Cultural policy and globalization
The 6th International Conference on Cultural Policy Research
24–27 August 2010, Jyväskylä, Finland
Thematic Session

Origin and evolution of cultural policy in France

Dr Fabrice Thuriot, University of Reims
Champagne-Årdenne, France
fabrice.thuriot@univ-reims.fr
Research Centre on Territorial Decentralization
Associate researcher to Bordeaux Management School, Chair Arts, Culture and Management in Europe and to INRS, University of Quebec, Canada (National Institute for Scientific Research)
Introduction

- **A law-claim since the Revolution**, extended by the third Republic to laws on education and the separation of Church and State, then since the 1946 Preamble to the Constitution (reviewed in 1958), **culture has been part of the Fine Arts within the Ministry of Public Instruction/Education**. This situation obtained until the creation of the Ministry of Cultural Affairs in 1959 with Andre Malraux (which became the ministry of Culture and Communication in 1978).

- Minister Jack Lang doubled **the ministry’s budget** in 1982 and thus reinforced the importance of culture in French society. The rising **power of local authorities** since the end of the 1970s was thus rebalanced by spending of the central state (across all ministries), even if the end of the increase of the central state intervention has been observed since 1993 in favour of the growth of private sponsorships since the end of the 1980s, and particularly since legislation in 2003.

- **Politically opposing the right wing (conservative) / the centre (liberal) and the left wing (progressive)**, although less obviously in the 1990s because of political alternations and the reconciliation of culture with the market economy,
• Three periods characterize the origin and evolution of cultural policy and administration: before 1945, 1945-1959-1990s, and 1990s-2000s.
• The official conception of culture has changed markedly over this time: from academicisms (codes, norms, notions of the beauty and history for fine arts managers) to ruptures (impressionism, cubism...), from popular education (personal actualization, understanding of society and activism before and after World War II) to democratization (equal access to heritage masterpieces) and artistic creation (pursuit of excellence since the 1960s), from cultural development (actions for and with populations, local and regional cultures and languages) in the 1970s and 1980s to cultural democracy (actions, artistic expressions, especially among young people, since the 1980s), and to cultural integration as a dimension of public and private action for every area of society (economy, social, health, delinquency, tourism, etc.) since the 1990s.
• These justifications have underpinned objectives over the years: projecting France abroad, supporting artists, sharing heritage and values, and training citizens since the Revolution, then participation in social progress and individual and collective creativity since the 1970s, participation in economic growth and development of territories since the 1980s, and, finally, the move to creative industries in the 2000s.

• The elite, middle class, artists, scholars, working-class, and young people in and out of school constituted the main targets for cultural policy before the generalization ideal of 1959 (cultural action for the population at large). Since the 1970s, France has returned to an approach targeting various publics, in particular school children, youngsters, the disadvantage and the disabled...

• The ministry of Culture has always been helped by other ministries, local authorities (the main public funders for a long time) and sponsorship which have been increasing and become emancipated from the ministry of Culture these last years.
I- BEFORE 1945

GENERAL CONSIDERATIONS AND POLITICAL REFERENCES

- Law-claim since the Revolution, that means without obligations on the means, cultural goods belong to the people through the State. Properties are given back from the aristocracy and the Church. But since the 19th century, lots of donors have been enriching the collections of the museums, so we can say that cultural goods are often private before, for diverse (power, money, collection...) reasons.

- Legal texts were adopted on human rights (1789), archives (1790), freedom of press (1791), copyright (1791), museums (1791), heritage (1794), public education...

- The creation of national institutions comes from previous royal ones for some of them: Library, Conservatory, High School for Fine Arts, Institute for Sciences and Arts (instead of Academies), French Theatre (“Comédie Française” with the Empire in 1804). A law (Guizot) on primary school was adopted in 1833 under the Monarchy of July (chart of 1830). The minister of the House of the Emperor and of Fine Arts in 1862 grouped for the first time the all cultural activities. Theatres are also very subsidied during the Second Empire. The Academies have only a moral authority left.

- Under the Third Republic, laws were adopted on education: non denominational, free and compulsory (1881).

- In 1901, associations are allowed again and popular education can develop.

- The State administration is light and mostly involved in education, artistic matters and heritage.

