory, political science, economics and sociology. There are therefore several considerations regarding the scope of this research: firstly, the considerations on the social context of culture and its relationship to other sub-areas in society such as politics and economy, including those based on certain theoretical considerations with origin in the Frankfurt School and in critical cultural studies that are beyond the scope of this review, but nonetheless very important. The second consideration refers to the important distinction between governance at the aggregate (public administration) level and management at the operational, i.e. organisational level. Management in the public sector depends on governance to such an extent that research literature on the effects of public sector reform on the management of cultural organisations cannot be omitted. It is also undeniable that the existing literature on the instrumental uses of culture has a significant role for the notion of cultural governance. Nevertheless, it is not included in this review because this component is covered by a separate literature review on public value on culture.¹

Thus for the purposes of this review of relevant academic literature and research on cultural governance the term defined as ‘public governance of culture’ is composed of two sub-areas: (1) the new approaches to the formulation and implementation of sectoral cultural policy that are inspired by the interaction between the state, the civil society and the market and (2) the improvements in the steering and supervision of cultural organisations that lead to efficiently-, expertly-, independently- and transparently-operating cultural organisations.

At the centre of new approaches to cultural governance is the question of how cultural policy making and administration adapt to changing paradigms since traditional terms of sovereignty, and formal means to execute the power no longer appear to be well adapted to modern cultural practice. Such adaptation refers to two types of changes: on the one hand, new types of cultural governance and, on the other, changes in the *contents* or the *subject matter* of cultural policy.

There are many new types of *cultural governance* that are characterised by a tendency towards an enhanced collaboration between public authorities (the State and its apparatus of departments and agencies) and private actors.. Apart from intellectuals, the academy, NGOs and different professional associations operating in the professional arts and culture sector (who are now expected to make stronger policy contributions) and the audience and the

¹ John Holden, ‘The Public Value of Culture: a Literature Review’, EENC, 2012.

citizens (who need to be empowered to have a say in deciding what these services should be) there are also partners from the cultural and creative industries who expect to have a role in these new negotiation-based approaches.

Another set of changes is related to the processes of decentralisation, privatisation and partnership. Certain authors ascribe them to the introduction of a doctrine of new public management (NPM) that is motivated by effectiveness and efficiency and results within a market logic, and the business/entrepreneurial perception of cultural activities. Others connect a dichotomy between the institutional level (policy making) and instrumental level (policy implementation) with the arm's-length principle aimed at protecting artistic integrity from political preferences or with a dualist system of government that rests on the constitutional separation of the policy level and the executive administrative level.

The consequent changing relationship between the principal (public authorities) and the agent (cultural organisations) has stimulated the withdrawal of the state from the day-to-day management of cultural organisations, and required the emergence of new approaches to the steering and supervision of cultural organisations. Issues such as the nomination of leadership, the division of responsibilities between the managing director, artistic director and the governing board, the role of the employer, the composition of the board and transparency concerning public accountability have become essential for an efficient, well-informed, independent and transparent mode of public governance of cultural organisations.

Regarding a *new content or subject matter of cultural policy*: over the years cultural policy has moved beyond the sectorial notion of arts and culture, not only to embrace cultural planning and cultural industries, but also to developing new connections, for example to the field of human rights, the protection of cultural diversity, urban regeneration, economic and social development of a nation, international relations etc.

Taken all these specificities into account this review offers an overview of the indicative literature and research from the following topics:

- Conceptualisation of the notion of cultural governance
- Cultural governance as sectorial cultural policy
- Democratic participation in cultural policy making (participative governance)
- Decentralisation, privatisation and incorporation (arms-length governance)
- Transition in post-Socialist countries (capacity of organisations to reform their governance)
- Convergence of cultural policy with the creative industries (creative governance)
- Sustainable development/cultural planning (holistic governance)
- Cultural diversity, cultural rights (intercultural governance)
- Economic aspects of governance
- Governance of cultural institutions

The design of national public sectors in the European Union is based on a subsidiarity principle and left as much as possible to each state. The legal and institutional framework of the 'acquis communautaire' is based only on broad principles such as procedural fairness, proportionality, professional integrity, openness and transparency. Therefore there are big national differences in governance and administration procedures.

This research is concerned with secondary sources taken from academic literature and research. It is not drawing on primary literature such as official documents published by state ministries or governmental agencies since its review would require a separate project and national correspondents to collect the original information.

Priority is given to literature published in the last five years precisely because the task is to identify new models of cultural governance. Another requirement that has been observed is the territorial balance of the review. The selected bibliography is from or refers to a high number of EU Member states, including new member states as well as other regions in Europe and elsewhere.

In addition to reviewing relevant academic literature and research reports published over recent years, the paper also aims to enable the European Commission to identify key authors in this field. Among the many names whose works are analysed in the following pages, a few names are particularly noteworthy in this field and should be considered: Lluís Bonet, Clare Cooper, Péter Inkei, Arjo Klamer, Katja Lindqvist, Per Mangset, Jim McGuigan, Mark Robinson, David Throsby, Emina Višnić and Raymond Weber.

Concluding remarks

Although several aspects of new approaches to cultural policymaking have been identified with a wide range of academic literature and research across Europe and beyond there is no critical, systemised corpus with common references to the notion of cultural governance.

Public governance of culture is discussed in general terms through the presentation of cultural policy developments or a more detailed handling of some policy-related issues such as cultural rights, sustainable development, urban regeneration, cultural planning etc. Like cultural policy, cultural governance is a descriptive and not a normative concept. In spite of the diversity, complexity and dynamics of cultural governance in modern times this is a rather neglected and underdeveloped field. The evolution from governing of culture to governance of culture has not been taken up by the academic community as a research field. The characteristics according to which cultural governance could be defined within the broader theoretical and social developments, while observing cultural particularities, still need to be elaborated. Cultural governance is not perceived as a new way of governance in terms of the sectoral equivalent to general and broader concepts such as good governance, global governance, corporate governance and multi-level governance.

Regarding the governance of cultural organisations cultural policy research tends to focus on describing decentralisation, privatisation, partnership and other policy strategies relevant for the cultural sector while their impact on the sector and its management remains often disregarded. Besides, central factors such as governance leadership, managing risk, the relationship between the chair, the board and chief executive, accounting and performance measurement, reporting and other issues of the relationship between principal (public authorities) and agency (cultural organisations) differ widely among different EU member states. Yet, public administration research mostly focuses on general issues and the largest sectors within it, such as health care and education while the governance of the cultural sector remains inadequately investigated.

This review shows that cultural governance is still a concept that defies a precise definition and is not recognised as a distinguished research topic. In fact new models of governance are mainly proposed by the professional sector.²

² This revised version of the document, which includes one additional reference, is presented in February 2012.

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Weber, R (2010), 'Quelle gouvernance pour la culture et le secteur culturel?', working document for the Euro-American Campus on Cultural Cooperation (Las Palmas de Gran Canaria, 30 November – 3 December 2010), 23 pages. Available at: <http://www.oei.es/euroamericano/RaymondWeber-QuellegouvernanceFR.pdf> [07 January 2012]

Details about the author:

Name: Raymond Weber

Gender: Male

Country: Luxembourg

Institution: Culture et Développement, Grenoble

This working paper starts with the commonly-held definition of governance provided by the World Bank in the 1990s and encompassing the rule of law, participatory democracy, respect for human rights, etc. It then highlights that this definition is nonetheless rather fuzzy and calls for considering good governance but also cultural governance as networks or nodes of actors engaging in and interacting on a specific subject area and their respective power to take decisions and make things move. The author also stresses that cultural governance at local, national, regional or international levels corresponds to specific logics and needs to be considered as such. For him, human and cultural rights should be considered as the means and the end of cultural governance. In this context, the role of the state should be to act:

- as a referee between different cultures, religions and interests;
- as a mediator between creators and audiences, artists and institutions, and the private and voluntary sectors;
- as a facilitator, ensuring the development of a creative society, the development of an educational system of quality as well as the empowerment of different actors.

A key strength of this paper is that it tries to provide a coherent, understandable and working definition of cultural governance that is respectful of human and cultural rights and based on participatory democracy. It is actually one of the clearer papers on this theme. It should also be applauded for clarifying the role of key stakeholders in ensuring that this system of cultural governance actually works. As a background paper to a conference, it also provides key references to further the reflection on the subject. The weakness of the paper is that it remains theoretical and does not provide any examples or case studies to anchor the author's vision of cultural governance at local, national, regional or international levels.

Schmitt, T. (2011) 'Cultural Governance as a conceptual framework', *MMG Working Paper, 11-02*. Göttingen: Max-Planck-Institut zur Erforschung multireligiöser und multiethnischer Gesellschaften, Max Planck Institute for the Study of Religious and Ethnic Diversity. 56 p. Available at http://www.mmg.mpg.de/fileadmin/user_upload/documents/wp/WP_11-02_Schmitt_Cultural-Governance.pdf [9 January 2012]

Details about the author:

Name: Thomas Schmitt

Gender: Male

Country: Germany

Institution: Max Planck Institute for the Study of Religious and Ethnic Diversity (MMP), Department of Socio-Cultural Diversity, Göttingen.

This paper introduces a specific notion of cultural governance, as a research concept for the humanities and social sciences. It discusses the term "culture" and the concept of governance, preceded by general remarks regarding social science-oriented research on culture. Based on a discussion of key thinkers concerned with the relationship of culture and society (Max Weber, Antonio Gramsci, Theodor W. Adorno, Clifford Geertz, Stuart Hall), and the regulation-of-culture approach in British cultural studies, a research framework of cultural governance is presented in the paper. While this concept should be useful in many contexts of a social-science-oriented research on cultural phenomena (i.e. the governance of cultural diversity), an potential application to the governance of cultural heritage is provided in the final section.

This working paper represents a thorough analysis of the concept of cultural governance, as well as other concepts and approaches surrounding it. It develops the concept of cultural governance, which combines the governance approach from social sciences with thoughts about cultural phenomena and objects as found in the humanities, the *Kulturwissenschaften* and also in British cultural studies. Particular emphasis is placed on the fact that both in the academic world and in public discourses different concepts of culture co-exist. This article represents a good starting point for any further research on this topic, both theoretical and empirical, especially for its cross-disciplinary analysis and interdisciplinary approach, as well as the very useful structural approach to the topic. The only weakness may be the absence of proper conclusions, which could have included some predictions on the development of the theories on cultural governance.

2. Cultural governance as sectorial cultural policy

McGuigan, J. (2004) <i>Rethinking cultural policy</i> . Maidenhead: Open University Press. 172 p.

Details about the author:

Name: Jim McGuigan

Gender: Male

Country: U.K.

Institution: Department of Social Sciences, Loughborough University

The book discusses the modes and practices of cultural policy in an increasingly globalized and neoliberal world, challenging the prevailing instrumental imperatives dominating in cultural policy where "cultural policy making is being asked to do too much". Using a multidimensional, policy-oriented analysis the author addresses a broad variety of issues such as the ever-widening definition of culture leading to the danger of being "drained of meaning", increasing technological and economic determinism – where the relation of culture and power affects the prevailing cultural arrangements -, the problematisation of cultural policy as a display in service of national aggrandisement, the rhetoric of development, diversity and tourism that should be critically analysed with respect to its practical effects, and finally the shift of cultural policy attention from production and dissemination to cultural consumption. In the conclusions the author exposes the often invisible connection between culture and power, which makes cultural policy an important field for civil liberty.

