ABOUT EUROPEAN CULTURAL POLICY

Katarzyna Plebańczyk (PhD)
Institute of Culture,
Jagiellonian University, Poland

Key words: *Culture, science, education, cultural policy, cultural diversity, intercultural dialogue, cultural networks, cultural programmes, Europe, United Nations Educational, Scientific and Cultural Organization, Council of Europe, UNESCO cultural policy, European Heritage Days, UNESCO World Heritage Site List, Intercultural Cities, Compendium of European Cultural Policies, European Union etc.*

There is no need to convince anyone today that *culture matters[1]*, and this applies to both the people who work in *culture* as well as those who are its recipients. The above statement is, however, fundamentally debatable. An attempt to define culture is an unrewarding occupation itself because there is nothing vaguer than the word *culture* [Herder 1962]. The concept of culture as well as the culture itself is a historical phenomenon, constantly developing and undergoing numerous changes. Discussing culture results from the observation of the world around us (e.g. the development of a new creative economy, based on knowledge, globalization and universal access to the Internet), and its consequence is increased investment in research in the field of cultural policy.

There are hundreds of definitions of the concept of *culture*, depending on the cultural approach and domain; for example, in one of UNESCO's definitions of culture, it is described holistically as the whole made up of diverse spiritual, material, intellectual and emotional features that characterize a society. It includes not only arts, but also lifestyles, the fundamental human rights, value systems, etc. [UNESCO 1982].

Defining culture and cultural policy also corresponds to the times in which they appeared, and the development of different fields of science and social functioning.

Until the 15th century, the economic development of Europe was based on agriculture. Geographical discoveries and travels led not only to the expansion of the world, but also to the economic development increasingly based on trade and exchange. They also contributed to the exploration and exploitation of new reserves of natural resources and new markets.

Groundbreaking changes in society, economy and politics of Europe were brought by Industrial Revolution, the beginning of which dates back to the turn of the 18th and 19th centuries. The Revolution was inspired by such inventions as water wheels, weaving machines, or steam engine, which resulted in the development of blast furnaces to produce iron or assembly lines. There occurred a gradual transition from crafts and manufactures to mass scale production. The natural course of action entailed general development by more intense mass production, the streamlining of work methods and moving away from an agrarian economy to industrial development, using natural resources in production. It is important to notice that economic transformations brought social and cultural changes with them. There appeared the concepts of industrial society and urbanization, systems of mass production and cheap labour. There was a boost in production and consumption. Science and education were flourishing, both in terms of exploring and popularizing new technologies, as well as

1. *Such is the title of the book by L.A. Huntington and L.E. Lawrence, written after the symposium on cultural values and their influence on the development of societies, which took place in 1999 at the American Academy of Arts and Sciences in Cambridge, Massachusetts.*

better access to educational opportunities for the public. At the same time, the 19th century brought about the creation of many nation states, based on sovereignty, sacred territory and culture. Both territory and the canons of culture were treated as matters of top priority. These cultural canons were part of national identity, presenting the highest values and the power of a given country. One example is the British Empire and the largest museum collections of that times. They were the result of huge expenditures on archaeological excavations, the aim of which was also to reinforce the status of the United Kingdom as one of the contemporary world's powers. On the one hand, the bourgeois society, which first emerged around those times, *allowed a rich cultural life; on the other hand, it considered development and market economy to be the foundation of its existence* [Bendixen 2001]. As a result, bourgeois societies chose to focus on systematic improvement of their material well-being rather than spiritual development. However, culture was perceived as something which societies could own and which could boost their sense of pride and dignity. National pantheons were created, thereby writing a national narrative reflected in signs and symbols.

From a historical perspective, it is believed that the abovementioned elements gave rise to the aggressive nationalism in Europe (the most commonly cited example is Germany, where the racial formula for a state and nation was put on a pedestal) and were the driving force behind the biggest of all European wars - World War II. After the war, demands to form civil states and societies began to be implemented, and the faulty models of monoethnic and mononational states were overthrown. A significant part was played by UNESCO and the Council of Europe - two international organizations, whose activities go far beyond the field of culture.