- Inspection and Commission on historical buildings are created respectively in 1830 and 1837, laws on heritage were adopted in 1887 and 1913.

- The principle of laicity has been important since the separation of the Church and the State in 1905 but the Church remains strong inside political, associative and cultural movements.
• **Some attempts of Arts ministries failed:** Litterature, Sciences and Fine Arts in 1870 and then Arts in 1881 under the government of Gambetta), Secretary of State of Fine Arts (1905-1912) or directions of Fine Arts inside the ministry of Public Education.

• **A law on museums** was adopted in 1895 and the Group of national museums created in 1896, initially to buy some pieces of art.

• **The National Fund of historical and prehistorical monuments** was instituted in 1914 to buy and restore monuments.

• **Some laws on works of art** (1920, 1921) were kept by the government of Vichy (1940-1944).

• **A law on protection of natural monuments and sites** was adopted in 1930.

• **The « Popular Front » (progressive political movement, 1936-37)** instituted a Secretary of State for Youth, Sports and Leisure directed by Leo Lagrange, under the responsibility of the minister of National Education and Fine Arts Jean Zay. The first paid vacations were instituted for workers.

• **The National Museums** of Modern Art and of Popular Arts and Traditions, the Palace of Discovery (science), the Museum of Human Being and the National Centre for Scientific Research (CNRS) were created by the Popular Front.

• **Before the 2d World War, political movements (right or conservative; centre right or left, ie liberal; left or progressive) fought each other and became allied constantly. Under the government of Vichy (1940-44), 7 important laws were adopted on** cinema, architects (1940), museums, exportation of pieces of art, archeological excavations (1941), legal deposit, spectacles (1943). These laws are in a part taken up again after the Liberation by the temporary government (1944, June – 1946, January).
CONCEPTION OF CULTURE (SCALE AND EXTENT)
• The conception of culture is mainly dominated by the fine arts (Academies still in exercise inside the Institute of France, Schools, Artistic Shows...) but is called into question by the Impressionists in the second half of the 19th century, who created the “Show of the Refused” in 1863. Modern art will extend at the beginning of the 20th century and will push definitely the Academies to a secondary moral role of consecration of the works after 1945.
• Popular education is another movement which contests the classical approach by integrating arts, sciences, techniques, sport and leisure to culture. It aims to understand the world, to be able to act on it as a citizen part of the community.

JUSTIFICATIONS OF THE INTERVENTIONS (RATIONAL)
• Codes, norms, academisms, notions of beauty and history for the supporters of the Fine Arts seemed to be very different of personal fulfilment, understanding of the society and militantism for popular education tenants.
• The necessity of a public support is announced by the Revolution and later by the IIIrd Republic and with the arrival of the municipal socialism, above all after the First World War to rebuilt the country and its economy. The inadequacy of the private initiative, quantitatively or qualitatively, allows public intervention, legitimated also historically and again by motives of general interest for public cultural services.

OBJECTIVES AND TARGETS OF THE INTERVENTIONS
• The influence of France is linked with the support of artists internally, the sharing of heritage and values, the training of citizens, the artistic and scientific quality The addressees of the artists and the scholars were mainly the elite and the bourgeoisie, but national and local institutions were few in the cities. People in general, especially workers and young people after school were aimed by movements of popular education.
CULTURAL COMPETENCES/POWERS OF THE STATE AND LOCAL AUTHORITIES

- While the State devotes itself to Fine Arts, local authorities and associations deal with public education and youth activities, reinforced at the Popular Front period. Secretary of State or Department inside the ministry of Education was helped by consultative national commissions and committees and other ministries and completed by the French Institute, Academies and Artistic Shows. Cinema, economy, copyright come under the Home Office.
- **Local authorities** are under the power of the State except in a part the municipalities.
- **Most of cultural institutions** depend on municipalities and groups of municipalities.
- Departements have to support rural municipalities.
- The State and local authorities support **local initiatives** (individual, associative and public ones) **and national and local federations of popular education**.

