

# SEARCHING ROUTES

Cultural policy forum, 7-8 March 2008

HOLLAND-FLAMAND  
KULTFESZT  
BUDAPEST 2008



Ambassade van het  
Koninkrijk der Nederlanden  
Holland Királyság Nagykövetsége



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Buitenlandse  
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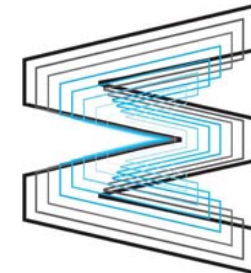
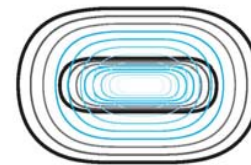
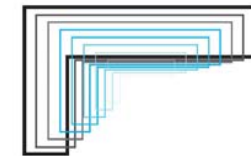


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Ministerie van Onderwijs,  
Cultuur en Wetenschap



Department of  
Public Policy



**SEARCHING ROUTES**  
**in Dutch, Flemish and Hungarian cultural policies**

7-8 March 2008, Central European University

Since the regime change in 1989, Central and Eastern European culture professionals, policy makers and researchers have been following with keen interest the cultural life in Western Europe, and especially its governance and financing. The Dutch and Flemish schemes, important archetypes and inspiring innovations in the post-1968 Europe, enjoyed special attention. We did our best to adapt good practices, gave up certain illusions, and found out after a while that cultural policies are in motion over there, too. Often the problems are the same as here, and the solutions point at different directions than what we would expect: are we witnessing periodic regressions? One sided search for models gradually gave way to the exchange of experiences between peers.

The cultural policy forum of three cultural systems will take place against this background as a part of the Dutch-Flemish cultural festival in Hungary in February-March 2008. The main features of national strategies and a few selected areas - the position of flagship institutions, policies at city level, the relations between national and European goals, and of course financing - will be presented by specialists from the three nations and discussed involving the participants.

The text on the following pages is from the Compendium webpage ([www.culturalpolicies.net](http://www.culturalpolicies.net)), and is an extract of the profiles of the countries concerned, made by the Budapest Observatory.

Compendium – Cultural Policies and trends in Europe is an information and monitoring system on cultural policy instruments, measures and debates and on cultural trends in Europe. The *Compendium* is a joint venture between the Council of Europe and the ERICarts Institute, realised with a *community of practice* of independent cultural policy researchers, NGOs, national governments and information partners.

### **1945-1980**



As in other European countries, following the Second World War cultural policy in Belgium was mainly focussed on promoting universal, democratic values. A framework for culture policies was completed towards the end of the sixties and was centred on objectives of cultural democracy. Instruments of cultural policy were, in most cases, grants allocated to non-governmental organisations and not-for-profit associations. Cultural policies are governed by the principle of subsidiarity whereby the state does not directly intervene, in principle, in cultural matters other than through general regulation and awarding of grants.

Subsidiarity, a principle enshrined in the international cultural development context, was adopted in Belgium not only out of a reaction against fascist activities running throughout the Second World War, but also to set itself apart from the communist countries and from the United States (culture regulated by the market rather than by the state).

Since the 1970s, Belgium has undergone a step by step process towards building a federal state made up of territorial regions and linguistic communities. The history of cultural policies since the 1970s can therefore be looked at by examining the activities of the three independent linguistic communities (Flemish, French and German speaking communities) and that of the Federal state; each with their own independent institutions, traditions and political influences.

### **1945-1980**



Cultural policy in the Netherlands is based on the premise that the state should distance itself from value judgements on art and science. Artistic development has, therefore, been the result of the activities of private citizens and a large number of foundations many of them related to culture. Over the years, the government has gradually assumed the role of moderator of cultural activities, apart from being the largest patron for public art and culture.

Until the 1970s, Dutch society was characterised by pillarisation. Different social groups, or pillars - liberal, socialist, catholic, protestant - expressed their ideology via their own means of transmission including specialised newspapers or broadcasting channels and amateur art organisations.