I. UNESCO - United Nations Educational, Scientific and Cultural Organization

UNESCO Constitution Act of 1945 (signed by 37 countries) clearly states that the organization was created as a response to the war which had just ended – the war, which resulted from a lack of understanding, respect and knowledge of our own cultures. Another reason was to prevent future misunderstandings between countries:

The purpose of the Organization is to contribute to peace and security by promoting collaboration among the nations through education, science and culture in order to further universal respect for justice, for the rule of law and for the human rights and fundamental freedoms which are affirmed for the peoples of the world, without distinction of race, sex, language or religion, by the Charter of the United Nations [UNESCO 1945].

UNESCO (currently 191 member states and 6 associate members) takes actions to promote equal access to complete education and objective truths of science as well as unlimited exchange of knowledge and ideas. Implementing this objective is facilitated through actions in the field of education, science, culture and international cooperation, where the common idea is to respect justice, law, human rights and fundamental freedoms for all without distinction of race, sex, language or religion.

UNESCO takes major actions in the following areas:

1. **Education**

Strategic objectives include:

- o Creating a platform for reflection, discussion and intellectual exchange in order to ensure the appropriate management and implementation of educational reforms and innovations.
- o Anticipating the needs and trends in education; developing solutions and recommendations for policy makers, based on the results of various research.
- o Initiating and supporting the cooperation conducive to the exchange of experiences and the development of innovation.
- o Encouraging others to create, implement and share good solutions related to educational systems and programmes; collecting data on education.

- o Developing prescriptive documents to facilitate action on key educational issues [www.unesco.org]. In order to achieve the above objectives, UNESCO introduces many educational programmes [description from: WWW.unesco.pl]:
- The Education for All (EFA). Created in 1990, the programme aims to meet the basic learning needs of all people, ensuring a high quality of education at the same time. The programme is constantly monitored; the participating countries (more than 180) prepare annual progress reports. The following educational goals should be fulfilled by 2015:
- Expanding early childhood education and improving its quality, especially for children from the poorest and most disadvantaged regions.
  - o Ensuring that all children have access to free, compulsory primary education of good quality, particularly girls and children from disadvantaged backgrounds as well as children belonging to ethnic minorities.
  - o Meeting the learning needs of all teenagers and adults through equal access to appropriate learning and life-skills programmes.
  - o Reducing the level of adult illiteracy by 50%, providing them with equal access to basic and continuing education.
  - o Eliminating gender disparities in access to primary and secondary education; ensuring girls' equal access to basic education.
  - o Improving all aspects of the quality of education so that measurable learning outcomes are achieved by all.
  - o UNESCO Associated Schools, whose aim is to promote the idea of international cooperation between children and youth, which contributes to building mutual understanding and, in turn, to world peace. The programme encompasses over 9000 educational institutions from 180 countries, from kindergartens to teacher training colleges.
  - o The International Network of UNESCO Chairs (University Twinning and Networking - UNITWIN / UNESCO CHAIRS) supports the exchange of knowledge, research, trainings and international cooperation between universities as well as the promotion of academic solidarity across the world. In 2011, there was a total of 715 UNESCO Chairs in 131 countries - 12 of them in Poland.
  - o Scholarship and internship programmes are designed for university graduates and are allocated according to the principle of geographical distribution (UNESCO Poland runs a scholarship programme for researchers from Central and Eastern European countries, and offers young scientists from African countries internships in Polish scientific institutions).

2. Science

Key areas of UNESCO activities in the field of science are reflected in the following strategic objectives:

- encouraging people to follow ethical rules and standards in the development of science and technology as well as in social transformations,
- strengthening the security of mankind by improving the management and use of the environment and social changes,
- promoting scientific and technical potential of the emerging information societies.

Activities in this domain include promoting international scientific programmes and defining research priorities – the ones which combine research issues with protecting the environment and social development. In the field of social sciences, the MOST programme (Management of Social Transformations) remains a priority. It particularly includes applying scientific research to eradicate poverty. Other fields stress the importance of bioethics, oceanography and biosphere.

