

Cultural Work and Cultural Production

An Attempt to Survey a Seemingly Unending Field

Leonor Camauër

ARBETSLIVSRAPPORT NR 2002:1

ISSN 1400-8211 <http://www.niwl.se/>

Program for Cultural Work and Cultural Production
Head: Elisabeth Sundin



Förord

Kulturproduktionens betydelse ökar. Aktuella rubriker som ”det postindustriella samhället”, ”nätverkssamhället”, ”mediesamhället”, ”kunskapssamhället”, ”informationssamhället” eller ”upplevelsesamhället” antyder att den samhälleliga produktionen alltmer inriktas på att förmedla kunskap, information och upplevelser. Kulturarbetetslivets särdrag, som hittills har framstått som undantag, breder samtidigt ut sig inom arbetslivet i stort, med blandade och flexibla former för finansiering och anställning, mångsyssleri och starka band mellan arbete och livsprojekt.

Den senmoderna kulturaliseringen har givit den tvärvetenskapliga kulturforskningen allt större samhällsrelevans, inte minst på arbetslivsområdet. Men samtidigt är kultursektorn sorgligt försummad inom den etablerade arbetslivsforskningen. För att råda bot på dessa fatala brister och bidra till en kraftfull förnyelse av svensk arbetslivsforskning etablerades 1999 Arbetslivsinstitutets program för Arbete och kultur i Norrköping, med Kulturproduktion och kulturarbete som ett innovativt temaområde. Programuppbyggnaden har skett i samverkan med Linköpings universitets kraftfulla satsning på tvärvetenskaplig kulturforskning vid Campus Norrköping och Norrköpings kommuns kulturinriktade utvecklingsstrategi.

Temat kulturproduktion och kulturarbete studerar aktuella utvecklingstendenser i den allt bredare kulturproduktionens villkor och former. En rad projekt har startats om allt från konstnärligt arbete till upplevelseindustriell evenemangskultur, såväl i den lokala och regionala miljön som på den nationella och transnationella scenen. En rik seminarie- och konferensverksamhet bidrar till att skapa en levande miljö för sådana studier, och en snabbt växande mängd kvalificerade publikationer av mångahanda slag tydliggör att denna miljö snabbt blivit ledande på området.

Eftersom kulturproduktion och kulturarbete är ett spretigt och obearbetat fält fanns det stort behov att skapa en första överblick över tidigare forskning. För sådana och andra inventerande syften har därför olika utredningsuppdrag beställts av externa experter. Först gjordes en nationell översikt över vad som gjorts i Sverige – Johan M. Sanne: *Arbete, arbetsorganisation och arbetsmarknad för kultur- och medieverksamma. Översikt över forskning och utredning*, Stockholm: Arbetslivsinstitutet (Arbetsliv i omvandling nr 2000:2). Därefter gavs FD Leonor Camauër, som är universitetslektor i medie- och kommunikationsvetenskap vid Örebro universitet, i uppdrag att framställa en motsvarande översikt över internationell forskning om kulturproduktion och kulturarbete. Resultatet av denna inventering av ett splittrat och vidsträckt men samtidigt svagt organiserat forskningsfält presenteras här. Rapporten visar tydligt att behovet av ny och gedigen forskning på detta område är mycket stort, och att den svenska spetsforskning som utvecklats i Norrköping klart ligger i den internationella frontlinjen.

December 2001

Johan Fornäs

Professor

Forskningsledare för temat Kulturproduktion och kulturarbete
Arbetslivsinstitutets program för Arbete och kultur i Norrköping

CONTENTS

1 Introduction 1

2 The cultural labour market and the working conditions and identities of cultural workers 2

- Art worlds and fields of cultural production 3
- Defining the 'artist' 4
- Defining the 'cultural worker' 6
- Research on artists' and cultural workers' labour markets 7
 - Research in the UK 8
 - Towse's report on the artists' labour market 9
 - Research in the Nordic countries 9
 - Research conducted within the framework of supra-national organisations 9
- Research on training, careers and artists' cultures 10
- Research on artists' and cultural workers' health 12
 - The Encyclopaedia of Occupational Health and Safety (EOHS) 13
 - A brief history of arts medicine 14
 - Health problems and disease patterns in artists and craftspeople 14
 - Health problems and disease patterns in performing and media artists 15
 - Health problems and disease patterns in entertainment workers 15
- Additional research resources 16
- Summary and comments 17

3 Cultural economics 19

- Additional research resources 22
- Summary and comments 23

4 Cultural policy 24

- Cultural policy studies in the Nordic countries 24
- Cultural policy studies in Australia 26
 - The Australian context 27
 - Theoretical grounds 28
 - Australian work on cultural policy 31
- Cultural policy studies in Latin America 31
- Cultural policy studies in South Africa 32
- Towards a supra-national cultural policy studies? 33
 - The creative diversity of UNESCO 33
 - In from the Margins* 34
 - European research on cultural policy 35
- Additional research resources 37
- Summary and comments 38

5 Specific branches of cultural production 39

- Dance 39
- Sport 40
- Theatre 44

6 Culture and globalisation 47

- Globalisation 48
- Globalisation and cultural policy 50
- Globalisation and the economy of culture and the media 50
- Globalisation and the media 50
- Globalisation and diasporas 51

Globalisation and dance, sport and theatre 52
Additional research resources 52
Summary and comments 53

Notes 53

References 55

Appendices

1a Journals (list) 83
1b Journals (description) 94
2a Organisations (list) 114
2b Organisations (description) 121

1 INTRODUCTION

This report has been prepared within the framework of the program Cultural Work and Cultural Production, a program hosted by the Swedish National Institute for Working Life. It should be seen as an attempt to survey a seemingly unending field, the field of international research on cultural work and cultural production.

The vastness of the area and the limited amount of time I had at my disposal make unrealistic any pretension to completeness. I have therefore adopted a strategy, which can be described as follows. On the one hand, I account for, and, in some cases present in broad lines, those bodies of research and perspectives that I deemed to be most relevant to the program in its whole. On the other hand, I provide a series of supplementary research resources (literature, a list of journals, research centres and networks, and web indexes) that should be seen as tracks to be followed further. These supplementary resources are to be found in specific places of this report. On the one hand, they appear in the section Additional research resources of chapters 2, 3 and 4, before the section Summary and comments. Here, I provide the supplementary resources relating to the specific area dealt with in each chapter. On the other hand, the supplementary resources are presented in appendices 1 and 2.

Appendix 1a contains a thematically structured list of journals, many of which are briefly presented in appendix 1b, which also includes their web site addresses. Appendix 2b presents a thematically organised list of organisations, centres, institutions and networks that conduct, commission and/or disseminate research in the areas of interest for this survey. A number of these are briefly described in appendix 2b, which also includes their web site addresses.

This report has been written from a Swedish perspective, and, for the sake of precision, it must be pointed out that by 'international research' I mean research by scholars working in other countries or working in Sweden but dealing with cultural production and work in other countries, e.g. the work by Helena Wulff (1998a, 1998b), who studied a Swedish and three foreign ballet companies.

Yet another reflection concerning the 'geopolitics' of this survey is in place here. I felt often torn between my concern to break the usual dominance (in research conducted in Western countries) of references to authors from the USA, Britain and, to a lesser extent, other European countries, on the one hand, and my assumption as to the higher degree of usefulness that literature from Britain and other European countries could have for those who are going to use this survey, on the other. For this latter reason I have devoted considerable space to the Nordic countries.

Any attempt to review the increasing body of research on cultural work and cultural production soon encounters several practical problems. To begin with, not all the pieces of research that I deemed to be of interest for this survey were available in Sweden, which is the reason why I was forced to rely, at least to some extent, on abstracts, summaries and reviews of research provided by the web sites of journals and research centres. In many cases these abstracts and summaries were extremely brief and failed to account for either the affiliation (scholarly or otherwise) of the authors, or the theoretical and methodological grounds of many pieces of research, or both. This is the reason why, in some cases, the information given in this survey about these matters is less than complete. As regards the affiliation of the authors, it can be said that much research in the field of cultural work and cultural production has been conducted by practitioners, be they artists or administrators working in different arts and cultural organisations and agencies, which becomes apparent when reading anthologies' notes on contributors and the list of participants included in the proceedings of conferences. This could be one of the reasons why much research in this field is weakly or not at all theoretically based.

The report is structured as follows. In *chapter 2* I present work on the culture labour market and cultural workers' working conditions. The latter include earnings, social security,

educational background, regional distribution, nature of employment, patterns of employment stability and unemployment, patterns of recruitment and career strategies, and health. The chapter begins with an account of the ways in which 'artist' and 'cultural worker' have been defined. After that I present studies of the labour market and literature on cultural workers' health.

Chapter 3 deals with research based on economic theory, even though it may also express strong policy concerns. Chapter 4 presents research on cultural policy. I deal first with work produced in the Nordic countries (especially Norway) and account thereafter for research from three different national/regional contexts (Australia, Latin America and South Africa), but which all are inspired by cultural studies perspectives. After that, I present work conducted within the framework of supra-national organisations such as UNESCO and the Council of Europe, as well as other research produced in the framework of the European Union.

Chapter 5 accounts for research conducted within a few specific branches of cultural production: dance, sport, and theatre. The choice of these branches is meant to give an illustration of recent developments in cultural research, to show its width as well as some of the similarities that characterise scholarly work on activities that until not long ago were considered as different as theatre and dance, on the one hand, and sport, on the other. Chapter 6, finally, presents work on the ways in which the local, the regional, the national and the global articulate with each other.

It has been difficult to find a satisfactory structure for this report, because in many cases themes and perspectives overlap. Thus, work on artists' or cultural workers' labour market, for instance, may be strongly inspired by policy concerns, which causes texts to somewhat straddle two of the broad areas I have distinguished in the literature. I adopted the following strategy to solve this problem. Research which is policy oriented in that it aims to produce resources for policy debate and making, but which does not address cultural policy in a substantive and sustained way, dealing instead with, for instance, artists' earnings or occupational conditions, is accounted for in the chapter dealing with the labour market and working conditions of cultural workers (chapter 2). In chapter 4, Cultural Policy, I account for research, which explicitly focuses on cultural policy.

In a similar way, research on artists' labour markets and working conditions, which was strongly based on economic theory, is presented in the chapter on cultural economics, chapter 3.

2 THE CULTURAL LABOUR MARKET AND THE WORKING CONDITIONS AND IDENTITIES OF CULTURAL WORKERS

This chapter reviews research on a number of matters, which are central to the study of cultural work and cultural production. Who are these producers of culture? Or, rather, how have they been defined and conceptualised in research? What are the specific socio-cultural and interactive spaces in which these producers of culture operate? Under what conditions do they work? What does their labour market look like? How are they trained in their profession? What do their career path look like?

The chapter begins with a brief review of two attempts at conceptualising and delimiting the socio-cultural space where artists and cultural workers operate: Howard Becker's concept of 'art worlds' and Pierre Bourdieu's concept of 'fields of cultural production'. The second section accounts for the criteria for defining the 'artist' that have been used in different studies, and reflects on the notion of 'artist' as a position in the artistic field. In the third section I deal with the more inclusive concept of cultural worker and the related notions of cultural occupations, cultural industries and cultural industry sectors.

The fourth section presents research on artists' and cultural workers' labour markets conducted in different countries/clusters of countries as well as within the framework of supra-national organisations. Section 5 deals with the investigation of training, careers and artists' cultures. In section 6 I account for work conducted within the sub-field of arts and cultural work (including sports people) medicine and psychology. The chapter ends with a section which presents additional research resources and a summary.

Art worlds and fields of cultural production

While the production and reproduction of culture may be said to take place everywhere in society, this section aims at briefly reviewing two influential attempts at conceptualising and delimiting the interactive socio-cultural spaces where artists and cultural workers operate: American sociologist Howard Becker's concept of 'art worlds' and French sociologist Pierre Bourdieu's concept of 'cultural fields'.

Howard Becker's (1982, 1986) concept of 'art worlds' is clearly anchored in symbolic interactionism, in a view of "things as the product of people doing things together..." (Becker, 1986:1). According to him, all art works involve the co-operation of everyone whose activity has anything to do with the end result. This includes the people who make materials, instruments, and tools; the people who create the financial arrangements that make the work possible; the people who see to distributing the works that are made; the people who produced the tradition of forms, genres, and styles the artist works with and against; and the audience. For Becker, each of these co-operating links constitute a point at which the people making the art have to consider how to take into account how the person at the other side of the link will co-operate, or suffer the consequences. An important feature of art worlds is that they are structured by mutually understood conventions which make the co-operation easier. Becker thus defines an art world as the network of co-operative activity involving all the people who contribute to the work of art coming off as it finally does, using the conventional understandings they share (Becker, 1986: 68-9).