From the 1970s onwards, in order to support as many different individual expressions of culture as possible the government started to subsidise works based on new criteria - quality. The definition of quality was left to advisory committees. The government changed the nature of its financing of arts and cultural supply from a temporary to a more permanent basis.

In the 1970s, cultural policy became an increasing part of the government's welfare policy. The benefit and relevance of culture to society as a whole became a priority, notably in terms of cultural participation. The social role of culture was perceived on both the levels of social class and geographical spread.

## ***The 1980s***



Up to the 1980s, the policies of the successive ministers of culture, who were of a Christian-Democrat persuasion, were geared towards the "democratisation of culture". During this time, basic provisions like cultural centres and libraries were provided for throughout the territory of Flanders. Political decisions were taken to subsidise initiatives in the field of adult education and youth work.

During the period 1981-1992, there was an economic crisis in Flanders. With regard to culture, this was reflected in an actual reduction of the overall budget. Cultural institutions were the target of such cuts and were required to generate their own income. This new trend was not wholly based on purely liberal principles of the ruling political parties (and ministers of culture) but rather by a management-oriented trend that also continued under subsequent ministers of the Christian-Democrat political persuasion.

Throughout most of the 1990s, Ministers of Culture (Christian-Democrats) focussed their attention both on the traditional arts and on socio-cultural activities. Legislation was passed in the fields of the performing arts, music and museums which outlined the role of the government as well as criteria for their involvement. Policies were developed for block periods which provided the sector with greater legal security and allowed for longer term planning.

Between 1999-2004, the Minister of Culture belonged to the Democratic Flemish Nationalists. With it came a considerable increase in the budget for culture and a new cultural policy strategy aimed at establishing an "integrated" or mainstreamed policy for Flanders in the fields of the arts, cultural heritage and socio-cultural activities. The new policy also devotes a great deal of attention to increasing rates of cultural participation.

## ***The 1980s***



The economic stagnation of the early 1980s meant that the government had to reconsider its tasks in various fields, including culture. Two movements began in the field of cultural policy: on the one hand, the government continued to fund cultural institutions that could guarantee high artistic quality and professionalism. On the other hand, the state aimed at keeping public spending within specific boundaries. Institutions were now given the possibility to acquire extra earnings and their dependence on subsidies was reduced. At the end of this period, the government undertook to prepare a cultural policy plan every four years.

Instead of providing across-the-board funding to cultural organisations, in the 1990s the government started to offer financial incentives. Cultural organisations were encouraged to become more independent financially and to look at their market, i.e. their audiences. They were particularly called upon to cater for the needs of a new, young audience and to an increasing population of ethnic minorities. In addition to the tasks of the state, private initiative and private funding were welcomed.

As a result of economic recession, a relatively long period of gradual and general growth in the state budget for culture and media ended in 2004. Reasons for adapting the system include the explosive number of applications for government subsidy over the last few years and the continuing elaboration of procedures that weighed on the system. Under the motto "at arms length where possible, but involved where necessary", several changes are planned for the cultural policy-making system.

## ***Around the Millennium***



In the 1990s, the system of long term policy planning was introduced in Flanders. This meant that each Minister presented a five year plan outlining the activities and long term objectives for the coming period. The specific details of these plans are spelled out in yearly "policy letters".

The principle of political primacy applies in Flanders. This means that the minister is advised by advisory bodies and the administration, but the final decision is in the hands of the minister or the government. The minister can either accept or reject this advice, but must provide significant justification in the case of the latter.

With the implementation of the *Arts Decree* and the *Cultural Heritage Decree* in 2004. There is an advisory body for both arts and cultural heritage as well as various assessment committees for the evaluation of subsidy requests. There is also an advisory body for adult education and culture dissemination.

In 2000, a Literature Fund was set up to implement the government's literature policy and to grant subsidies. In 2002, the Flemish Audiovisual Fund was established to support and promote audiovisual creations.

Concerning the division of responsibilities there is a movement towards more autonomy by elaborating policy plans and concluding covenants. For heritage, this has already resulted in 13 covenants (10 with a municipality, 2 with a partnership of neighbouring local authorities, and 1 with the Brussels Region).