Together with his previous work, most notably *Cultural Populism* (1992) and *Culture and the Public Sphere* (1996) and his latest book on *Cool Capitalism* (2009), McGuigan follows his polemical course by demanding that cultural policy be rethought, after in the last few decades it has lost its cultural rationale. Some can perceive the book as a challenge for policy makers and policy thinkers to re-evaluate the economic servitude of the arts and culture but for others this book is an utopian attempt to change reality.

Bernié-Boissard, C., et al., (2011). *Développement culturel et territoires*. Paris : Editions l'Harmattan. 330 pp.

Details about the author:

Name: Catherine Bernié-Boissard

Gender: Female

Country: France

Institution: Université de Nîmes, France

This book questions the notion of cultural development - which can be considered as the core of cultural governance - and its usefulness for French territories. It starts with a historical approach, presenting the development of this notion and its multifarious meanings in different fields, including public policies and social sciences. Such a contextualisation helps to better define the buzzword that cultural development has become. This book, furthermore, addresses the different ways in which this concept is implemented on the ground and identifies the pros and cons of such a use, as well as the actors using it, through a diversity of case studies both in France (Saint Etienne, Grotte Chauvet, Marciac jazz festival) and internationally (e.g. Uzbekistan, Morocco and India).

One of the strengths of this book is that it explains clearly the vastly different meanings that the concept of cultural development has had over the past decades in the context of French public policies, ranging from democratization in the 1960s, to the valorization of territories in the 1970s to the recent rise of the creative and cultural industries as key elements of cultural development. The wide, diverse range of examples and case studies enable a better understanding of the impact of culture on development. However, it is difficult, from all these examples to identify any common trends and the conclusions remain rather broad on the notion of cultural development, making it difficult for the reader to have a synthetic understanding of the issues at stake. Besides, this publication fails to analyse the impacts of culture on territories and the limits of such approaches.

Klamer, A. (2011), 'Cultural entrepreneurship', <i>The Review of Austrian economics</i> , 24, pp. 141-156

Details about the author:

Name: Arjo Klamer

Gender: Male

Country: The Netherlands

Institution: Erasmus School of History, Culture and Communication, Erasmus University

This paper provides an analysis of the existing economic explanations of entrepreneurship and suggests a new interpretation of its application to the art/cultural world by highlighting the rhetorical qualities of a good cultural entrepreneur. Building on the economic perspectives with references to Knight, Schumpeter, Kirzner, Wu and others, it also explains the concept by paying attention to Don Lovoie's path-breaking work on hermeneutical economics. It concludes that a cultural entrepreneur is the character who is entrepreneurial in the realization of cultural values along with economic values.

At first the paper critically addresses the economic approach towards the 'entrepreneur' concept, stressing the drawbacks of an exclusively positive analysis when applying it to the world of art. Acknowledging the rhetoric dimensions of cultural entrepreneurial activities, Klamer argues that as opposed to the economic logic of decision-making based on rules, cultural entrepreneurs deal with persuasion, which appeals to both logic and emotions and embraces moral aspects. Persuasion is a characteristic that allows cultural entrepreneurs to change and influence perspectives and to motivate initiative and innovation in the cultural sector, while combining both high cultural capital and the organizational power to put their vision straight. As opposed to the lack of model for cultural entrepreneurs in the economics, the rhetorical point of view allows to present the concept as a metaphor that operates in concrete narratives and as such to distinguish it from other profiles, such as those of art managers, dealers, gatekeepers, sellers, etc. Though the paper mentions the importance of the supportive environment for cultural entrepreneurs, the argument could have been strengthened as the analysis could delve further into the conditions that hamper or foster the good practices of cultural entrepreneurs.

Perrin, T. (2010), 'Inter-territoriality as a new trend in cultural policy? the case of Euroregions', *Cultural Trends*, 19(1), pp. 125-139.

Details about the author:

Name: Thomas Perrin.

Gender: Male.

Country: France

Institution: Laboratoire PACTE, Institut d'études politiques de Grenoble.

The author presents a comparative case study with a qualitative methodology of two contemporary experiences of supra-national entities called "Euroregions", situated in multi-level spaces beyond cross-border level to constitute transnational co-operation organisations. The cases are the Greater Region/Grand Région and Pyrénées-Méditerranée. It also raises the question of how culture can be managed publicly on a supra-national level and focuses on the cross-border cultural actions of these Euroregions. The article explores as well the concept of "inter-territorial cultural policy", speculating that this level of implementation of cultural action may launch new processes in cultural policy. It describes how these Euroregions have been created, developed and which have been their most recent and relevant cultural actions. Both experiences show a new type of practices, schemes and structures that develop cultural policies in a different level or "work-scene". The author remarks that culture appears to be "bound" to cross boundaries without creating new ones. He also concludes that the analysis of cultural inter-territoriality shows the negative aspects of using culture as an argument, without considering it for its own sake. A comparative study with only two cases seems limited, but the author states that this article is part of his PhD research work which will also include Alpes-Méditerranée and Nord-Transmanche Euroregions. He presented his PhD thesis in 2010 but this work is not yet published.

Nivón Bolán, E. (2006), *La política cultural: Temas, problemas y oportunidades*. México: Conaculta and Fondo Regional para la Cultura y las Artes de la Zona Centro, 175 pages.

Details about the author:

Name: Eduardo Nivón Bolán.

Gender: Male

Country: Mexico.

Institution: Autonomous Metropolitan University – Iztapalapa, Mexico

This book reviews the concept of cultural policy, international and local definitions and the ways of intervention in public policy in Mexico from an anthropological perspective. The author analyses the historic relations in Mexico between modern states and culture, originating legal frameworks and public intervention criteria in different sectors of art and cultural industries. Later, he proposes new models of intervention in culture, fields where regulation can be implemented and topics that have appeared in the last years in Mexico and internationally. This is one of the most focused books in Mexican public policies on culture. It analyses the tradition of cultural governance in Mexico and also talks about the evolution of cultural policies and national and local public institutions in the cultural field, something that is not usual in Mexican literature outside the more frequent sociological and anthropological essays. The book also presents data concerning the institutions of public support at subnational level, in the Mexican states, and compares Mexican cultural policies and public institutions with other international experiences. The work is well-documented and its anthropological perspective matches the line of most of the publications in Mexico on the matter, but the author also quotes works from the political sciences, sociology and history.

Scheytt, Oliver (2008), *Kulturstaat Deutschland: Plädoyer für eine aktivierende Kulturpolitik*. Bielefeld: Transcript Verlag, 307 pages.

Details about the author:

Name: Oliver Scheytt

Gender: Male

Country: Germany

Institution: Institute for Cultural Management, University of Music and Theater Hamburg

The book shows in a first part the three reference points – cultural society, civil culture, state culture – which form the context of cultural policy and should be reflected in each cultural policy strategy and cultural political decision. The second part of the book presents the action and development principles for the three areas of arts, historical culture and cultural education. In the third part the author builds up a consensus on different forms of new creative alliances between public authorities, civil society and business to force the fields of culture.

Germany sees itself as a cultural nation. But despite all the cultural and political achievements of recent decades, which are reflected in the quality and variety of facilities and the density of events, culture is exposed to a creeping danger through the financial crisis and the reduction of its function to an ‘image factor’. Cultural policy should be reconsidered: it requires an integrated justification and new creative alliances between public authorities, civil society and business to force the fields of culture - arts, cultural education and cultural history

- to bring them to full fruition. This book marks and provides basic arguments for a new and contemporary understanding of cultural politics.

Poirrier, P. (ed., 2010) *Politiques et pratiques de la culture*. Paris: La Documentation française, 304 pages.

Details about the author:

Name: Philippe Poirrier

Gender: Male

Country: France

Institution: Université de Bourgogne

This publication provides an in-depth and critical analysis of 50 years of cultural policies in France. It is organised in four parts. The first one analyses the different actors in the field of cultural policies in France; the second one focuses on the different cultural and artistic fields constituting the culture sector in France. It sketches the evolution of these fields and details how the digital revolution has impacted them. The third section analyses the different public policies adopted by the Ministry of Culture and their social and economic impacts. The last part puts this French model into perspective through European and international comparisons.

One of the strengths of this book is that it provides interdisciplinary approaches to the issues of cultural policies and practices, bringing together historians, sociologists, cultural policy specialists and economists. This enables this collective work to be one of the most comprehensive, richest books on the subject. It also touches upon new trends related to culture, including the rise of creative and cultural industries and the increasing place occupied by the ICT in this field. The only problem with this book may be that it misses an overall conclusion that would summarise the main evolution of the cultural sector over the past fifty years and present a coherent and new model of cultural governance based on the major changes that the world is facing as well as the perceived failure, for the authors, of all French cultural policies.

Bonet, L., & Négrier, E. (2011). 'La tensión estandarización-diferenciación en las políticas culturales. El caso de España y Francia', *Gestión y Análisis de Políticas Públicas*, Nueva Época, 6, pp. 1-18.

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Country: Spain

Institution: University of Barcelona

Name: Emmanuel Négrier.

Gender: Male

Country: France

Institution: CNRS, University of Montpellier 1

Cultural policies from France and Spain are compared with an “intergovernmental” interpretation of public policies to show their tendencies towards differentiation or standardisation. The authors point out their similarities and differences with a framework of analysis that combines five axes: institutional settings, instruments of intervention, distribution by levels of government, lobby capacity of actors and logics, and the priorities, objectives and values of cultural policies. The authors present these five analytical axes as a complement to Chartrand and McCaughey’s typology of institutional models in cultural policy, proposed in 1989. Each one is integrated by several components, which they describe and explain. Therefore, the authors use the framework that they propose to analyse the cases of France and Spain. Their analysis is based mostly on statistical data of expenditure and budget on cultural matters from both countries, levels and strategies of influence and instruments of financing. They conclude that a more comprehensive typology than Chartrand and McCaughey’s is needed to analyse actual cases of hybrid models. France and Spain do not show national coherence but they cannot be seen as subsystems of a European model either. The most interesting element of this article is the review of Chartrand and McCaughey’s classic typologies and the proposition of new axes of governmental analysis, applied in the comparison between France and Spain. However, the present analysis is only based on quantitative data and the authors do not mention a way to take into account qualitative data to perform the analysis with the new proposed parameters.

Toksöz, F. (2008), *İyi Yönetişim El Kitabı* [Good Governance: Improving the Quality of Life], Istanbul: Turkish Economic and Social Studies Foundation (TESEV) [printed in Turkish], 190 pages.

Available at
http://www.tesev.org.tr/UD_OBJS/Good%20Governance%20Improving%20Quality%20of%20Life.pdf [08 January 2012]

Details about the author:

Name: Fikret Toksöz

Gender: Male

Country: Turkey

Institution: TESEV, Istanbul

This book defines and describes the good-governance process and its possible implications in Turkey. It also operates as a manual in Turkish to introduce these concepts and open them to discussion. It briefly tells how the administration system in Turkey has moved from 'government' to 'governance', starting from the Ottoman Empire and through the foundation of the Republic. The book builds on to the "Good-governance: improving the quality of life" project led by TESEV, in which analytical tools such as development maps, public expenditure analyses and service satisfaction surveys have been developed to prepare bases for good governance.

This is one of the first books that underline the change in Turkish public administration with reference to globalization/localization, shifts in political participation processes, the emergence of a new middle class and new social movements and stakeholder approach, etc. It points out the shift within public administration in Turkey towards governance and highlights problems and shortcomings due to some historical and social facts, reminding that the implementation of governance goes beyond the enactment of a number of laws. It also calls for the creation of participatory mechanisms where all stakeholders could be represented. Yet the analytical tools developed and implemented via TESEV's project, whilst giving an idea about the needs of city inhabitants, tell little about how those strategic plans and the practice of public authorities actually change towards governance.