Art worlds are continuously changing and, since the audience constitutes one of the co-operating parties in the production of any work of art, the latter can be thought of as coming into existence anew every time someone looks at it, reads it, or hears it. Thus, Becker states, the physical object is in a real sense not the whole art work: the interpreter helps to create the work's character as a result. In this sense, art works get their value from art worlds, that is, their qualities reside not in the works themselves, but rather in the process of interpretation taking place within a world of like-thinking people (Becker, 1986: 70). Other work on art worlds by Becker includes Becker 1974, 1976, 1983, 1990 and 1998.

Becker's notion of 'art worlds' has inspired work by, among others, Andy C. Pratt and Raymonde Moulin (see chapter 3), and Norwegian social-anthropologist Ellen Aslaksen's studies of the current situation, working conditions and experiences of young artists (1999) and young visual artists (1998). Studies of artistic communities similar to those carried out by Becker include McCall's (1977) investigation of female painters and sculptors in a provincial art market, and Simpson's (1981) study of Soho. Also Samuel Gilmore (1990) has followed on the work of Becker and applied the symbolic interactionist method to the study of the way in which the production, distribution and consumption of art is socially organised.

During the last years, Bourdieu's concept of 'field' began being used as a tool by scholars in the humanities and social sciences all over the world. The following brief presentation of the concept draws on Bourdieu (1992 and 1993) and Broady (1998). In general terms, a field can be defined as a system of relationships between positions which are occupied by people and institutions who struggle for something which they have in common. In the literary field, for instance, the object of the struggle is the right to judge in matters of literary quality. Each autonomous field has its own specific kind of capital (i.e. symbolic or material resources).

Bourdieu distinguishes between several kinds of capital: economic, social, and cultural capital, as well as other, more specific kinds, such as educational, scientific and literary capital. Whatever resource can be said to function as symbolic capital in the contexts in which it is attributed a value. Thus, the concept of field constitutes among other things a tool for studying the distribution of capital.

'Fields of production' are those in which works, values, beliefs and producers (i.e. writers or artists) are created. The cultural fields, i.e., art, literature, science and religion, constitute specific kinds of fields of cultural production. These cultural fields, in their turn, comprise sub-fields, like the fields of theatre, sociology and so on. Bourdieu's theory has inspired, among others, the work by Raymonde Moulin (see chapter 3) and by many of the Nordic scholars I refer to in section "Research in the Nordic countries" below.

Defining the 'artist'

Ruth Towse (1996: 5-7) begins her report on the economics of the artists' labour markets in England with a discussion of the problems of definition that this kind of research is fraught with. She refers to Frey and Pommerehne's (1989: 47) often cited eight criteria that, according to these authors, may be applied in order to determine who is an artist:

1. the amount of time spent on artistic work;
2. the amount of income derived from artistic activities;
3. the reputation as an artist among the general public;
4. the recognition among other artists;
5. the quality of artistic work produced (which means that artistic 'quality must be defined somehow);
6. membership of a professional artists' group or association;
7. a professional qualification in the arts;
8. the subjective self-evaluation of being an artist.

Towse notes that the last criterion, that of self-definition, has, perhaps surprisingly been adopted in most surveys of artists' labour markets. After a brief review of the definitional criteria adopted by a number of studies, she concludes that various criteria may be used and that there is no 'correct' definition. Her main point is that whichever definition used is bound to produce different research findings, which in turn may lead to different policy implications.

Towse (1996: 7-8) distinguishes between creative and performing artists. This distinction seems to be widely used in the literature on artists and their markets and working conditions. Creative artists can be taken to include composers, writers, visual artists, film-makers and choreographers, while performing artists are actors, singers, dancers, instrumental musicians, mime artists, etc. By and large, performing artists sell their services to promoting organisations and those services are labour itself, whereas creative artists produce by their labour something more tangible (a work of art, a book, a score) which is bought or commissioned by some intermediate organisation (an art dealer, a patron, a publisher, an orchestra).

The criteria listed by Mitchell and Karttunen (1992) are similar to those of Frey and Pommerehne, but they add lifestyles and mental states to the formers' inventory. In the study by Elstad (1997) on the location of Norwegian artists in the income hierarchy, the main definitional criterion was membership in the recognised organisations of artists. The reason for adopting this definition was that in Norway these organisations play an important role. They are often consulted by the Ministry of Culture, and most persons who regard themselves as professional artists (or aspire to become one) apply for membership. Reputed artists who remain non-members are few. Thus, Elstad (1997: 271) concludes, this is a definitional

criterion, which is both practical and sensible to apply in the Norwegian context, due to the high level of organisation membership among professional artists in this country. However, as is the case with any specific method, it covers only a particular segment of the artistic fields. Main membership criteria are artistic quality and volume and permanence of artistic production. Commercial success as writer, painter and so on does not qualify, if the artistic quality is deemed to be inferior. This shows, in my view, that no criteria can be assessed in absolute terms, but have to be evaluated in relation to the context to which they are applied.

The data used by Filer (1986) in his study of the earnings of artists in the USA came from two subsamples from the U.S. Department of Commerce (1983). The first contained 32,450 artists in the census 5% population sample. As a control group a similar-sized random sample of all non-artist workers was drawn. The census assigned occupations according to work actually done during the reference week. Filer seems to be critical towards allowing artists to self-define themselves, even though he states that one should not push this argument too far, and that the "truly desired sample may lie somewhere between that defined by self-classification and that imposed by census definitions" (Filer, 1986: 60). He also regrets that no alternative definitions were available in the data.

A Norwegian income and occupational study of professional artists (Elstad and Røsvik Pedersen, 1996, in Bjørkås, 1998a) defined an artist as a person doing creative work or practising artistic activities in a professional context during at least one period during the years 1988 to 1994. This study thus seems to apply a much more inclusive criterion than the one used by Filer in that it assigns the status of 'artist' to anyone having gainfully worked as such in the 7 years preceding the investigation. A similar criterion has been used in several British studies.

The specific professional groups included in the studies mentioned above vary a great deal. Thus, Elstad (1997) includes visual and handicraft artists, writers, and composers; Bjørkås (1998a) focuses on visual and handicraft artists, writers, actors, ballet dancers, musicians, artistic photography and stage design; and Filer includes actors and directors, authors, designers working in the theatre, motion pictures, or art museums, musicians and composers, visual artists, craft artists, artistic printmakers, photographers, postsecondary teachers of art, drama and music, and artists, performers, and related workers. This inventory should though be taken with a great deal of caution, since the inclusion or otherwise of professional categories may often be related to the availability of data.

Thus far I have accounted for the technical, statistical criteria for defining the 'artist' that have been used in different studies. However, scholars in the Nordic countries have advocated other useful approaches to these definitional processes. Bjørkås (1998a), for instance, draws on Bourdieu's (1991) argument that it is the artistic field itself that creates the artists through defining a position for the individual artist to occupy. Therefore, 'creation' can be seen as the meeting between a socially constructed habitus and a specific position, which already exists or is possible in the framework of the division of labour of cultural production. Also drawing on Bourdieu (1993), Elstad (1997) believes that controversy as to what counts as art is essential and inevitable in every artistic field. Nevertheless, most artistic fields seem to have some central artists who qualify. Around this centre, Elstad goes on, there are wider and wider circles where one's recognition as an artist becomes more disputed as the distance from the centre increases. All definitions include the centre, but there are many possible choices on the periphery.

According to Karttunen (unpublished, quoted in Solhjell, 1998: 34f) the definitional process of the status of 'artist' is "essentially a political struggle for the distribution of social and economic rewards". The authors suggest that "the independent researcher might even choose to focus on the definitional fights and their outcomes and compose an account of the artists' position from that viewpoint". Solhjell's (1998) article "On Defining the Artist for

Labour Market Studies” deals with the issue of the definitional process taking place in the ‘real world’ of visual artists in Norway, its consequences for artists’ earnings and labour supply and for the effects of public support of the artists. He concludes that the positions in the art are hierarchically structured according to level of accumulated symbolic capital, both in terms of power to recognise and recognition received. Artists and other art world agents are ranked, and are continuously being ranked and re-ranked, according to this hierarchy.

The ‘artist’ has also been studied from a historical point of view. Gunnar Danbolt (1999) traces the growth of the modern artist’s role in an article focusing the visual arts, where he highlights the formation of the ‘artistic institution’, with specific actors, the artists, dealers, arts scholars and critics. It is this institution which decides what is art and who are artists.

Defining the ‘cultural worker’

Although I have not found any explicit definition of ‘cultural worker’, expressions such as “individuals in cultural occupations” and “individuals working in the cultural industries” appear in several studies. In a report on occupation in the cultural sector in England, Eckstein et al. (1997) define the cultural sector as comprising 12 cultural industries and 8 cultural occupations.

Cultural industries comprise book publishing, music publishing, production of gramophone records, production of video tapes, motion picture and video production, motion picture and video distribution, motion picture projection, radio and television activities, artistic, literary and creation activities, arts facilities, and library and archive activities.

Cultural occupations include entertainment and sports managers; librarians; archivists and curators; authors, writers and journalists; artists, commercial artists and graphic designers; actors, entertainers, stage managers and producers; musicians; and photographers, camera, sound and video equipment operators.

These authors underline that their study defines both industries and occupations more narrowly than other studies have done. For instance, they excluded intermediate industries supplying direct producers (e.g. musical instrument manufacture) and occupations, which are ‘technical’ rather than ‘cultural’ (e.g. industrial designers).

The cultural sector is taken to consist of people (cultural workers) working in a cultural industry or in a cultural occupation. Thus employment in the cultural sector includes people working in a cultural industry but not having a cultural occupation (e.g. an accountant working in a theatre) and people having a cultural occupation but not working in a cultural industry (e.g. a librarian working in an industrial company's library).

A similar strategy was adopted in two studies by O’Brien and Feist (1995 and 1997). The first of these explored the characteristics of twelve occupational unit groups, which were identified as “*cultural occupations*”, as well as of individuals working in nine industrial divisions identified as “*cultural industries*”. The second report by O’Brien and Feist studied individuals in fifteen cultural occupations defined by five Standard Occupational Classifications (SOCs).

While the reports by Eckstein et al. (1997) and O’Brien and Feist (1995 and 1997) do not discuss their definitional criteria other than from a technical and statistical perspective, thus failing to provide any cultural theoretical based analysis, Andy C. Pratt (1997) offers a theoretical argument for what he calls the *cultural industries sector*. His approach draws upon two strands of research: the sociology of art, and of local economic development. Pratt argues that the cultural industries sector might usefully be considered as an ensemble whose individual units have strong interconnections via contracting and subcontracting relations, technical and organisational innovation, and labour markets. He strongly emphasises the significant inter-relationship between activities. He draws on Becker’s (1974)

conceptualisation of art as a social production, the product of a particular social organisational ensemble:

Generally speaking, the necessary activities [in creating any work of art] typically include conceiving the idea of the work, making the necessary physical artefacts, creating a conventional language of expression, training artistic personnel and audiences to use the conventional language to create and to experience, and providing the necessary mixture of those ingredients for a particular work or performance. (Becker, 1974: 768)

According to Pratt, such an analysis clearly displaces the artist as the sole source of artistic expression and value. Other analyses of cultural production, communication studies and cultural studies have highlighted a variety of aspects of the shaping of cultural activity: the technological (Eisenstein, 1979), the social institutions (Crane, 1992), and the economic (Garnham, 1979). Wolff (1981) reviewing these debates, and drawing upon the work of Williams (1974), argues strongly for the non-reductive nature of each of these components. The work by Girard (1981) is also relevant in this context.

Drawing on all these theoretical sources, Pratt (1997: 7ff) proposes a working definition of the *cultural industries sector*, which comprises its products: performance, fine arts and literature; their production: books, magazines, newspapers, film, radio, television, and recordings; and activities that link together art forms such as advertising. Also considered are the production, distribution and display processes of printing and broadcasting, as well as museums, libraries, theatres, night clubs and galleries. Not all the employees included in this classification will be artists. However, Pratt argues, non-artistic skills and occupations play a vital role in the sustenance and support of cultural industries. His definition of the *cultural industries sector* excludes sport, tourism and entertainment. Pratt clearly sees these as *cultural industries*, but regards them as a separate sector from the cultural industries sector. One of the key reasons for this is related to the social institutions, the technologies, and the economic relations of cultural industries' production that are within the cultural industries sector. Briefly, it is only those cultural industries that have strong relations among themselves which are included in the cultural industries sector. Pratt emphasises though that such definitions are temporally and organisationally sensitive: there may be a case, for instance, with linking in sport as it becomes more closely involved via television deals. His definition of the cultural industries sector can be seen as cutting across three dichotomies: high and low, pre- and post-electronic art, and manufacturing and service industries.

To sum up, the definitions of cultural occupations and cultural industries accounted for in this section have the advantage of being considerably more inclusive than the definitions of the artist discussed in the precedent section. It is not just that concepts of 'cultural occupations' and 'individuals working in the cultural industries' allow for the inclusion of, say, all those working in the areas of popular culture and entertainment. Theoretically based definitions like Pratt's conceptualisation of the cultural industries sector have also the advantage of capturing the inter-connections, economic as well as cultural, between different separate cultural industries.