## ***Around the Millennium***



The Ministry of Science, Culture and Education is obliged to present a policy plan every four years. The *cultuurnota* (four-year planning document on cultural policy spending) includes the arts, museums, monuments, archives, libraries, performing and creative arts, film and literature, architecture and urban planning.

Cultural institutions wishing to apply for a structural subsidy for four years are required to submit an application a year before the start of a new cultural policy period. The four-year plan is expected to determine a series of substantive goals for the coming period as well as make arrangements for an evaluation of the past. Each plan is accompanied by a budget (income and expenditure).

Lately it was decided that financial agreements between the state, provinces and municipalities will also have a four-year rather than an annual basis. However, subsidy requests from smaller cultural institutions and companies will no longer make up part of the four-year cultural policy document (planning) cycle, but will be submitted to the Funds.

"*Culture as Confrontation*," the cultural policy document for 1998-2002 emphasised cultural diversity, audience-reach [*publieksbereik*] and cultural entrepreneurship.

The Netherlands is stressing the multi-facetedness of cultural identity, but recently, the urgency of speeding up the integration of ethnic minorities into Dutch society has been placed at the forefront of the political agenda. Naturalisation courses for foreigners wanting to become Dutch citizens are obligatory since 2003 and they include a language provision: every new Dutch citizen must be able to speak Dutch. In cultural policy programmes, more stress is being placed on cooperation and exchange between cultural entities, and less on the cultural autonomy of ethnic groups.

## Recent priorities



The following cultural policy priorities were defined in the cultural policy document for the years 2004-2009:

- intercultural dialogue, with two objectives. On the one hand - "binding" - by reinforcing all cultural organisations as tools for emancipation and empowerment. On the other hand - "bridging" - by stimulating openness to other groups, and stimulating communication and networking;
- E-culture: Strategic objectives are improving accessibility, digitisation of cultural heritage - including measures to stimulate digital creation;
- cultural industries. The main objective is to protect cultural diversity by playing an active role in WTO-discussions, and by extending support to the cultural industries in Flanders;
- further development of international cultural policy: The first priority is to reinforce the presence of Flemish culture in other countries, to increase visits of artists and cultural actors to Flanders and to stimulate international cooperation and exchange.

In addition, the following policy priorities remain important: assigning a new role to large cities and municipalities (with a regional function) as arenas for culture; supporting volunteer activities; greater transparency in cultural life, and lifelong learning.

In 2005, cultural expenditure in the Flemish Community for youth and sport, continuing education, libraries, arts, heritage monuments and sites, media (including public broadcasting) and non-professional arts education, was 145.62 euros per capita, and 5% of the total budget of the Flemish Community.

The Communities are the most important financial supporters of the cultural sector. As the cultural support system is federalised, the Belgian government provides only 2.4 percent of the total budget.

## Recent priorities



The policy document "More than the Sum", 2004-2007 focused on three main themes of cultural policy.

- *Less bureaucracy and more individual responsibility in the cultural system.* Regulations in the field of monument care will be reduced, a more efficient and less expensive role for what are termed "support institutions", is an option..
- *More connection and interaction in cultural life.* The government's aim is to achieve a surplus on all the subsidies donated to about 750 cultural institutions. Are all functions of organised cultural life covered sufficiently?? Are cultural facilities spread evenly throughout the nation? Are there connections to economic sectors and tourism? In the field of cultural heritage, it is desired to be more selective in admitting new objects as items of national cultural heritage.
- *Reinforcing the cultural factor in society.* Special attention will be paid to the relationship between culture and economics: creative industry offers opportunities which are crucial for a growing culture sector.

Public expenditure for culture has more than doubled from euro 1 168 million in 1985 to euro 2 661 million in 2003. From 1999 to 2004 (the most recent data available) this expenditure rose by 32%. Due to a booming economy during that period, all layers of government spent more money on culture. These increases came to an end in 2004.

The gross cultural expenditure per capita in 2004 was euro 163, an increase of 29 % (37 euro) since 1999. That results in 0.5% of GDP in 2004 (0.6% in 2001).