FINANCING ARTS AND CULTURE

- No data are available for the period but most of facilities are in the municipalities, financed by them or some individual entrepreneurs. Lots of individuals give some works and collections to museums, create associations of friends to facilitate the purchase, restorations or gifts in addition to conferences or other actions on museums, monuments, works... It is the same for school of arts.
- **Theatres are private or in concession.** Established in the town halls in many cases, most of the cultural structures will integrate own facilities from the end of the 19th century, put at disposal by the municipalities in historical or new buildings. **The role of the Church and the Trusts declined**, choirs, conservatories and school of arts notably becoming public in most of the cases.
II- 1945 – 1959 – 1990’s

GENERAL CONSIDERATIONS AND POLITICAL REFERENCES

• 1945-59 is a transition period at all levels: end of colonization, reconstruction, coalition of political parties, cold war, etc.). The Preamble of the Constitution of 1946, and then 1958, asserts the right to education, professional training and culture (law-claim).

• Under the 4th Republic (1946-1958), the National Fund for Literature is established and we attend to a new public libraries and theatre decentralization.

• An important law on literary and artistic property is adopted in 1957.

• The Constitution of 1958 gives the privilege to the government upon the Parliament and the first real ministry of Cultural Affairs is established in 1959 for the famous writer Andre Malraux.

• Some new sectorial departments are established and the budget double in 1982 despite of the economic crisis.
• Many laws and institutions are created in all cultural fields:
  • cultural decentralization (1982-83): transfer of the departemental archives and of the central (« departemental » in 1992) libraries for lending (to small ones), validation of the competences (powers) of local authorities for libraries, museums, heritage, specialized primary and secondary artistic teaching, cultural development in general..., 
  • Canal Plus, first private paying television (1984), France Five or «The 5», first private free generalist television created with Berlusconi (1985-92), law on copyright for authors, singers, performers... (1985), film financing companies (1985), M6, private free television specialized in a part on actual music (1987), 
  • major works for big institutions (City of Sciences and Industry, Museum of Orsay, Bastille Opera, Villette Park...),
  • law on the development of sponsorship (1987), 3rd law of program on monumental heritage (1988-1993), law on artistic teaching (1988) not much implemented...
CONCEPTION OF CULTURE

• Cultural democratization (of heritage) and artistic creation are completed by cultural development (with people) in the 1970’s-80’s and cultural democracy (practices, of youth particularly, during the 1980-90’s).

• Cultural democratization is aimed to share the works of art, along with cultural action and other methods in support.

• Cultural development seeks to allow each one to express and take part according to his/her capacity and membership of diverse groups while being part of a community.

• Cultural democracy is based on the expression of each one, sometimes supported by organizers but mainly influenced by the medias and ways of communication. The questions of minor arts and amateurs inside the cultural structures are put down.

• Popular education works on emancipation, mediation on capacity-building, sensibilisation on initiation and artistic education on understanding and practise.

JUSTIFICATIONS OF THE INTERVENTIONS (RATIONAL)

• The mission of the minister of Culture is « to give access to the capital works of humanity, and first of France, to the most French people possible, to ensure the greatest audience to our cultural heritage, and to favour the creation of works of art and of spirit that can enrich it. » Art. 1 of the decree of the 24th of July, 1959. That means equal access to the works, artistic excellence, heritage and creation.

• The decree of the 10th of May, 1982, specifies that : « The mission of the ministry in charge of culture is: to allow all French people to cultivate their capacity to invent and create, to express freely their talents and to receive the artistic training of their choice; to preserve the national, regional or from diverse social groups cultural heritage for the common benefit of the all community; to favour the creation of the works of art and spirit and to give them the broader audience; to contribute to the influence of french art and culture in the free dialogue of the cultures of the world ». 
OBJECTIVES AND TARGETS OF THE INTERVENTIONS

• The objectives are the quality and quantity of works and actions in reference to the decree of 1959 which has to face the broadening of the notion of culture (ethnological heritage, present musics, hip hop, fashion, gastronomy…) since the 1970-80’s. The stress has been put on the cultural facilities and planning since the IVth Plan with the Houses of Culture at the beginning of the 1960’s, major works (for performing arts, museums and heritage) above all in Paris but also in Ile-de-France (area around Paris) and in the regions since the 1980’s…

• Events are also a strong characteristic of the period with the multiplication of the festivals after the Second World War, above all after 1981 with also special days or periods for music, book and reading, historical monuments that have become european and international and for all heritage, museums, poetry…

• Population in general is directly aimed by the decree of 1959 but some efforts are put on specific audiences: workers, pupils at and after school, disabled, old people gradually since the 1970’s… by the national and local institutions, associations, events (festivals, sounds and lights…), local authorities and some rare trusts.