3. Activities in the field of culture. UNESCO cultural policy

The discussion between UNESCO Member States about cultural policy is moving towards achieving a common objective. Since the members failed to create a more explicit solution concerning the most basic issue - the level of state intervention in culture, in 2001 at the General Conference of UNESCO, 185 Member States unanimously adopted *the Universal Declaration on Cultural Diversity*. The prevailing message of this document states that intercultural dialogue is the best guarantee of peace and security.

Cultural diversity

Globally, cultural diversity involves a number of ways of understanding:

- Cultures of individual nations and minority cultures should be protected.
- The principle of cultural diversity protection is to inspire actions to protect the high culture in the age of mass culture, and the state cultural policy should influence social cohesion and create a framework for the creativity of individuals.

In its final document, the 1998 UNESCO Conference in Stockholm formulated a number of recommendations addressed to the Member States' public authorities and established the basic objectives of cultural policy:

- Making a cultural policy one of the key elements of the development strategy.
- Encouraging creativity and participation in cultural life.
- Strengthening cultural policy and practical actions for the protection and restoration of tangible and intangible heritage; promoting cultural industry.
- Promoting cultural and linguistic diversity.

One measurable sign of implementing the above aims is the World Culture Report, prepared every two years. UNESCO supports actions leading to individual culture development and protection from the adverse effects of globalization. The result was *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* of 2005.

Intercultural dialogue

Promoting intercultural dialogue is one of the UNESCO's fundamental objectives. It is to facilitate the dissemination of universal values across the world. The most important initiatives today include:

- The Routes of Dialogue programme, which aims at mutual understanding and the dialogue between historians, artists and writers from different cultural backgrounds. The programme helps to overcome prejudices, especially those with roots in painful historical events. The thematic scope includes: *Silk Route, Slave Route, Iron Roads in Africa, East-West Intercultural Dialogue in Central Asia, Al-Andalus Trails, Faith Trails, the Mediterranean Programme* and *Europe-Mundi*.
- The Euro-Arab Dialogue - the project running since 2001. In 2005 in Poland, UNESCO started to implement educational workshops for the Polish UNESCO Associated Schools under the common name *In the culture of Islam*. The goal of the programme is to modify the existing negative cultural and religious stereotypes prevalent among young people by familiarizing them with Muslim religion and culture. In 2010, workshops for teachers were also made available. Since 2011, Polish representatives have been participating in the *Connecting Cultures* project, involving trips of young people from Arab and European countries to the desert and mountains of Oman, where, away from civilization and without cell phones, they spend several days together, talking and learning from each other about similarities and differences between their cultures.

UNESCO World Heritage Site List

In 1972, UNESCO developed *the Convention Concerning the Protection of the World Cultural and Natural Heritage*. It defines the concept of World Heritage as the universal cultural and natural heritage sites, irrespective of their location, which belong to the whole human population because

they are distinguished by the *highest common value*, and should be the subject of our care.

UNESCO's mission is not only developing a list of world heritage sites and encouraging other countries to adopt the Convention, but also actively promoting the policy of social sensitivity towards the protection of the world heritage and international cooperation for the preservation of the sites. The list includes 962 sites in 157 countries: 745 cultural sites, 188 natural sites and 29 mixed cultural and natural sites. The UNESCO World Heritage in Danger List has 38 sites.

II. Council of Europe

The primary aim of the Council of Europe (established in 1949, with 47 members today) is ensuring respect for human rights, democracy and the rule of law; developing continent-wide agreements to unify social and legal practices of individual countries; and promoting European identity.

Council of Europe's actions can be seen in the following areas:

- democracy and human rights,
- social cohesion,
- safety of citizens and democratic values,
- cultural diversity.

The Council of Europe proclaims legally binding European treaties or conventions for its Member States, although, in some cases, they can also encompass other European and non-European non-member countries. The conventions concern numerous issues, ranging from human rights, fighting against organized crime, prevention of torture, data protection to cultural cooperation. Moreover, the Council prepares recommendations for governments with policy guidance on issues such as legal system, health, education, culture and sport.

1. Activities in the cultural sector

Since 1954, the Council of Europe's overriding cultural policy aims have included: protecting common cultural heritage, promoting cultural diversity and stimulating cultural development. Great emphasis is put on responding to contemporary challenges by supporting the spiritual development of societies as well as protecting their cultural identity. The structure of the common cultural policy model for the Member States includes the following values:

- equal access to culture and the decentralization of cultural policy,
- recognition of culture as the major driving force behind global development,
- the primacy of cultural objectives in global development
- adopting the European Declaration on cultural objectives,
- the need to obtain more state funds for cultural projects and increasing the role of private patronage.