Adams. T.; and Hoefnagel. F. (2012, forthcoming), *Arts policy in times of Cholera - A different role of central government*. Amsterdam: Van Genneep.

Details about the authors:

Name: Theodoor (Thije) Adams

Gender: Male

Country: Netherlands

Institution: Former Head of the Cultural Policy Directorate, Ministry of Education, Culture and Science, The Netherlands

Name: Frans Hoefnagel

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Country: Netherlands

Institution: Former staff member, Scientific Council for Government Policy, The Netherlands

Since the Rutte cabinet took office in September 2010, cultural subsidies in the Netherlands came under heavy pressure. From 2013 on, the central government's cultural budget will shrink by about 25%, and, since cultural heritage is relatively kept aside from this reduction, this percentage will rise by up to 35% for the performing arts and over 40% for the visual arts. All this is happening in a country that until recently had a tradition of being rather generous towards the cultural sector.

Adams and Hoefnagel analyse how this could have happened and make recommendations for fundamental policy changes in this field. According to them, the main weakness of cultural policy is not financial and therewith temporary, but structural. Cultural policy and major parts of cultural life have become an affair for experts, with citizens at a distance. The sector is facing a fundamental lack of support from society. And as times become more and more difficult in financial terms, political parties one by one also find themselves in need of reconsidering their long-standing support for the cultural sector.

People in our part of the world are wealthier than ever, have more possibilities than ever to make their own choices and more than ever want to express themselves through these choices in their own individuality. Also culturally. Cultural industries and the Internet are facilitating this. If people accept any guidance by others in this process, these others are mostly peers and hardly ever traditional cultural authorities. Adams and Hoefnagel explore the consequences of this process for a couple of notions that are crucial in cultural policy: freedom, self-development, access, diversity, quality and the care for cultural heritage. They state an ever growing gap between actual cultural policy mainly concentrating on the provision of subsidies according to the advice of cultural professionals, and the above-mentioned social reality. When subsidising culture, public authorities very often correct not only the purchasing power of citizens but also their preferences. Consequently citizens

generally do not consider subsidised culture as something of their own, or do not do so sufficiently.

To get out of this deadlock, central government in particular has to reconnect, according to the authors, with the best initiatives that get moral and financial support from society: citizens, public associations, the business sector, and other public authorities. In this case experts have to take one or two steps back. And, instead of correcting people's choices, it would be better to make a greater investment in their cultural competences at an earlier stage. The text is a far-reaching analysis followed by proposals for a change in cultural policy according to the main social and cultural realities of today.

3. Democratic participation in cultural policy making (participative governance)

Holden, J. (2006), *Cultural Value and the Crisis of Legitimacy. Why culture needs a democratic mandate*. London: Demos. 67 pages. Available at <http://www.demos.co.uk/files/Culturalvaluweb.pdf> [18 January 2012]

Details about the author:

Name: John Holden

Gender: Male

Country: U.K.

Institution: City University, London, and Demos

The study focuses on the United Kingdom, but contains relevant conclusions on cultural policy in general. It argues why the public, professionals and politicians should create an efficient cultural policy taking each other's aims and interests into account. The author creates a triangle model for value (*intrinsic, institutional and instrumental*), for relationship (*public, professionals and politicians and policy-makers*), for interest groups and the media, and for information flow (*public, professionals and politicians and policy-makers*). This model is perfect for showing the aims and interests of society (*public, professionals and politicians and policy-makers*).

The author argues that the key point is the public, as in the last 25 years its views and needs were neglected both by professionals and by politicians and policy-makers. One solution could be that more research took the public into account to listen to the voices of the public. In the author's view, the main challenge is "*a means by which politicians and professionals can understand each other's positions, leading to improved relationships and a better concordat with the public.*" (Holden 2006:57)

The strong point of the study is the triangle model, which clearly demonstrates the different interests of the public, professionals and policy-makers. The examples from everyday cultural life perfectly describe the problems, such as the disharmony of interests among the actors, and thus can be easily understood by any type of reader. The study not only discovers the problems but gives relevant solutions for them. The scientific results of the study can be useful not only for the UK, but for any country and even for the European Union.

The only critique on the article may be that the author refers in most cases not to European but to American cases in his quotations, even though this can be partly understood.

Ahearne, J. (2010) *Intellectuals, Culture and Public Policy in France*, Liverpool: Liverpool University Press, 214 pages.

Details about the author:

Name: Jeremy Ahearne

Gender: Male

Country: U.K.

Institution: Centre for Cultural Policy Studies, University of Warwick

The book analyzes how French intellectuals have been involved in policy making in the cultural field in the French Fifth Republic. The author provides in Part One a cross-disciplinary framework that helps to understand how intellectuals' involvement takes place, and what can be the consequences of such an involvement. In Part Two, he describes a set of issues related to cultural policy-making such as laicity, or the opposition between cultural democracy, which aims at increasing the access and understanding of works, and cultural democratization, which in contrast champions some forms.

The first contribution of the book is that it goes beyond the analysis of cultural policy by analyzing the links with other spheres, in particular the one of intellectuals. The book thus questions and conceptualizes intellectuals' peculiar position in the policy process. In doing so the book deals with cultural governance rather than cultural policy. In addition, the book shows that there are varying rhythms in the life cycle of ideas: since they have more of a long-term view, intellectuals' main contribution is the questioning of values and norms rather than the proposal of particular things to be done in particular circumstances. The analysis relies on a broad set of case studies, from curricular reform to violence on television. However, the set might in fact be too broad – or the theoretical framework too loose. The result is that the book is not really coherent. It is also unclear whether the theoretical framework provided in the book could be applied to another country.

Višnić, E. and Dragojević, S. (2008) *Kulturne politike odozdo. Nezavisna kultura i nove suradničke prakse u Hrvatskoj/A bottom-up approach to cultural policy-making. Independent culture and new collaborative practices in Croatia*. Amsterdam, Bucharest, Zagreb: ECUMEST Association and European Cultural Foundation, 64 p.

Details about the authors:

Name: Emina Višnić

Gender: Female

Country: Croatia

Institution: Clubture Network

Name: Sanjin Dragojević

Gender: Male

Country: Croatia

Institution: Faculty of Political Sciences, University of Zagreb

A case study based on the project 'CLUBTURE - Policy Forum: Towards a new position for the independent, non-profit and non-institutional cultural sector in the policy-making process', developed by the European Cultural Foundation (Amsterdam) and ECUMEST (Bucharest), presenting in detail the various action and phases of the advocacy process undertaken in 2002-2007 by a wide coalition of independent cultural and youth organizations in Croatia.

This book is the only properly presented case study in South East Europe explaining the methodology behind the development and set-up of a new cultural governance system which is not connected to the public, but civil (NGO) cultural sector. New forms of networking and joint actions are presented, such as 'collaborative platforms/tactical networks', the Clubture network, Policy forum and Zagreb - Cultural Capital of Europe 3000. This case study is based on the critique of the existing system, but with the description of concrete actions which were implemented in practice as a potential new way of rethinking the system. It also presents a very valuable diary of advocacy activities which were undertaken in Zagreb, as a part of the project. The book may lack a theoretical preface and a conclusion, which could place this case study in a more generic framework, strengthening the position of its approach in the toolbox of new models of cultural governance on the wider European and international level.

4. Decentralisation, privatisation and incorporation (arm's length governance)

Mangset, P. (2009), 'The arm's length principle and the art funding system. A comparative approach', in: M. Pyykkönen, N. Simanainen & S. Sokka (Eds.) *What about cultural policy? Interdisciplinary perspectives on culture and politics*. Helsinki & Jyväskylä, Finland: Minerva Kustannus. pp. 273-298.

Details about the authors:

Name: Per Mangset.

Gender: Male.

Country: Norway

Organisation and country: Telemark University College, Boe i Telemark

This chapter analyses the institutionalisation of the arm's length principle in cultural policies and how it has been used as an argument to defend artistic autonomy. The author reviews several bibliographies about the arm's length principle in relation to arts policies and how politicians, cultural workers and researchers in different national and cultural contexts have interpreted it in different ways. He presents briefly the history of the institutionalisation of the principle, starting from the creation of the Arts Council of Great Britain, and how it has evolved and extended to other contexts in the last decades. The author conceptualises the "ideal type British model of an arm's length body" with seven statements, relating to how public support should be done, how the personalities of this body should and should not be appointed, how the body should not be obliged by statutory schemes, how it has to have freedom to allocate funds, etc. However, it states that this ideal type does not exist anywhere. He contrasts the arm's length principle with French cultural policy, where there exists a strong ministry of culture. Thereafter, he analyses cultural policy models from Denmark, Norway and Sweden, which are considered an intermediate model between "British" and "French" and how they have integrated lately the arm's length principle in their contexts by introducing arts councils, adapting them to their countries but preserving at the same time a culture ministry. This text is one of the few describing the institutional organisation of cultural policy in the Nordic countries.

Madden, C. (2009) 'The independence of government arts funding: A review', *D'Art Topics in Arts Policy*, 9. 46 pages. Available at: <http://www.ifacca.org/themes> [18 January 2012]

Details about the author:

Name: Christopher Madden

Gender: Male

Country: New Zealand

Institution: IFACCA (International Federation of Arts Councils and Culture Agencies), / now an independent analyst

This report was published by IFACCA as part of "D'Art" series, in order to analyse the degree of independence that governments afford to arts support and what kind of institutions or institutional approaches are used in different parts of the world, but mainly in Europe. The report goes beyond the dichotomy between arts councils and ministries and points out to the fact that most of the cases of arts funding are mixed models. The text includes a review of different models of cultural policy: typological, entity-relationship, decision-making, institutional and neo-institutional economic frameworks and domain models. It also presents a review of literature of arm's length arts funding which is one of the most complete available, including many sources from classic to recent bibliography. It explores also the levels of influence that governments have over arts support and reflects on where the influence should be. Finally, according to current experiences, the text describes the mixed systems. This text presents a synthetic but comprehensive literature review from different sources from several countries and authors. It is very well-documented and has become lately an important reference for cultural policy researchers. It was translated by IFACCA into Spanish and French.

Stevenson, D. McKay, K. and Rowe, D. (2010) 'Tracing British cultural policy domains: contexts, collaborations and constituencies', *International Journal of Cultural Policy*, 16 (2), pp. 159–172.

Details about the authors:

Name: Deborah Stevenson

Gender: Female

Country: Australia

Institution: Institute for Culture and Society (ICS), University of Western Sydney, Australia

Name: Kiernyn McKay

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Name: David Rowe

Gender: Male

Country: Australia

Institution: Institute for Culture and Society (ICS), University of Western Sydney, Australia

This paper takes the UK as a case study and is based on a larger project examining the international circuits of cultural policy exchange. It identifies and maps some of the operational relations between culture, governance and nation shaping the development and orientation of contemporary cultural policy. The British context is analyzed with reference to local, regional and national cultural policy initiatives. Given the fact that cultural policy has an increasingly international nature, the paper looks also at the international and supra-state levels, drawing attention on how they influence local and national practices in cultural policy.