• The surveys on cultural practices of the French people have been showing since 1973 a relative failure of the cultural democratization on account of a very little, indeed nil or negative, broaden scope of people attending classical cultural disciplines.
CULTURAL COMPETENCES/POWERS OF THE STATE AND LOCAL AUTHORITIES

- **Ministry of Cultural Affairs (1959)** gathers gradually the departments that were in other ministries. It became Culture (and Communication) since the end of the 1970’s with some exceptions. Gradual gathering of all the cultural matters under the aegis of the ministry: cinema (1969, depending before on the Information), book (1975, Foreign Affairs and Industry and research before) and reading (1975, Universities under the aegis of Education before), architecture (1994, after the loss of this competence in 1978 and the one of the protection of heritage – got back in 1981– to the benefit of the minister of Environment and Life Frame, loss of the natural sites to its benefit too (1971). Trust of France (for sponsorship), established in 1969.

- **The “Trust of Heritage”** was created by the a law in 1994 with private funds for non-protected rural heritage (on the model of the National Trust but adapted to France).

- **Local authorities** are recognized as public autonomous bodies with the decentralization acts of 1982-83 for archives, libraries, specialized artistic training, museums and any cultural action, but under the control of the State. Rizzardo report on cultural decentralization, 1989, precedes Latarjet report on cultural planning, and numerous reports about different cultural sectors, regional languages…

- Municipalities and groups of municipalities, Departements and Regions are the **relays of the ministerial policy** (facilities and actions): local authorities support projects of the ministry in the framework of partnerships, charts, conventions…

- **Main vocations** of the municipalities and groups of municipalities are proximity activities, managing some and subsidizing or facilitating the others. Municipalities built and gave to disposal venues as the needs dictate. Departements subsidize projects and regions are focused on planning and development with subsidies in addition to their own competences.
FINANCING ARTS AND CULTURE

• 1981: 38.7% State / 61.3% Local Authorities*
• 1984: 46% State / 54% Local Authorities (after doubling the budget of the ministry of Culture in 1982 to reach 0.76% of the budget of the State against 0.47% in 1981 and a maximum of 0.61% in 1974)
• 1990: 38% State / 62% Local Authorities
• 1993: 50% State / 50% Local Authorities (after statistical revaluation and increase of the spendings
  of the other ministries than Culture and Communication, which reached for the first time 1% of the budget of the State, but immediately followed by two cuts in the budget this year).
• * Local Authorities: municipalities, groups of municipalities, departements, regions.
• There are also some special funds based on taxes:
  • The financing of the cinema come in a part from a tax on the tickets aimed to funds of advances for receipts for directors, producers and cinema managers.
  • There is also a fund for private theatres financed by a tax on the tickets.
  • This tax system has been extended to present musics with the National Centre for pop, songs and jazz in the 1990’s.
• The specificity of the french system is built in a part on crossed fundings between the State and the local authorities for facilities and actions.
1990 - 2000’s

GENERAL CONSIDERATIONS AND POLITICAL REFERENCES

• The end of the strong increase of the State intervention can be dated of 1993, at the end of Mitterrand’s government. Major works are in favour of Paris against the regions, although the capital is the big city which spends less money for culture thanks to the State institutions.

• Sponsorship has been growing since the 1980’s, and even more with the law of 2003 such as in many countries in Europe: Spain, Portugal, Italy copying England and United States.

• The double system of public and private television continues during the 1990’s. In 1992 Arte is created by François Mitterrand (cultural french-german channel during the evening), and then France 5 (« The Fifth ») in 1994 by Edouard Balladur, Prime Minister, during the day and on the cable in the evening.

• Right and left parties converge during the 1990s with the conversion of the Socialists to market economy.

• 2003 is the year of the crisis for workers of spectacle because of their social status put into question by the over-production, and right and left parties separate again also for other reasons: artistic education which is cut in 2004 by the right wing which stresses on heritage and cultural industries, security aspects for Internet...