One of the Council's strategic objectives in the field of culture is to build a more humane and tolerant Europe. This goal should be achieved through respect and promotion of cultural diversity, which are the conditions for the societal development to occur.

The Council of Europe programmes are aimed at:

- raising awareness of multi-ethnic cultural mosaic of Europe and its development in the spirit of mutual dialogue and tolerance,
- addressing the challenges faced by the European society, such as the globalization of businesses and its ensuing repercussions for the Member States cultural policy.

The Council's most interesting initiatives include:

European Heritage Days - a joint initiative by the Council of Europe and the European Union, which seeks to promote historic monuments, historical and cultural education, regional cultural heritage diversity, intercultural dialogue and the common roots of European cultures. Every year in September, the countries in which the event takes place, allow free access to their historical monuments and cultural venues as well as organize lectures, exhibitions and other events addressed

to a diverse group of recipients, which gives the initiative a universal dimension[2].

Intercultural Cities – a programme established in 2007 as another joint initiative by the Council of Europe and the European Commission. The idea is to strengthen and support the activities of local communities in order to make better use of their cultural diversity:

- promotion of cultural diversity,
- reinforcing the efforts to fully exploit the potential of cultural diversity,
- supporting the cities in developing the cross-cultural strategies and initiatives that will help them tackle the diversity in a constructive and innovative way,
- assistance in the shaping of general public policy on cultural diversity.

The main tenets of the programme:

- Intercultural management, involving the promotion of dialogue between people of diverse ethnic origin on the problems important to them, such as raising public debates on minority issues; encouraging their active public participation; and implementing consultation mechanisms allowing cultural minorities to express their opinions in public decision-making processes.
- Public debate and ethics in the media - taking actions to promote direct cooperation between "Intercultural Cities" and local media editors or journalists, which will result in a more reasonable presentation of issues in the media.
- Intercultural mediation, based on the right of every human being to equal access to public institutions: courts, police, hospitals, schools and social security institutions.
- Cultural policy and activities supporting minorities integration and assimilation by encouraging them to participate in local cultural projects, such as theatre plays, performances, presentations.

2. Activities in the area of film

Eurimages is the fund created in 1989 to encourage the development of the European cinema. It supports the film industry in the fields of:

- co-production,
- distribution,
- cinema facilities,
- digitization of Eurimages member cinemas.

Since its establishment in 1988, Eurimages has supported the co-production of 1,349 full-length feature films and documentaries (some of them received prestigious awards such as the Oscars, Palme d'Or, Golden Lion). The network brings together more than 40 cinemas from 36 European countries.

The European Audiovisual Observatory was set up in 1992 as the centre for the collection and dissemination of information on the audiovisual industry in Europe in the areas of:
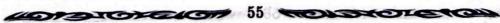
- Cinema
- TV
- Video / DVD
- New media
- Policy on cinema and television.

It provides information for professionals working within the audiovisual sector: producers, distributors, exhibitors, broadcasters and other media service providers, international organisations in this field, decision-makers within the various public bodies responsible for the media, national and European legislators, journalists, researchers, lawyers, investors and consultants.

3. Compendium of European Cultural Policies

Compendium of Cultural Policies & Trends in Europe is a web-based project of informative, educational and journalistic value. Initiated in 1998, it is a monitoring system of national cultural

2. *Poland, Cracow in particular – which is considered to be the most cultural Polish city, take active part in this initiative; for more information, access the Polish website of the programme at http://www.edd2012.pl*

policies in the EU states and includes updated information on trends in cultural policy in 42 countries [www.culturalpolicies.net].

The system monitors the execution and implementation of culture-related laws, policies and practices. By analyzing the data, the compendium allows to conduct independent comparative research on:

- cultural rights and ethics
- cultural diversity
- intercultural dialogue
- the role of different partners in a changing system of governance
- support for creativity
- participation in cultural life
- economic, legal and educational dimensions of cultural policies
- international cultural cooperation.