### **International cultural co-operation**



- Subsidies for international activities are legally based in the framework of various decrees, like the *Arts Decree*. There are two options for organisations: the incorporation of international activities into subsidies through multi-annual grants, or project-based support for international projects.
- The elaboration of sustainable co-operation with South Africa, Morocco and China as well as the French Community in Belgium is a point of particular interest.
- A more rigorous selection of cultural events abroad to support or to send artists to; and
- Reinforcement of the special unit for international cultural co-operation inside the Administration for Culture.

Bilateral co-operation between the Flemish Community and the Netherlands is the first priority, not only in terms of internal exchange and co-operation between them, but to act jointly on external relations, e.g. the "Taalunie", the Dutch Language Union. The latter was founded in 1980 as an inter-governmental organisation representing the Netherlands and the Flemish Community. In 2004, Surinam became an associate member of the Union. Its mandate is to jointly promote the Dutch language and literature in the Dutch-speaking area and abroad.

### **International cultural co-operation**



In the 1980s, international cultural policy served primarily to reinforce the international status of Dutch culture. In the 1990s the accent was transferred to cultural *co-operation*, not only promoting understanding between peoples, but also enriching both parties and clarifying the Netherlands' international profile. Dutch contributions to international cultural events aim to reinforce the idea of the Netherlands as an innovative country.

The last few years have seen a return to the notion of the importance of profiling Dutch culture abroad. to make Dutch culture more recognizable on the international map

The Netherlands, as a *free port*, has been a much-heard term in international cultural policy in the past years. Programmes that confirm this concept include the provision of art education scholarships for foreign students; assistance for well-known Dutch festivals to invite foreign journalists and undertake promotional campaigns to raise their international profile; artist-in-residence programmes to allow leading foreign artists to live and work in the Netherlands for lengthy periods; visiting programmes for intermediaries, policy makers and programmers to find out about the culture on offer in the Netherlands and the details of Dutch cultural policy.

## SPEAKERS OF THE CONFERENCE

Hans van Maanen



A former dramaturg, Hans van Maanen is now a professor of Art Society and Theatre Studies at the department of Arts, Culture&Media Studies at Groningen University, The Netherlands. His main area of research is the functioning of art, particularly theatre, in society, from an organizational and political point of view, and in relation to the societal meanings of aesthetic experiences. He is a member of the editorial board of the International Journal of Cultural Policy, the South African Theatre Journal and of the IFTR book series Themes in Theatre. He holds several functions in the Fund for the Stage Arts of the Netherlands and advised on theatre policy on the levels of the government, provinces and cities. Among his publications are *Het Nederlandse Toneelbestel van 1945 tot 1995*, Amsterdam, 1997: Amsterdam University Press; *Theatre Worlds in Motions: Structures, Politics and Developments in the Countries of Western Europe* (co-edited with Steve Wilmer) Amsterdam, Atlanta 1998: Rodopi Editions and a number of articles and chapters in, among others, the International Journal of Cultural Policy, Nordic Theatre Studies, Theatre Research International and Cremona e.a. (eds) *Theatrical events: Borders, Dynamics, Frames*, Amsterdam, New York 2004: Rodopi Editions. Besides that he wrote several reports and articles on youth theatre, theatre politics and arts education in the Netherlands. A book titled *How to Study Artworlds* is forthcoming in 2008. Together with Andreas Kotte (universität Bern) he co-chairs an international group of scholars that investigates the functioning of theatre systems in different regions of Europe (STEP, Project on European Theatre Systems).

Jos van Rillaer



Master in Political Sciences - Specialisation: International Relations (VUB - 1973). Master in management and public service management (KUL - 1985). Start of career in 1980 as governing board secretary at the Service for People's Development Work. From September 1993 till September 1998: Change manager ministry of the Flemish Community, Appointed as full Director-General of the Culture Department/administration starting from 1 November 1998. Appointed as general administrator with the agency for Arts and Heritage of the policy domain Culture, Youth, Sports and Media.



