

EUROPEAN PARLIAMENT



Directorate General for Research
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Division for Social and Legal Affairs

BRIEFING

EDUC 506 EN

**THE SITUATION OF THE THEATRE IN SOME
EU MEMBER STATES AND CANDIDATE
COUNTRIES**

*The opinions expressed are the sole responsibility of the author and do not
necessarily reflect the position of the European Parliament*

This document is available in English (original) and French.

SUMMARY

The European Parliament's Committee on Culture, Youth, Education, the Media and Sport had been authorised to draw up an own-initiative report on the importance and dynamics of the theatre and the performing arts in an enlarged Europe.

In this connection, the Directorate-General for Research (DG IV) was asked to send a questionnaire to all ministries of culture in the EU Member States and the candidate countries asking the following questions concerning their country:

- the general policy aims concerning theatres;
- a general description of the structure and organisation of theatres at national, regional, local level (public and private theatres);
- a brief description of the public support policy;
- a brief description of the education system for actors and technical staff;
- a brief overview of cooperation in the field of theatre with other countries.

The replies to this inquiry are summarised below.

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BELGIUM (FLEMISH COMMUNITY)

THE GENERAL POLICY AIMS CONCERNING THEATRES (INCLUDING DANCE AND OPERA)

The Vlaams Theater Instituut, a 'counselling centre' for the performing arts (see below), responded on behalf of the Flemish Community in Belgium. The existing system of structural funding for the performing arts was introduced in 1993, and was the first to be regulated by a Flemish Parliament Act which set out long-term (four year) planning. Despite various adjustments in 1999, the government still intends to alter cultural policy. It would like to see an emphasis on quality and an enhancement of opportunities for talented artists, as well as continuing to offer opportunities for younger artists and companies. In addition, the Minister for Culture would like to see greater integration between theatre, dance, music, and arts centres, and to achieve this goal he wants to lay down an Act of Integration for the theatrical and musical arts. Recently, the Ministries of Culture and Education drew up a protocol to optimise education of the arts in schools throughout Flanders. In 2002 a new local policy Act was drawn up based on allocating subsidies, which permits the local authorities to themselves launch cultural policy planning and reinforces the financial support donated by the Flemish government.

STRUCTURE AND ORGANISATION OF THEATRES

Most performing arts companies in Flanders (with the exception of musical companies) are non-profit organisations, itself a prerequisite for receiving public funds, though the number of non-funded productions is increasing. Theatre buildings and premises can either be owned publicly or by private companies or individuals. In the 1960s so-called multi-purpose 'cultural centres' were established, based on funding from local authorities and the Flemish community, where productions and performances can be staged. During the 1970s and 1980s these centres received next to no funding, but now they have been added to the Flemish Parliament Act on the performing arts. Belgium also hosts many festivals, many youth orientated, or with a specific project in mind.

PUBLIC SUPPORT POLICY

Companies and arts centres in Flanders can now be accredited and allocated grants for a period of four years (previously one), thus making it easier for theatre companies to plan in the long term.

In addition, there are project-based grants, allocated for a single production. To receive a grant a company must submit a dossier that includes a policy plan. There are advisory boards, one for each of the genres, theatre, musical, dance, and arts centres – which make provisional and then final recommendations to the Minister, who is ultimately responsible for deciding where the grants should be channelled.

The issuing of grants for projects originates from the same process. In recent years guidelines for a company who wishes to receive a grant have become significantly stricter. From 2001, festivals and so-called 'counselling centres' (including the Vlaams Theater Instituut), dedicated to document, research, advise, promote, and debate issues relating to the performing arts, can receive grants. From 2001-05 long-term grants were allocated to 37 theatre companies (€22,628,000 in 2002), 9 dance companies and organisations (€4,191,000), 5 music theatre organisations (€2,207,000), 14 arts centres (€9,222,000), and 9 festivals (€2,380,000). The 2002 budget for projects was €1,587,000, and the Flemish Theatre institute received €917,000. The Act is not applicable to larger companies (including the Flemish Opera). Additional financial support for theatres comes from local authorities. Private theatres are nearly always non-profit organisations, and are not eligible for public support donated by Flemish authorities. In conclusion, the Flemish response stresses that the aim of funding is to ensure a well-balanced provision of the performing arts across the region.

EDUCATION SYSTEM FOR ACTORS AND TECHNICAL STAFF

Education for theatre staff and performers comes under the auspices of the Ministry of Education, though a protocol was signed recently which paved the way for greater integration between the Ministry of Education and the Ministry of Culture in this field. According to the Act, the number of higher education schools and colleges specialising in education of the arts is limited. However, professional education is provided for in Gent, Brussels, and Antwerp. There are other private institutions specialising in theatre training, including the company PARTS (Performing Arts Research and Training Studio), which, though funded by the Ministry of Education, does not itself provide a legal diploma. Under the 'Culture 2000' scheme initiated by the European Commission, the European network, 'DEPARTS', grants subsidies to young people enrolling at PARTS. There are also several institutions, mostly offering postgraduate courses in Theatre Studies, in the cities of Gent, Antwerp, and Leuven.

THE COUNTRY'S CROSS-BORDER CO-OPERATION IN THE FIELD OF THEARTE

In terms of cultural agreements, priorities are given to the Netherlands, neighbouring countries, Central and Eastern Europe, and South Africa. However, whether and where Flemish theatre groups perform abroad is often governed by personal contacts that exist within the individual companies. This is particularly the case with Flemish dance troupes. Additional grants can be allocated to companies who produce projects abroad, though this is aimed at funding 'unforeseen invitations' by foreign companies or 'bursaries', and *not* for attending meetings. As previously mentioned, there is a particularly strong link with the Netherlands, situated in the same linguistic area, and part of the budget is allocated to theatres in either country who host companies from the other. In addition, Flemish companies are known to perform in France, Germany, Switzerland, Austria, and Great Britain, though performances in European Union candidate countries are rather uncommon. To conclude, the Vlaams Instituut stipulates how the international dimension is very important to the functioning of a theatre company. Finally, Flemish theatre supports internationally recognised theatre networks such as IETM and EFAH.

DENMARK

THE GENERAL POLICY AIMS CONCERNING THEATRES

The Ministry of Culture replied on behalf of Denmark. Their answers refer to drama, opera, and dance, but exclude music, since in Denmark that is classed under a different definition. Most theatre companies in Denmark are supported by 'the public purse'. The Danish Theatres Act, which, though originally dating from 1963, has been updated at least 10 times, sets out the rules governing state aid, with the aim of establishing the basis for continuous development of Danish dramatic art and culture. The Act focuses on providing a broad range of productions that would appeal to a large group of audiences, encourages diversity and quality, and distributes the product nationwide. There are two strands of subsidies; one strand goes directly to the theatres and theatre companies, whilst the other benefits theatergoers, in offering discount schemes both for individuals and groups, particularly schools, in order to boost audiences. The city or county councils initially donate the subsidies, with the state then funding 50% of the initial subsidy to the council, a scheme known as the '50/50 principle.' The exception is The Royal Theatre, which is fully state financed.

STRUCTURE AND ORGANISATION OF THEATRES AT NATIONAL, REGIONAL AND LOCAL LEVEL AND THE PUBLIC SUPPORT POLICY

The total public expenditure budget in 2001 was DKK 987.5 million, of which DKK 664.1 million was contributed by the state. The report from the Ministry gives a breakdown of expenditure, refers to the various Danish theatre institutions, and also shows how much was donated by the state and local and county councils.

The Royal Theatre is Denmark's national theatre, stages daily performances from August to May and also tours the provinces. It incorporates its own orchestra, The Royal Danish Orchestra, which accompanies stage performances, as well as giving its own musical concerts. According to the budget, the theatre received well over double the amount of support than the Provincial theatres (DKK132.4 million subsidy, including 69.0 million from the County Council), which are formed from the theatres at Aalborg, Arhus, and Odense and concentrate on producing comprehensive repertoires from within the provinces. For the 1999-2002 period, a four-year results and budget contract was agreed between these theatres, the county councils, and the Ministry of Culture.