Research on artists' and cultural workers' labour markets

A range of studies of artists' and cultural workers' labour markets and working conditions have been conducted in Canada, Great Britain, the Nordic countries, and the USA, as well as within the framework of supra-national organisations such as UNESCO and the ILO (the International Labour Organisation). Broadly, this research deals with the demography of the artists' and/or cultural workers labour markets, accounting for their composition and characteristics, working conditions and patterns of employment/unemployment, earnings,

training and career patterns, and health conditions. This section comprises three subsections which present research conducted in the UK, the Nordic countries and within the frame of supra-national organisations.

Research in the UK

The studies from Great Britain that I will present below (Eckstein et al., 1997; O'Brien and Feist, 1995 and 1997; Scottish Arts Council, 1995; Towse, 1996) are strongly empirically based, quantitative in their focus, and weakly, or not at all, cultural theoretically inspired. The authors of these reports show a high degree of reflexivity in relation to the problems inherent in having to combine statistic data from different sources. They even discuss thoroughly (and sometimes even question) the concepts they use. These studies are also cultural policy-oriented: they were commanded by, or prepared within the framework of, the Arts Councils of England and Scotland and the Policy Studies Institute, and aim at producing resources for policy making, without discussing this matter explicitly.

The mentioned studies focus on different aspects of artists' and cultural workers' labour markets. To give more concrete examples of these aspects, it can be noted that O'Brien and Feist (1995) deal with the demographic characteristics of individuals working in cultural occupations and cultural industries, their qualifications, regional distribution, and working characteristics of specific occupations and industries. O'Brien and Feist (1997) focus on job flexibility, unionisation, qualifications, gender balance and earnings. Eckstein et al. (1995) investigates earnings, regional distribution, the nature of employment relationships and of employers, employment stability, unemployment and the contribution of volunteers to the cultural sector. A summary of Towse's (1996) report is presented below in order to exemplify this kind of research,

Towse's report on artists' labour markets

Ruth Towse's report *The economics of artists' labour markets* (1996) reviews recent research undertaken on the economic characteristics of artists. In the first section of the study, she accounts for some general characteristics of artists' labour markets. Different groups of artists and craftspeople reach the final consumer in different ways, and the timing of work and payment for work varies. Creative artists and craftspeople mostly have to finance the period of production themselves, whereas performing artists are mostly paid as they rehearse and perform (there are of course exceptions in both cases). What all artists have in common, though, is that they sell their accumulated skill and intellectual property in one way or another.

According to Towse, a great deal of research has been conducted on different types of artists, and it is therefore possible to generalise about the economic and social characteristics of artists as a group: gender, age, education and training qualifications, hours worked in arts and non-arts occupations and so on. There seems to be little relationship between earnings and age or experience. Many established artists have similar earnings to less-established artists.

Towse underlines that many available surveys tend to show that artists are younger than the workforce in general, they are better educated and have longer periods of training or higher education than the average member of the workforce. Some occupations tend to be dominated by one sex: dance is predominantly female, and conductors are usually male.

Most artists tend to be self-employed. This may mean that it is in the nature of their occupation to work independently, or that they work for others on a series of short-term contracts (a high proportion of performing artists in the UK fall into the latter category). Because of this pattern of work, it is difficult to make statements about unemployment or under-employment of artists. Generally, though, most research findings suggest that artists do not do as much paid work in the arts as they would like to. Many, though not the majority, are

active in non-arts as well as arts work. Surveys have shown that on average, artists and craftspeople work more hours a week in total than other comparable workers. And, in general, artists earn less in total than other comparable professionals do.

Artists' services are purchased by a wide range of subsidised and commercial organisations, and artists often work in several sectors. Classically trained singers work live in choirs and choruses, opera, oratorio and as recitalists, and in recorded work in sound recording, radio and TV as well as in commercials. The same is true of actors, dancers and instrumental musicians. Markets are often organised by go-betweens: agents, fixers (approved musical contractors) art dealers and galleries. Creative artists' transactions are often with commercial organisations or individuals.

In the report's second section Towse examines how labour markets work in the arts (employment, factors determining supply and demand for artists' services, the role of trade unions and professional associations and unemployment). Section 3 looks at what is known about artists' earnings from various recent surveys and section 4 contains a summary of the role of institutional arrangements such as grants for artists and taxation.

Section 5 outlines research on the contribution of training to artists' earnings and section 6 discusses the findings of this body of work. Three appendices present detailed results and findings.

Research in the Nordic Countries

A series of studies of the artists' population, labour market and working conditions have been conducted in the Nordic countries. This body of work is more theoretically based than the British one mentioned above, and the cultural sociology of Pierre Bourdieu constitutes an important source of inspiration for many of the Norwegian scholars working in this area. Much of this work is strongly and explicitly policy oriented. When discussing, for instance, the demography of the arts market and artists' working conditions, authors consistently make connections to different aspects of cultural policy and their implications for the structure and function of this market. For this reason, this body of work will be presented in chapter 4. Here I will content myself with naming a few of these studies.

Svein Bjørkås (1998a) studies the size and structure of the growing Norwegian population of professional artists. Per Mangset (1998b, 1998c) examines the patterns of geographical distribution of the artist population in Norway. Aslaksen (1998, 1999) investigates the current working conditions and experiences of young artists.

Research conducted within the framework of supra-national organisations

The ILO (International Labour Organisation) has published several useful works covering the field of artists' and cultural workers' labour markets and working conditions. In order to exemplify, two of these are briefly presented in this report. One of them is the *Encyclopaedia of Occupational Health and Safety* (1998), which is presented in sub-section Research on artists' and cultural workers' health below. The second is a very comprehensive report, *Conditions of employment and work of performers*, published in 1992. Its six chapters deal respectively with employment and unemployment; labour relations and determination of conditions of employment; working time and earnings; performers' rights as regards the uses of their performances; social security and problems associated with fluctuating earnings; and health, safety and the working environment.

The report is based mainly on information received from governments, employers' organisations and trade unions from 59 countries in response to a questionnaire sent by the International Labour Office to all ILO member states and to international non-government organisations concerned.

The report has a comparative approach and although it is mainly descriptive and quantitative, it also contextualises its findings. Unfortunately, however, neither the individual chapters nor the report as a whole have summaries.

Another supra-national organisation, which has commanded, initiated or otherwise supported a great amount of research on artists' and cultural workers' labour markets and working conditions, is UNESCO. For the sake of concreteness, I present here the report (edited by Irijala, 1992) of the European Symposium on the Status of the Artist (Hanasaari, Finland, 1992), which was supported by UNESCO and organised by the Finnish National Commission for UNESCO in co-operation with the Nordic Committees for the World Decade for Cultural Development and the Hanasaari Swedish-Finnish Cultural Centre.

The report covers the current situation of artists in the Nordic countries, and the West and East European countries, and deals with issues such as taxation, social security and employment, copyright and neighbouring rights.

Research on training, careers and artists' cultures

Much work on this area is mainly quantitative, descriptive and policy oriented, without policy being its main focus. Jackson et al. (1994) comprehensive report *Careers and Training in Dance and Drama* studies the career paths and training of dance and drama students in the UK, and aims to clarify some of the issues around the system of discretionary funding for dance and drama training, as well as the impact of training on future careers. The study focus on the career patterns of those trained in dance and drama; the scope of training provided for dance and drama students; and how the training provided meets the current demands of the dance and drama labour markets. The authors underline that dance and drama were grouped together in their study because of the similarities in the existing training provision, but that the research was structured in such a way that a comprehensive review of both could be carried out.

The study comprised several components: a review of existing data sources and literature related to the drama and dance labour markets; visits to selected schools and colleges; a short questionnaire asking for information about trends in funding and training sent to schools running professionally accredited courses that were not visited by the research team; individual interviews with selected informants working at the training/employment interface (e.g. agents, casting directors and employers' representatives) to acquire information on employment trends and opportunities in dance and drama; and seminars where the research findings were discussed.

A number of research studies have focused on careers and training. In the following I present a brief review of these, which is based on Jackson et al. (1994). The Gulbenkian Foundation report *Going on stage* (1975) provides a detailed review of current provision of training for drama that covers both its structure and content. The report examines the history of professional training and makes recommendations concerning the funding of schools and students. For dance, the Gulbenkian report *Dance Education and Training in Britain* (1980) had a similar role. Brinson (1992), in a report commissioned by CDET (the Council for Dance Education and Training) and Conference of Dance Schools, studies the present and future needs of dance education in the UK. This report reviews developments over the decade preceding its publication and contains recommendations for the development of the CDET's role. A report focused on the training and professional development of young opera singers has been published by the Arts Council of Great Britain (1993).

In a report published by the National Endowment for the Arts, Netzer and Parker (1993) summarise the results of a survey of choreographers carried out in three US locations. This study provides detailed evidence on the problems of working in this profession. Issues

covered range from the difficulties of getting work to levels of earning, although the report contains little information relating training to subsequent career paths.

A study similar to the one by Jackson et al. (1994) was carried out for the Television, Film and Video Industry (Varlaam et al., 1989, 1990) by IMS (the Institute of Manpower Studies). The study aimed at establishing baseline data about employment, training and related development in the UK industry and to consider the implications of likely future economic, technological and organisational changes. This study was though more concerned with identifying training needs than assessing the quality of existing training provision.

Research has also been conducted on the skill and training needs of technicians working in the theatre (Tenne, 1985). This survey found that there was a recognised need for improved skill training, and that difficulties in delivering training were exacerbated by under-staffing, low pay, unfavourable employment conditions and scarcity of skilled and experienced staff.

Other work has dealt with issues of training and careers without them being its main focus. Thus, Cork (1986) provides a detailed account of the recent history of the drama sector and a number of the main findings of the report relate directly or indirectly to issues of training and employment.

Among the pieces of research on artists' and cultural workers' labour markets mentioned above, the reports by O'Brien and Feist (1995 and 1997), the Scottish Arts Council (1995), and Towse (1996) also deal with issues of training and qualifications in their descriptions of these labour markets.

Thus far I have accounted for research which is mainly descriptive and/or quantitative, which aims to provide resources for policy making (without policy analysis being its main focus of research), and which does not contain analyses explicitly anchored in cultural theory. In the following, I present a few works that are inspired in more theoretical understandings of the arts (although they are so to different extents) and express a more critical stance towards them. This work is qualitative or combines qualitative and quantitative approaches.

In his book *Dance as Education: Towards a National Dance Culture*, Peter Brinson (1991) addresses dance as a form, the status of dance in the British educational system, community dance and the influences of the dance cultures of south Asia, Africa and the Caribbean on British dance culture. He considers dance from the point of view of aesthetic imagination, national culture and the sources of power which condition the uses of this culture. The first part of the book is concerned with an examination of dance culture within the theatre over the last two hundred years. In the second part, he deals with dance in education and the community. While mainly concerned with the role of dance in education, he also addresses wider issues about the potential role of dance in society. In this way, his work provides a backcloth against which the specific issues of professional training in dance can be considered.

Lesley-Anne Sayers (1997) focuses on the social history and cultural significance of the amateur ballet class, its role in provincial town and city life, its relationship to class and culture, its images and ideals, and its place in the British imagination. She draws on selected material relating to various aspects of the ballet class in fact, fiction and personal memory. In an article on dance, gender and cultural power, dancer and anthropologist Cynthia J. Novack (1993) used her own dance experiences as a case study, and connected these to other accounts on ballet and gender, by both other dancers and ballet viewers. Her aim was to explore the interaction of ideas, events and institutions in the definition of gender. This article includes a series of reflections on her own dance training.

Two articles by Howard Becker (1991/63a; 1991/63b) deal with the culture of, and the careers in, the 'occupational group' of dance musicians. Originally published in 1951 and 1955, the two articles were later included in Becker's (1963) collection of studies entitled *Outsiders: Studies in the Sociology of Deviance*. In these texts, dance musicians are conceived

of as a deviant group, and their culture and way of life are seen as “sufficiently bizarre and unconventional for them to be labelled as outsiders...” (Becker, 1991/63a: 79). The material for the study was gathered by participant observation of the variety of situations that made up the work and leisure lives of musicians working in Chicago in 1948 and 1949.

He argues that culture arises essentially in response to a problem faced in common by a group of people who develop perspectives on themselves and their deviant activities and on their relations with other members of the society. Dance musicians are members of a service occupation and their culture gets its character from the problems common to service occupations. These occupations are, in general, distinguished by the fact that workers in them come into more or less direct and personal contact with the ultimate consumer of the product of their work, the client for whom they perform the service. Consequently, the client is able to direct or attempt to direct the workers at their task and to apply sanctions of various kinds. Moreover, musicians are deeply involved in their activity, while clients' relation to it is much more casual. Thus, it may be inevitable that the two should have widely varying pictures of the way the service should be performed. Musicians feel that they must endure unceasing interference with their playing by employers and audience, and the most distressing problem in their career is the necessity of choosing between conventional success and their artistic standards (Becker, 1991/63a: 81-3).