## Dragan Klaic



A Permanent Fellow of Felix Meritis in Amsterdam, teaches arts and cultural policies at Leiden University. Visiting Profesor CEU Budapest 2007 and 2008. Initiator and Chair of the European Festivals Research Project. Research Fellow, Collegium Budapest 2007, President of EFAH 2001-2004, Director of Theater Instituut Nederland 1992-2001, Professor at the University of Arts Belgrade 1978-91 and University of Amsterdam 1998-2003, Visiting Professor at the University of N. Mexico Albuquerque 1984-5 and University of Pennsylvania, Philadelphia 1987. Author of several books, most recently *Mobility of Imagination*, a companion guide to international cultural cooperation (2007), *Europe as a Cultural Project* (2005), an exilic memoir *Exercises in Exile* (2004), and of many articles in journals and contributions to over 50 edited books. See [www.draganklaic.eu](http://www.draganklaic.eu)

## Henk Scholten



After studying first history and then theatre studies at the northern university of Groningen, Henk stayed in the north, working variously as business and artistic director of theatre groups, as theatre critic and as dramaturge. In 1987 he moved south to become director of Zuidlandtheater in Terneuzen. Between 1992-1998 years he worked as director of the following funding bodies: Fonds voor de Podiumkunsten; PodiumKunstWerk; Fonds voor Amateurkunst. In 1998 Henk returned to being director of a single theatre, this time of the City Theatre in Utrecht (Stadsschouwburg Utrecht). Here he became known for the so-called Utrecht model, a collaborative structure involving both theatre companies and venues throughout the city. He organized international festivals dealing with theatre from Central and Eastern Europe (*Paradise Lost* and *Paradise Regained*) and was the founder of the international Vrede van Utrecht program, dedicated to the relationship between art and social conflict. During the last twenty years Henk Scholten has been a member of the National Arts Council and of Arts Councils in Groningen, The Hague and Utrecht. Henk Scholten has been director of Theater Instituut Nederland since January 2007.

Fotó: Roel Bogaards

### Bruno Verbergt



Bruno Verbergt studied Philosophy and Business Administration. In 1988 he became director of the international dance festival Klapstuk in Leuven, which he turned into an organization for contemporary dance, featuring residences, production facilities and publications. For the 1993 and 1994 editions of the Springdance festival in Utrecht (The Netherlands), he was artistic advisor. In these years he was actively involved in several boards and committees, such as the Informal European Theatre Meeting and the Flemish Dance Council, of which he was president from 1995 till 1998. After a three month mentorship at DASARTS (De Amsterdamse School. Advanced Research in Theatre and Dance Studies), he was from April 1995 onwards advisor to Eric Antonis, the alderman of culture of the city of Antwerp. During these years, the basis was laid for a new cultural policy for the city of Antwerp, including a revitalisation of the city theatres and museums and an appraisal of the function of architecture and culture for the (social) regeneration of the city. From 1998 till 2004, he was general director of

Antwerpen Open vzw. Since 2004 he is Chief Executive Officer of the culture, sports and leisure department of the City of Antwerp and also member of the managementteam of the city of Antwerp. He is part time visiting professor at the University of Antwerp. Furthermore he has been a member of the board of Kunst&Democratie ('Art and Democracy'; Brussels) since 1997, of which he was chairman between 1998 and 2003. He was founding member of 'Culturele Biografie Vlaanderen', the support center for material and immaterial heritage of Flanders and of 'Extra City', a non for profit visual arts center in Antwerp.