CONCEPTION OF CULTURE (SCALE AND EXTENT)

• The main characteristic is the integration of culture to the all society, socially, on the health level, for deliquency prevention, touristically, economically, etc., with also the cultural and creative industries.

• The “city policy”, which aims to integrate disadvantaged neighbourhoods and suburbs, has been conceived in turn as a housing policy at the end of the 1970’s, an interministerial and contractual policy for the population in the 1980-90’s, a preventive and again housing policy in the 2000’s.

• Creative industries group all the fields related to creativity. This anglo-saxon notion has taken place in France even if traditional fields are still mainly apart : arts, heritage, spectacles.
JUSTIFICATIONS OF THE INTERVENTIONS (RATIONAL)

- **Culture as a dimension of the society for public and private action** (reproduction of social classes accepted because cultural action does not tend anymore to change the world but accompany it and to dress the wounds, role that the artists do not want to play anymore for most of those who are subsidied).

- **The economic impact of culture is nowadays put ahead**, particularly after the strikes of the performing people during the festivals in 2003. Not only the cultural organisms do not have to make some deficits anymore but they have also to bring out a self-financing by their own receipts (booking, renting, sellings, sponsorship...) and by highlighting their local, territorial, indeed national and international economic impact (according to the criterias of responsibilities and performances included in the special finances program law of 2001).

- **The decree of the 25th of May, 2007** comes back to a closer formulation of the one of Malraux, but with adding the development of artistic practices and teaching to the preservation and the setting off of the heritage and the support to artistic creation. Moreover, the ministry « attends to the development of the cultural industries » and « contributes to the development of the new technologies of diffusion of the creation and of the cultural heritage ». To this end, **two police law were adopted in 2009 to prevent and condemn the pirating.**

- **The concerns for fair competition but also cultural diversity** (Treaties of the EU, 1990-2000’s, Unesco Convention, 2004), intercultural dialogue and sustainable development (Agenda 21 for culture in 2004, Barcelona) have also compelled recognition because of the global and european influence, replacing the « cultural exception » (which was in reality a legal exemption) claimed by France during the negotiations of the GATT in 1993-94.
OBJECTIVES AND TARGETS OF THE INTERVENTIONS

• The objectives are more and more political and economical, with concerns for quantity of audience, number of people and groups taking part or attending...

• Performances criteria from the special program law for finances in 2001 are included since 2006 in the three own programs of the Mission Culture « Heritages », « Artistic creation », « Passing of the knowledge and democratization of culture », in order of importance. The third one includes the common staff spendings for the three programs. A 4th interministerial program is about the «Cultural research and scientific culture». Finally, another « mission » is for the « Medias »: audio-visual, publishing, press...

• Private funds research, taxes and exemptions for private donors are developed, as well as new events, for example the Night of museums, open air and big exhibitions in Paris, in the “Grand Palais” and in the regions...

• Regional languages are recognized as a part of the heritage of France by the Constitution since July 2008 but the convention of the regional or minority languages and cultures of the Council of Europe (1992, applying in 1998) has been signed but not ratified by France.

• The audience has become the main objective and criteria for cultural activities. Specific audiences continue to be searched by the institutions. Communities (which are not recognized in France) are touched through associations and devices, especially in the suburbs. Young people remain some specific targets at and after school by the ministries of Education, Culture, institutions et associations, but he policy in this matter changes all the time.

• The surveys on cultural practices have shown a strong increase of cultural consumption associated with new technologies but also of television and a diversification of amateur practises. Firms and trusts of firms try to play a stronger role in the field of culture. Local authorities and groups of communes (municipalities) alleviate the lack of the State sometimes.
CULTURAL COMPETENCES/POWERS OF THE STATE AND LOCAL AUTHORITIES