The Theatre Cooperation of Greater Copenhagen (DKK78.4 million received as subsidy) is a self-governing body that grants subsidies to theatres who join up to produce high-quality performances, and is financed by the state and the Greater Copenhagen Authority (HUR). The Danish National Opera and The Danish Theatre (DKK49.6 million) are both touring companies financed by the state and council subsidies. In 2001 there were 19 Regional theatres (DKK39.4million), located away from major cities and towns. They are fully or partly financed by local councils, which in turn recoup 50% of their expenditure, on account of the 50/50 principle (mentioned above).

Small city theatres (DKK19.5 million) work hand in hand with provincial theatres and the Theatre Cooperation of Greater Copenhagen, helping to produce a comprehensive program of theatre attractions. The Children's Touring Theatre Company and Experimental Theatre (DKK14.2 million) is a self-governing body consisting of a number of children's and experimental theatre companies who tour throughout the country. In 2001 nine children's theatres received subsidies. In the same year DKK64.1 million was given

from the state and councils as a subsidy towards ticket subscriptions, which in turn allow subscription tickets and those tickets sold to under 25s to be lowered in price. Individual theatres, theatre companies, and HUR regulate the scheme (an example of prices: Youth ticket DKK30, subscription ticket DKK20, Discount DKK10). Finally, the Danish Theatre Council (DKK73.9 million), composed of experts drawn from the theatrical world and appointed jointly by the Ministry of Culture and the Theatre Council Liaison Committee, advises the Ministry and other public bodies on theatre-related issues and grants subsidies to various theatrical projects. The subsidies must embrace all strands of theatre, and in doing so help promote and pioneer new performances.

EDUCATION SYSTEM FOR ACTORS AND TECHNICAL STAFF

In all there are three acting schools in Denmark, two of which are affiliated with local theatres (the Schools for Acting at Aarhus and Odense). These two schools offer full-time education for four years with a possible placement period. Each admits eight pupils annually. The third school is the Danish National Theatre School in Copenhagen, which also offers a full-time four-year course including one term of placement in the 3rd year at a national theatre. In addition, 4-year courses in directing, scenography (set design and costume), technical arts (lighting, sound, stage management, and production) and modern dance are also offered by the school. This allows the students to benefit from each other's area of expertise, culminating in several full-scale productions, often aided by a professional, which take place at various intervals during the period of their course. A pupil's first two years at the Danish National Theatre School are used to instill basic training, whereas the final two years allow the pupil to specialise in whatever field takes his or her fancy.

CO-OPERATION WITH OTHER COUNTRIES IN THE FIELD OF THEATRE

The Royal Theatre in Copenhagen is known to perform in foreign climes, and in return allows foreign theatre companies to perform at The Royal Theatre. Many Danish theatre companies, who undertake similar activities involving companies from abroad, echo this precedent for foreign cooperation. Children's theatres are especially well represented in this respect.

GERMANY

GENERAL POLICY AIMS CONCERNING THEATRES

The German theatrical landscape is the most varied in the world. There are 150 public theatres (including city, state, and regional theatres) in addition to approximately 280 private theatres, 150 touring theatres, roughly 160 opera, symphony, and chamber orchestras, 60 festivals and at least 200 theatre and touring companies without a regular ensemble. Moreover, there is an ever-increasing number of amateur theatre groups. The goal of German cultural policy is to maintain, promote, and cultivate by all means possible this rich cultural heritage.

STRUCTURE AND ORGANISATION OF THEATRES AT NATIONAL, REGIONAL, AND LOCAL LEVEL

All state theatres and the majority of city theatres are known as 'Drei-Sparten-Betriebe' (three-field-companies) which means they play host to regular productions in opera, dance, and drama. A 'Kommune' (council) predominantly supports city theatres and the Federal State funds most of the state theatres (mostly residing in the state capitals). Several councils support regional theatres that travel around their catchment area. Public theatres are predominantly organised as 'Regiebetriebe' (production theatres), which in turn form part of the general administration. A great many theatres become GmbH (Ltd) companies, recognised at both federal and local level, and it is either the state or the city which becomes the company's partner. Private theatres are either registered as a GmbH, where they enter into partnership with private persons, or as a civil law company. Some theatres are registered organisations. For the most part theatres are either ensemble or repertory theatres, the latter performing work over a long period of time with a set cast, in order to develop content and form that connects and challenges the audience's way of thinking. For artistic employees of the theatre (actors, singers, musicians, etc) the 'Deutsche Bühnenverein' (German Stage Association) has introduced industrial contracts with the corresponding trade unions, whilst non-artistic employees of public theatre are classed as a strand of 'public services'.

PUBLIC SUPPORT POLICY

As a public function, it is only right that the theatre should be financed from public funds. Thus, it follows that the federal states and their individual councils should donate enough money to fulfil the original policy aim (see above).

Approximately 2% of Germany's total budget is spent on theatre and orchestra, which initially does not seem a great deal, but which still amounts to DM 4 billion (approximately €2 billion). Cultural financing is of prime importance to the Federal States and the councils, but the Federal Government itself has very little influence. Of the total financial income for public theatres including subsidies, 15% on average is obtained by the theatre's own means. For more information on the financial interests of German theatres please refer to the extract of statistics from the 'Bühnenverein', issued on an annual basis (A1-A3).

EDUCATION SYSTEM FOR ACTORS AND TECHNICAL STAFF

Education for acting staff can take place at any of the numerous state and private acting schools throughout the country. Education for theatre technicians is largely the responsibility of the individual theatres. Once more, please refer to the brochure 'Berufe am Theater' (Careers with the Theatre) which is enclosed.

CO-OPERATION BETWEEN GERMANY AND OTHER COUNTRIES IN THE FIELD OF THEATRE

In general there is a large tradition of co-operation with foreign theatres, and various festivals (including the Biennale theatre festival in Bonn) show productions that have originated in other countries. Co-operation between individual persons within a theatre, such as actors, singers, and directors, is particularly important. Out of the 60 000 theatre and orchestra employees currently working in Germany, 9 000 come from abroad, and 104 countries are represented. In addition, the 'Bühnenverein' is a member of PEARLE (Performing Arts Employers Association League Europe), which holds meetings every six months to discuss and assess European legislation and their effects on the theatrical world. PEARLE's Brussels's office observes the interests of theatre and orchestra in relation to the European Union, particularly when new guidelines have been proposed.

SPAIN

GENERAL POLICY AIMS CONCERNING THEATRES (INCLUDING DANCE AND OPERA)

In Spain, the cultural responsibilities are passed on to the autonomous regions. However, the State also has the duty to facilitate cultural communication between the regions themselves and preserve their common, cultural traditions, which is one of the main aims of the National Institute of Theatre Arts and Music (INAEM). The INAEM has to conserve, broadcast, and organise activities to promote Spanish traditions relating to theatre, circus, music, opera, and dance.

The general objectives of the INAEM:

Theatre and circus:

Examples include promoting modern Spanish plays and preserving classical, youth, and children's theatre throughout the country.

Music, Lyric and Dance:

Examples include preserving, educating, and promoting theatrical traditions; performing Spanish music, opera, and dance abroad; supporting projects which will appeal to audiences of all ages, tastes, and ethnic backgrounds, and subsequently encourage them to take more of an interest in the theatre; consolidating works from new writers.

STRUCTURE AND ORGANISATION OF THEATRES AT NATIONAL, REGIONAL, AND LOCAL LEVEL

Public and private theatres do coexist, and also mutually co-operate and collaborate.

PUBLIC SUPPORT POLICY

The aim of the public support policy is to promote and publicise the arts on a national and international level. There are different modes of support:

Methods of support for theatres and circuses

Programmes for distributing and preserving national and international drama; programmes for distributing and developing a theatre's public relations; programmes for developing a theatre's activity by publicising both in Spain and abroad, and improving its technical development.

Variety of support for Music, Lyric and Dance

Programmes to prioritise cultural integration through musical, lyrical and dance productions; programmes to distribute musical, operatic, and dance productions among the different autonomous regions; programmes for non-profit organisations; programmes to promote Spanish culture.

In some regions, such as Madrid or Barcelona, the central autonomous local administration have signed orders in order to redevelop private theatres.

EDUCATION SYSTEM FOR ACTORS AND TECHNICAL STAFF

In the database of the centre for Theatrical Documentation there are 351 registered training centres related to the theatres arts. The main training centres are part of the *Spanish Association of Training Centres For the Teaching of the Arts*.