III. Heading towards the European Union

The aim of the cultural policy dictated by the subsequent resolutions of the two above described organizations was to shift the cultural processes towards the democratization of culture, providing customers with high-quality European education, socialization within the framework of a civil society and the social inclusion of minorities in the spirit of tolerance. State cultural policy became part of the planned strategy. The states became responsible for maintaining social cohesion through cultural education and reintegration of past heritage with the present. The priorities included heritage protection, promotion of high culture (valuable culture) and the development of local cultural centres, mostly those for teenagers.

This model ceased to function with the advent of shifts in social development, characteristic for 1960s and 1970s. The second half of the 20th century brought many changes closely linked to economic transformations. Production became more and more automated and therefore faster. Many factory workers were replaced with machines. More and more people worked in service industry, resulting in increased contacts between the manufacturer and the consumer, who was no longer anonymous. Large-scale industry went from centralized production to a network of smaller manufacturing companies, linked by mutual relations and working towards common needs (e.g. the Silicon Valley in the U.S.[3]). The idea touted in the 1970s by Alain Touraine or Daniel Bell emphasized the concept of post-industrial society, the transition from the mass production for an anonymous customer characteristic of the Industrial Revolution to the production for an individual customer. The latter included direct contacts with clients, learning their needs and satisfying them. It was the period of economic boom, which also translated into active social policy, leading societies towards the ideas of diversity and multiculturalism. It resulted in the creation of the European Union. In 1957, the Treaties of Rome were adopted, which established the European Economic Community (EEC) and the European Atomic Energy Community (EAEC or EURATOM) and were the first institutionalized form of European integration. As early as in 1963, the first resolution relating to cultural cooperation between the Member States of the European Community was adopted. With the development of the Communities (later renamed as the European Union), the issue of cultural policy occurred more and more often. However, the 1982 European Commission "General Report" stated that there were *still significant differences concerning the possibility of a genuine European cultural initiative*. The most discussed topic was different perceptions concerning the role of culture in society. France and the United Kingdom presented the clearest views on this issue. The former claimed that the role of culture is fused with the mission of the state, while for the latter, culture was a sphere of individual acts of creativity, to which any form of regulation can do more harm than good.

---

3. *In 1980, the Silicon Valley had 90 companies employing 25 thousand people, who were working on hi-tech industrial technologies (semiconductors). The main consumer of these products was the U.S. Army. In 1985, the number of manufacturing companies increased to over 2500, with staff amounting to 220 thousand. Today, there are over 700 IT and telecommunication firms in that region.*

Another reason why the Communities feared to expand their competence onto the realm of culture was the increasingly important regional factor. In 1950s, a tendency appeared which emphasized regional development over state boundaries. It derived from the need to look for higher values in a more universal plan to undermine the nation-state structure of Europe - which was the source of nationalism and war. The anti-statism faction of Europeanism began to promote ideas such as *Europe older than nations* or *Europe of regions*.

It could be considered as the first step in the field of cultural policy, although not yet common for all, because it concerned individual countries. Since 1974, the European Parliament has been proclaiming regular resolutions in matters of culture, which are later to be dealt with by the Communities; even though, as in the case of UNESCO, working out a common approach for all associated countries turned out to be still impossible.

The European Union does not have a uniform cultural policy on its territory, and its activities in this area focus mainly on supporting bottom-up initiatives, particularly the financial ones, of individual countries, regions and citizens. Direct and indirect activities in the field of culture complement other spheres of the EU action, which stems from the Union's specific inclusive character. Undoubtedly, culture is extremely important in the process of European integration, which in turn is dictated by the fact that the role of culture in Europe is unique and shaped by history.

According to the Article 167. of the Treaty on the Functioning of the European Union, the Union shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore. Action by the Union shall be aimed at encouraging cooperation between Member States and, if necessary, supporting and supplementing their action in the following areas:

- improvement of the knowledge and dissemination of the culture and history of the European peoples,
- conservation and safeguarding of cultural heritage of European significance,
- non-commercial cultural exchanges,
- artistic and literary creation, including in the audiovisual sector.