- **A reinforced involvement of all ministries is noticed** (updated statistics since 1993 – see end of presentation).
- **The Rigaud report for a re-foundation** of the cultural policy insists notably on artistic and cultural education in 1994.
- **Ministry of Culture and Communication’s Departments gathered from 2000 big sectors** (Architecture and heritage, Music, dance, theatre and spectacles) and made broader fusions in 2010 (Heritages – Artistic creation – Cultural Industries) influenced by the Special Program Finances Act of 2001 and General Review of Public Policies.
- **The national public institutions** are controlled by the ministry, especially for performing and visual arts, museums and heritage. The ministry takes advice from high councils: of present musics, of literature and artistic property, and of artistic and cultural education especially.
- **A Council of Artistic Creation** has been settled by the President of the Republic, Nicolas Sarkozy, co-chaired by him and the minister of Culture and Communication, and directed by Marin Karmitz, been established in 2009 by the a film producer, but it is contested by the professionals as a “short-circuit” of the administration and the normal procedure. Its mission is to make proposals to develop the french creation and to diffuse it the most broadly possible. The Council has 12 members.
- **Since 1977, the ministry of Culture and Communication has had a department in each region: the regional departments of cultural affairs.** The Act of the 6th of February, 1992 organizing the territorial administration of the Republic reinforced theses departments as regular level to apply the cultural policies of the government.
- The regional departments also exert a role of council and expertise for the cultural partners and local authorities in all the sectors of activity of the ministry of Culture and Communication.
- The re-organization of the territorial State with 8 big departments in 2009 did not change their autonomy. The only change is that the departemental services of architecture and heritage are now depending on the regional departments.
• Their 3 missions are:
  • Cultural planning and broadening the audience
  • The cultural regional departments define and elaborate partnerships with the local authorities by contracts with regions, departements, groups of municipalities, cities for disadvantaged neighbourhoods...
  • The cultural regional departments give annual subsidies to music conservatories and visual arts schools. They lead numerous actions with the regional education departments and other departments of the State to promote artistic and cultural education inside schools and universities and in other facilities al regional departments for kids and young people (nurseries, leisure centres...). Artistic and cultural education concerns the knowledge of heritage, initiation to artistic languages and to contemporary creation.
  • Cultural economy
  • The cultural regional departments take part to the structuration of the economical sector of culture. As such, they deliver help and advice to cultural companies. They support also the development of cultural sponsorship. They tend to make use of some training and qualification of the cultural actors and eventually take part to their financing. At last, they give also informations about the legal social frame applying to cultural jobs and take the measures in order to their respect.
  • Broader competences have been given to local authorities:
    • - in 1992 the local cinemas and libraries with a regional influence (with legal deposit of publications).
    • - in 2004 : inventory of heritage by the Regions, rural non protected monuments by the Departements and specialised artistic teachings by the Regions and the Departements in addition to the Communes.
    • Transfer of monuments to local authorities on demand among 176 potential monuments, again in debate at the end of 2009 by the government but the Constitutional Council came out against in the finances law and at the beginning of 2010 by both assemblies of the Parliament (National Assembly and Senate).
    • Now, they negotiate and become emancipated of the State. Local authorities reached a more autonomous phase of original proposals, avec without the support of the ministry which has no more the means or the operational capacities to follow them.
FINANCING ARTS AND CULTURE

- 1996: 50% State / 50% Local Authorities
- 2002: < 50% State / > 50% Local Authorities
- 2006: 48,6% Local Authorities / 51,4% Local Authorities.

- Ministry of Culture and Communication: 2 497 M€ in 2003, 2 816 M€ in 2009 for Culture including 995 M€ for Heritages, 762 M€ for Artistic Creation and 460 M€ for Passing of the knowledge and democratization of culture (except staff to the 3 programs). Supplementary budgets amount to 123 M€ for Cultural research and scientific culture and 540 M€ for Medias + 450 M€ of compensation for the end of advertising on the public channels in the evening in 2009.

- The objective of 1% of the provisional budget of the State has never been exactly reached by the spendings of the ministry of Culture and Communication. The other ministries represent about 1,2 time the budget of the ministry of Culture and 62% of the total cultural spendings of the State. The total spendings of the State are almost 2% of its budget.

- We must add to this 3,3 M€ (2007, 30% of the total) of special accounts for cinema and public audiovisual, also some taxes (2%) and tax exemptions (6% of the total cultural budget of the State, increasing these last years). For the details of local authorities’ spendings, see the chart below.

- Sponsorship has been about 1 billion euros since the 2000’s.