SPAIN'S CO-OPERATION IN THE THEATRE WITH OTHER COUNTRIES.

The INAEM has several lines of communication with different countries and regions.

With Latin America

Programme Iberescena, Programme of Spanish Theatre in Latin America; Programmes for the Secretary of State for Culture in different Latin American countries and the Latin American festival at the Theatre of Cadiz.

With European countries

Occasionally there are trips abroad (Toulouse for example) organised with the purpose of demonstrating the scale of the Spanish theatre. In addition, some theatre and dance companies, both public and private, tour several countries.

International festivals often merge to produce joint productions, and their schedules include productions from other European countries.

PRODUCTION

In Spain there are the following number of theatres, dance companies etc:

(figures according to the year 2000)

Number of actors: 4.766, Number of companies: 2.607. Number of festivals: 570, Number of public theatres: (year 1999) 810, Number of private theatres (year 1999): 490, Number of mixed ownership theatres (year 1999): 2. Opera: operatic companies: 51, Training centres dedicated exclusively to opera: 5, Opera houses and zarzuela (dance) theatres: 8, Tours, festivals, weeks and seasons: 36 Courses: 5, Grants: 2, Competitions: 20. Dance: *Dance Companies*: Private companies: 316; public companies: 84; theatres financed both privately and publicly: 15. theatres without definition: 279. *Dance Centres*: Public centres: 59, private centres 236; Festivals, performances and tours: 245, dance studies grants: 18.

The average number of first-night theatre performances given by Spanish companies in the last 10 years oscillates between 800 and 1000. World opera premieres in Spain (1991-2001): 49, World zarzuela premieres (1991-2001) : 1, Average of number of dance performances: 270.

Television airtime dedicated to performing arts is minimal and irregular.

FRANCE

GENERAL POLICY AIMS CONCERNING THEATRES

Public service responsibilities to the theatre are shared out among different organisations. The Ministry of Culture and Communication is the first to act directly, by supporting, for example, artistic projects and defining a legal framework that can be adapted for the theatrical professions. Furthermore, the Ministry entrusts to public establishments under its supervision other areas, such as the national theatres.

In addition it supports the action of the regional authorities in order to promote a project of national scope and to contribute to the region's cultural development. Moreover, the regional authorities intervene on their own initiative as is stipulated within the framework. Lastly, the Ministry entrusts various public service tasks to 'personnes de droit privé' based on a forward-looking project and a contract. From that point on this method of co-operation largely structures the sector's economic functioning.

STRUCTURE AND ORGANISATION OF THEATRES AT NATIONAL, REGIONAL, AND LOCAL LEVEL

There are five national theatres in France which are public establishments of an industrial and commercial character, financed exclusively by the State. The 45 national drama centres each have private status ('SARL') and are managed by their director. Moreover, national theatre companies are co-financed by one or more local regions and receive varying national assistance according to their historical status. Private theatres benefit from diverse and specific public assistance, even though private subsidised theatres are financed solely by the state. Lastly there are about 600 municipal theatres that are subsidised principally by the city council and have varying status.

EDUCATION SYSTEM FOR ACTORS AND TECHNICAL STAFF

The Ministry of Culture supports training schools for actors and also finances the 'Jeune Théâtre National' (National Youth Theatre). Every year this financial commitment consists of a budget for €7 650 000. Training technical personnel for the theatre is mostly assured through the usual technical channels managed by the Ministry of Education. However, specialised training does exist, issued in establishments either run by the Ministry of Education or the Ministry of Culture. Moreover, the latter contributes important financial support to several training organisations accredited by the theatrical profession.

CO-OPERATION WITH OTHER COUNTRIES IN THE FIELD OF THEATRE

The French theatres, in particular the public theatres or those subsidised by the State are very open to the world, especially to Europe. This European openness happens in the first place by the action of the national office of artistic diffusion (ONDA) very active in the Franco-Italian cooperation (for example the 'professional meetings' organised every year in one of the 2 countries) and who have just launched a cooperation with Spain.

It is necessary to also mention the piloting of the national theatre, the Odéon, in the Union of theatres of Europe, who gathers several of the biggest European scenes and the school of masters proficiency course for young Italian comedians, Belgian and French.

ITALY

THE GENERAL POLICY AIMS CONCERNING THEATRES

The main policy aims of the Ministry of Cultural Affairs in the field of theatre are as follows:

- to promote the quality of creativity and continuously update productions within Italian theatre;
- to promote new forms of theatre performance through research and experimental projects;
- to promote and preserve the classical works by evaluating our theatre/opera heritage;
- to encourage interdisciplinary forms of art, leading to a contamination of the human language;
- to create opportunities for all, in particular the young, to participate and attend performances;
- to encourage and safeguard training opportunities both in the creative and technical sector;
- to re-balance the spread of theatre initiatives throughout Italy, giving priority to the less active regions;
- to strengthen the international reputation of Italian theatre, especially amongst EU Member States, through the initiative of co-production and cultural exchange with qualified foreign institutions.

STRUCTURE AND ORGANISATION OF THEATRES AT NATIONAL, REGIONAL, LOCAL LEVEL

At the moment there is no detailed description of the structure and organisation of theatres, since the entire area has been going through a close analysis that will give a real picture of its organisation throughout the country. However, a fair description of the organisation of theatres can be found in answer 3, when explaining the public support policy.

PUBLIC SUPPORT POLICY

The Ministry of Cultural Affairs (*Ministero per i Beni e le Attività Culturali*), together with the Advisory Committees for Music, Theatre and Dance (*Commissioni consultive per musica, prosa e danza*), allocate grants from the *Fondo Unico dello Spettacolo* to the following subsidised areas:

TRADITIONAL THEATRES

The so-called traditional theatres aim at promoting, helping and co-ordinating musical activities, with special attention paid to opera at a provincial level. 1 Traditional theatres may be granted financial support only if:

the creative team is made up of professional performers and their work is solely limited to the management of one specified theatre; both co-operation and advisory support in the management of other traditional theatres are to be excluded; the music production is permanent, original and prevailing the guest performances; there is a one or three-year schedule plan. Opera must represent 60% of the subsidised performances; earnings are no less than 60% of the requested grant.

¹ Art. 28, L.14 August 1967, n.800

ORDINARY OPERA ACTIVITIES

Grants may be given to public institutions or non-profit private organisations, in order to organise opera events, if the following conditions appear:

performances are organised and managed by associations and enterprises which appear in the list introduced by Article 42 of Law n. 800, 1967. This implies that all the above mentioned associations must be primarily supported by public institutions or whose management bodies mainly consist of public characters;
performances and rehearsals take place in suitable arenas offering good acoustics;
earnings are at least 50% of the requested grant.

DRAMA ACTIVITIES

To receive financial support, drama activities must be promoting, producing, and distributing theatre-works, festivals included. Grants are distributed on a yearly basis and planned on a three-year schedule.

PERMANENT THEATRES

Permanent theatres include both public and private theatres. Each activity taking place in a permanent theatre is performed to an audience and is both of public interest and characterised by the special relationship it has with its geographical location. Moreover, it has specific cultural and social goals: it is a non-profit organisation and all earnings are used and re-invested in other cultural activities. Among the goals:

to promote and support national and traditional theatre, together with the introduction of new cultural projects, improving staff training, production techniques, and marketing strategies;
to develop new ways of producing theatre by closely co-operating with universities and local protagonists.

PUBLIC PERMANENT THEATRES

Public permanent theatres are managed directly by regional or local authorities or through public co-operative associations. They are characterised by their promotion of national theatre and national cultural heritage, with additional special attention paid to regional or local cultural heritage.

Every three years the Ministry, together with the advisory committee, name and list all public permanent theatres in Italy. ²

In order to obtain financial support from the State, public permanent theatres must:

Be able to seat at least 500;

consist of a creative team, with at least 40% of artists and 60% of technical staff holding a seasonal contract;

have a minor number of guest performances than their own;

organise and produce at least 2 original plays by a living contemporary Italian playwright.