The paper highlights a tension between the national and the regional level of cultural policy implementation showing a conflict between national priorities and what might instead be relevant for a local community. The role of local authorities in promoting culture is also discussed with reference to the fact that such investment remains discretionary. It is therefore impossible to enforce a national planning approach at the local level. As the authors observe it may therefore happen that regional and local objectives differ to the point of making cultural priorities incompatible across the various levels of governance. With reference to international collaborative practices it is observed that Britain has increased its involvement. Not only official institutions responsible for culture are involved in international and EU projects but also British private actors active in the cultural policy area have gained stronger international visibility (the example discussed is the think tank Demos). Great attention to the international context has been traced also among regional and local authorities. According to the authors, EU cultural governance has in particular been relevant in providing cities with an additional mode of identification, allowing them to re-brand themselves also through culture, gaining at the same time independence from central government.

Zan, L., Bonini Baraldi, S., Gordon, C. (2007), 'Cultural heritage between centralisation and decentralisation: Insights from the Italian context', *International Journal of Cultural Policy*, Vol. 13, No. 1, pp. 49-70.

Details about the author:

Name: Luca Zan et al.

Gender: Male

Country: Italy

Institution: University of Bologna

Management of Italy's heritage has been in increasing turmoil since 1993. This paper identifies and reviews significant reform attempts, including outsourcing, devolution, managerialism and privatisation. The authors propose a framework for improved understanding of the various solutions examined –distinguishing between professional and organisational centralisation. It is argued that while decentralised organisational management can have positive effects, effective protection of heritage in Italy over the centuries has depended on a complex set of rules concerning stewardship and protection, relying upon centralised professional control. This still has positive value and needs to be preserved through the reform process.

The paper refers to a 15-year period of intense transformation in the Italian field of cultural policy, providing a clear and critical picture of it (including basic definitions, institutional roles, etc). The trends of rationalization in cultural management in Italy are referred to the long administrative tradition, to the dominant role of the public sector, to emerging problems (e.g. decentralization, privatization) and opportunities. The authors also express interpretations and evaluations which can inform a broad set of readers (students, scholars, policymakers, ...). Furthermore, the conclusions provide significant and critical insight in the Italian heritage policy agenda. The (correct) idea that significant reforms in the Italian policy field are wrapped into surfaces in several points in the paper. Professor Luca Zan is a brilliant and widely renowned scholar, leading important managerial debate in the Italian field.

Föhl, P.S., and Neisen, I. (2009) *Regionale Kooperationen im Kulturbereich: Theoretische Grundlagen und Praxisbeispiele* [Regional cooperation in the field of culture: theoretical foundations and practical examples], Bielefeld: Transcript Verlag, 394 pages.

Details about the authors:

Name: Patrick S. Föhl

Gender: Male

Country: Germany

Institution: University of Applied Sciences, Potsdam

Name: Iken Neisen

Gender: Female

Country: Germany

Institution: University of Applied Sciences, Potsdam

The book focuses on the basic principles and possibilities of regional cooperation in the cultural sector and is aimed at theoretical and practical orientation to interested scientists and students as well as practitioners from the public, non-profit and private (cultural) sector. In a first part next to concepts and principles, relevant areas for action and theoretical digressions are presented. Subsequently cultural operators present examples of cooperation based on practical experiences.

The contents of the publication prompt cultural actors to permanently look across institutional boundaries and to identify in regional cooperation, which goes far beyond (mere) solidarity, one of the possible future prospects for the cultural scene. Special recognition deserves the claim of the editors to consider the issue not only as an operational sphere of activity, but also to situate it in the cultural policy discourse: this occurs mainly in the contributions of Patrick S. Föhl and Tobias Knoblich / Oliver Scheytt. The guiding principle of activating cultural policy and in particular governance as a key development strategy is set to cooperative forms of action. In both articles it is clear that long-term cooperation in the cultural field can only work if both the cultural scene and cultural policymakers show their willingness to establish responsible partnerships and to balance out cultural policy objectives together.

5. Transition in post-Socialist countries (capacity of governance to reform)

Inkei, P. (2009): *Culture & Development 20 years after the Fall of Communism in Europe*. Cracow, Conference background paper. 4–6 June, 2009, Cracow.

Details about the author:

Name: Péter Inkei

Gender: Male

Country: Hungary

Institution: Budapest Observatory

The paper introduces the reader to the common characteristics of post-Socialist countries. The methodology is similar to a SWOT analysis. The researcher's aim was to collect the gains and strengths; the losses and weaknesses of cultural policy in post-Socialist countries. The analysis covers the following fields among many others: what governments, regions and cities spend on culture; civil society and culture; the main features of public policy-making in culture; the role of culture in regional, urban and environmental development; governance in culture; cultural management. The paper attempts to realise the goals set by the Council of Europe's "CultureWatchEurope" initiative. The aim of the research group was to arrive at opinions substantiated by facts, by combining objective (evidence-based) and subjective (critical) approaches, wherever possible. The author's assumption is that "the common eastern course may also imply a common cause. Sharing similar histories, as well as opportunities and constraints, should encourage the search for joint action" (p. 50).

The strength of the study is that it categorizes post-Socialist countries within a specific grouping. The study gives very detailed analyses of the various subsectors of the cultural sector, policy and financing. The introduction of the gains and strengths; the losses and weaknesses of post-Socialist countries is well structured, easy to read and understand, and the results are relevant. The weak point of the study may be that the different groups of post-Socialist countries are not compared to each other so the differences are not mentioned in the paper. The figures in the attachment do not always demonstrate the facts which were introduced in the main text.

Čopič, V. (2011), 'Transition of Cultural Policies in the Territory of the Former Yugoslavia: Between Nationalistic and Opportunistic Tendencies', paper for the conference "*Facing the Past - Creating the Future*", Open Society Fund Bosnia and Herzegovina, Sarajevo, Hotel Europe (September 30 - October 01, 2011), 21 pages. URL: http://www.soros.org.ba/images/stories/ProgDocs/EE/FtP-CtF/Txt/Vesna_Copic-The_transition_of_cultural_policy_between_nationalistic_and_opportunistic_tendencies.pdf [06 January 2012]

Details about the author:

Name: Vesna Čopič

Gender: Female

Country: Slovenia

Institution: Faculty of Social Sciences, University of Ljubljana

A comparative look at the development of cultural policies of former Yugoslav states, through the lens of the democratisation and standards and requirements of European integration, the text focuses on cultural governance from the perspectives of regulation, organization of public services provisions and financial support via subsidies and grants, and discusses changes in the relationship of the public authorities towards culture as a result of the transition between the different political systems. The author pledges for deeper changes in society, further than the mere political or formal ones, giving valuable policy recommendations for the transition towards this new paradigm, on the level of governing, regulation, organization (public sector and NGOs) and funding, setting the steps for the culturally-sustainable modernization formula.

A good analysis of cultural policy transformation in the space which was previously known as Yugoslavia, through the lens of the new system or the perspective of the new system of the European Union, this address gives an interesting view on the process of transition from Socialism to a new system, wherein the system of culture, unfortunately, has not changed much. The author maps the key problems of governance systems in the ex-Socialist countries, both in the public and civil sector, with very applicable recommendations and conclusions, which could be used as guidelines also in the different contexts of cultural organizations of more developed countries in Western Europe. A criticism could maybe refer to the lack of analysis of the (concept of) private sector in culture, in the context of the countries of South East Europe (Balkans/former Yugoslav states), the role that it can have in the connection with the public and civil sector, and the relation of cultural policies in this respect.

Murzyn-Kupisz, M. (2010), 'Cultural policy at the regional level: a decade of experiences of new regions in Poland', *Cultural Trends*, Vol. 19, Nos. 1–2, March–June 2010, pp. 65–80.

Details about the author:

Name: Monika Murzyn-Kupisz

Gender: Female

Country: Poland

Institution: Faculty of Economics in Krakow

The article introduces the modified structure of the Polish cultural institutional system. The transition changed the former centralized political and fiscal system to a decentralized one. The author emphasises the importance of the sub-national level of cultural policy, which is a promising institutional change according to her. Using the example of the Małopolska region, she examines regional cultural policy on the basis of strategic documents, the financing of cultural institutions, programmes and projects on the regional level. Małopolska was chosen as this is one of the regions in which both the total amount allocated to public competitions for projects, and the share of such allocation within its total spending on culture, are amongst the highest in the country. The study aims to answer the following questions: To what extent has culture been included in regional development strategies? What were the main aims and fields of the proposed cultural policy? Have strategic guidelines been followed in the regional budget, and in the programmes and tasks that were implemented? Has regional cultural policy been explicit and pre-planned or implicit and spontaneously executed? Has it been in line with the cultural policy at the state level?

The strength of the article lies in the detailed description of the current cultural policy system in Poland. Data are from 2007, which is a positive fact, as many countries do not set up up-to-date databases in the field of culture. The article is valuable as Poland has successfully decentralized its cultural governance system, a rather unique fact among post-Socialist countries, so it can be a good example for how a previously centralized system can be transformed to become a decentralized one. The article refers to many relevant, internationally published papers on the topic. The weak point of the article may be that after the general introduction of the Polish cultural governance system the focus is only on one region (Małopolska) in the analysis. The problem is not the description of a successful transformation represented by this region, but in some parts of the article the author makes generalizations for the whole Polish system from the statements based on the regional tendencies in Małopolska.

Dragičević Šešić, M. (2011) 'Between a Rock and a Hard Place: Cultural Policies of and towards Serbia', in: Batora, J. and Mokre, M. (eds.) *Culture and External Relations: Europe and Beyond*. United Kingdom: Ashgate Publishing Ltd. pp. 137 – 160.

Details about the author:

Name: Milena Dragičević Šešić

Gender: Female

Country: Serbia

Institution: University of Arts in Belgrade

this article presents an overview of the cultural relations inside Serbia (and Yugoslavia, from the Serbian perspective) and between Serbia and foreign countries, connecting the roles that culture played through the cultural governance in the building of national identity and its positioning in the regional and international context. Through the historical overview, the text covers the relation between national identity and cultural diplomacy in Serbia (Serbian Identity Until World War II, Serbian Identity in the Era of Tito, Serbian Identity After Tito's Death), European integration and foreign cultural policies towards Serbia (Official Serbian Cultural Policies, Foreign Cultural Policies Towards Serbia, Independent Cultural Organizations Within Serbia) and regional cultural cooperation in the Balkans focusing on the permanent debates about Serbian culture between the European and folkloric identities.

A valuable historical overview of the cultural relations in Serbia, with a quite balanced and analytic perspectives, which is a rare case in the sea of texts that have a very emotional or strong ideological standpoints in analysing cultural or public policies in the Balkans. Interesting conclusions and parallels could be made while reading the text, mostly valuable as an introduction to this topic for the researchers analysing the approaches to cultural governance outside the EU countries. A drawback of the text could be that it is mostly an overview, with an exciting but short conclusion which inspires for a deeper approach towards various topics covered, connected with the relations between the national cultural policies inside the countries of Yugoslavia, and the project of building a Yugoslav identity; the question of intercultural dialogue in Serbia (and Yugoslavia) and the origins of the birth of nationalisms in the Balkans through the eyes of cultural governance, etc.

6. The convergence of cultural policy with the creative industries (creative governance)

Phil Cooke & Lisa De Propris (2011), 'A policy agenda for EU smart growth: the role of creative and cultural industries', *Policy Studies*, 32:4, pp. 365-375.

Details about the authors:

Name: Phil Cooke

Gender: Male

Country: U.K.