- While the public part is 22.4% (5.2% ministry of Culture and Communication, 6.2% other ministries, 11% Local Authorities) of the total cultural spendings, consumption represent 77.6% (61.5% families, 15.7% advertising, 0.4% sponsors), including purchase of equipments.
Recapitulation 1959-2010

- **State**: national policy and institutions, co-operation with local authorities, cultural network in foreign countries (Embassys, Institutes and Cultural Centres, partnership with the French Alliances).

- Numerous decisions of subsidies by the ministry of Culture (minister, national directors, regional directors under the aegis of the prefect of region) are taken in the same way of the advice of consultative committees in all sectors, which are rarely called into question.

- Concerning the nominations in the national institutions or with a national label, decisions come under the minister personally after some more or less transparent procedures.

- **The local authorities** are functioning more and more in this way, even with a stronger discretionary power for the executive chief, ie the mayor or the president of the group of communes, department or region, who prepares and proposes the decisions to take at the end of some more and more transparent procedures however (public procurement contracts).

- **Municipalities and groups of municipalities**: specialized artistic teaching, libraries, archives, museums, heritage: monuments, objects, protection zones, performing arts, visual arts, cultural development actions, support to municipalities, groups of municipalities, associations, cinemas, events...

- **Departements**: archives and libraries of lending; plan for specialized artistic teaching; management of protected and non-protected monuments, valorisation of heritage, cultural development actions, support to municipalities, groups of municipalities, associations, movies, events...

- **Regions**: professional training, inventory of heritage, management of monuments for some of them, valorisation of heritage, specialized pre-professional artistic teaching, cultural development actions, support to municipalities, groups of municipalities, departments, associations, movies, events...
## Cultural budgets of the State and local authorities in France (Source: Culture chiffres, DEPS, Ministry of Culture and Communication, 2009-3)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>State except special accounts</td>
<td>6 615 M€</td>
<td>1,9 %</td>
<td>48,42 %</td>
<td>46 % (38,7 %)</td>
</tr>
<tr>
<td>Ministry of Culture and Communication</td>
<td>2 776 M€</td>
<td>0,8 %</td>
<td>20,32 %</td>
<td>25,2 % (16,6 %)</td>
</tr>
<tr>
<td>Other ministries</td>
<td>3 839 M€</td>
<td>1,1 %</td>
<td>28,10 %</td>
<td>20,8 % (21,9 %)</td>
</tr>
<tr>
<td>Municipalities (&gt;10 000 inhab)</td>
<td>4 357 M€</td>
<td>8,1 %</td>
<td>31,59 %</td>
<td>47 % (52,5 %)</td>
</tr>
<tr>
<td>Groups of municipalities</td>
<td>842 M€</td>
<td>5,7 %</td>
<td>6,10 %</td>
<td>-</td>
</tr>
<tr>
<td>Departements</td>
<td>1 292 M€</td>
<td>2,2 %</td>
<td>9,37 %</td>
<td>5,3 % (+regions before 1982 : 8,8 %)</td>
</tr>
<tr>
<td>Regions</td>
<td>556 M€</td>
<td>2,5 %</td>
<td>4,03 %</td>
<td>1,7 %</td>
</tr>
<tr>
<td>Total local authorities</td>
<td>7 047 M€</td>
<td>51,58 %</td>
<td>54 %</td>
<td></td>
</tr>
</tbody>
</table>
Conclusion and bibliography

CONCLUSION
• The comparison with the systems in the United Kingdom, the United States and Canada call the so-called centralized system into question. The French approach to cultural policy and administration is in fact very deconcentrated and decentralized, employing many consultative commissions, but for now reluctant to shift to privatization in order to preserve very dynamic public and associative sectors.

BIBLIOGRAPHY
• Monnier S., Forery E., with the participation of Kulig G., 2009, Droit de la culture, Gualino, Lextenso éditions, coll. Master Pro.
• Greffe X., 2006, La mobilisation des actifs culturels de la France: de l’attractivité culturelle du territoire... à la Nation culturellement créative, Ministère de la culture et de la communication, La Documentation Française.
• Greffe X. and Pflieger S., 2009, La politique culturelle en France, La documentation Française.
• Pontier J.-M., Ricci J.-C. and Bourdon J., 1990, Droit de la culture, Dalloz.
• Riou A., Le droit de la culture et le droit à la culture, 1993, ESF éditeur.