PRIVATE PERMANENT THEATRES

Private permanent theatres belong to private or half-private associations or enterprises. Their activities give priority to contemporary Italian theatre, performing mainly plays by living

² The document declaring the public permanent theatres is a decree of the Ministry.

playwrights. Furthermore they offer special prices and season tickets in order to appeal to a wider audience.

PERMANENT THEATRES FOR INNOVATION

These theatres aim to promote and continue projects and activities for new forms of theatre. They give priority to youth and children's theatre and to the specific relationship with the local area, by carrying out experimental and research projects. The most usual way of proceeding with this aim is to co-operate with universities and research centres.

DRAMA COMPANIES/ENTERPRISES

A drama company's activity is of public interest and it represents the cultural heritage of Italian theatre. Drama companies must consist of juridical people by private law.

Financial support is not only given to public and private permanent theatres, but also to several enterprises or single theatre companies who promote drama and attempt to make it appeal to a broad and varied audience.

This occurs when local authorities or municipal councils own a proper theatre and decide to host drama companies or a group of amateur performers. Another example is the organisation of drama tours within a large town or province, characterised by performances being staged in squares or open spaces. The State donates part of the FUS, *Fondo Unico dello Spettacolo*, to public or private bodies who organise and manage training for both artists and technical staff. They usually consist of traineeships, meetings, and workshops taking place in proper areas. Priority is given to regions where theatre is not usually performed.

The Ente Teatrale Italiano, or ETI, plays an important role in the Italian theatre landscape and needs to present a detailed one-year programme of activities in order to receive a three-year grant. The ETI, which represents the major association for professional actors, organises a series of activities and events that help in building international cultural networks and exchange. Indeed, part of the sum the ETI receives from the State is usually devoted to activities that take place outside Italy. Included among the important activities and duties of the ETI, it is now involved, thanks to the Law 14 December 1978, n.836, in a large NATIONAL PROJECT THAT AIDS THE SPREAD OF ITALIAN THEATRE HERITAGE, TOGETHER WITH UNIVERSITIES and local authorities. The main roles of the ETI within this project are; to update performances by companies which are supported and financed by the State; to draft a list of performances which are considered to deal with current topics; to encourage new drama techniques and to involve and interest the audience as much as possible. This is to lead to a proper and meaningful relationship between outgoing and incoming performances.

EDUCATION SYSTEM FOR ACTORS AND TECHNICAL STAFF

The Ministry of Education is responsible for all things that concern education and training opportunities from a public perspective. A balanced distribution of initiatives is gained via the local authorities.

Private enterprises, such as schools or institutes, may obtain grants from the State. The following usually request financial support and are considered to be the main protagonists in the field of drama education:

La Biennale di Venezia

Fondazione Istituto Nazionale per il dramma antico

Accademia Nazionale di Arte Drammatica "Silvio D'Amico"

CO-OPERATION IN THE FIELD OF THEATRE WITH OTHER COUNTRIES

As already mentioned above, the Ministry of Cultural Affairs considers international co-operation as one of its main goals for the promotion of Italian theatre heritage. The importance given to international co-operation is not only political and economical; the Ministry also believes that the performing arts, including theatre, portray a true picture of our country and cultural heritage. This is the reason why the Ministry has always played a prominent role in international committees and in particular within the European Union framework. It is worth noting Italy's involvement in the 'MediaPlus' and the cultural project, *Cultura 2000*.

There is a good level of exchange and co-operation between Italy and France.

On 6th November 2000 the framework for co-operation was expanded to all genres of the performing arts, including dance and music. In October 2001 the *Italian-French Days for Drama and Dance* were organised in Marseilles.

During 2000, attempts at co-operation were made with Latin America and, thanks to a large-scale project that involved several protagonists from the performing arts' landscape in Italy, new networks and relations were created and encouraged among Italy, Chile, Argentina and Uruguay. The project did not only cover theatre and drama, but also cinema, music and dance. The Ministry of Foreign Affairs also played an important role.

A multilateral dimension has been achieved by supporting the Council of Europe and, in particular, the project *Euroimages*, where Italy financed 45 film projects, 12 of which in 2000 were of Italian origin.

THE NETHERLANDS

THE GENERAL POLICY AIMS CONCERNING THEATRES

The Ministry of Education, Culture, and Science sent in the Dutch contribution. The formation of cultural policy is based on the 'Specific Cultural Policy Act (11th March 1993) which requires the Government to present a document to Parliament every four years outlining cultural policy, which mostly takes the form of allocating subsidies. The Cultural Policy Document for 2001-2004, 'Culture as Confrontation', states several major policy changes; more attention paid to cultural diversity, the performing arts, the nation's heritage, and its cultural assets; the strengthening of links between culture and education; cultural based planning; and ensuring high-quality productions in cultural venues, including e-culture, cultural entrepreneurship, and international cultural policy. The National Council for Culture advises the Government on policy decisions which, as already mentioned, usually take the form of subsidies, allocated every four years, to various institutions. However, specific cultural funds have been established by the Government to subsidise projects on a short-term basis. Central to all cultural policy decisions in the Netherlands is the aim to promote quality. The report acknowledges that all regions and municipalities must actively participate in order to achieve five common objectives; to improve the range of entertainment offered at theatres, pop venues, galleries, libraries, museums, and community centres; to increase cultural diversity; invest in youth and up-and-coming artists; to establish cultural-based planning; and to maximise the prominence of Dutch cultural assets.

The term 'performing arts' covers all theatre, opera, dance, and music concerts. Again, high quality and a varied product are reiterated, together with the need for public access to be improved. In 1998/99 the performing arts were extremely popular within The Netherlands, when the attendance reached a record high of 16.1 million (this number does not include pop concerts). Over the past two years there have been intensive debates surrounding the structure of the Dutch theatre system, resulting in four-year subsidies being granted to 235 performing arts organisations, 107 of whom received the grant for the first time.

The report urges youth theatre companies (received a grant of approximately €4 million each year for the period 2001/04) to work together with well-established companies. Despite only receiving 15% of the total subsidy granted to theatre, youth theatres still manage to produce 35% of the total number of subsidised productions. As a result, the Council advised that more money be allocated to youth theatre. In addition, touring is very successful, and foreign choreographers and dancers enjoy working in The Netherlands, where the dance infrastructure is particularly solid, with 27 groups or institutions receiving national subsidies. In the period 2000/04 dance theatre received €24.5 million annually. However, though the total number of spectators has increased, the average attendance for a dance production has decreased, since supply is out-stripping demand. A possible solution suggested by the Ministry would be to improve the publicity surrounding such productions. Despite the debating whether 7% of orchestra output in the Netherlands should be of Dutch origin, Dutch orchestras have still managed to break new ground by trying to attract different audiences, particularly through various education programmes. In the period 2000/04, orchestras received the largest share of subsidy allocated to performing art institutions, with €52.3 million contributed annually.

Meanwhile, ensembles (€8.2 million), especially those outside the main cities, are finding it hard to fill auditoriums, whilst composers still receive generous subsidies. Pop music policy is aimed at supporting Dutch bands and musicians who operate within the industry. Much importance is placed on touring, with pop venues and festivals, financed by the State, being

established in order to appeal to young people. The Performing Arts Fund (Fonds voor de Podiumkunsten) provides short-term grants for individual projects, the main goal of which is to promote the quality and artistic diversity of the performing arts, particularly with regard to young artists. The Fund is also responsible for donating subsidies, though it is bound to the Government's cultural policy.

THE STRUCTURE AND ORGANISATION OF THEATRES AT NATIONAL, REGIONAL, AND LOCAL LEVEL

All producing bodies (theatre companies, orchestras etc) are privately run, and those that are subsidised are usually non-profit companies. Despite receiving public funding none of these organisations are run by a public authority. In contrast, venues (theatres, concert halls) form part of the local infrastructure and government. They tend to receive their own funding from the municipal budget and the producers the venues hire tend to define their artistic direction. There is no link between these publicly owned venues and the privately owned organisations. In March 2002 there were 542 venues available for subsidised events which were spread throughout The Netherlands. Indeed, almost every town, including those with populations of under 20 000, possess a theatre which can seat 300 to 500 spectators.