Institution: Centre for Advanced Studies in Social Sciences, University of Wales, Cardiff

Name: Lisa De Propris

Gender: Female

Country: UK

Institution: Birmingham Business School, University of Birmingham

The paper argues that the policy agenda for the EU's smart growth should pay better attention to the creative and cultural industries. The authors explain how the creative industries contribute to economic growth in the EU. On the one hand directly, because their growth is higher than the average growth of the economy. On the other hand indirectly, because they are more innovative than other sectors and, since creative goods and services are intermediary inputs for other sectors, their innovations benefit also those other sectors. They then explain why the creative industries tend to cluster, i.e. because it allows the existence of cross-sector spillovers within or between sectors. They finally criticize the fact that the creative industries have been left aside in the EU smart economy agenda whereas supporting creative clusters would favor growth and could remedy some imbalances.

The paper's main strength resides in its capacity to draw links between the analysis of creative clusters (itself an interdisciplinary approach that relies on geography, economics, etc.) and a soundly argued criticism of the EU's (lack of specific) policy towards the creative and cultural industries. The paper is more focused on the case of the UK but also provides examples from other places in the EU (e.g. Italy). For reasons of space, most arguments are not developed but references are given for the interested reader to further delve into the several issues raised by the paper. Finally, while the paper rightfully argues that the creative industries are an important issue for policy-makers, it tends a bit to exaggerate the role played by these policy-makers in the constitution of creative clusters. Very little is said about the time necessary to build clusters and the conditions necessary for the emergence and development of such clusters.

Paquette, J. (2008) 'Engineering the Northern Bohemian: Local Cultural Policies and Governance in the Creative City Era', *Space and Polity*, Vol. 12, No. 3, pp. 297–310.

Details about the author:

Name: Jonathan Paquette

Gender: Male

Country: Canada

Institution: Department of Political Science, Laurentian University, Ontario, Canada

The article addresses the transformations of local cultural governance following the popularization of Florida's creative class thesis. In the first part of the article different ways to enhance urban renewal through culture are discussed. The development that led to the success of Florida's creative class thesis and the genealogy of the rhetoric of creative cities are presented. In the following, the cases of three North Ontario cities are discussed and compared. Two of them, Thunder Bay and Sudbury, have followed the 'creative cities' paradigm while the third, Sault Ste. Marie, sticks to the more traditional approach. The author shows that the 'creative cities' paradigm has influenced local cultural policies in cities of all sizes, so that even small and more conservative cities like Sault Ste. Marie have not been able to entirely escape its influence.

The article takes an interesting subject, as Florida's thesis and the creative cities (and industries) paradigm has gained enormous attention both in political/economical circles (where it is often embraced widely) as well as in academic circles, where it is often heavily criticised. The author shows its widespread influence and the attractive features it has for the more instrumentally-oriented policymakers. Furthermore the author presents a comparison of three cities, which is well-spaced and multidimensional. The choice of cities is interesting and brings a local flavour to the creative cities paradigm. Different aspects and possibilities of local cultural policies are presented and discussed. Yet the comparison among cities could be more illustrative and detailed, perhaps accompanied by some statistical data on the effects of different policy approaches.

Švob-Đokić, N., Primorac, J., and Jurlin, K. (2008) *Kultura zaborava. Industrijalizacija kulturnih djelatnosti (The Culture of Oblivion. Industrialization of Cultural Activities)*, Zagreb: Naklada Jesenski i Turk, 189 pages.

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Name: Krešimir Jurlin

Gender: Male

Country: Croatia

Institution: Institute for International Relations (IMO) and Culturelink Network, Zagreb

The book *The Culture of Oblivion* is the first study on the processes of industrialization of cultural activities in the Republic of Croatia. It provides a theoretical background into the processes of cultural industrialization; a thorough overview of the development of cultural industries a the special focus on the perspective of cultural workers; and an overview of statistical indicators and its analysis. Relevant cultural policy issues are also reviewed throughout the text.

The book is a scientific study that opens the problem of systemic theoretical, methodological and empirical approach to the cultural and creative industries. It deals with the analysis of cultural industrialization as a global phenomenon and as a local practice in the Republic of Croatia in the context of its regional position in South-Eastern Europe. The importance of the topic comes from the fact, as shown in this book, that the cultural and creative industries present the most dynamic part of industrial production in the contemporary knowledge society. Through its three core parts (the first one dedicated to the theoretical framework of the issue, and the second and third offering empirical data and its analysis), the book presents a thorough analysis of the problem, and consequently opens issues of cultural governance in this field. An additional strength of the book is the glossary provided at the end. The book is oriented to students of sociology, political science and cultural studies as well, but it can be used in the work of cultural administration and cultural management.

Jürisson, V. (2008) 'The Creative Economy and Offside in Cultural Policy. An Economies in Transition Perspective', *Estonian Social Science Online*, 4, 11 pages, http://www.sotsioloogia.ee/esso4/show_article.php?id=20402&lang=eng [05 January 2012].

Details about the author:

Name: Veiko Jürisson

Gender: Male

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Institution: Tallinn University, Estonian Institute for Humanities

The article discusses the concept of 'creative industries' (CI) and its applicability to the national cultural policies of a small country. The Baltic states have recognized the concept of CI on the cultural policy level and have completed its mapping, but so far no real steps in policy have followed. The author argues that there are cultural and linguistic constraints for the broader distribution of local cultural industry products and therefore nation states have an obligation to govern culture as a unique resource. The majority of policy instruments regarding the cultural industries, such as tax exemptions, export promotion schemes, enhancing cooperation between businesses and educational institutions, promoting entrepreneurship, etc. coincides with the instruments applied in industrial and innovation policies. The author suggests that the cultural industries should not be on the focus of cultural policies, but rather the preoccupation of the policies developing the knowledge economy.

The article is well-structured and its logic leads to the main argument that the cultural industries in a small nation state should be rather associated with the policy of economy, than that of culture. The critical view of the author on the 'export' of the cultural industry concept to transition countries is the main contribution to the debate about cultural industry developments in transition countries. The author has reviewed some of the most substantial literature titles on the cultural and creative industries. He builds his arguments about the development of cultural industries in transition countries on the available research articles about other post-Socialist countries, however the findings would be more substantial and reliable if the author had used more statistical data and research literature, especially from Baltic countries and other countries in transition.

The Tallinn Manifesto, '*The Manifesto of the International Conference 'Creative Entrepreneurship for a Competitive Economy'*', Tallinn, Estonia, 19-21 October, 2011, 16 pages
http://www.looveesti.ee/creative-entrepreneurship/materials/The_Tallinn_Manifesto.pdf [10 January 2012].

Details about the author:

Programmer of the conference: Tom Fleming

Gender: Male

Country: UK

Institution: Tom Fleming Creative Consultancy

The document is presented as the main outcome of the International Conference 'Creative Entrepreneurship for a Competitive Economy' that took place in Tallinn, Estonia, 19-21 October, 2011 (www.creativeestonia.eu). The conference was programmed and facilitated by British expert Tom Fleming. The Manifesto addresses the need to re-frame the policy approach to the creative economy exploring how best to connect agendas in arts, culture, economy, community and education so that holistic yet actionable creative economy policy can be established. The Manifesto is organised around several themes. The sub-chapter on creative talent explores the role of education. The theme about creative business critically addresses the issue of the exceptionalism of creative businesses. The section on creative infrastructure among other suggestions proposes to extend the role of conventional cultural institutions. The sub-chapter on the creative cities and regions recommends involving all cities, regions and communities in joint actions to develop creative undertakings. And finally the sub-chapter on creative leadership suggests investing in strong, effective and coordinated leadership.

The Manifesto integrates but also goes beyond the prevailing ideas of creative economy conceptual developments. In a well-structured way, it discusses the concepts and proposes further steps in developing a holistic approach to the creative economy. The Manifesto is full of concrete and innovative proposals for how to involve different sectors, develop new policies, and find actors for the implementation. For example, it suggests that policies should be cautious in making creative businesses exceptional, and targeted investment could be introduced only where there is real evidence of market failure in mainstream investment sources (such as retail banks, equity funds etc.). It also proposes to develop a set of globally-recognised metrics for valuing intangible assets; to support new financial management models for art and culture institutions, encouraging the brokerage/leverage of different types of co-investment, crowd-funding, pursuing new business models, and growing and then embedding a culture of philanthropy.

7. Sustainable development/cultural planning (holistic governance)

Pascual, J. (2008), 'Cultural Policies, Human Development and Institutional Innovation: Or Why We Need an Agenda 21 for Culture', <i>UNESCO Observatory University of Melbourne Refereed E-journal</i>, vol. 1, n°2, pp. 9-24. URL: http://www.abp.unimelb.edu.au/unesco/ejournal/pdf/jordi-pascual.pdf [09 January 2012]
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Details about the author:

Name: Jordi Pascual

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Country: Spain

Institution: United Cities and Local Governments' Committee on Culture, Barcelona

The paper gives an outline of theoretical underpinnings of the Agenda 21 for culture, and it advocates for its further implementation. It provides the reader with a thorough description of the development of the Agenda and its major points and tools. It advocates for culture as a fourth pillar of sustainable development and the importance of putting culture in all public policies. Cities and local government are also stressed as the *loci* of the future development of the Agenda 21 for culture.

The paper provides a thorough argumentation for the implementation of the Agenda 21 for culture. After outlining the relationships between culture and human rights and culture and human development, the author highlights the importance of cultural policies and placing culture into other public policies. In this regard the author stresses the need for placing culture as the fourth pillar of sustainable development (together with the economic, social and ecological pillars). With regard to the impact of globalization processes to the cultural field, the work of UNESCO on the Convention on Cultural Diversity is rightfully stressed. The author also highlights the growing relevance of cities and local governments as an important level for the development of cultural policies. After these general theoretical underpinnings, the author gives a thorough overview of the background framework of the Agenda 21 for culture and its establishment. He gives readers a thorough overview of the document and stresses its key points in order to further advocate for the broader implementation of the Agenda 21 for culture.

Pier Luigi Sacco, Giorgio Tavano Blessi, and Massimiliano Nuccio (2009), 'Cultural Policies and Local Planning Strategies: What Is the Role of Culture in Local Sustainable Development?', *The Journal of Arts Management, Law, and Society*, Volume 39, Issue 1, pp. 45-64.

Details about the authors:

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Names: Giorgio Tavano Blessi

Gender: Male

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Names: Massimiliano Nuccio

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Country: Italy

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The authors draw a strategic framework for cultural planning at the local level. The concepts of industrial district and cluster have strengthened the role of space—in terms of external economies of localization and agglomeration—in economic development. The recent debate concerning contemporary development processes has underlined the increasing role of the cultural dimension for local development and has focused on different paths of clustering around cultural investment. The authors review the latest literature on cultural districts and illustrate some key cases around the post-industrialized world in which culture played a critical role by acting as a catalyst for major economic and social renewal. The authors present a strategic model of a progressive cultural district based on an asset-action matrix that intersects cultural policy drivers with capital resources. The authors define a new model of cultural district—the system-wide cultural district—as an emergent, self-organized model of cultural supply that displays significant strategic complementarities with other production chains with a typical, post-industrial characterization.

This paper refers to a long tradition of studies in Italy, namely the one regarding local economic districts (*distretti industriali*), and it is correct in envisioning significant links to cultural production. However the paper can be criticised for many reasons. A broad set of case studies refers to very different policies and investments in distant geographic contexts (Valencia, Austin, Newcastle and Gateshead, Linz and Denver). The idea of describing territorial systems and their transformation in such simplified terms referred to the driving role of culture can lead the reader to expect that a simple descriptive formula can be directly

translated into policymaking. The authors tend to be very optimistic in the supposed virtues of cultural production and consumption regarding local development and tend not to consider other sectors of investment nor the unintended consequences of such policies. Similarly one can say that this article gives a very limited critical contribution to the international literature and does not consider some assumptions in the light of advanced experimentations of cultural districts that had almost no impact on local development in Italy and elsewhere. Professor Sacco is an important scholar and practitioner in the Italian field of cultural policy and the arts.