The first of the articles (Becker, 1991/63a) deals with the culture of dance musicians, focusing more specifically on their conceptions of themselves and of the non-musicians for whom they play and the conflict they feel to be inherent in this relation; the reactions of musicians to this conflict; and the feelings of isolation musicians have from the larger society and the way they segregate themselves from audience and community.

Becker's second article (Becker, 1991/63b) deals with dance musicians' careers, highlighting their definitions of occupational success and the way the development of careers depends on successful integration into the organisation of the music business; the problem of freedom from outside control; and the ways in which the families of musicians influence their careers.

In her ethnographic study of three classical and one contemporary ballet companies in Western countries, Helena Wulff (1998a, 1998b) investigated the course and culture of ballet careers. She underlines that, unlike other dance studies, which are about dance (i.e. what happens on stage), hers is an ethnography of dancers and of what happens backstage (see the section on dance in the last chapter of this report for a more detailed account of this work). The chapter 3 of her book (1998a) provides a comparative account of how ballet is learned at the national ballet schools of the companies in the study, which is also considered in relation to issues of transnationality. This is followed by a discussion of the course of a ballet career from audition for a company via breakthroughs to ageing and retiring. Wulff (1998b) notes that dancers are trained in decorum and politeness and taught good taste by teachers and rehearsers who see to it that young dancers become familiar with high culture through taking them to theatres and museums. Young dancers are also instructed about how to dress and behave in receptions and other social occasions where they are expected to mingle with sponsors and royals.

Research on artists' and cultural workers' health

The literature found covers the health of artists and cultural workers (including sports people). In recent years, work on the prevention, diagnosis and treatment of injuries to performers has led to the creation of a new field of research: the field of arts medicine, originally an offshot of sports medicine (Encyclopaedia of Occupational Health and Safety, EOHS, 1998: 96.6). A brief history of the development of this field is provided below. Thus, the health of performing artists can be said to constitute a sub-field of its own within medical science, a

sub-field with its own journals and associations. I have found seven journals which focus on (or contain articles about) arts and health, and nine journals which focus on (or contain articles about) sports and health (see Appendix 1a and 1b).

Articles in these journals deal with themes such as dancers' eating problems (Hamilton m fl, 1966); dancers and nutrition (Koutedakis, 1996; Snell, 1998); dancers' fitness (Koutedakis m fl, 1996); professional ballet dancers' pain and pain tolerance (Ramel & Moritz, 1994; Tajet-Foxell & Rose, 1995); and the experience of pain in the professional worlds of piano players (Alford & Szanto, 1996).

The journal *Medical Problems of Performing Artists* is the official quarterly publication of the Performing Arts Medicine Association (PAMA). It focuses on both physiological and psychological problems of artists, explicitly relating these to artists' working conditions and milieus. To give a more concrete sense of the issues that this journal deals with, I present below some additional examples. Hipple (1998) connects musical groups' experience of psychological discord to developmental or organisational problems, and Brandfonbrener (1999) relates actors' and other theatrical personnel's need of specialised medical care to the occupational nature of their complaints and their unique rehearsal and performance schedules.

The journal contains many articles focusing on problems which are specific for different professional groups, e.g. focal dystonia of the musician's hand (Hallett, 1999); the demands of performance techniques from players' respiratory systems (Fuks and Sundberg, 1999); and playing-related musculoskeletal problems among professional orchestral musicians (Yeung et al., 1999). The issue No 2 (vol. 14, 1999) offers a series of articles on the theme of ageing and performing artists, and deals with problems like hearing loss, neurological disorders, osteoarthritis, and change of career and role. In the issue No 3 (vol. 14, 1999) the editorial and three articles deal with performance anxiety and its treatment. Arguments for and against pharmacotherapy are presented here.

Susan D. Raeburn's (1999, 2000) two-part article on psychological issues and treatment strategies in popular musicians, deals with "the lethal aspects of the rock-and-roll life-style as well as positive influences occurring in the popular music community", and treatment strategies for depression, anxiety, and substance abuse and dependence among popular musicians.

The journal also contains a section with abstracts of articles from other publications and a section called "Performing Arts Medicine Abroad", where institutions, associations and networks working within this domain in different countries are presented (see appendix 2a and 2b).

A considerable amount of research on the health of artists has been conducted in the UK. The reports by Brinson (1995) and Brinson and Dick (1996) on the health of dancers are but two examples of this work.

The Encyclopaedia of Occupational Health and Safety (EOHS)

The EOHS was published in 1998 by the International Labour Organisation (ILO). It contains a 54 pages section (section 96) devoted to Entertainment and the Arts, where health problems and disease patterns as well as biological, chemical, physical and safety hazards of arts, crafts, media and entertainment occupations are discussed. The section is generously illustrated with examples from many different countries, from Mexico and the USA to Morocco, India and Sri Lanka. As my presentation in the subsections below shows, the scope of occupations dealt with is very broad.

The first subsection, 'Arts and crafts' deals with drawing, painting, printmaking, sculpture, photography, metalworking, new technologies, fibre and textile crafts, ceramics, woodworking, jewellery and graphic arts.

The second subsection is devoted to performing and media arts and discusses the health problems of dancers, musicians, singers, actors, theatre and opera, scenery shops, motion picture and television production, radio and television broadcasting and journalism. It also contains a short history of performing arts medicine and a text on performance anxiety.

The third subsection deals with entertainment occupations: museums and art galleries, zoos and aquariums, parks and botanical gardens, circuses and amusement and theme parks, bullfighting and rodeos, professional sports, sex industry, nightlife entertainment, and ends with a discussion of environmental protection and public health issues.

A brief history of arts medicine

According to the Encyclopaedia of Occupational Health and Safety, the first real summary of the occupational diseases of performing artists is Bernardino Ramazzini's 1713 treatise *Diseases of Workers*. One of the catalysts for the development of performing arts medicine as a cross-disciplinary field was the Danube Symposium on Neurology held in Vienna in 1972. Also in 1972 the first Care of the Professional Voice Symposium was organised by the Voice Foundation. This has become an annual conference, with proceedings appearing in the *Journal of Voice*. Since then a number of conferences, publications, clinics and associations have been launched. In 1983, the first Medical Problems of Musicians and Dancers symposium was held in conjunction with the Aspen Music festival, in Colorado. This has become an annual conference and is perhaps the most important in the field.

In 1986 the journal *Medical Problems of Performing Artists* was launched. This is the only journal completely dedicated to arts medicine, and it publishes many of the Aspen symposium presentations.

In 1991 the *Textbook of Performing Arts Medicine*, edited by Robert Sataloff, Alice Brandfonbrener and Richard Lederman, became the first modern, comprehensive text on the subject.

As publishing grew and conferences continued, clinics serving the performing arts community were organised. Generally these clinics are in large cities that support an orchestra or dance company, such as New York, San Francisco and Chicago. There are now more than 20 such centres in the U.S. and several in various other countries.

Those active in the field of performing arts medicine have also founded associations to further research and education. The Performing Arts Medicine Association (PAMA), set up in 1989, now co-sponsors the Aspen symposiums. Other organisations include the International Association for Dance Medicine and Science, the International Arts Medicine Association, and the Association of Medical Advisors to British Orchestras.

Research in performing arts medicine has grown from case reports and prevalence studies to sophisticated projects using advanced technology. New treatments, more responsive to the artists' specific needs, are being developed and the emphasis is beginning to shift to prevention and education.

Health problems and disease patterns in artists and craftspeople

Artist and craftspeople are usually self-employed and the work is done in homes, studios or backyards, using small amounts of capital and equipment. Today, arts and crafts involve millions of people across the world. However, few statistics are available on the number of artists and craftspeople. In the USA, estimates gathered from a variety of sources indicate that there are at least 500,000 professional artists, craftspeople and art teachers.

Arts and crafts evolve with the technology available and many artists adopt modern chemicals and processes for their work, including plastics, resins, lasers, photography and so on. The arts and crafts industry, like much of the informal sector, is almost completely

unregulated and is often exempted from workers' compensation laws and other occupational safety and health regulations.

Few epidemiological studies have been done on workers in the visual arts. This is mostly due to the decentralised and often unregistered nature of most of these industries. Much of the data that are available come from individual case reports in the literature. The traditional arts and crafts can result in the same occupational diseases and injuries found in larger-scale industry, and modern materials and processes also are causing occupational illnesses and injuries.

Lead poisoning is still one of the most common occupational illnesses among artists and crafts people, with occurrences of lead poisoning being found in, for instance, a stained-glass artist in the USA and potters and their families in Mexico. Other examples of occupational illnesses include respiratory problems in photographers, chromium sensitisation in a fibre artist, cases of peripheral neuropathy from the use of hexane-based adhesives in sandal making in Japan.

Individuals who develop occupational diseases often do not realise the connection between their illness and their exposure to hazardous materials, and are less likely to obtain proper medical assistance.

A proportionate mortality ratio (PMR) study of white professional artists in USA found significant elevations in deaths of painters, and to a lesser degree for other artists, from arteriosclerotic heart disease and from cancers of all sites combined. For male painters, rates of leukaemia and cancers of the bladder, kidney and colorectum were significantly elevated.

Health problems and disease patterns in performing and media artists

Actors, musicians, dancers, singers and other performers are subject to occupational injuries and illnesses which can include accidents, fire hazards, repetitive strain injuries, skin irritation and allergies, respiratory irritation, performance anxiety and stress.

A PMR study of screen and stage actors found significant elevations for lung, oesophagus and bladder cancers in women. Male actors had significant PMR increases for pancreatic and colon cancer. Testicular was twice the expected rate. PMRs for suicide and non-motor vehicle accidents were significantly elevated for both women and men, and the PMR for cirrhosis of the liver was elevated in men.

A 1996 survey among 313 performers in 23 Broadway shows in New York City found that 55% reported at least one injury. For actors, the most frequent sites of injuries were lower extremities, the lower back and vocal cords. The use of fogs and smoke on stage was listed as a major cause for the last.

The motion picture production industry has a high accident rate, and is classified in California as high risk, mostly as a result of stunts.

A large number of studies have shown that dancers have high overuse and acute injury rates. Ballet dancers for instance have high incidences of overuse syndrome, stress fractures and major or minor problems during their professional careers.

Also musicians have a high incidence of overuse syndrome. A 1996 study of eight orchestras in Australia, the USA and England found a 64% occurrence of overuse syndrome. Hearing loss affects both rock and classical musicians.

The carpenters, scenic artists, electricians, camera crews and other technical support workers face, in addition to many safety hazards, a wide variety of chemical hazards from materials and in scene shops, prop shops and costume shops

Health problems and disease patterns in entertainment workers

There are a wide variety of types of workers involved in the entertainment industry, including performers, technicians, museum conservators, animal handlers, park rangers, restaurant

workers, cleaning and maintenance personnel and many more. Many of the hazards found in the arts and crafts and performing and media arts are also found among particular groups of entertainment workers. Additional hazards such as cleaning products, toxic plants, dangerous animals, AIDS, drugs, violence and so forth are also occupational hazards to particular groups of entertainment workers. Because of the disparateness of the various industries, there are no overall injury and illness statistics.

Additional research resources

The journal *Arts Research Digest* provides summaries of ongoing and completed research on the artists' and cultural workers' labour markets and working conditions, funding, management and training. It covers research in the following specific branches of cultural production: performing arts; visual and applied arts; film, video and broadcasting; digital arts; literature, publishing and libraries; and museums and heritage.

The journals, research centres and networks listed in appendices 1 and 2 under the headings Arts; Arts and Health Science; Arts Management; Cultural and Media Policy; Cultural Industries; Sport, Exercise, Psychology and Health Science; and Work, Employment and Organisation constitute useful research tools and cover, together, research conducted in many countries and regions of the world.

For research covering the Nordic countries, the journal *Nordisk kulturpolitisk tidskrift* and many publications by Norges forskningsråd (The Norwegian Research Council) are valuable resources.

The bibliography compiled by Légaré and Colbert (1993) lists 79 titles under the heading "Conditions" (i.e. working conditions, including social security); 67 titles under "Formation" (training); 3 titles under "Recrutement"; 29 titles under "Rémunération" (earnings); and 19 titles under "Sécurité" (which here refers to physical health). This bibliography contains work published in French, mainly in French speaking Canada and France, and, to a lesser extent, in Belgium and Switzerland. A good deal of Canadian research on the culture labour market is strongly policy oriented but weakly anchored in cultural theory. The *International Journal of Arts Management* has published many articles of this type, e.g. Cheney's (1998) work on the human resources development of the labour force in Canada.

For work focusing on artists' and cultural workers' labour market and working conditions in Europe, the web sites of the Boekman Foundation, and the networks CPRO, CIRCLE, Culturelink, and RECAP constitute an invaluable resource.