PUBLIC SUPPORT POLICY

The Council for Culture makes recommendations on all subsidy applications before the Cultural Policy Document, which states every institution eligible to receive such subsidies, is presented to Parliament. In 2000, 422 of the 750 cultural institutions eligible for a grant succeeded in applying for a subsidy. In The Netherlands cultural policy is decentralised, with municipal and provincial governments playing an important role in the management and financing of an institution. Agreements between these local authorities are renewed every four years within the framework of the Cultural Policy Document. In addition to The Council of Culture, there are also many affiliated organisations spread throughout the country, which are responsible for allocating subsidies, often to one-off projects or individual artists. Annual subsidies for some genres of the performing arts include €12.4 million for Pop and classical music, approximately €30 million for opera, and €36 million for theatre.

EDUCATION SYSTEM FOR ACTORS AND TECHNICAL STAFF

Professional art education has traditionally been funded by the education budget, but recently cultural policy has begun to contribute. On 7th July 2000, the Council for Culture advised on three educational areas, workshops, advanced art studies, and advanced architectural studies, and then assessed the policy plans for their respective colleges. The advice for the latter two concentrated on the need to admit a majority of talented graduates who want to 'broaden and deepen their artistic capability', and place the emphasis on experimentation and research. Thus, a challenging admissions procedure was established for the eight professional arts school located evenly throughout the country.

CO-OPERATION WITH OTHER COUNTRIES IN THE FIELD OF THEATRE

In 1995 Dutch foreign policy was revised, leading to culture being viewed as a policy in its own right, since cultural diversity was seen as enriching Dutch society, as well as enhancing the country's reputation abroad. As a result, the Ministries of Culture and Foreign Affairs began to work together synergetically, leading to Dutch international cultural policy being treated as 'a ...valuable pillar of Dutch government'. Briefly, the international cultural policy includes enhancing relations with other countries, promoting Dutch culture internationally, and receiving additional funds for international projects (around €11.5 million per year).

PORTUGAL

THE GENERAL POLICY AIMS CONCERNING THEATRES

Cultural policies for the performing arts are drawn up and implemented by central government in mainland Portugal and the regional governments in the autonomous regions of Madeira and the Azores. There was no central cultural policy until 1995 when the Ministry of Culture was established for the first time. In 1998 the Ministry of Culture created IPAE (Portuguese Institute for the Performing Arts), whose task was to organise state support for private artistic activities. This aimed to increase the quality of culture on offer by funding private productions in the field of dance, theatre, music, and interdisciplinary work, and reduce the regional and social imbalances concerning cultural events. In addition, the Ministry of Culture, in conjunction with local authorities and supported by company sponsorship, introduced a programme for the renovation of theatres. The emphasis in Portugal is on increasing the role of culture within the social and economic sphere and of forming greater co-operation with the local authorities. IPAE also funds programmes to target schools and young people.

STRUCTURE AND ORGANISATION OF THEATRES AT NATIONAL, REGIONAL, AND LOCAL LEVEL

There are four sectors to theatre structure in Portugal.

- 1) Public arts production sector, overseen by the Ministry of Culture. Includes national theatres and other major theatres in Lisbon and Oporto.
- 2) Public production and management sector run by local authorities through the municipal theatres
- 3) Mixed sector, involving partnerships between the Ministry of Culture and local authorities, especially regional centres for the performing arts
- 4) Private sector, responsible for most arts output throughout Portugal, including festivals.

PUBLIC SUPPORT POLICY

Grants awarded by IPAE are available for private arts productions. A panel of specialists considers applications, and grants are allocated according to the quality and innovation of the project. The committal to funding stems from a contract signed between the Ministry of Culture and the private party, and henceforth the IPAE monitors the progress of the subsidised party. Theatre funding in 2001 included 49 multi-annual programmes, 26 projects, 16 festivals, and 3 programming organisations. 50 dance bodies (companies, festivals, projects) were also supported, and 70% of the funding they received came from IPAE grants. Their dependence on these grants is down to the Portuguese centralised system and demonstrates the lack of alternative financing available for various arts projects. Additional support is awarded for touring, international work, and supplementary training.

In 2001 the Ministry of Culture supported Oporto – European City of Culture, which involved local, national, and international cultural activities, with an initial budget of PTE 15 500 billion. In 2001, from the total expenditure budget for theatre and dance support in mainland Portugal, the S. Carlos National Theatre (opera) received the most funds (PTE 2 864 million) followed by private theatre, incorporating writing, festivals, and international work (PTE 1 563 million). The only sector to receive both state and community funding was the ‘dissemination of performances and support for arts outreach units’ (state contribution PTE 224 million – community contribution PTE 174 million). In all, total state funding in Portugal for the year 2001 came to PTE 8 633 million.

EDUCATION SYSTEM FOR ACTORS AND TECHNICAL STAFF

Arts education in Portugal is currently the responsibility of the Ministry of Education, though currently it is working with the Ministry of Culture to forge links between their cultural and educational policies. Since the 1980s higher education establishments in Lisbon, Oporto, Coimbra, and Evora have increased access to cultural activities and broadened cultural development within their respective regions. There is no specific figure on the number of professionals working in the artistic community, and an academic institution is no longer the only route to obtaining a career in the theatre. The Ministry of Culture is involved in supporting the participation by professionals in higher education projects and international organisations such as the 'Écoles de maîtres', of which IPAE is a member.

CO-OPERATION WITH OTHER COUNTRIES IN THE FIELD OF THEATRE

Owing to Portugal's rather remote location in relation to the rest of Europe, there has been a general lack of co-operation and exchanges within the rest of Europe. However, for linguistic reasons there has been a long history of co-operation with Spain and other Spanish and Portuguese-speaking countries, including those in Africa. The Ministry of Culture and the Ministry for Foreign Affairs support individual performers who participate in international exchanges, and various private organisations are also known to make contributions (Calouste Gulbenkian Foundation). Partnerships between companies and creators have been established and foreign companies regularly take part in many festivals all over Portugal. In 2000 the European Seminar for Performing Arts Funding Bodies in Lisbon, organised by IPAE, discussed mobility, funding, and the international role of the performing arts. They were perceived as forming a bridge between cultural identities and existing as a point of contact between performers, the private sector, and public institutions.

SWEDEN

THE GENERAL POLICY AIMS CONCERNING THEATRES

The Ministry of Culture in Stockholm sent in the Swedish contribution. In 1996 seven new policy aims were adopted, which were to act as guidelines for cultural development nationally, regionally, and locally, to be applied to all sectors of culture, including the theatre.

1. Safeguard freedom of speech
2. Create opportunities for everyone to participate and be part of the creative environment
3. Promote cultural variety and quality, and in doing so counteract the negative effects of commercialism
4. To make it possible for culture to be a dynamic, challenging, and independent force in society
5. To preserve and make use of Sweden's heritage
6. To promote cultural education
7. To integrate different cultures within Sweden and promote international cultural exchange

In addition, the general aim of subsidies is to 'increase access to high quality theatre and dance for people of all ages throughout the country'. The responsibility for these subsidies is shared by the national, regional, and local authorities, but each county or local council has the power to decide its own priorities as to where to channel its funding.

STRUCTURE AND ORGANISATION OF THEATRES AT NATIONAL, REGIONAL, AND LOCAL LEVEL

In Sweden there are two national theatres - the Royal Opera and the Royal Dramatic Theatre - and a national touring theatre, all fully subsidised by the state. There is also the 'House of Dance', which hosts guest performances from national and international dance troupes. In 2002 the total subsidy for these four institutions totalled SEK 740 million.

For the remaining institutions, approximately thirty regional and local theatres receive subsidies, including five opera theatres and seven dance companies. Between them they receive SEK 370 million, the majority of which comes from the local or country councils. Of the 200 independent theatre groups, 40 receive municipal and state subsidies for one year, and an additional 25 receive subsidies for a specific production. Finally, there are a small number of private theatres in Stockholm, Gothenburg, and Malmo, and fifteen dance consultants located throughout the country.

PUBLIC SUPPORT POLICY

According to the Ministry of Culture, Swedish cultural policy exists to 'support and stimulate, not to rule and regulate.' However, ultimately the state is responsible for funding its own cultural institutions, as well as drawing up its own legislation, particularly with regard to the country's cultural heritage.