Actions which the European Union can take in the cultural field include both internal measures addressed to the Member States and external initiatives. A series of decisions establishing the EU cooperation programmes provide for the implementation of these programmes with the participation of relevant international organizations such as the Council of Europe and UNESCO.

The following cultural policy projects are supported by the European Union:

- improving the knowledge and dissemination of the culture and history of the European peoples,
- preservation and protection of cultural heritage of European significance,
- non-commercial cultural exchanges,
- discovering mutual works of culture,
- supporting the cultural cooperation of Europeans,
- the artistic and literary creation, including in the audio-visual sector.

1. Cultural programmes

The European Community took action in the field of culture as early as in the 1980s and 1990s. It mostly concerned the restoration of religious and secular monuments of particular importance to the European culture; the intensification of artistic and cultural cooperation between professionals; promoting reading, literature, and translation; protection of architectural heritage; and finally dissemination and protection of European cultural heritage. Since the very beginning, these activities were carried out in cooperation with the third states, particularly the associated countries, including those from Central and Eastern Europe. Due to such initiatives, Poland received financial assistance for the renovation of the Warsaw Lazienki Park or the unique Holy Trinity Chapel in the Royal Castle

in Lublin.

The first cultural programmes included:

- **Kaleidoscope**, implemented in 1996-1999 - its aim was to popularize the culture of European peoples by supporting cultural events and artists as well as people working in the cultural sector (518 projects were completed and 1500 cultural institutions from all over Europe were involved). Additionally, the programme supported the European City of Culture project (now the European Capital of Culture). In 2000, the title went to Cracow. The project started in 1985 and is still valid.
- **Ariane**, implemented in 1997-1999 – it was aimed at the dissemination and popularization of literary works and the history of European nations (largely through translations).
- **Raphael** - it was aimed at restoring and disseminating the European cultural heritage; broadening the international cooperation and making culture more available to the public.

These programmes were implemented before more extensive measures were taken, one of which was the Culture 2000 programme, still continued today.

Culture

The programme is the continuation of Culture 2000, completed in 2006. The agenda concerning the EU cultural activities, proposed in 2007, is based on national and regional diversity of the Member States. The foundation of the programme activities is intercultural dialogue, culture as a catalyst for creativity and culture as a major link in international relations.

The overall programme objective is to reinforce the cultural space common for all Europeans, based on shared cultural heritage, through the shaping of cultural cooperation between creators, cultural participants and cultural institutions of the countries taking part in the programme. It all seeks to inspire the emergence of European citizenship. The programme is open to the participation of non-audiovisual sectors of culture, particularly small cultural enterprises, provided their operations are non-profitmaking.

Specific objectives are the following:

- promoting transnational mobility of people working in the cultural sector;
- encouraging the transnational circulation of cultural and artistic works and products;
- promoting intercultural dialogue.

2. Cultural networks

Among the EU priorities, there is the functioning of cultural networks, i.e. lasting relationships between the cooperating cultural centres, typically from one cultural domain. Their important characteristic is introducing an element of innovation (information exchange, staff mobility, implementing international projects) to the European cultural circulation. There are three types of networks: networks of exchange and dialogue (sharing experiences and ideas), networks which initiate projects (they carry out specific programmes), and project management networks.

Examples of such networks include: IETM - Informal European Theatre Meeting (founded in 1981; based in Brussels; hundreds of theatre and dance organizations from 40 countries); Trans Europe Halles (1983; Halles de Schaerbeek, Paris; a network of independent cultural centres promoting various forms of artistic creativity); ENCATC - European Network of Cultural Administration Training Centres (1992; culture administration and management, cooperation with the Council of Europe, UNESCO, etc.); EFAH - European Forum for the Arts and Heritage (1995; a network of associations, federations, etc. in the field of art and cultural heritage; cooperation with the European Council, the European Commission, the European Parliament, the Council of the European Union, UNESCO).

3. Cooperation with third countries

Cooperating with third countries is based on the treaty provisions and the Delegation of the European Commission. Defining the scope of this cooperation is relatively difficult due to several reasons: complexity of cultural relations; the fact that the institutional and legal system is

underdeveloped; the scope of cooperation is very diverse and complicated; and a wide variety of instruments is used because of political considerations. Hence, there is no single, uniform strategy of cooperation, and the one which exists is rather a component and the outcome of other policies and actions (the EU's foreign policy in particular).