### Bencsik Barnabás



Barnabás Bencsik, born 1964, curator, lives and works in Budapest. He earned his degree in literature and history, later in history of art from the ELTE University Budapest. He became involved in the changing period of the Hungarian post-communist art scene, from 1990 to 1999 he run the Studio Gallery, Budapest the exhibition venue of the Studio of Young Artists Association. At the same time he was visual arts programme coordinator at the Soros Center for Contemporary Arts in Budapest between 1993–1995, when the CEE network of the offices were established. He worked as curator at Trafo Gallery, Budapest (1999–2001) and as chief curator at Múcsarnok / Kunsthalle, where he contributed to the project at the Hungarian Pavilion of 49th Venice Biennale. In 2001 he was the artistic director of MEO – Contemporary Art Collection, Budapest, and from 2002 he worked as an independent curator. Since then he has been involved in various visual art projects and exhibitions. He initiated, and from 2006 he has been the director of the ACAX Agency for Contemporary Art Exchange (acax.hu), which is an office to support and develop various type of cooperation between the local and the international art scene. From 1 March he has been Director of the Ludwig Museum in Budapest. He is author of several publication on contemporary art in Hungarian and international magazines, as well as exhibition catalogues.

Ann Olaerts



Managing director of the Flemish Theatre Institute, support centre for performing arts. She graduated in Germanic philology, theatre studies and intercultural management and has worked for various artistic organisations. From 1999 to 2004 she was advisor on performing arts for the Flemish Minister of Culture. Before joining the Institute she volunteered for a development organisation in Cambodia during a few months.

Vilmos Fedor



Vice-Mayor of Miskolc, Member of the Hungarian Parliament. Graduated in animal husbandry at the Agricultural College in Kaposvár, he started his career in politics in the 1980s. He attended the Political College in Moscow between 1988-1990 and graduated in political sciences. He was regional head of the Hungarian Socialist Party (1991-97), member of Parliament (1994-1998 and 2006-2010). In 1998, he founded the EUREGIOCOM Agency, its main tasks are to analyse Hungarian legislation processes and to provide regional marketing services. He is founding member of several associations (At home in Miskolc, Association of the Friends of Miskolc) and member of the Choir of Senators. As deputy Mayor he is responsible for education, culture, tourism, city marketing, minority and civic affairs.

Ben Hurkmans



Graduated in theatre studies at the University of Amsterdam, he worked as a theatre critic, dramaturg and artistic director from 1975 up to 1988. He then was head of the Theatreschool of Amsterdam for ten years and initiated and managed the yearly International Theatreschool Festival (ITS). Between 1998 and 2006 he was managing director of the Netherlands Fund for the Performing Arts. During one year he worked as press and cultural attaché in London.

Geoffrey Brown



Geoffrey Brown is Director of EUCLID, which he founded in 1993. EUCLID provides a range of European & international information, research & consultancy services. EUCLID has been appointed by the UK Department for Media, Culture & Sport and the European Commission as the official UK Cultural Contact Point, in particular to promote the EU's funding programmes for culture. Other information services include the Culture.Info online information resource, the Alert e-newsletter on EU funding and the CUPID database of EU funded culture projects. EUCLID also organises seminars and conferences in the UK and in Europe on European and international topics . EUCLID has undertaken research projects for the European Commission, the Council of Europe, European networks, the British Council and UK arts funding bodies and local authorities. Geoffrey is a member of Team Europe, the European Commission's panel of speakers.

László Harsányi



President of the National Cultural Fund, economist, culture policy expert. Graduated in economics at Marx Károly University of Economics Budapest. He started to work at the Zrínyi Printing House, civil servant at the Ministry of Industry, later chief adviser at the Central Statistical Office, chief adviser of the Hungarian Socialist Workers Party (1986-1989), director of the Research Institute of Economics (1990-94), leader of a non-profit research unit (1990-today), state secretary of the Ministry of Social Affairs (1994-95), director of Szonda Ipsos (1995-2002), president of National Cultural Fund since 2002. In 2003-2005, he was ministerial commissioner of the commemoration about the Hungarian Holocaust, president (2002-2004) and member (2004-today) of the council for cultural strategy of the Ministry of Culture and Education. Teaches at Corvinus University.