An example of this work is the anthology edited by Bodo and Fisher (1998), *New Frontiers for Employment in Europe: Heritage, the arts and communication as a laboratory for new ideas*. The book examines sectoral and geographical trends in employment in the cultural sector in selected countries and contain papers presented at the Round Table organised by the Cultural Information and Research Centres Liaison in Europe (CIRCLE), Istituto di Studi per la Programmazione Economica and Associazione per l'Economia della Cultura in 1996. The contributions deal with the role of culture in the European Union in the face of the employment challenge; cultural employment and employment in the cultural sector in Western Europe; employment policy, cultural policy and what they can do for each other; the contribution of structural funds to cultural employment; and cultural employment and the local and regional context. The final section presents the results of a study of cultural employment in Finland, France, Germany, Russia and the UK.

Research on the social security of artists' and cultural workers' can be found in Eldergard (1999), which maps the retirement and other social security mechanisms of Norwegian artists, connecting these to their working and earning conditions; Irjala (1992) discusses the social security of European artists; the report by International Labour Organisation (1992) deals with the social security of performers in 59 countries.

Work on the contributions of volunteers to arts and cultural work can be found in Eckstein et al. (1997) and Tross (1994), that cover the UK; and in the report by the Australian Bureau of Statistics (1995).

To end, I will mention a few pieces of research covering the labour market in Australia, Japan, and the U.S. Two publications by the Australian Bureau of Statistics (1995 and 1997) provide data on levels of employment in the cultural sector, while Swanson and Wise (1998) investigate the patterns of participation of women in the arts and cultural industries.

Nakayama (1995) investigates the activities and living conditions of performers in Japan, and Pratt (1999) deals with the cultural industries in the same country and replicates an analysis of employment in the British cultural industries. The research plots and contrasts scales, and spatial and structural changes. Particular attention is paid to comparisons of Tokyo and London. This study was carried out in collaboration with the Department of Sociology, Komazawa University, Tokyo.

In a working paper published by the Princeton University Centre for Arts and Cultural Policy Studies (see appendix 2b), Butler (2000) provides an annotated directory which documents more than 80 different studies of artist populations. Each entry indicates, from available materials, the artist population, the way in which artists were identified, sampling procedures, number of respondents and response rates, and publications based on the study. The study aims at providing researchers with a range of definitions, identification methods, and sampling procedures currently used in studies of artists. The introduction to the directory contains a critical overview of the numerous methods for identifying and defining 'artists'.¹

Summary and comments

This chapter began with a brief account of the ways in which the 'artist' has been defined, for the purposes of research, in studies of the artists' labour market. In the first place, I referred to what can be seen as a series of technical, statistical criteria for defining the artist, which have been used, for example, by researchers from the USA, the UK, and other European countries. For instance, the often cited eight criteria listed by Frey and Pommerehne (1989) comprise: the amount of time spent on artistic work; the amount of income derived from it; the reputation as an artist among the general public; the recognition among other artists; the quality of artistic work produced (however defined); membership of a professional artists' association; a professional qualification in the arts; and the subjective self-evaluation of being an artist. According to Towse (1996), the criterion of self-definition has been adopted in most surveys of artists' labour markets. She concludes that there is no 'correct' definition: every definition is bound to produce different research findings. Other researchers (Mitchell and Karttunen, 1992) have added lifestyles and mental states to the criteria listed by Frey and Pommerehne (1989). The adequacy of each particular criterion is heavily dependent on the context in which a study is conducted. Thus, the criterion used in Elstad's (1997) research on the Norwegian artists' earnings was membership in the recognised organisations of artists, which appears as a sensible and practical decision in the light of the high level of organisation among professional artists in this country. The specific groups of professional artists included in different studies vary a great deal, but this should be considered with extreme caution, since the inclusion or otherwise of particular professional categories may often be related to practical matters such as the availability of data.

However, scholars in the Nordic countries, many of which draw heavily on the cultural sociology of Bourdieu, have advocated other useful approaches to the definition of the 'artist'. Thus, Bjørkås (1998a) sees 'creation' as a meeting between a socially constructed habitus and a specific position in the artistic field, and Karttunen (quoted in Solhjell (1998) regards the definitional processes of the status of 'artist' as an essentially political struggle for the distribution of social and economic rewards. In an article devoted to this definitional process,

Solhjell (1998) concludes that the positions in the arts are hierarchically structured according to level of accumulated symbolic capital, both in terms of power to recognise and recognition received. In a similar way, Danbolt (1999) has traced the growth of the modern artist's role, highlighting the formation of the 'artistic institution', which decides what is art and who are artists.

Viewed from the perspective of the program Cultural Work and Cultural Production, the concept of 'artist' seems too limited in that it excludes a myriad of occupations which also play a central role in the production of culture. The concept of 'cultural worker', which was presented in the second section, appears in this light as a more inclusive category. Although no explicit definition of the 'cultural worker' was found in the literature consulted, expressions such as "individuals in cultural occupations" and "individuals working in the cultural industries" appear in several studies, e.g. Eckstein et al. (1997), and O'Brien and Feist (1995 and 1997). However, these reports do not discuss their definitional criteria other than from a technical and statistical point of view, thus failing to provide any conceptual definition of 'cultural worker' or theoretically based cultural analyses.

Such theoretical bases can be found in Pratt's (1997) work. Drawing on two strands of research, the sociology of art and the sociology of local economic development, he offers an argument for grouping together a number of cultural industries in what he calls the 'cultural industries sector'. This concept has the advantage of better fitting both the inter-occupational connections pervading a cluster of cultural industries, and Howard Becker's (1974) conceptualisation of art as the product of particular social organisational ensembles. Such an analysis clearly displaces the 'artist' as the sole source of artistic expression and value. The concept of 'cultural worker' that thus can be derived from Pratt's conceptualisation of the cultural industries is therefore considerably more inclusive than every definition of the 'artist', at the same time that it captures the inter-connections, economic as well as cultural, existing among different separate cultural industries.

When it comes to research on artists' and cultural workers' labour markets and working conditions, I referred to three clusters of work. In the first place, I reviewed research conducted in the UK, which focuses on issues such as the demographic characteristics of individuals working in cultural occupations and cultural industries, their qualifications, patterns of employment flexibility and stability, unemployment, unionisation, gender and regional distribution, the nature of employment relationships and of employers, earnings, the contribution of volunteers to the cultural sector and working characteristics of specific occupations and industries. These studies are strongly empirically based, quantitative in their focus, and weakly, or not at all, cultural theoretically inspired. The authors of these reports show non the less a high degree of reflexivity in relation to the problems inherent in having to combine statistic data from different sources. These studies are also cultural policy-oriented and aim at producing resources for policy making, without discussing this matter explicitly.

In contrast, the research on the artists' population, labour market and working conditions conducted in the Nordic countries that I accounted for in this chapter is more theoretically based than the British work mentioned above, and the cultural sociology of Pierre Bourdieu constitutes an important source of inspiration for many of the Norwegian scholars working in this area. Most of this work is strongly and explicitly policy oriented. When discussing, for instance, the demography of the arts market and artists' working conditions, authors consistently make connections to different aspects of cultural policy and their implications for the structure and function of this market. For this reason, this body of work has been presented in chapter 4.

A great number of supra-national organisations, regional as well as international, have carried out, commanded and supported research on artists' and cultural workers' labour markets and working conditions. This material is so vast that it can impossibly be accounted

for in this survey. I have therefore contented with giving a few examples of it, in the faith that the journals, indexes and research centres and networks listed in the two appendices of this report, as well as in the section on additional research resources above will provide the users of this survey with useful tools for further searches.

This chapter has also dealt with research on two specific aspects of artists' and cultural workers' labour markets and working conditions: training and careers, and occupational health. Part of the literature on training and careers that I have reviewed has been conducted mainly in the UK and is chiefly quantitative, descriptive and policy oriented, without policy being its main focus. I also identified a second strand within the area of training and careers, which comprises work by sociologists, anthropologists, and dance studies scholars, several of which are inspired by cultural studies. Their work is inspired in more theoretical understandings of the arts and expresses a more critical stance towards them.

When it comes to research on artists' and cultural workers' (including sports people) health, it can be noted that a new sub-field within medical science, that of arts medicine (originally an offshoot of sports medicine) has been formed during the recent years.

A brief history of the development of this new field was provided in this chapter. This process was marked by the launching of journals, the establishment of associations and clinics, and the organisation of conferences. I found not less than seven journals that focused on (or contained articles about) arts and health, and nine journals focusing on (or containing articles about) sports and health. Articles in these journals deal with a great variety of topics, ranging from dancers' nutrition and experiences of pain, to physiological and psychological problems of different categories of artists, and problems of ageing of performing artists. The *Encyclopaedia of Occupational Health and Safety* (1998), published by the International Labour Organisation constitutes a useful tool for those interested in this area.

3 CULTURAL ECONOMICS

This chapter reviews research, which is based on economic theory, although it may be so more or less explicitly, and to different extents. Much of this literature also expresses a policy orientation, without policy being its main focus of analysis. Not being an economics scholar prevents me from making any assessment of the work in this field from the perspective of economic theory. The distinction made here between different kinds of work relates therefore not to different strands of economic theory, but to whether this research bases its analyses solely on economic theory, or combine it with perspectives derived from social and/or cultural theory. This section has been structured in accordance to this main distinction.

I begin by accounting for research that is solely inspired by economic theory, and present thereafter works whose theoretical base combines economic theory with social and/or cultural theory. This section ends with a brief account of work which questions the once clean divide that placed economy, dealt with mainly by economists, on one side, and culture, addressed chiefly by those in anthropology, sociology and other cultural sciences, on the other.

Several authors agree on their characterisation of cultural economics as a rather new field of research. Writing in 1992, Pommerehne argues that about ten years before most economists would have been surprised to hear about a subject called 'Economics of Art and Culture'. Up to that time, only a few economists (Baumol and Bowen, 1966; Peacock, 1969) had provided contributions in this area. While this work marked the starting point of an independent subdiscipline within the field of economics, it took more than ten years until *the Journal of Cultural Economics*, a specialised scholarly journal, was launched. Since then the Association for Cultural Economics was formed, biennial conferences have been held, and the field has grown, quantitatively and in methodological rigour, in a process marked by both deepening and widening (Pommerehne, 1992: viif). Yet another indication of the institutionalisation of

this subfield is noted by Peacock and Rizzo (1994: vii): the category of ‘Cultural Economics’ has been added to the well-known Classification of Economic Articles published by the American Economic Association in the *Journal of Economic Literature*. Never the less, according to Towse and Khakee (1994: viii), cultural economics as a field remains largely unknown within the economic profession and it has not by and large been swift to embrace developments in economic theory, several of which (e.g. the treatment of risk, principal-agency theory, non-profit organisations and taste-formation) are particularly relevant to the field of culture and the arts.

Work on cultural economics deals with issues such as policy and policy evaluation; pricing issues; the audiences for the arts; trade in cultural goods; arts and cultural industries; artists’ earnings; funding, patronage and sponsorship; and regulation in the cultural sector.

Two important exponents of the work conducted in this field comprise the anthologies *Cultural Economics* (Towse and Khakee, 1992) and *Cultural Economics and Cultural Policies* (Peacock and Rizzo, 1994). Fifteen countries (including several European countries, Australia, Canada, Denmark, Japan, Norway and the USA) are represented in the first and five (four European countries and Australia) in the second.

The first of these anthologies includes, among others, Peacock (1992), which considers not only what economists have to say about policy towards subsidy to the arts, but also the role of the economist as an adviser; Rubinstein, Baumol and Baumol (1992), which describes and compares the organisation and finance of music and theatre in the USSR and the USA; Netzer (1992), which analyses the fiscal decentralisation of arts expenditures in the USA; and Wassall and Alper (1992), which ‘exposes’ Filer’s exposure of the “myth of the starving artist” (see below) in their thorough examination of the definition of artists used in the compilation of the census.

In the second anthology, Frey (1994) discusses two different ways of determining the area of the ‘economics of art’; and Giardina and Rizzo (1994) explores the role of regulation in the cultural sector focusing on heritage and the visual arts.

Three other examples of research carried out within this field comprise Myerscough et al. (1988); Filer (1986, 1990); and Mäkinen (1998). Myerscough et al. (1988) has examined the wider economic importance of the arts in the UK. Their research details the overall size of the art sector, the extent of employment in the arts, their role as an export earner for Britain, as well as noting the economic potential of the sector at both a national and regional level.

Filer’s (1986) article “The ‘Starving Artist’ –Myth or Reality? Earnings of Artists in the United States”, which I mentioned above, aims to put into question what he calls a set of “stylised facts” concerning the labour market of artists, e.g. the assumptions such as that artists’ earnings are substantially below what might be obtained elsewhere in the economy and that the rates of labour force turnover are high.

After his analysis of census data (see section Defining the ‘artist’ in chapter 2), he concludes that “The results indicate that wide belief may not be synonymous with veracity . . . there are fewer workers who leave artistic occupations than leave typical non artistic jobs in any given period. With respect to earnings, those of artists do have greater variance than those of other workers. However, there is little, if any, indication that artists earn less than they might expect to earn in other jobs. Indeed, lifetime earnings of artists very closely approximate what they could achieve in non artistic pursuits.”(Filer, 1986: 59).