Bonet, L. and Donato, F. (2011) 'The Financial Crisis and its Impact on the Current Models of Governance and Management of the Cultural Sector in Europe', *ENCATC Journal*, 1(1), pp. 4 - 11. URL http://www.encatc.org/pages/fileadmin/user_upload/Journal/JOURNAL_VOL1_ISSUE1_DEC_2011.pdf [14 January 2012]

Details about the authors:

Name: Lluís Bonet
Gender: Male
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Institution: University of Barcelona

Name: Fabio Donato
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Country: Italy
Institution: University of Ferrara

This paper promotes a critical debate on the impact of the crisis, seen as a structural one, on the European cultural sector. The majority of the cultural actors, as well as the majority of other social stakeholders, are not entirely aware of the changes that the crisis will provoke on the future. However, deep crises offer a great opportunity for improvement when people and institutions are fully conscious of their potential for a change. Hence, the crisis could be a great opportunity for a structural change in the cultural sector, both at the policy and at the organizational level. The text analyses some strategies for an improvement of the governance and management models in the cultural sector. Some relevant modifications of the governance and management approaches are suggested.

This text deals with the important issue of raising awareness on the implications of the economic crisis on the more wider, social and cultural levels, trying to analyze the potential for a structural changes in the cultural governance systems. An optimistic view on the crisis

and a call for action are at the centre of this article, giving a positive perspective of an opportunity that should be used in these difficult times to make serious turnarounds. Although the goal of the text is to promote a critical debate among professionals and scholars concerning the importance and the potential of the moment, the weakness of the article may lie in its general approach to the topic, with a lack of deeper analysis and more profound and concrete proposals for new solutions. It is more of a warning sign that can guide the reader to look at some additional resources that address this situation much more in detail and which give guidelines for potential new directions.

8. Cultural diversity, cultural rights (intercultural governance)

Lluís Bonet and Emmanuel Négrier (eds., 2008), *La fin des cultures nationales? Les politiques culturelles à l'épreuve de la diversité*. Grenoble : La Découverte/PACTE, 232 pages.

Details about the authors:

Name: Lluís Bonet

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This multi-authored work proposes a multi-disciplinary approach to the relationships between cultural policies and cultural diversity, with a focus on European cases. Is state intervention in cultural affairs diminishing or changing under the influence of cultural diversity? The first part analyzes the evolution of cultural policies with a focus on the influence of cultural diversity. The second part provides more empirical analyses of how cultural diversity has been taken into account by cultural policies at various levels: international (the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions), national (UK, Netherlands, Spain, France), regional (Catalonia) and city (French and Spanish cities).

The book provides a coherent analysis of the recent evolution of cultural policies in Europe. It shows the existing tension between global and local, notably global trends such as cultural diversity and local cultural policies. Its main originality consists in the systematic analysis of how cultural diversity is taken into account in the building and implementation of such policies. It particularly provides much-needed clarifications on the notion of cultural diversity. The notion is also used to discuss Soysal's typology of integration models, which distinguishes between migrants as individuals (UK), migrants as corporate groups (Netherlands), and the role of the centralized state (France). EU countries prove to have very different policies towards migration and hence cultural diversity. The book also shows that cultural policies should be analysed not only at national level but also at other levels. Particularly worth of investigation are the relationships between the different levels. The main drawback is the lack of analysis of the links between cultural policies and other policies (e.g. education, city planning).

Labadi, S (Volume editor) (2010), 'Cultural diversity', *International Social Science Journal*, volume 199, 197 pages.

Details about the author:

Name: Sophia Labadi

Gender: Female

Country: France

Institution: UNESCO

Cultural diversity can be considered as the basis of new forms of cultural governance, hence the importance of this volume. Its introduction contextualizes the definition of this concept of cultural diversity in relation to globalization and the normative action undertaken by UNESCO. The articles following this introduction explore the horizon of cultural diversity and examine it in relation to questions of cultural rights, multilingualism, post and multiculturalism, media representations of otherness, climate change and biodiversity and poverty reduction. These articles are signed by key contemporary thinkers, including Kymlicka, Vertovec, Donders or Lamont and Small.

This issue presents selected and revised articles originally commissioned for the UNESCO 2009 *World Report on Cultural Diversity*. In comparison to this report, this issue of the *International Social Science Journal* presents more in-depth and critical analyses of cultural diversity and its relation to cultural rights, multilingualism, post and multiculturalism, media representations of otherness, climate change and biodiversity and poverty reduction. While the introduction deconstructs the notion of cultural diversity, this issue lacks a conclusion to

reconstruct and redefine the limits and horizon of cultural diversity and cultural governance based on the multifarious articles presented.

Silverman, H.; and Fairchild Ruggles, D. (2007) 'Cultural Heritage and Human Rights' in *Cultural heritage and Human Rights, (symposium)*, Vol. 1, Springer 2007, USA, pp. 3-22.

Details about the authors:

Name: Helaine Silverman

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Country: U.S.

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Name: D. Fairchild Ruggles

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Institution: University of Illinois at Urbana Champaign, Urbana IL, USA

This publication treats problems about cultural heritage and human rights, which were discussed in the symposium by different authors. Developments in the idea of cultural rights, their importance nowadays and in historical perspective are considered - including in basic normative acts and the conformity with them on the part of the governance and modern cultural policies and practices. Some of the main questions and current challenges in this field, such as indigenous rights and traditional lands, war, access and exclusion, problems of remembrance and commemoration and intellectual property rights, are also addressed. In conclusion the relations between cultural heritage and human rights in the context of the ideology of universalism and global discourses are summarised. The importance of international normative acts, definitions and protocols for heritage management, expression and preservation are stressed.

The publication is based on the program for the symposium. New approaches and points about the way of operation on behalf of the national governments are researched, including the special but paradoxical situation of minority communities. The basic argument presented through the article is the unique idea of universal cultural rights. The concept is that cultural rights are universal human rights, so cultural governance is not less important than other political and economic processes. This paper contributes to the future development of cultural governance in theoretical and practical terms. The strength of the paper lies the universality of the approaches presented, despite the wide international context of the researched cases and the serious contribution of the symposium papers presented, which

are concerned with their proposed innovative attempts. Another contribution to the topic is the detailed bibliography and references in the programme paper and in each of the articles.

Saukkonen, P. and Pyykkönen, M. (2008) 'Cultural policy and cultural diversity in Finland', *International Journal of Cultural Policy*, 14(1), pp. 49-63.

Details about the authors:

Name: Pasi Saukkonen

Gender: Male

Country: Finland

Institution: Foundation for Cultural Policy Research (CUPORE), Helsinki

Name: Miikka Pyykkönen

Gender: Male

Country: Finland

Institution: Department of Social Sciences and Philosophy, University of Jyväskylä

Post-war immigration has produced new ethnic and cultural diversity in European societies. The issues of multiculturalism and interculturalism have also gradually entered the agendas of local and national cultural policymakers. The article explores the development of the relationships between cultural diversity, immigration policy and cultural policy in Finland with special attention given to the capital city of Helsinki. The analysis of policy documents, institutional arrangements and interviews carried out with key actors reveal discrepancies between official intentions and practical solutions, as well as the unambiguity of the incorporation of diversity into traditional minority policy.

The article presents an interesting overview of the relation between cultural policy and immigration policies in Finland, with the exploration of the ways that cultural diversity has been incorporated into Finnish cultural policy, as well as the exploitation of the arts and culture in Finnish immigration policy at both national and local levels. The authors focus on the case study of Helsinki, which always had a proactive role in Finnish society - and that was the case with regard to the approach to interculturalism. They mainly focus on the position and relations towards the International Cultural Centre - Caisa and its role to enhance contacts between the Finnish inhabitants of Helsinki and immigrant groups. This is maybe the biggest weakness of the study, because the case study of Helsinki is reduced to the case study of Caisa, which does not allow the reader to understand the wider urban context of relations connected to intercultural dialogue and immigration policies.

9. Economic aspects of governance

Throsby, D. (2010) *Economics of Cultural Policy*. Cambridge, UK: Cambridge University Press. 294 p.

Details about the author:

Name: Charles David Throsby

Gender: Male

Country: Australian

Institution: Department of Economics, Macquarie University, Australia

The book provides a comprehensive and systematic synopsis of all economic contributions to the analysis of cultural policy. It suggests that theoretical and applied economics can broaden the existing study and practice of cultural policy within a rapidly changing environment. Throsby advances the understanding of the relevance of economics in the study of cultural policy, introducing fundamental economic ideas –public and private goods, market failure, externalities, market and non-markets values, etc. – and illustrates the implications that economic concepts have for policymaking within different areas of culture: the arts, cultural industries, cultural heritage, urban and regional development, tourism, international economy, cultural diversity, arts education, economic development, intellectual property, and cultural statistics.

Within this process of “economising” cultural policy, where cultural significance alone is not an argument for government intervention, Throsby suggests that conducting cultural policy today requires a better understanding of the complex interrelation between the economy and culture, with respect to both the cultural and economic values of cultural goods and services. The book deals with the evolution in cultural policy that encompasses these changes within its scope, institutional/administrative organization, decision-making processes, objectives, instruments, implementation and monitoring. Throsby navigates between neoclassical economics and the perspective of political economy, using a balanced approach to bring understanding of how economic theory can be beneficial to cultural policy design and analysis. While doing so, the analysis extends the discussion beyond the usual economic questions, inviting non-economists and specialists alike to join the conversation. This volume introduces theoretical economic arguments in a seemingly balanced and comprehensive way, yet their practical applications could have been more convincing by supporting them with more varied illustrations from different cultures and countries.

Throsby, D. (2009), 'Explicit and implicit cultural policy: some economic aspects', *International Journal of Cultural Policy*, Vol. 15, No. 2, pp. 179–185.

The author refers to other articles in this volume of the *International Journal of Cultural Policy*, exploring the concept of an 'implicit policy' as related to more common 'explicit policy' viewpoint. He presents different ways of viewing implicit cultural policy: explicit economic policy can be implicit cultural policy (e.g. macroeconomic policy, labour policy, taxation, international trade) as well as explicit cultural policy can be an implicit one in the economic field (creative industries policies). He also presents the role of non-governmental actors as possible implementers of implicit policies.

The main strength of the article is the innovative view on policy aspects from the viewpoint of economics. Cultural policy is shown in view of its explicit and implicit aspects. It is shown on a number of examples how an explicit policy can have an implicit impact as well, or how an explicit policy in one field (economics, culture) can have a different and sometimes undesired, implicit impact in another field (culture, economics). The main problem of the article is that it opens a number of new perspectives, yet does not reach very far in their consequences. It is satisfied with presenting examples and not exploring the relationship explicit/implicit in its more formal and theoretical viewpoints and consequences. The relationship of neoliberal policies and cultural aspects is only noted and not well analysed. Furthermore, "cultural aspects" are not well defined, being sometimes equated to a more common functional definition, and sometimes (e.g. in relation to neoliberal policies) to a broader anthropological definition. Yet the article opens up a new perspective which urges for more research in this field in the future.

Snowball, J.D. (2008) *Measuring the value of culture: methods and examples in cultural economics*. Berlin and Heidelberg: Springer Verlag, 230 p.