Since the 1970s the grant system has funded various arts institutions, theatres, orchestras, museums, and libraries in the regions. These grants are either allocated to central, regional, or local institutions or to independent groups or individuals. The Swedish National Council for Cultural Affairs, a panel made up of experts, is one of the organisations responsible for organising the allocation of these grants.

EDUCATION SYSTEM FOR ACTORS AND TECHNICAL STAFF

There are four actor-training colleges in Sweden. The Stockholm College offers two programmes, one four year acting programme, including half a year training at the National Theatre, and a four year mime acting programme. Each programme admits eight to twelve students, and, in addition, the College also offers a variety of continuous courses. The Malmö Theatre Academy offers a four year acting programme (admitting twelve students a year), a two year theatre directing course, and a one year 'to write for actors' course (admits two students a year). A four-year programme in theatre studies and a three and a half year programme in opera are offered at the Gothenburg College. The former course admits students every year, the latter every second year. In 1996 the first acting college in northern Sweden was established in Luleå. The Luleå College has strong links with the Norrbottensteatern and admits students every two years. The University College of Opera in Stockholm offers three and a half-year courses in opera singing, comprising four classes of seven students. In addition, there are also courses for répétiteurs and opera directing. Off stage, students can apply to the University College of Film, Radio, Television, and Theatre, in Stockholm (Dramatiska Institutet) which offers a three year programme for theatre technicians, including a semester of practical training in a professional theatre.

CO-OPERATION WITH OTHER COUNTRIES IN THE FIELD OF THEATRE

The Swedish institute is a public agency, which is charged with promoting the image of Sweden abroad. It organises and supports exchanges with regard to culture, education, research, and public life in general. The institute's aim is to enable Sweden to participate in international cultural events. As a result, it encourages foreign personalities from the cultural field to visit Sweden for themselves to get a taste of cultural life, as well as funding exchanges to, amongst other places, Eastern Europe and the Baltic States. Many theatres work with foreign counterparts, with or without the help of the Institute.

The Gothenburg City Theatre has links with the Teatro Avenida in Mozambique and the Stockholm City Theatre has exchanges with the Market Theatre in South Africa. In addition, Swedish theatres tour all over the world, with children's theatre in particular showing itself to be very popular.

UNITED KINGDOM

THE GENERAL POLICY AIMS CONCERNING THEATRES

The United Kingdom's response to the survey was drafted by Equity, a trade union that comprises 37000 performers, singers, dancers, and creative personnel, working within the UK. Equity's own policy aims at "providing better working terms and conditions for those working in theatre", as well as funding those members who are temporarily out of work. Moreover, it emphasises the importance of financial funding for performers and stage managers who must live and work away from home, and acknowledges how younger people have instead been drawn into TV and film work, where the pay is seen to be higher. Equity also quotes the policies of the Arts Council of England, published in a report entitled 'Regional and standardised theatre "The Next Stage" (May 2000).' This report highlights the need to increase diversity within the theatre and broaden the distribution of performances throughout the country. It also mentions the need for theatre in the United Kingdom to move with the times, thus ensuring that it appeals to younger people and that theatre's prominence within the cultural life of the UK is increased. The necessity to safeguard the reputation of British theatre abroad is emphasised, together with the need to accentuate the strong regional distinctiveness from within the UK itself.

STRUCTURE AND ORGANISATION OF THEATRES AT NATIONAL, REGIONAL, AND LOCAL LEVEL

Theatres in the United Kingdom are split into three levels. Level 1 encompasses amateur and professional performances, and focuses on small scale, community, and rural theatres. Levels 2 and 3 are made up of purely professional performers. Level 2 includes commercial theatres (mainly touring), which, amongst others, put on large-scale musicals, plays and pantomimes. Subsidized Repertory theatres (60 companies) also feature in Level 2, and are publicly funded. However, they also rely on funding from private partnerships, as do theatres in Level 3, which encompass West End theatres, including opera and ballet.

The government through national Arts Councils mainly gives public support, (one each for England, Scotland, Wales, and Northern Ireland), Regional arts councils, and even local authorities, charities, and government departments which want to use the stage as a means to promote a cause (e.g. anti-smoking).

EDUCATION SYSTEM FOR ACTORS AND TECHNICAL STAFF

Equity can only provide information on education and training for actors, stage managers, theatre directors, designers, and choreographers. Entry training has been standardized and codified by the industry-owned NCDT (National Council for Drama Training) and the CDET (Council for Dance Education and Training). The vocational training offered by these two organisations 'aims to provide appropriate training that will provide for the future'. Entry training for directors, choreographers and designers is significantly different. Directors and choreographers tend to 'emerge from the existing pool of performers', whilst budding designers are usually drawn from one of the 20 university courses in theatre design across the country.

However, Equity goes on to state how the majority of training stems from the experiences employees receive in the theatre itself, and how 'new skills are seldom learnt through training'. So-called 'Actors Centres' do offer training, but these courses are not accredited or recognised academically.

CO-OPERATION WITH OTHER COUNTRIES IN THE FIELD OF THEATRE

Despite the presence of an exchange scheme between Equity and its American equivalent, there seems to be very little interaction between the United Kingdom and other countries.

CANDIDATE COUNTRIES

BULGARIA

The Bulgarian entry was drafted jointly by the Ministry of Culture and the National Theatre Centre. The latter, established in 1993, is an independent body responsible for the development and implementation of cultural policy with regard to the theatre.

GENERAL POLICY AIMS CONCERNING THEATRES

These include:

- 1) A change in structure to the national theatre network to make it more diverse
- 2) To decentralise Bulgarian theatre by encouraging municipalities to fund local theatre companies and allowing theatre producers and directors to take decisions with regard to the artistic direction of a particular theatre.
- 3) National theatre committees, made up of 'independent experts...not ministry officials', to decide on the allocation of subsidies
- 4) To increase financial support for professional theatre projects, irrespective of their statute (state, municipal, or independent)
- 5) Channel subsidies towards experimental theatre, international co-operation, and the promotion of Bulgarian theatre abroad
- 6) Create opportunities for both new, up-and-coming artists and established theatrical performers

STRUCTURE AND ORGANISATION OF THEATRES AT NATIONAL, REGIONAL, AND LOCAL LEVEL

In Bulgaria there are forty state theatres, which are either 'Repertoire Theatres' or 'Theatre Producing Centres'. The former has permanent employees at its disposal, and stages performances according to the number of staff available. The 'Theatre Producing Centres' recruit different staff for each of their productions. In addition to state theatres, there are also about fifteen municipal theatres. Private theatre companies in Bulgaria are described as being 'very dynamic'.

There are ten puppet and five drama companies who put on productions all-year round. It is very difficult to collate statistics regarding private theatre companies in Bulgaria because there is no official licensing policy and companies are being established and liquidated all the time.

PUBLIC SUPPORT POLICY

Bulgarian theatres have the freedom to work within differing structural models. The emphasis is placed on a small work force and a high quantity of guest performances. At the present time, there are several tendencies prevalent within Bulgarian theatre;

- 1) Real market competition
- 2) Competition for state premises and subsidies
- 3) A working market for creative manpower and theatre productions
- 4) Collaboration with national and foreign funding programmes and business organisations, including co-operation with creative and business partners.
- 5) The development programme to support theatre projects.

However, it is important to note that all professional theatres (state, municipal, independent) are in a position to receive state support.

EDUCATION SYSTEM FOR ACTORS AND TECHNICAL STAFF

Most actors are educated at the State Academy for Theatre and Film Art in Sofia. However, there are also several universities, including the New Bulgarian University, Sofia, the South West University in Blagoevgrad, and the Free University in Varna, which offer differing forms of education, some of which are subsidised. There is only one college the 'Lkiuben Grois' college in Sofia, officially licensed amongst several additional colleges and a large number of schools. Technical staff receive secondary education from the 'Professional School for Stage Technical Staff' in Plovdiv.

CO-OPERATION WITH OTHER COUNTRIES IN THE FIELD OF THEATRE

The Ministry of Culture supports both Bulgarian theatres that tour abroad and co-productions with foreign theatre companies. It also helps provide information on foreign contacts. Bulgaria has a well-established partnership with companies in Avignon, Moscow, Krakow, Ljubijana, and Edinburgh, together with strong links in Macedonia and Turkey. There is also a very active exchange programme with The British Council. There are additional links with the Goethe Institute, the Austrian and Israeli Embassies, and Europalia, based in Brussels.