Mäkinen (1998) discusses the causes of symphony orchestras’ various goals with their productivity and costs development in the context of the Finnish cultural policy after the seventies. He takes as his point of departure the often cited idea launched by Baumol (Baumol and Bowen, 1966; Baumol, 1967), about the stagnant productivity of performing arts, usually referred to as ‘cost-disease’ or ‘Baumol’s disease’. Put briefly, the hypothesis about cost-disease is the assumption that prices in the service sector, including the arts, rise relatively

sharply because there is less scope for automation than in other sectors. According to Mäkinen, the cost-disease hypothesis launched one of the longest-running debates in the study of performing arts institutions. His article briefly reviews the criticism towards this hypothesis, which is also applied to Mäkinen's study of the cost and productivity development of eleven Finnish symphony orchestras. Towse (1997) deals also with Baumol's disease.

Most of the work accounted for thus far in this section is clearly based in economic theory, and much of it is also policy oriented, without policy being its main focus of analysis. However, the word 'cultural' in Cultural Economics seems to relate more to its object of study, i.e. artistic and cultural activities, than to any connection to social and/or cultural theory. Thus, in their Editorial Foreword Peacock and Rizzo (1994: ix) write:

A healthy precedent is followed [in the anthology] by not making any attempt to define 'culture' other than by enumeration of individual and corporate activities which are understood to be covered by the term. Thus an arid debate about 'what is culture' is avoided. In the course of the development of what has been labelled 'cultural economics', economists have concentrated on the economics of the creative process in painting, sculpture, architecture and music . . . This represents for many a narrow definition of culture with a distinct 'bourgeois' aroma about it. We make no apology for that, if only because the policy debate is centred in whether or not such artistic activities provide uncovenanted benefits to society at large which provide a case for government intervention.

This quotation points, in my view, to two central features of this body of research: the strong policy orientation and the lack of any other analysis of cultural activities than the economic.

However, fruitful connections between economic and social/cultural theory may be found in work by other scholars. Some examples of this kind of work are given in the following.

A number of authors have drawn on both economic theory and the cultural sociology of Bourdieu. Elstad (1997), for instance, has studied the reproduction of the location of Norwegian creative artists in the income hierarchy between 1979 and 1993 (see section "Defining the 'artist' " in chapter 2). Yet another example is Raymonde Moulin's (1987) sociological study of the French art market, which also is influenced by work by Becker, Crane, Menger and Wolff. Among other issues, she is concerned with the relation between aesthetic evaluation and the economics of the market place. Moulin also traces the history of the art market as it developed in France in the late nineteenth century and analyses its structure and function through the mid-twentieth century. Her focus is on the national market, considering the international market only to the extent that it influences the French.

The work by Pratt (1997) (already mentioned in section "Defining the 'cultural worker' " in chapter 2) draws upon the sociology of local economic development and the sociology of art, acknowledging influences from among others Becker, Crane, Williams and Wolff.

O'Hagan's book *The State and the Arts* (1998) examines and compares the Western European and the American models of government support for the arts. His work is based on an economic perspective, but also on history and policy analysis. He believes that the philosophies and patterns of state support for the arts in each continent are deep-seated and rooted in historical attitudes and experiences. The historical background is therefore essential to an understanding of the current state policies. Accordingly, he offers a brief but useful account of the evolution of the relationship between the state and the arts in the two continents in the introduction of his book. His work focuses on the visual arts (mainly paintings), and the classical performing arts (dance, drama and music).

According to O'Hagan, the Western European model is epitomised by France and Germany, and the American by the United States. He sees Britain as a 'halfway house' between the European and the American model.

The once clean divide between economy and culture is put into question in an anthology which presents the work of an international group of scholars from a range of disciplines including sociology, media and cultural studies, social anthropology and geography (du Gay and Pryke, 2001). The volume deals with issues such as the "culturalization" of economic knowledge; identities, industries, and the cultural formation of aesthetic economies; and advertising, persuasion, and the culture/economy dualism.

Additional Research Resources

The journal *Arts Research Digest* provides summaries of ongoing and completed research on economic aspects of the arts and the cultural sector such as funding, market research and the cultural industries. It covers research in the following specific branches of cultural production: performing arts; visual and applied arts; film, video and broadcasting; digital arts; literature, publishing and libraries; and museums and heritage.

The journals, research centres and networks listed in appendices 1 and 2 under the headings Arts; Arts Management; Consumption; Cultural and Media Policy; Cultural Industries; Cultural Economics and Economics; Performing Arts; and Work, Employment and Organisation constitute useful research tools and cover, together, research conducted in many countries and regions of the world.

The bibliography compiled by Légaré and Colbert (1993) lists 15 titles under the heading "industries culturelles". This bibliography contains work published in French, mainly in French speaking Canada and France, and, to a lesser extent, in Belgium and Switzerland.

Another bibliography, compiled by Morgenstern and Colbert (1997) presents over 300 documents, in French and English, dealing with marketing in culture and the arts, and including the visual and performing arts, museums and other heritage organisations. The documents retained include articles drawn from scholarly and professional journals, and papers published in scholarly and professional conference proceedings, working papers and doctoral dissertations.

The proceedings of the conference on the development of national cultural industries in the context of the globalisation of markets that took place in Montreal in October 1993 (Beaulac and Colbert, 1994), published in French, deal with issues such as international trade and national cultures; transnational corporations and cultural industries; copyright, the book and national cultures (this article is in English); public power and cultural industries; and globalisation, identity and cultures. The contributors include scholars as well as heads of industries, agencies and councils from Belgium, Canada, France and the UK.

For work focusing on the economics of arts and the cultural sector in Europe, the web sites of the Boekman Foundation, and of the networks CPRO, CIRCLE, Culturelink, and RECAP constitute an invaluable resource.

A few examples of this work are given in the following. Boorsma, van Hemel and van der Wielen (1998) discusses privatisation in the fields of performing arts, heritage and the cultural industries (film, television broadcasting and the book industry). van Hemel, Mommaas and Smithuijsen (1996) deals with among other things culture and world trade, and the economic aspects of cultural exchange.

Du Gay et al. (1997), working from the perspective of cultural studies, offers, through the medium of a particular case study, that of the Sony Walkman, an analysis of the 'biography' or 'story' of the production of a cultural artefact in terms of a theoretical model based on the articulation of a number of distinct processes.

To end, I will mention a few pieces of research covering Australia, the UK, and the USA. A report by the Australian Bureau of Statistics (1997) deals with among other things international trade in culture and the output of cultural industries. It also presents data on each of the cultural industries. Eckstein (1995) maps the contribution of the cultural sector to the UK economy. Alper et al. (1996) examines employment and earnings trends in artists' occupations in the USA between 1970 and 1990. Work by USA scholars Cowen (1998) and Grampp (1989) discusses the arts in the context of the free market economy.

Summary and comments

In this chapter I have reviewed research which is based on economic theory, although it may be so more or less explicitly, and to different extents. I divided the literature found in two main categories, depending on whether it was based solely on economic theory or combined the latter with perspectives derived from social and/or cultural theory.

The first category includes the work conducted within a subfield of economic science, cultural economics. Although some scattered works dealing with the economics of art had been published in the 1960s, it took some time before it began growing. The *Journal of Cultural Economics* was launched in 1977, the first international conference of the Association for Cultural Economics was held in 1980, and the category of 'Cultural Economics' appears now in the well-known Classification of Economic Articles published by the *Journal of Economic Literature*, all of which are tokens of the institutionalisation of the field. This field is now mainly populated by scholars in economics, which can be seen in two major anthologies published in the 1990s (Towse and Khakee, 1992; Peacock and Rizzo, 1994), but included before the contribution of non scholars such as arts administrators. When it comes to the geographical scope of this field, these two anthologies, as well as work conducted by other researchers such as Myerscough et al. (1988), Filer (1986, 1990), and Mäkinen (1998), show that it is broad, even though not it does not cover all continents. The research reviewed here includes scholars from several European countries, Australia, Canada, Japan and the USA.

Work on cultural economics deals with issues such as policy and policy evaluation; pricing issues; the audiences for the arts; trade in cultural goods; arts and cultural industries; artists' earnings; funding, patronage and sponsorship; and regulation in the cultural sector.

This body of work is clearly based on economic theory, part of it is comparative, and much of it is quantitative and policy oriented, without policy being its main focus of analysis. However, the word 'cultural' in Cultural Economics seems to relate more to its object of study, i.e. (the economic aspects of) artistic and cultural activities, than to any connection to social and/or cultural theory.

The second category that I distinguished within the research based on economic theory includes work characterised by its fruitful connections between economic and social or cultural theory and history. Within this category I mentioned work by Elstad (1997), whose study of the reproduction of the location of Norwegian creative artists in the income hierarchy draws on both economic theory and the cultural sociology of Bourdieu; Moulin's (1987) sociological study of the French arts market, which combines economics with perspectives from Bourdieu, Becker, Crane, Menger and Wolff; Pratt's (1997) work on the cultural industries sector, which is inspired by the sociology of local economic development and the sociology of art, acknowledging influences from among others Becker, Crane, Williams and Wolff; and, finally, O'Hagan (1998), whose comparative analysis of Western European and American models of economic policy toward the arts is inspired by history and policy analysis.

4 CULTURAL POLICY

This chapter accounts for the development of studies of cultural policy in several countries/regions of the world. I begin with the Nordic field, where many scholars draw on the cultural sociology of Pierre Bourdieu (1979, 1993). After that, I deal with cultural policy studies in Australia, Latin America and South Africa, all three heavily inspired by different inflections of the cultural studies tradition. Research on cultural policy is increasingly being initiated and/or conducted within the framework of supra-national organisations. This is the reason why the fifth section of this chapter, “Towards a supra-national cultural policy?” is dedicated to this kind of research. The chapter ends with an inventory of additional research resources and a summary.

Cultural policy studies in the Nordic countries

The field of Nordic cultural policy studies is relatively young and has developed rapidly in the 1990s. According to Mangset there is an optimistic, “almost idyllic” feeling among scholars (Mangset, 1998a: 192). Research programmes, centres and journals have been launched and conferences have taken place. In all Nordic countries research networks have been, or are about to be, formed. In Norway, Kulturpolitisk forskernettverk (the Cultural Policy Research Network) was formed in 1992 (see appendix 2b), and it received substantial support from the Norwegian Research Council. In Sweden *Nordisk kulturpolitisk tidskrift*² (the Nordic Journal of Cultural Policy) was launched in 1998 by Centrum for kulturpolitisk forskning och debatt (Centre for Cultural Policy Research and Debate) (see appendix 2b). In Finland a professor in the area has been appointed (Mangset, 1999a: 9-13). In Denmark, the network Kulturpol was formed 1997 (Jochumsen, 1998). Taken together, Mangset (1993) and Bjørkås and Mangset (1996) give an overall picture of the development of this field of research.

Mangset believes that the field has grown qualitatively during the 1990s. Moreover, at least in Norway and Denmark, scholars participate in setting the agenda of the cultural policy debate. However, there still are problems to be solved: the research milieus are small and unstable and disciplines like political science, economy and history are still scarcely represented within the field. The closeness to state administrations has stimulated the development of the field, but it also creates, in principle as well as in practice, serious political and ethical problems when a good deal of the research is carried out on the premises of these administrations (Mangset, 1999a: 13). Bjørkås (1998b) discusses the problems of commissioned research.

An interesting feature of the Norwegian cultural policy studies is its self-reflexivity, which bears not only on strictly scientific and strictly institutional aspects of research, but also on the ways in which these two aspects influence each other. Among the scientific aspects of research which have been discussed are the delimitation of the object of study of cultural policy studies, the consequences for research of the reluctance to criticise the work of fellow researchers, and the ways in which Bourdieu’s work and models have been applied in Norwegian research.

Different attempts to delimiting the object of study have been made by Mangset (1993), Bjørkås and Mangset (1996), Kjølrup (1998) and Elstad (1998). According to Mangset (1999a: 10ff) two main types of delimitation can be distinguished: a) the ones which see cultural policy aspects in all sectors of society, including working and family life. The proponents of this definition prioritise cultural analytical approaches; and b) those who closer connect cultural policy research to a specific sector of society, that which we usually call ‘cultural life’ or ‘the cultural policy field’. This field usually comprises cultural activities, cultural institutions, cultural organisations and the media, and often also sports, education and religion. The field includes both professional and amateur cultural life, and both public and

private actors. The proponents of this definition use anthropological, cultural-sociological, economic, political science, law science, historical, and humanistic approaches.

Mangset (1999a: 11f) advocates the second (narrower) definition, but emphasises the importance of not drawing too rigid lines between cultural policy and the broader cultural research. He urges us not to forget that the delimitation of research fields and disciplines is marked by power and definition struggles and believes that while it was necessary to delimit cultural policy studies as a field in its own right during the period it was being constructed in the 1990s, it is possible that the need of delimiting the object of study will be less pressing when the field has grown stronger and more established. In this way he is connecting scientific and institutional aspects of the development of cultural policy studies.