Details about the author:

Name: Jeanette D. Snowball

Gender: Female

Country: South Africa

Institution: Department of Economics, Rhodes University, South Africa

This study by Prof. Snowball summarizes two decades of debates on the economic valorisation of arts events. It starts by problematizing the concept of value in cultural economics which has (at least) three dimensions: use values, non-use values and cultural values. Though the latter are probably among the "hottest topics" in cultural economics in

past years (as shown by numerous publications), they are not the main subject of her book. In the following chapters she firstly focuses on economic impact studies, which are the most widely subsidized form of arts-related research, according to C. Madden (2001). She presents the usual critiques addressed to such studies in cultural economics. In the second part of her book she presents contingent valuation studies and conjoint analysis as possible solutions to conundrums of economic impact studies. Yet the concept of valorisation of culture remains an open question in cultural economics.

The book is most of all an excellent summary of this wide, encompassing debate. The author presents both of the main types of methods, economic impact studies and contingent valuation, with an academic and explanatory rigour, yet the book remains accessible to a wide audience (she avoids any mathematical calculus usual for many contingent valuation studies). The critique of economic impact studies is in line with the most common critiques in the field (e.g. Seaman, 1987; Madden, 2001; Seaman, 2003; Sterngold, 2004; Seaman 2006). The presentation of contingent valuation methodology summarizes also all the different critiques and biases that this method is prone to since its very beginning. She presents also conjoint analysis and choice experiments, which are among the latest advances in the methodology of valorising arts events. Yet the book could be more specific on certain topics, such as the feasibility of contingent valuation and conjoint analysis methodology, the possibility of cultural values as a different concept in valorising arts events, as well as a deeper conceptualization and possibilities of non-use values as a common groundstone of contingent valuation methodology. Nevertheless it is a unique and a long-awaited book for cultural economists in the field.

Bertacchini, E. Saccone, D. and Santagata, W. (2011). 'Loving diversity, correcting inequalities: Towards a New Global Governance for the UNESCO World Heritage', 16 pages. URL: http://papers.ssrn.com/sol3/papers.cfm?abstract_id=1675874 [06 January 2012]

Details about the authors:

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Name: Walter Santagata

Gender: Male

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Institution: Department of Economics "Cognetti de Martiis", University of Turin

This research paper discusses the imbalances affecting World Heritage sites in terms of how well conserved they are and what resources are available for their valorization. In the first section recent literature and models for ensuring preservation are presented, after which the authors develop a new proposal for dealing with these sites. In particular, the authors propose a policy mechanism of global governance involving three steps:

- The first is a tax mechanism based on collecting resources from tourist activities and redistributing these resources at a regional level.
- The second step is meant to ensure an objective approach to measuring the needs and risk value of World Heritage sites.
- The third step consists in using valorization strategies to generate new economic resources, in particular from cultural tourism.

The authors' proposal contributes to the growing literature on UNESCO World Heritage sites which helps ground the approaches to decision-making processes and governance in the field.

The paper deals with the challenges that threaten World Heritage conservation and thus diversity in the global cultural system. The strength of the publication lies in the innovatory approach to the matter - through accomplishing key steps as ways to achieve the aim – to correct imbalances affecting World Heritage sites. The text specifies the importance of the relation between cultural policies and practices as governments' priorities and the concept of diversity – especially in the case of places where civil conflicts, wars, natural disasters, etc. take place. The ways to achieve that involve a few challenges: to reduce the imbalance of cultures represented in the WHL; reducing quality heterogeneity among World Heritage sites and the financial inequalities between and within countries, which are reflected in unequal levels of conservation and preservation of heritage.

Schwalb, L. (2007), 'Public Private Partnerships und Local Governance der Kulturfinanzierung' in: Schwalb, Lilian; Walk, Heike (Hrsg.): *Local Governance - mehr Transparenz und Bürgernähe?* Wiesbaden: VS Verlag für Sozialwissenschaften, pp. 278-299.

Details about the author:

Name: Lilian Schwab

Gender: Female

Country: Germany

Institution: Humboldt University, Berlin / Research Center for Civil Engagement

The first section provides an overview of the discussions on PPPs in the local cultural funding and clarifies the subject matter. In the second section, debates and theoretical approaches are outlined, which underlie the concept. Precise questions refer to the issue of control of policy making by public and private partners in local, cooperative arrangements. Here the debates on local governance and approaches to the explanation of the networks and local partnerships are relevant. In the third section on a local context an analysis of the concept of governance of local cultural funding is developed. Finally it discusses an outlook on the role of public and private actors in local culture funding partnerships and challenges for future studies.

This book shows very well how the transformation of municipal duties and the provision of related resources has provoked new strategies of cooperation including PPPs and shaped new roles which without doubt will turn into further change processes. It shows also how as part of the political and structural developments PPPs are becoming increasingly important. In this respect the debate about opportunities and risks of such governance models will continue.

10. Governance of cultural institutions

Lindqvist, K. (in press 2012) 'Effects of public sector reforms on management of cultural organizations in Europe', *International Studies of Management & Organization*, 42 (2).

Details about the author:

Name: Katja Lindqvist

Gender: Female

Country: Sweden

Institution: Department of Service Management, Lund University

This is one of several papers published by Katja Lindqvist, one of very few researchers focusing on how public governance affects public cultural organisations. This time she investigates the management effects of governance and public sector reforms in the cultural field in European countries during the last two decades, as reported in published academic articles from a broad field of disciplines. The study is divided in two successive stages. Firstly it presents the selection process to identify relevant articles from thirteen different journals. Within the representative sample of the whole research field composed of different areas of arts management, cultural policy, cultural economics, public administration, public management and non-profit and voluntary sector management the study distinguishes effects on macro governance level and on micro organisational level. One of its major findings is that the studies on effects of reforms tend to be process oriented, describing policy intentions and mechanisms, rather than explicitly result- oriented, showing the consequences of changing conditions and demands posed on arts and cultural organisations by public authorities.

The article applies a multidisciplinary literature survey methodology bridging different academic disciplines. Another quality of the article is its clear structuring of the implications of public sector reforms on culture. By identifying the effects on the macro level such as 'projectification' and shorter-term employment, new organisational forms, decentralisation and fragmentation of control and more external audits, the study shows that cultural governance is highly embedded in an intricate net of general legislation, regulation and political priorities which make arts and culture just another area of public policy without paying special attention to its particularities. The underdeveloped academic research on the concrete implications of general reforms on arts and culture and on the question of how much reforms interact with cultural policy objectives make the study even more important. Her observation of the "managerialisation in the name of democracy" implies how governance steering and control is short sighted, being centred more on political priorities than on arts concerns. However, the article investigates a field of management with only marginally-acknowledged contextual particularities.

Klaić, D. (forthcoming 2012), <i>Resetting the stage</i> . Bristol: Intellect Books.
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Details about the author:

Name: Dragan Klaić (1950-2011)

Gender: Male

Country: Netherlands

Institution: theatre scholar, cultural analyst, commentator, public speaker, educator and trainer

Before his untimely death in August 2011 Dragan Klaić, a theatre scholar and cultural analyst, finished a book on how public theatre, in his own words, “can be sustained against the competition of commercial entertainment and the weakened support of public authorities”. In the first 4 chapters he investigates the particular characteristics of public theatre in all parts of Europe and the rest of the world from an artistic, historical, sociological and economic angle, and the role of public theatre compared to commercial theatre. In the second half he describes what can and ought to be done in order to preserve the special mission that public theatre has, under the drastically-changed circumstances in the 21st century. This book provides numerous fresh ideas for anyone with an interest in the (performing) arts, in any capacity, from artistic director to marketing staff to dramaturge, but also for civil servants and funding bodies. On a broader scale it can also appeal to those outside the arts, but interested in cultural policy.

This book is not an academic work. It is an essay on the basis of artistic, historical, sociological and economic facts, illustrated with numerous examples from the beginning of the 20th century to the present day. But just as much is it based on Klaić's personal experiences and observations during the decades of his involvement in the performing arts and cultural policy, in Eastern and Western Europe, the United States and in the rest of the world. Klaić's voice is clearly audible, to the many people who knew him, collaborated with him or heard him speak on a large variety of subjects. Those who read his publications know that the academic discourse was close to his heart, but they also are aware of the fact that he was a very practical academic. He never studied any subject for purely academic reasons: there was always a link with the reality of the performing arts or with local or international cultural policy issues. This book proves his point: it is both an academic analysis that can withstand any scrutiny and a passionate plea for public theatre to redefine and reassess its role in society, suggesting many tools that may help it to do just that.

COS, Stichting Kunst & Zaken. (2008). *Cultural governance in Nederland: De stand van zaken* (*Cultural governance in the Netherlands: the state of business*), 91 p., <http://www.culturalgovernance.nl/pages/pdf/Tweemeting%202009.pdf> [09 January 2012]

Details about the author:

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Gender: n.a.

Country: The Netherlands

Institution: COS, Center for Research and Statistic, Kunst & Zaken Foundation, Rotterdam

This publication is a research report on the current status of cultural governance and professionalization among Dutch cultural organizations based on the implementation of the Cultural Governance Code³. The Cultural Governance Code is established by Kunst and Zaken and promoted by the Dutch Ministry of Education, Culture and Science. It drafts 23 recommendations and guidance for their practical applications for cultural governance aiming at enhancement of management in cultural organizations. The code has been acknowledged by IFACCA and included in the guide of 100 good practices.

The analysis is based on a survey carried out in 2008 among 293 Dutch cultural organizations. It investigates the extent of the four basic principles of proper management and supervision (quality of cultural governance, transparency in reporting, performance rating, risk management), the implementation of the distinctive management models (traditional management model and supervisory board model) and best practices of the provisions of the code adopted by the cultural sector. It shows an increase of about 8 percent in the number of the cultural organizations in comparison to the previous report of 2006 and an increase (almost double) of the number of institutions which successfully adopted the recommendations provided by the code. The report critically assesses the relevance of the code within the changing economic, social and political environment in the Netherlands and provides insights for its further improvement. It has mostly practical relevance. While it provides a good overlook of the changes undertaken by the cultural organizations, it has some shortage of elaboration on those shifts in relation to the existing academic models and theories.

³ Stichting Kunst & Zaken, 2006. *Code Cultural Governance: Pas toe of leg uit*. Lenthe Publishers, Amsstelveen, The Netherlands, www.cultuur-ondernemen.nl/documents/10156/cf0b2c7a-d228-4f4f-b68f-e2dd7568d2eb [09 January 2012]

Mazika, S. (2008), *The Traits of the New Institutionalism in Culture (Jaunā institucionālisma iezīmes kultūrā)*. Liepāja: Liepājas Universitāte, 125 p.

Details about the author:

Name: Santa Mazika

Gender: Female

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Institution: Art Research Lab, Liepāja University

The book is published in Latvian. The focus of the research is on contemporary art institutions in Latvia that were developed in the 1990s after the collapse of the Soviet Union. The organisation model of these organisations was different from the one of conventional public art institutions. The author reviews different definitions that characterize these new type of organisations. Among others she mentions the following definitions: independent organisation, project organisation, artist-run space, project space, new art institution, new art initiative, creative space, progressive art institution, alternative space, radical practice etc. New institutionalism and particularly organisation theory in new institutionalism is applied to the analysis of organisational models, structures and management of contemporary art institutions in Latvia starting from the 1990s. As a case study the Culture and Information centre K@2 (Liepāja, Latvia) is chosen. The author argues that the distinctive feature of such a new type of culture and art organisations lies in their flexibility and capacity to co-operate, network and change responding to the environmental, political and social context.