4. European Agenda for Culture

Adoption of the European Agenda for Culture in 2007 opened a new chapter of co-operation in cultural policy at the European. For the first time, all partners - European institutions, Member States and the civil society of cultural world - were urged to join efforts in order to achieve clearly defined common objectives approved by the Board:
• promotion of cultural diversity and intercultural dialogue;
• promotion of culture as a catalyst for creativity;
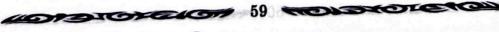• promotion of culture as vital part of the EU's international relations.
In order to promote cooperation, the agenda also describes the methods of work which are new in the field of culture:
• open method of coordination aimed at closer cooperation between the Member States on the priorities set out in the Work Plan for Culture 2008-2013,
• a more structured dialogue with civil society about culture through various platforms for discussion and exchange of experiences [http://ec.europa.eu/culture].

The main tenets of the existing cultural policies are being re-orientated now. Although the priorities still concern the diversity of Europe and the fight against social exclusion, today they also include something more: aiming at knowledge industry and building competitive strength. The term *knowledge-based economy*, fashionable yet vague, is used interchangeably with such terms as digital economy, network economy, information society, digital society, post-industrial society, post-modern society, and many more. The nomenclature varies, depending on the components emphasized therein. Certain contemporary theorists, for instance Ulrich Beck, Anthony Giddens (the concept of *late modernity*), Zygmunt Bauman or Manuel Castells, argue that we are witnessing the transition from modern industrial society to a postmodern society, also known as the information society. The latter is manifested as a multitude and fluidity of identities. That vision is accompanied by new problems which appear while considering current cultural policy - lack of identity, the concept of citizens of the world (in Europe - a European citizen) and a consumer approach to cultural goods and services. The modern world is subject to two parallel processes - on the one hand, it is globalization, on the other hand, it is decentralization. One result of this clash is the opposition of globalization and regionalization, extremely important for the shaping of cultural policy in both global and national context.

LITERATURE:

1. Hagoort G., Cultural entrepreneurship. An introduction to arts managements. Polish edition 1997
2. Bendixen P., An introduction to the economics of art and culture, Polish edition 2001
3. Jenks Ch., Culture, 1993
4. http://ec.europa.eu/culture
5. http://hub.coe.int/web/coe-portal
6. UNESCO Constitution 1945, www.unesco.org
7. Convention Concerning the Protection of the World Cultural and Natural Heritage 1972, www.unesco.org
8. Convention for the Safeguarding of Intangible Cultural Heritage 2003, www.unesco.org
9. Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005, www.unesco.org
10. Universal Declaration on Cultural Diversity 200, www.unesco.org

ДҮГНЭЛТ

Зохиогч энэхүү өгүүлэлдээ соёлын бодлогын тухай сэдвийг хөндсжээ. Тэрээр түүнийг хэд хэдэн түвшний хэмжээнд боловсруулан томъёолж, хэрэгжүүлэх тухай асуудлыг авч үзсэн байна. Өгүүллийн нэг зорилго бол хожим нь Польш, Монгол улсуудын соёлын бодлогын харьцуулсан шинжилгээг хийх суурийг бэлтгэхэд оршихь юм. Өгүүлэл нь ялангуяа XYIII зууны сүүлч, XIX зууны үеийн Европын соёл, түүний өөрчлөлтийн талаарх эргэцүүллээр эхэлж буй бөгөөд улмаар Европ дахь соёлын бодлогын чиг хандлагыг тогтоож байдаг ЮНЕСКО-ийн үйл ажиллагааны талаар авч үзжээ. Мөн энд Европ дахь соёлын бодлого болон түүний чиг хандлагын талаарх тэмдэглэл, Европын зөвлөлд зориулсан зарим тайлбарыг оруулсан байна. Зохиогч өгүүллийнхээ төгсгөлд Европын холбоо, түүний соёлын хөтөлбөрүүд, соёлын сүлжээний үйл ажиллагаанд гол анхааралаа хандуулсан байна.