CZECH REPUBLIC

GENERAL POLICY AIMS CONCERNING THEATRES

In the years proceeding 1989 the running of Czech theatres underwent a significant transformation, as municipalities, and then non-profit private theatres, began to take over. The original 'Theatre Act', established pre-1989, was slowly disbanded and in 1996 it was officially repealed. At present there is no legislation (licensing, censorship, etc) governing theatres in the Czech Republic. Indeed, a document entitled 'The Czech Republic's Cultural Policy' was not drafted until 2001, but it does mention some important principles with regard to Czech theatre. In particular, emphasis is given to theatre freedom, equal access for all to culture and the arts, decentralisation, financing, and support for non-profit private theatres. The Czech Ministry of Culture regards the theatre as 'a public cultural service', and consequentially they believe that this justifies it being funded from the public budget. The goal of Czech cultural policy is to establish a system of subsidies and grants in order to promote professional theatre. This financial support must be applied to a diverse range of theatre genres and be distributed throughout the country to a wide-range of social groups, particularly cultural minorities. In addition, emphasis is put on supporting young, up-and-coming artists, encouraging critical reflection and research, and promoting international co-operation.

STRUCTURE AND ORGANISATION OF THEATRES AT NATIONAL, REGIONAL, AND LOCAL LEVEL

There are two national theatres in the Czech Republic, the National Theatre in Prague, and the Prague State Opera. The Ministry of Culture appoints the Directors of these institutions and also establishes their budgets. Other repertory theatres are funded and operated by municipalities who are also responsible for appointing the directors. The Czech Republic has one of the densest theatre networks in Europe, with 50 professional theatres and eight operas operating in the year 2000. Most of these theatres now exist as 'autonomous legal entities'; a throwback to the Communist regime, and this status does tend to limit their economic and artistic activities. As a result, some theatres alter their status to become 'public service entities' or 'limited liability companies', yet they are still financially reliant on state contributions. In 2001, 14 self-administrative areas, formed within the larger regions of Moravia, Bohemia, and Silesia, came into being, with the responsibility of administering theatres within their own area. Visiting the theatre is an extremely popular pastime in the Czech Republic, with musicals proving to be particularly enticing. Non-profit theatres have been producing many new productions under their 'limited company status', and a number of municipalities operate a 'staggion' which either produces or performs a theatrical show. From a population of ten million Czechs, Czech theatres attract 5 million theatregoers every year, ensuring that, on average, Czech theatres sell 80-90% of their tickets. Overall, they produce 22000 performances every year, including 700 first nights, as well as dozens of festivals hosted throughout the year. Moreover, amateur theatres have a rich tradition in the Czech Republic and are also very popular. The state publishes six periodicals that focus on the theatre scene, and there are a handful of theatre associations and organisations that are active within the country.

PUBLIC SUPPORT POLICY

The Ministry of Culture's budget in the Czech Republic is approximately 0.7% of the full state budget, and, in 2000, €17 million was allocated to theatres across the country. However, as much as two thirds of this sum go to the two state theatres, despite the fact that both companies can cover a significant percentage of their costs through their own resources. Indeed, the Prague State Opera can cover up to 50% of its own costs from its own resources, the highest percentage for a subsidised theatre in Europe. However, the funding for theatres in the Czech Republic only corresponds to €1.70 per head of the population, which is lower than any EU state. The other third of state funding goes to the Czech Theatre Support Program, theatres that are funded by local government and help promote culture in the regions. In addition, the state maintains grant programmes for drama festivals, up-and-coming projects, independent theatre groups, creative workshops and seminars, and publications, together with many amateur theatre productions. Subsidies are no longer limited to one year. Councils and committees of experts manage these programmes and grants and these are applied within the municipal governments of Prague, Ostrava, Brno, and Plzen. The main function of the subsidies is to help balance out the theatre structure within the Czech Republic, since money received from public resources is 2.5 times higher than that of state contributions.

EDUCATION SYSTEM FOR ACTORS AND TECHNICAL STAFF

There are two universities specialising in education for those wishing to work on the stage; the Theatre Faculty of the Academy of Music, Drama and the Fine Arts in Prague; and the Theatre Faculty of the Janacek Academy in Brno, both of which offer MAs and BAs. In addition, there is a network of secondary schools, university courses, and higher vocational schools running specialised courses for actors, singers, and composers in Prague, Brno and Ostrava. Both Brno and Prague possess their own dance school. There are no specialised schools or training centres for backstage staff.

CO-OPERATION WITH OTHER COUNTRIES IN THE FIELD OF THEATRE

The number of foreign theatres visiting the Czech Republic by far exceeds the number of Czech theatres who tour abroad. However, many festivals which take place within the Czech Republic 'are of a prevailing international flavour', including the German Language Festival, held in Prague, which is described as 'prestigious' and 'significant'. There is also intensive theatrical co-operation with the UK, France, and particularly the Netherlands, who helped the Czech Republic establish its cultural policy and planning. Individual theatres of all genres, including Prague's National Theatre and other experimental theatre companies, maintain contacts with foreign companies, and the Theatre Institute helps run a scheme which acts as a link to the EU. In addition, the Czech Republic is a member of all the important cultural and theatrical organisations, and the Ministry of Culture offers grants to promote international co-operation.

ESTONIA

STRUCTURE AND ORGANISATION OF THEATRES AT NATIONAL, REGIONAL, AND LOCAL LEVEL

According to the Estonian Ministry of Culture, the thirty theatre companies currently functioning within Estonia are divided into three classes - state, municipal, and private theatres. Of these theatres, eighteen received state support in 2001.

PUBLIC SUPPORT POLICY

State theatres receive their income from five different sources - the state budget, local government, admission prices, artistic contracts, and sponsors. In 2001 the Ministry of Culture allocated 13.6% of their budget to theatres in Estonia. The national Opera, 'Estonia', received 5.4%. State support constitutes 70% of a theatre's income, with admission prices covering 19%. For private theatres, only 30% of their income comes from the State, the rest originates from admission prices (25%), sponsors (15%) and local government (12%). The seventeen acts of legislation governing culture in Estonia are published in the document entitled 'Cultural Acts'. The Performance Establishment Act (1997) and the National Opera Act (1997) govern theatres, first and foremost.

The Performances Establishment Act and a Ministry of Culture regulation provide the basis for financing theatres. Fifteen days after the state budget has been announced, an annual ruling signed by the Ministry of Culture decides where the state support should go. The National Opera is financed according to the National Opera Act. In 2002, EEK 112 648 million was allocated to theatres, an amount which had risen by EEK 15 000 million from the previous three years. Support donated to the National Opera amounted to EEK 68 580 million for 2002, a rise of EEK 18 000 million in the previous three years. The Ministry of Culture also finances the purchase of drama through the Estonian Drama Agency which allocates support to theatrical festivals and events, theatre information centres, and also supports various amateur and school theatres through the Amateur Theatre Association. Significant festivals that receive support include the 'International Alternative Theatre Festival', and many children's theatre festivals. In 2002 the state donated EEK 775 000 to the Estonian Drama Agency, a decrease of EEK 25 000 from the year before, and EEK 835 300 for various festivals and events, almost a half of the amount received in 2001. Indeed, in 2001, the Estonian Cultural Committee, made up of ex-theatre employees, donated EEK 7.7 million to theatres and their workers, more than at any other time in the previous five years.

In 2001 the state repertory theatres, including the Tallinn City Theatre, received 708 818 visitors, an increase of 50 000 from the year before. The number of visitors to the National Opera increased by 10 000 on the previous year, but both the number of new productions and the number of performances decreased. In 2000 state theatres' output included 5% opera, 3% ballet, 4% musical, 54% drama (a decrease of 4% from 1999) and 29% children's plays (an increase of 4% from 1999). The attendance for small theatres, 30% of whose repertoire is made up of drama productions, have plummeted in the last four years. In 1998, there was a total of 173 500 spectators compared to 2001's number of 96 167.

However, the number of new productions increased from 14 (1998) to 23 (2000) and the number of performances increased from 695 (1998) to 742 (2000).