Another instance of this connection of scientific and institutional aspects of the new field can be seen in Mangset's (1998: 192) sense that scholars are too cautious when it comes to criticise each other in public. The fact that everybody knows everybody and the optimism reigning in the new field may explain this, but there is a risk that problematic aspects of theories and models remain unexamined.

The third instance of self-reflexivity named above refers to an exchange between Dag Solhjell (1999a, 1999b) and Per Mangset (1999b). The former criticises three Norwegian research reports, among which is one by Mangset (1998c) for the ways in which concepts and models of Bourdieu were implicitly or explicitly applied. Besides this discussion, the articles deal with the researchers' reflexivity.

Ellen Aslaksen (1998: 6) believes that the Nordic work on cultural policy has tended to focus on the public administration of culture and its consequences, which gives this body of research a specific profile. Thus, social structures have become central both theoretically and thematically, while meaning making and the cultural aspects of art worlds (i.e. the knowledge, values, norms and ideas related to artistic practices) have been highlighted to a lesser extent.

The body of Nordic research in the area of cultural policy studies is vast. Among the Norwegian scholars, Bjørkås (1998a) has studied the size and structure of the growing population of professional artists, as well as recent development trends of this population and the factors that influence these. His presentation of the empirical development trends builds mainly on earlier research by Elstad & Røsvik Pedersen (1996) and Olseng (1995); statistics from Statens lånekasse for utdanning, and statistical processed information from educational institutions. He also analyses recruitment patterns and the structure of this population.

Mangset (1998b and 1998c) describes the current state of centralisation/ decentralisation of the artist population in Norway and shows how the state grants to individual artists are distributed between centre and periphery. In the second part of the article he makes a qualitative analysis of the social mechanisms that create the centralisation of the artist population and discusses briefly various actions public authorities could use to counteract centralisation in this field.

Solhjell (1998) discusses the criteria that have been used by researchers to define who is and who is not an artist (see chapter 2), but also deals with the definitional processes taking place in the 'real world' of visual artists in Norway, its consequences for artists' earnings and labour supply and for the effects of public support of the artists.

Aslaksen (1998, 1999) studies the current situation, working conditions and experiences of young artists. Her approach is anthropological, and she uses Howard Becker's (1982) concept of 'art world' as an analytical instrument that permits to delimit the area of reality where artistic activities take place.

Bjørkås (1999) and Øien (1999) have both studied craftspeople. The former discusses their artistic identity and marginal status within the field of the arts, and the latter examines the effect of state grants on craftspeople's life conditions and working situations.

Alvim (1999) and Mangset (1999) investigate socialisation and recruitment processes. Alvim studies two cultural worlds that are seldom treated together: sports and theatre. She sees both as arenas for inculturation and asks questions about the ways in which parents use these arenas in socialisation processes. Mangset is working on a project that investigates the recruitment, selection, identity formation and career strategies among students of visual arts, music and theatre.

Aarek (1999) has studied the role played by Norwegian social movements of the nineteenth century in the creation of the conceptual grounds for political (including cultural policy) decisions.

Bergsgard (1999) is working on a doctoral thesis on Norwegian sports policy at the national level. According to him, the relationship between the sports movement and the public administration has been marked by closeness but also by conflict, for instance with regard to 'inclusiveness vs specialisation/elite' and 'voluntariness vs commercialisation'.

Cultural policy studies in Australia

An increasing number of calls for introducing a policy orientation to communications and cultural studies have been evident in recent years (Barr, 1990; Bennett, 1992a, 1996, 1998a; Cunningham, 1991; Johnson, 1992). Tony Bennett has been one of the central actors in the academic struggles for the incorporation of policy concerns. He defines the task of cultural policy studies as consisting in examining the factors influencing the policy objectives and operational procedures of institutions and agencies —governmental and private—which are active in the sphere of culture, as well as assessing the outcomes of such policies with regard to their implications for different sections of the community. On the whole, he sees cultural policy studies as a strand within cultural studies, a particular interpretation of its commitment to an interdisciplinary analysis of, and political engagement with, relations of culture and power (Bennett, 1992a: 35f)

Bennett argues that an engagement with policy issues needs to be seen as a central component to the practical concerns of cultural studies. This should entail the development of effective and productive relationships with intellectual workers in policy bureaux, agencies and cultural institutions —but as well as, rather than at the expense of, other connections (e.g. those to various social movements) and, indeed, often as a means of pursuing issues arising from those other connections. He emphasises the need of reconceptualising the relations between culture and government. Bennett himself draws on perspectives that have sought to cull from Foucault's work a set of theoretical resources for examining the composition and operation of modern forms of government across a diverse range of contemporary fields of social management and administration. For Bennett, critique and the state do not constitute two separate realms, but rather two branches of government, each of which is deeply involved in the management of culture (Bennett, 1998a: 5-6, 29).

A 'cultural policy debate' took place in the late 1980s and early 1990s, mainly in Australia, but with spill-overs into British and American contexts, when Bennett and others began arguing for the need of incorporating policy concerns into cultural studies. Bennett acknowledges that these arguments had been made a number of times in earlier phases in the development of cultural studies, but believes that on the whole questions of cultural policy have previously been largely absent from both theoretical discussions about cultural studies and programmatic statements made on its behalf (Bennett, 1998a: 4-5, 17). In the Australian context, where important work had been done in the field of media policy from at least the late 1970s, the "only synthesising engagement with cultural policy" was the work of Tim Rowse (1985). Policy issues, however, were not effectively knitted into the debate within Australian cultural studies during these early years of its emergence as a discipline. The same was true of the British and American contexts.

In Bennett's (1998a: 5) words, the opponents to the introduction of policy concerns into cultural studies construed these concerns as a sell-out to bureaucracy, a sacrifice of critical edge, a Faustian pact with the state, or a manifestation of the wish to sit down with 'the suits'. According to Lesley Johnson (1992: 46, 51), the ideas of the advocates of cultural policy studies caused "some consternation" in the field of Australian cultural studies, and the new strand was treated with some suspicion and, at times, with covert antagonism. Johnson suggests that at least part of the unease about cultural policy studies might derive from the fact that its arguments and focus lead it to establish contractual arrangements with governmental or semi-governmental bodies to draw up administrative programmes of reform. The fact that Bennett and his colleagues at Griffith University have been most successful in attracting funding from such bodies, raises the concern that such a move fit too comfortably with current pressures from the Federal government, which is pushing academics to seek funds from other than traditional government sources. This question has been raised in different ways by Helen Grace (1991) and Ann Curthoys (1991).³ Bennett (1992a: 34-5) acknowledges the role of pragmatic strings—e.g. research funding—in prompting the turn toward a focus on policy issues, but contends that the pragmatic circumstances of its genesis notwithstanding, the intellectual and political orientations of cultural policy studies may well have something of more general significance to offer the humanities.

In Bennett's (1998a: 5) view, the reactions to the introduction of policy concerns into cultural studies were due to a series of underlying assumptions which still function as serious blockages to an adequate engagement with the horizons of policy, e.g. some libertarian formulations of American cultural studies, the influence of essentialist theorisations of the state as a unified apparatus; and the antinomies of critical theory, which splits the world of reason into two—critical reason and practical reason—in a manner which forecloses on the possibility of there being mutually productive relationships between them (Bennett, 1998a: 5).

Bennett and others have devoted considerable effort and space to the assessment of the advantages, problems and risks of 'putting policy into cultural studies'; the responses that this claim provoked and the assumptions underlying these responses (Bennett, 1992c; 1998a: 4-5, 17, 33-35; 1998b: 542; Curthoys, 1991; Grace, 1991; Johnson, 1992). Much of this work deals with the ways in which specific characteristics of the Australian political, social, cultural and academic context contribute to explain why cultural policy studies should have developed more rapidly in Australia than in other national traditions of cultural studies (Bennett, 1998a: 5, 7, 26; 1998b: 542; Castles et al., 1988; Frow and Morris, 1993: xxv; 1996: 346, 361f; Morris, 1992; Turner, 1996; see also Streeter, 1996 and O'Connor, 1996 for a discussion of the development of cultural studies in the United States).

The Australian context

At the broad political level, the fact that cultural Studies experienced its major growth in Australia during the 1980s and early 1990s is relevant in view of the importance accorded questions of cultural policy in the Labour administrations which prevailed at the federal level from 1983 to 1996 (at a time when the United States was undergoing the Reaganite 'revolution' and Britain was suffering from the worst ravages of Thatcherism) (Bennett, 1998a: 7; 1998b: 542).

Other reasons have to do with more enduring traits, such as the traditional permeability of the relations between universities and government in Australia (Morris, 1992). Frow & Morris (1993: xxv; 1996: 361f) characterise the actual practices developed by real intellectuals in Australia as encompassing patterns of work that are partly institutionally and partly constituency-based. Moreover, the political traditions and limited resources of the country allow for a good deal of cross-over and exchange between intellectuals working in different institutional fields: the academy, cultural institutions, and government.

Another enduring trait is, in comparison with societies like the United States and Japan, the stronger role played by government in the processes of cultural policy formation. The longer-term political and administrative traditions make for relatively direct and interventionist forms of cultural policy in Australia compared with the more laissez-faire approaches that have prevailed in countries like the United States. It is also true that Australian traditions of government have historically tended to be more strongly directive and utilitarian than those associated with British forms of liberal government. Moreover, official policies of multiculturalism must be seen against the backdrop of the specific ethnic make-up of the Australian society (Bennett, 1998a: 7; 1998b: 542; Frow and Morris, 1996: 346).

As concerns the academic realm, it is clear that early developments in British cultural studies may have influenced the early formation of cultural studies in Australia or Canada. However, it is equally clear that this influence was inflected via, and interpreted through, nationally specific intellectual traditions and concerns.⁴ The relationship of cultural studies to the traditions of radical nationalism was of more pressing relevance in Australia whereas, in Canada, the concern with the role of communications technologies in organising socio-spatial relationships derived from the work of Harold Innes has proved of enduring relevance, accounting for what is often most distinctive in Canadian cultural studies (Bennett, 1998a: 26).

In their "genealogy" of Australian cultural studies, Frow and Morris (1996: 363) suggest that feminism and the feminist understanding of the politics of everyday and 'personal' life perhaps have been more fundamental and more lasting than any other single intellectual influence. According to them, one of the consequences that have followed, for Australian cultural studies, from the influence of particular currents in Australian feminism may be related to policy concerns. Many Australian feminists have always taken the slogan 'the personal is political' to mean that the resources of the state must be captured and used in the interests of transforming women's lives. As a result, work on cultural policy is now able to refer for a precedent to a record of significant achievement by Australian feminist bureaucrats.⁵

Bennett (1998b: 541-2) regards the concerns with issues of cultural policy as one of the main distinctive characteristics of Australian Cultural Studies. While this was initially a contentious development, toward the end of the 1990s it was a widely accepted component of the cultural studies landscape in Australia in a manner that has few echoes elsewhere except in Canada. Cultural policy studies is now a significant area of work, with active and leading contributions coming from the Communications Law Centre, the Media and Telecommunications Policy Research Group at the Royal Melbourne Institute of Technology, and the three universities responsible for the Australian Key Centre for Cultural and Media Policy. Also the National Centre for Australian Studies has been important here, especially for its work in the fields of heritage and new information technologies (see appendix 2b).

Theoretical grounds

Tony Bennett has provided one of the most consistent and articulate arguments for the introduction of 'policy' into cultural studies. He locates the roots of these arguments in a "specific intellectual and practical project" (Bennett, 1992a: 33): the establishment of the Institute for Cultural Policy Studies at Griffith University. Working with this project soon made clear the difficulties involved in bringing together 'culture' and 'policy' as a part of a common theoretical and political enterprise. As a consequence, the practical task of developing the work of the Institute was accompanied by what he calls "a programme of theoretical clarification" (Bennett, 1992a: 33) encompassing, on the one hand, the identification of those aspects of the humanities disciplines which constitute an impediment to policy issues being accorded serious attention, and, on the other, the development of new

understandings of what the concerns of the humanities should be (as well as how these should be conducted) so as to accord a more central importance to policy issues, horizons and debate (for another elaboration of these concerns by a fellow member of the Institute, see Hunter, 1988a; Hunter et al., 1991).

In his influential article “Putting policy into cultural studies” Bennett (1996: 309-11)⁶ criticises the view of culture, which sees it as, chiefly, the domain of signifying practices. This view is liable to the criticism that it pays insufficient attention to the institutional conditions that regulate different fields of culture. Institutional and, more broadly, policy and governmental conditions and processes should be thought of as constitutive of different forms and fields of culture. In his view, culture is more cogently conceived when thought of as a historically specific set of institutionally embedded relations of government in which the forms of thought and conduct of extended populations are targeted for transformation. Thus, the bulk of Bennett’s work can be seen as an expansion of the concept of culture so as to incorporate the governmental practices aiming at transforming individuals’ mental and physical behaviour into it.