The most important contribution of the publication is an effort to discuss in a theoretical framework the managerial and organisational developments of Latvian contemporary art institutions that developed parallel to conventional art and culture organisations in the 1990s. Although there is an extensive review of theoretical literature on new institutionalism in the introductory chapters, the interpretation of new institutionalism in relation with contemporary art institutions is principally restricted to one publication (Ekeberg, J., eds. (2003) *New Institutionalism*. Oslo: Office for Contemporary Art Norway).

Robinson, M. (2010) *Making adaptive resilience real*. London: Arts Council England. 51 pages. Available on: http://www.artscouncil.org.uk/publication_archive/making-adaptive-resilience-real/ [07 January 2012]

Details about the author:

Name: Mark Robinson

Gender: Male

Country: U.K.

Institution: Thinking Practice

This report addresses the fact that as a funder and developer, the Arts Council England fails to consistently create healthy attitudes and behaviours in arts organisations and artists. The concept of 'adaptive resilience' is based on the idea that innovation in the governance of art organizations might be driven and embedded by moving through cycles of growth, consolidation, release and reorganisation, providing the opportunity to build resilience to events without becoming defensive or static. The publication also explores how funding and development bodies should work with organisations to build the characteristics which can make the organization resilient.

This paper represents a new approach as it tries to apply the concept of 'resilience thinking', to cultural governance. The main concern is about developing better funding systems. The publication was commissioned by the Arts Council England, a funding agency for the culture sector, where the author himself used to work. Despite that, the paper takes also a critical look at the Arts Council England's working practices. The theoretical description of the concept of resilience is accompanied then by some suggestions for concrete actions which are mainly inspired by the non-profit sector in the US. In particular it is suggested that new funding streams should be based on a greater clarity around money that is building organisations and money that is buying activity. This publication proposes a thoroughly new approach to art funding as it implies a significant change in the mindset of the whole culture sector. Clearly this will not be something easy to achieve nor a quick fix. Nonetheless, the concept of adaptive resilience appears to be a very powerful one to lead the sector out of the current impasse caused by the economic crisis.

Paroissien, L. (2006) 'Museum governance and funding: International issues requiring local analysis and informed solutions', *INTERCOM 2006*, Conference paper, 14 pages; URL: <http://www.intercom.museum/documents/4-3Paroissien.pdf> [20 January 2012]

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The paper focuses on the adoption of strategies by art museums in response to changing missions and financial and administrative restrictions, and looks at developments in other museums, drawing on examples in Australia, Taiwan and Mainland China as well as elsewhere. The author argues, that museums with quite different histories, specializations and geographic locations are experiencing economic pressures, generating new models of governance and funding that challenge established professional museum practices. This is especially the case in countries where museums have traditionally been primarily government-funded. According to the report, no sooner have museums built the raising of sponsorship and philanthropy into their programs and staffing needs, than they are faced with further strategies to minimize expenditure or raise complementary funding: amalgamation of long-established museums, private-government partnerships in governance, joint acquisitions with partner museums, and the outsourcing of programs to not-for-profit entities or to the corporate sector.

The author researches the combined models of government – private funded museums, rather than museums that are entirely government-supported or those quite independent of government (private museums). Different forms of governance are considered, which are determined by many factors, ranging from local cultural and administrative traditions to available sources of financial support, including provisions of government tax incentives encouraging donation to non-profit public institutions. The strength of the paper is the inclusion of different experiences with concrete governance practices and decisions realized in leading world museums. The author emphasizes the significance of enabling documents, statement of the mission, objectives and policies in particular for the museum, which is a complexity institution between 'old' responsibilities (collection, public access, exhibition and education programs and actual transformation into complex institution of 'civil society'). Research on the initiatives of different governments, e.g. income-earning or 'cost-shifting' - 'governments and governance' or about the financial pressures on museums, as well as public-private partnerships and outsourcing (lined with concrete cases) is significant. The effect of governmental 'branding' of museums – or bringing museums closer to government in overarching promotion of what a current government is supporting is described. Different strategies are discussed - the collection displaying as income-earning assets and other

strategies to sustain the validity of collection displays with little or no government funding which have included joint purchases with partner museums and long-term loans. The author considers as a conclusion that the museum mission must more actively become the voice of public consciousness-raising about museum ethics and responsibility – locally, nationally and internationally – not only on issues that affect day-to-day management of museum collections and programs, but also on issues of governance, ethical operations and public stewardship.

Mariani, M.M. (2009) *Live classical music organizations in Europe : an international comparison of funding trends, governance mechanisms and organizational structures*. Amsterdam: European Cultural Foundation. 96 p. [URL: http://www.eurocult.org/uploads/docs/1269.pdf](http://www.eurocult.org/uploads/docs/1269.pdf) [20 January 2012]

Details about the author:

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The study is a preliminary comparative research analysis on funding and financial trends, governance mechanisms and organisational structures of subsidized music organisations operating in six European countries (Italy, France, Germany, Sweden, Poland and UK). After it introduces the category of the live classical music organisations (LCMOs) it highlights the diversification of the ownership, types of governance, relation between principal (public authority) and agent (music organisation), organisational structures and ways of funding. Besides facts and figures the author carried out numerous interviews with professionals from the music field as well as cultural policy makers, public funding bodies, trade unions and academics. His final observations are centred around three main characteristics: the reallocation of public funding between different governmental layers, decentralisation and regionalisation of the responsibility for LCMOs and development of several interesting organisational structures. However, the author expresses his doubts regarding the results of the 'desetatisation', a process which changed the legal status of formerly public institutions into private organisations, foundations and associations since the changes in the structure and composition of the boards have been often only marginal and formal (mentioning Italian major opera houses or *enti lirici*).

The international comparison in the field of culture is handicapped due to the lack of harmonised cultural classifications and statistical categories. The author underlines it on several places asking for critical interpretation and cautious handling of this paper. For the

same reason he suggests that his "recommendations" should be perceived merely as reflections. Yet the study does not offer any model of classification of LCMOs according to the basic characteristic of aspects elaborated in the study.

In 2006 the author received for this study the Cultural Policy Research Award granted by the European Cultural Foundation and Riksbankens Jubileumsfond.

Bolton, M. and Cooper, C. (2011) *Capital Matters. How to build financial resilience in the UK's arts and cultural sector*. London: Mission Models Money. 72 pages.
<http://www.missionmodelsmoney.org.uk/programme/capital-matters> [06 January 2012]

Details about the authors:

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Country: U.K.

Institution: Independent consultant

The report is based on a five-year action research. It was published by Mission, Models Money, a think tank based in the UK. It is argued that a revision of policy and institutional architecture is needed to develop skills and knowledge within the creative sector to make it more resilient and able to access the wide range of capital resources to support itself, moving away from the tradition of public subsidy. According to the authors instead of focusing on managing deficits the sector needs a focus on developing assets. For this shift to occur, arts and cultural organisations need to develop an investment mindset and a more entrepreneurial approach. Funding and support structures for arts and cultural organisations must also be radically transformed to help the sector through the transition.

According to the authors two aspects need urgent attention: the expansion in the availability of different kinds of capital to support creative practice and on the other, the development of the skills and knowledge needed to use it. This seems to be a shared idea among the whole creative sectors as it has been discussed also by other authors such as Mark Robinson (see above). The research was targeted to medium-sized organisations which are those more significant in absolute terms and also those struggling the most with funding cuts. The problems identified are: a lack of strategic financial planning skills, a paucity of consistent,

coherent data and a resulting misalignment of financial and other advice and support. The report takes a very practical approach. Taking inspiration from innovative practices in the US an actual and detailed proposal on what could be done is put forward. A consortium of art funders could be set up to tackle undercapitalisation and over extension in the cultural sector. Greater investment by public funders in peer-led and peer-organised knowledge transfer networks is also proposed together with better data collection and research on capital matters. Some interesting case studies are also presented, rightly acknowledging that it is however too early to assess their real impact.

Several authors (2009) *Governance Now: the hidden challenge of leadership*. London: Cultural Leadership Programme. 112 pages. Retrieved at http://www.culturalleadership.org.uk/uploads/tx_rtgfiles/Governance_Now.pdf [06 January 2012]

Details about the author:

Name: several

Gender: n.a.

Country: UK

Organisation: the Cultural Leadership Programme (CLP) promoted excellence in leadership across the cultural and creative industries. The programme ran from 2006 until March 2011.

This publication, based on the outcome of the *Governance Now* conference, draws extensively on the knowledge and experience of a diverse and eclectic collection of industry leaders to review the issues, structures and characteristics of good governance. This paper argues also for adopting a governance code. Some of the issues covered are: governance, leadership, board diversity, managing risk, the chair and chief executive relationship and board development.

As in the UK many art organizations are registered charities, the effectiveness of the charitable organizational structure is first discussed. It emerges that the current model of governance is suitable for the sector. To achieve good governance it seems in fact that it is not necessary to change the current model but rather it is a matter of effective leadership and vision. However, some improvements are also proposed such as introducing a form of compensation for trusteeship, which is currently a voluntary role, and developing a better understanding of the role among the general public, improving therefore the recruitment process. Both these measures would be beneficial in attracting a wider range of people from different backgrounds as board diversity is described an important element. A key issue for good governance is the relationship between the board chair and the chief executive. Proposals on this area include: providing better training before taking up an executive

position and also establishing fora for networking and ongoing peer support. A code of governance for the cultural sector is then discussed in detail including a toolkit for self-assessment on governance performance and suggestions of which new policies are needed. Finally the publication includes also papers on governance of the cultural sector in the USA analysed in comparison to the UK, and the discussion of a piloting project for the adoption of the Carver Policy Governance Model in the UK.

Gray C. (2011), 'Museums, Galleries, Politics and Management', *Public Policy and Administration*, 26 (1), pp. 45 – 61.

Details about the author:

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Gender: Male

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Institution: Centre for Cultural Policy Studies, University of Warwick

This article focuses on how political decisions can affect managerial practices and structures within museums and galleries in the UK. The first issue tackled is the definition of the function of a museum. What emerges is that the DCMS (i.e. the UK Ministry for Culture), the Museums Libraries and Archives and the Museum Association (a membership organisation for everyone working in museums, galleries and heritage) have conflicting answers ranging from fostering positive social change with a focus on young people and children; holding collections in trust for society, inspiring creativity, focusing on access and inclusion. It is therefore possible to distinguish between an internal and an external view of what museums should do. The internal view is based on the practice of running museums while the external view reflects the role of policies for museums and galleries within the wider policy concerns of the government.

The topic addressed by Gray is particularly relevant because usually museums and galleries, and probably the broad cultural sector as well, are evaluated according to their ability to meet political objectives. This means however that museums are undervalued as not all their functions are taken into consideration. There is in fact a tension between what is of interest for the national government and what is instead relevant for people working in museums and galleries. Gray also stresses another key aspect: the fact that all choices, both those made by politicians and those by the museum management, are political. They actually are a way of exercising power. Cultural governance is therefore very fragmented and implemented in ways which might be different from what politicians aimed for but also vary significantly according to the local context and size of the museum. The article identifies also a significant problem for the sector: the absence of detailed empirical work on the process and

mechanism by which decisions are made and policy implemented within the museums and gallery sector. Similarly no specific research has been done on the basis of which such choices are made. In particular Gray observes that 413 years of publication of nine leading politics and public administration journals in Britain there have only ever been five articles published on museums and galleries. This low interest in the politics of culture amongst political scientists might reflect the fact that in public policy and public administration culture is still perceived as a very marginal sector.