EDUCATION SYSTEM FOR ACTORS AND TECHNICAL STAFF

Education for the theatre professions is split three ways; Diploma and Bachelor Studies (3-4 years), Masters (2 years), and Doctorate (4 years). Equally, the educational institutions are split three ways; public (including six universities), private, and state-run organisations. Of the former, the Estonian Academy of Arts and Music is the most prestigious. In terms of size, the Academy of Music accepts by far the largest number of students (469) of which 460 places are state supported. There are also courses throughout Estonia specialising in, amongst others, directing, choreography, ballet, and lighting. In addition, in 2002 twenty scholarships existed for those students specialising in cultural studies, who wish to study abroad, each scholar receiving EEK 36 000. The 'Estonian Culture Committee' also provides support.

COOPERATION WITH OTHER COUNTRIES IN THE FIELD OF THEATRE

International Relations are co-ordinated by the Information Centre of the Estonian Theatre Union. There are agreements with 26 countries, which include exchanges and support for international theatre festivals. Approximately 10 to 20 theatre employees come from abroad to work in Estonian theatres, and Estonian theatres are consistently asked to perform at significant European and Russian Theatre festivals

SLOVAKIA

The Ministry-run Department for European Integration sent in the Slovak response.

THE GENERAL POLICY AIMS CONCERNING THEATRES

Slovakian cultural policy aims to establish a legislative and organisational framework 'to allow theatres to meet the cultural requirements of Slovak citizens', including ethnic minorities. Policies should be targeted towards theatre programmes, distribution, propagation, foreign co-operation, theatre research and education for all up-and-coming performers and employees within the theatre. Most importantly, theatre policy should be seen to 'guarantee the conservation of (theatrical) cultural heritage'.

STRUCTURE AND ORGANISATION OF THEATRES AT NATIONAL, REGIONAL AND LOCAL LEVEL

There are 23 theatres in Slovakia that are subsidised by the state, based on legislation introduced in the aftermath of World War II. These include fifteen drama theatres, three opera houses, two ballet theatres, one operetta ensemble, one state contemporary dance theatre, one pantomime theatre, and five puppet theatres.

Two of these theatres are Hungarian, one Russian, and one Romany. At the beginning of the 1990s many independent and town theatres began springing up in Slovakia, supported by local municipal councils. Commercial theatres also feature in the theatrical landscape, but they tend to only produce one theatrical project at any one time.

PUBLIC SUPPORT POLICY

Since 1989 there have been no changes to the Slovakian theatre system and few theatre strategies have been developed, since theatre has, in general, been viewed rather as 'an appendix' within the framework of cultural policies. There have been no changes in budgetary rules or criteria for state aid, and the legal status of theatres has remained that of a 'subsidised organisation', though state subsidies have been reduced. Since 1st April 2002 local government authorities have managed all professional theatres, previously established by the state. From now on the Ministry of Culture is only responsible for theatres that have national prominence. Recently, there have been too many changes to public authority mandates with regard to theatre, and too much politicising, to the extent that state theatres, in the report's view, have become blasé with regard to their financing. Indeed, the survey states how public administration authorities are 'failing to perform...functions consistently.' There is a system of grants that cover activities in independent theatres, theatre associations, and the publication of theatre magazines. However, the amounts are negligible when compared to the amount of state aid donated to state theatres. In addition, the development of the independent theatre sector is limited due to there being no uniform, clear, and sufficiently flexible grant-based system. Within Slovakia, there is a distinct lack of measures for promoting public interest in the theatre, few support programmes for handicapped theatre-goers, no policy to introduce original drama, almost no support for touring theatres, and no system for subsidising activities abroad. According to the Department for European Integration, more links between schools and theatre are required. It is hoped that these problems shall be addressed in future cultural policies.

EDUCATION SYSTEM FOR ACTORS AND TECHNICAL STAFF

The main guarantor for professional education in Slovakia is the Academy of Music and Dramatic Arts in Bratislava, and in particular, the Faculty of Drama and Puppetry, which educates artists, directors, repertory advisers, stage designers, theatre scientists and managers. The Faculty of Dance and Music educates students for artistic and theoretical professions, including musicians, singers, dancers, choreographers, and critics. The Academy is extremely prestigious within Slovakia since until recently it was the only arts school that existed in the country, and employs highly respected personalities as lecturers and teachers. At the end of 2001 there were 733 students studying at the Academy, of whom 187 were at the Faculty for Drama and Puppetry and 350 were attending the Faculty of Music. The former has 33 internal and 61 external lecturers. Theatres for the ethnic minorities, such as Hungarians, are also acknowledged within the Academy, though there is a specific institution educating Romany theatre in the eastern city of Kosice. Despite the post-1989 political environment the number of students coming from abroad to study in Slovakia has not changed that greatly. In the last decade three to seven students have studied at the Faculty for Drama and Puppetry and 32 are currently studying at the Faculty of Music. In 2001 the academy set up an internationally approved UNESCO Department for Cultural Policy and Theatre Management.

In July 1997 a second Academy of Arts was established in the central town of Banska Bystrica, with 325 students, 101 of who study the performing arts and 118 fine arts. In 1998 the Dramatic Arts Faculty was established, admitting 106 students.

However, the lack of qualified lecturers means that, with the exception of the Performing Arts course, the Academy is not fully accredited.

At secondary school level there are eight conservatories (1 private, 1 ecclesiastical) and other specialised schools, all of which specialise in teaching the cultural arts. In 2000/01 there were twelve private primary schools of arts educating a total of 1 887 pupils, and 174 state primary schools, themselves educating 91 568 pupils. In conclusion, the Department admits that there are still problems fitting theatre studies into the National Curriculum.

There have been calls for the Ministry of Education to hand over the responsibility of arts education to the Ministry of Culture, or at least for the departments to work together on the issue, but at the time of writing, no agreement has been reached.

CO-OPERATION WITH OTHER COUNTRIES IN THE FIELD OF THEATRE

Most contacts with foreign theatre companies are with the Czech Republic, a relationship that goes back to 1920 when the Slovak National Theatre was founded with the assistance of Czech artists. Ever since the two countries became independent in 1993, co-operation between theatre companies within the former Czechoslovakia has been significant. The V4 countries (Slovakia, Poland, Czech Republic, Hungary) maintain creative co-operation, particularly between individual theatres, festival organisers, and partner-theatre institutions. Many international festivals are held in Slovakia and yet, with the exception of the Czech Republic, it is very rare for Slovak theatre companies themselves to tour abroad. Individual visits by foreign artists, particularly opera singers and ballet dancers are quite common, but the presence of a director from foreign climes is a rarity.

SLOVENIA

THE GENERAL POLICY AIMS CONCERNING THEATRES

According to the Slovenian Ministry of Culture, the general cultural policy aims to 'maintain the work of existing (public) theatre institutes' and at the same time establish premises for private theatres, thus enabling the two genres to exist on a level footing.

STRUCTURE AND ORGANISATION OF THEATRES AT NATIONAL, REGIONAL AND LOCAL LEVEL

Theatres in Slovenia are either public or private institutions. There is one public theatre of national prominence, the Slovene National Theatre in Ljubijana, with an additional nine public theatres ranked by the Ministry as institutions of 'regional (municipal) importance'. Private theatres can take the form of non-governmental institutes or societies. In all there are 26 private organisations that work on a regular basis throughout the year, and approximately 70 organisations that are project-based.

PUBLIC SUPPORT POLICY

Public theatres and organisations can be subsidised on a yearly basis. Institutes such as the Slovene National theatre are almost fully subsidised, whereas responsibility for funding regional theatres is being shifted from the state to the regions themselves. Private theatres receive approximately the same as regional theatres, and theatre projects are supported on the basis of individual agreements.

EDUCATION SYSTEM FOR ACTORS AND TECHNICAL STAFF

Education for the theatre is provided solely by the Academy of Theatre, Radio, Film, and Television, though there are no courses in Slovenia available for technical staff.

COOPERATION WITH OTHER COUNTRIES IN THE FIELD OF THEATRE

There are many Slovenian theatres that are members of international organisations. In addition, international guests regularly tour or attend festivals throughout Slovenia and these activities are usually financed by subsidies, mostly covering travel and transport costs.