Szép Fruzsina



Fruzsina Szép is the founding director of the Hungarian Music Export office and has 13 years experience as an artistic and cultural manager. She started her career of being the manager of the groups Muzsikás, Márta Sebestyén, Besh o droM, Mitsoura. She was the music curator in several Hungarian Cultural Season. She lived in Brussels where she worked as the director of the Hungarian Cultural Institute. She established and runs several national and international projects with Music Export Hungary such as the Roots & Routes Talent Development program, the Professional Area & Lounge at the Sziget Festival or Hangfoglalás / Soundquest, the first music and instrument fair in Hungary, focused on Hungarian and Eastern-European music acts and music professionals. She grew up in Germany, Australia, Canada, Guatemala but she has been based in Budapest for a few years. Her main goal is to help to build up a well structured link between the Eastern and the Western European music markets.

## Jan Kennis



Jan Kennis was born in 1970 in The Netherlands. He studied economic geography at the university of Utrecht. His thesis focused on the regional economic transition of Hungary after 1989. He started his career at the scientific department for Development Cooperation which is an integral part of the ministry of Foreign affairs in The Hague. Later on he was financial advisor of the minister for Development Cooperation. His last position in The Hague was senior policy officer at the cultural department where he was specifically dealing with policy matters concerning International Cultural Policy, Culture and Development and the preservation of mutual cultural heritage especially in the former Dutch colonies. Since summer 2005 he is the cultural attaché of The Netherlands in Hungary.

## Walter Moens



Classical humaniora , St. Romboutscollege Mechelen; Master in Art History, Catholic University of Leuven; M.A. Eastern European Sciences, Catholic University of Leuven - University of Gent; Research stay at the European University Institute - Florence (1980) Professional career Assistant Cultural Development - Dutch Commission for Culture of the Brussels Conurbation Brussels (1975 - 1977); Director New Workshop - Brussels (1977 - 1979); From then on involved in the Brussels cultural scene: KVS, Kaaitheater, Beursschouwburg, Vlaams Theatercircuit, Vlaams Theaterinstituut etc.; Head Cultural Development - Dutch Commission for Culture of the Brussels Conurbation (1981 - 1989) afterwards Flemish Community Commission in the Brussels Capital Region - Brussels (1989 - 1994); Director of Cultural Department - Flemish Community Commission - Brussels (1994 - 1999); Vice-Chief of Cabinet of the Flemish Minister of Culture - Brussels (1999 - 2001); Co-Initiating the new arts policy of Flemish Minister of Culture Bert Anciaux, Vlaams Architectuurinstituut, Vlaams-Nederlands Huis, Stichting Lezen etc.; Representative of the Flemish Government in Austria, the Czech Republic, Hungary (2001- ), Slovakia and Slovenia (2007- ) with residence in Vienna and offices in Budapest and Prague.

## PROGRAMME

7 MARCH, FRIDAY

10.00 - 12.00 National policies in motion  
Statement by **HANS VAN MAANEN**, commented and complemented by **Jos van Rillaer**, followed by a podium discussion involving the other presenters, moderated by **Dragan Klaić**

Buffet lunch

1.00 - 2.30 Flagship cultural institutions: mission, status, finances  
Presented by **HENK SCHOLTEN**  
Commented and complemented by **Bruno Verbergt** and **Barnabás Bencsik**, moderated by **Ann Olaerts**

2.30 – 3.00 Coffee break

3.00 - 4.30 Municipal cultural policies  
Presented by **BRUNO VERBERGT**  
Commented and complemented by **Jantien Hadders** and **Vilmos Fedor**, moderated by **Ben Hurkmans**

4.30 - 5.00 **GEOFFREY BROWN** (Euclid, UK):  
Day's wrap up, moderated by Péter Inkei.

8 MARCH, SATURDAY

10.00 - 11.30 Financing culture: sources, channels, models  
Presented by **JOS VAN RILLAER**  
Commented and complemented by **Henk Scholten** and **László Harsányi**, moderated by **Péter Inkei**

11.30 – 11.45 Coffee break

11.45 - 13.15 National interests and European opportunities  
Presented by **BEN HURKMANS**  
Commented and complemented by **Ann Olaerts** and **Fruzsina Szép**, moderated by **Hans van Maanen**.

13.15 - 14.00 Summing up by **DRAGAN KLAIC**, assisted by **Jan Kennis** and **Walter Moens**

14.00 - Buffet lunch