The concepts of ‘government’ and ‘governmental practices’ are crucial to Bennett’s argument. His use of this concept is inspired by the work of Foucault,⁷ which he believes both offers new theoretical insights into the functioning of relations of culture and power, and enables particularly adequate practical orientations towards these. Bennett (1998a: 60-84) underlines that the Foucault to whom he refers is the one whose writings on liberal government permit a revised understanding of the relations between civil society, culture and the state which allows culture its autonomous spheres and forms of action in a manner that Gramsci was never quite able to accommodate.⁸ Thus, the Foucault on whom Bennett bases his argument is not the Foucault much loved by libertarian thinkers but the one whose work points to the increasing governmentalisation of social relations as a necessary and inescapable horizon of contemporary social and political life (see Burchell, Gordon and Miller’s (1991) collection of essays on and by Foucault *The Foucault Effect: Studies in Governmentality*).

For Foucault, the development of modern forms of government (which can be evident in the procedures of private associations and organisations just as much as in those of the state) goes beyond the problematic of political obedience to replace it with a concern with knowing, regulating and changing the conditions of the population in potentially limitless ways.

Foucault (1988) defines governmentality as “the contact between the technologies of domination of others and those of the self”, and for him the realms of government and the state are not coterminous. He speaks of a ‘governmentalisation of the state’ through which techniques of governing aiming at shaping and directing the conduct of individuals, which were initially developed in a range of non-state organisations (professional bodies, cultural institutions, voluntary associations), come to form part of state-based programs of government.⁹

According to Bennett (1998a: 88ff), the concept of culture as ‘a whole way of life’ has influenced a number of the agenda-setting reports, policy statements and discussions issued by the Australian Commonwealth government in recent years. If, within the context of cultural studies, the main effect of this concept has been to establish both the legitimacy and importance of studying those forms of culture which fall outside the officially valorised forms of high culture, then so its usage within cultural policy has provided a definitional means of negotiating an enlargement of the fields of cultural activity which it is thought relevant to bring together and address as parts of the same policy field. The role of the concept has been that of discursively managing the transition from an ‘arts’ to a ‘cultural’ policy framework. In advocating what, at first sight, seems to be a non-hierarchical and value-neutral understanding of culture, the anthropological definition appears to bring about a democratic and egalitarian plenitude in its construction of the policy field: everything is included, and on equal terms.

However, this is not the only, or, necessarily, the most important work that the concept performs. To be sure, its role in securing a more even spread of funding and other forms of government support across the cultural divides of class, gender and ethnicity has proved crucial in weakening the policy stranglehold of elitist concepts of art. By the same token, however, this process has brought about a parallel expansion of the fields of activity, which are now encompassed as objects of cultural administration. Moreover, Bennett (1998a: 91) states, it has done so in ways which are inescapably normative in the sense of effecting a governmental construction of the fields of cultural activity that are thus brought within the purview of policy to the degree that these are constructed as vehicles for in some way bringing about a reformation of habits, beliefs, values—in short, of ways of life.

Through reformist programs cultural resources are thus brought to bear on whatever might be the task at hand: improving the morals and manners of the workingman, civilising the ‘savage’, empowering communities, or promoting cultural diversity.

The kinds of reformist objectives, which characterise contemporary forms of cultural policy, are typically oriented toward detaching the administration of cultural life from the universalist reforming agendas of nineteenth century positions. Even so, culture in its broad sense remains caught in—constituted and defined by—a reforming apparatus.

In present-day Australia, for example, the development of appropriately respectful and tolerant relations of cross-cultural understanding between white and indigenous Australians is presented to us, according to Bennett (1998a: 103), precisely as a task to be accomplished. It is also a task requiring the development of its own distinctive forms of management and administration, e.g. legislative mechanisms, training of the personnel of cultural institutions, liaison mechanisms between different communities, special legal protocols for negotiating the relationships between Australian systems of intellectual property and Aboriginal customary law, etc. In this and similar cases, a normative mechanism remains at the heart of what is still a reforming endeavour. The objectives may of course differ, but the mechanism remains very much the same.

The report of the World Commission on Culture and Development, *Our Creative Diversity* (1996/95) offers, according to Bennett, a clear confirmation that this mechanism remains dependent upon the normative structure of the concept of culture. The report proposes to expand “the concept of cultural policy from a narrow focus on the arts” and suggests instead that it “should be directed at encouraging multicultural activities” (1996/95: 18). Here, in the promotion of a creative diversity in our ways of life, is a reformist program for cultural policy that is wholly at odds with the universalist aspirations of the advocates of nineteenth century modernist programs of civilisation.

Thus, for Bennett (1992a: 42-4), one of the most important distinguishing features of culture in modern societies consists in the fact that culture, in all its forms, has been instrumentalised for a variety of government tasks and purposes: ‘civilising’ the population, combating AIDS, Australianising media content, and so on. In these respects, culture in its modern forms is always embedded in, and always forms an integral part of, highly complex governmental apparatuses whose specificities have to be engaged with in order to understand the functioning of particular relations of culture and power.

Stuart Cunningham (1991) provides another interesting theoretical perspective. He believes that developing an Australian cultural studies which engages with policy issues would for instance involve reconceptualising general theories of advertising, upgrading the focus on regulation as a positive underpinning of cultural production, and replacing the revolutionary rhetoric of cultural studies with the renewed concept of citizenship. This concept was becoming increasingly central to cultural studies in the beginning of the 1990s, and commits scholarship to a program of reformism within the terms of a social democratic politics, through which ‘citizenship’ can connect cultural studies more organically to the well-springs

of engagement with an analysis of policy. He contends that even though, as Ham and Hill (1984) show, policy analysis as a phenomenon in modern capitalist states has arisen within a liberal pluralist problematic, it need not be limited by liberalism's underdeveloped ideas of power. On the contrary, a social-democratic concept of citizenship does not imply an acceptance of the status quo: Donald Horne (quoted in Cunningham, 1991: 36) has for instance used it to advance his notion of the cultural rights of the citizen in modern social democracies (Cunningham, 1991: 36).

Australian work on cultural policy

There is by now a vast body of research on Australian cultural policy, which covers areas such as education, heritage, the arts, media and communication, film, tourism and sports. Within the domain of cultural policy studies, Hunter and Bennett have examined institutions such as the popular school and the museum of the nineteenth century, which they see as cultural technologies that sought to shape the forms of thought and conduct of the population according to particular normative and administrative programmes (see Hunter, 1988b and Bennett, 1988, 1992b, 1995).

Studies of institutions, institutional change and strategies for implementing such change, as well as attention to the cultural impact of private sector policy and strategy constitute important foci of cultural policy studies. In the Australian context, the work of Tim Rowse (1985) on arts policy, and of Susan Dermody and Liz Jacka (1987 and 1988); Tom O'Reagan (1985 and 1988/89) and Graeme Turner (1996) on the film and television industry constitute examples of research which views culture as 'constitutively governmental'.

Taking as an example the revival of the Australian film industry in the 1970s and the Australian television industry, Turner (1996: 329ff) analyses the ways in which cultural policy instruments like state bodies' funding decisions and regulatory mechanisms aimed at preserving some proportion of local material on television intersect with specific definitions of the nation. He concludes that for the state funding bodies whose decisions produced the revival of the film industry in the 1970s, film served a semiotic rather than a commercial function: representing the nation at home and overseas.

Dermody and Jacka's (1987) comprehensive study of the Australian film industry traces the forces that led to the revival of Australian film in the 1970s, the constraints under which this industry has operated, the government film bureaucracies and union policies, and the patterns of subsidy and distribution which have influenced the form and content of films.

Other, more recent work on cultural policy and institutions includes Stevenson's (2000) study of art, organisation and the making of cultural policy, and Gibson's (2001) interrogation of the institutional and discursive construction of the Australian cultural infrastructure from mid-nineteenth century to present day. The latter also provides an overview of the relationship between art and governance in Australia and new perspectives on contemporary Australian cultural policy debates. In their examination of media and communication within some of Australia's main Asian diasporic groups, Cunningham and Sinclair (2000) discusses among other things the policy implications of these communities' media consumption for cultural industries outside the mainstream. Meredyth and Minson (2001) discusses the significance of culture and cultural policy for citizenship, the place of citizen ideals in governance, and participatory policy-making.

Cultural policy studies in Latin America

There is an increasing body of research on cultural policy in Latin America, inspired by Latin American cultural studies, or, as Daniel Mato (2000a: 2) prefers to call it, Latin American studies in culture and power. Two central scholars in this area are Jesús Martín-Barbero (1993; Martín-Barbero and Ochoa Gautier, forthcoming) and Néstor García Canclini

(1995/90, 1999, 2001/1995, forthcoming, and García Canclini et al, 1987). Mato (2000a: 8-10) has argued that these two scholars' "obstinate interest" in cultural policies has not received within the cultural studies world the attention it deserves. He suggests that this may be due to the fact that the two authors' work on these matters mainly circulates through circuits which are more policy oriented, such as their regular practices seeking to influence cultural policy making in their own and other Latin American countries, their interventions before Latin American summits of Ministers of Culture, and policy making advice to UNESCO and regional intergovernmental bodies. García Canclini sees the concern with cultural policies as a characteristic of Latin American Cultural Studies (Mato, 2000a: 10).

While many of the scholars mentioned thus far usually focus the policy of state and local administrations when discussing cultural policy, Mato (2000b: 3) advocates a conceptualisation of cultural policies (in the plural) which is in better agreement with the processes of globalisation and not limited to the action of only one social actor: the state. In his view, the study of cultural policies should comprise the policies of all social actors, be they state agencies, community and other kinds of non-governmental organisations, and enterprises.

In a study published in Sweden but conducted in Buenos Aires, Oscar Macotinsky (1999) investigates the working methods and performances of an Argentinean theatre group, as well as the reception of these performances by newspaper critics. His work is inspired by theoretical perspectives from Bourdieu and Habermas, and discusses among other things how cultural products (e.g. theatre performances) from Buenos Aires are legitimated through the group's participation in international festivals. The study also deals with the actors' working conditions and strategies for (economic) survival. Although the notion of cultural policy is not explicitly mentioned, it could be said that Macotinsky's work is following Mato's suggestion as to the need of broadening the scope of social actors involved in the making of cultural policies: the study treats at length the theatre group's communicative goals and the methods they used to achieve them.

Cultural policy studies in South Africa

Another inflection of cultural policy studies inspired by the perspectives of cultural studies can be found in the Centre for Cultural and Media Studies (CCMS) at the university of Natal in Durban (UND) (see appendix 2b). The Centre was founded in 1986 and its work was inspired by British Cultural studies, Latin American academic activists like Armand Mattelart and African philosophers like Paulin Hauntondji and Abiola Irele. State-supported research bodies in the Old South Africa largely ignored Contemporary Cultural Studies Unit, which was the name of the Centre until 1990. However, after 1994 the CCMS found its credentials receiving serious notice from state research bodies under the ANC dominated Government of National Unity. Among the issues raised by the state and dealt with by the CCMS faculty and students since 1994 are telecommunications, arts, culture and film policy, broadcasting, media and health. In 1995 the Human Sciences Research Council's Cultural Reconstruction and Development Program (CURED) incorporated the Centre in its projects (Shepperson, 1996b).

The director of the Centre, Keyan Tomaselli (1992: 2) argued that the most important change of emphasis in the work of the CCMS in the beginning of the 1990s was the shift to policy research. A good deal of work by scholars connected to the Centre deals with cultural and media policy concerns (Louw, 1993; Mporu, Manhando and Tomaselli, 1996; Shepperson, 1996a and 1996b; Teer-Tomaselli, 1992 and 1993; Tomaselli, 2000; Tomaselli and Shepperson, 1996; Tomaselli, Tomaselli and Muller, 1989).

During the 1990s members of the Centre participated actively in shaping state media and cultural policy through their work in state task teams and government reference groups. Shepperson (1996b) accounts for the ways in which Centre members reconceptualised their

conceptions of cultural policy. On the one hand, the very concept of 'culture' had to be redefined, since the Apartheid State had used it to bolster arguments for racial separation. On the other hand, they had to shift from a focus on resistance against the state to a focus on positive action about policy. Drawing on Peirce's systematic philosophy, and the post-Marxist radical tradition represented by Agnes Heller and Hannah Arendt, Shepperson (1996a: 2) advocates an understanding of culture as primarily associated with the activity of raising human endowments into talents, and therefore directly related to need, necessity and possibility. According to Tomaselli and Shepperson (2000: 66), the next task was to identify the constituencies which apartheid most deprived of opportunities to develop their endowments into talents: women who singly and collectively head households in urban and peri-urban areas. This approach to policy enabled the setting up of guidelines for the target communities of cultural reconstruction.

Towards a supra-national cultural policy studies?

An initiative leading to what could be regarded as two formulations of a supra-national cultural policy was taken by the United Nations and UNESCO, when they established the 'World Decade for Cultural Development' in 1988. This was promoted by a perceived loss of cultural diversity on the one hand and an increase in cultural fundamentalism on the other. These developments called for a policy that took account of cultural goals. Representatives of the northern countries in UNESCO proposed the establishment of a world commission, which should have the task of drawing up a world report and organising a world conference on the subject. In 1993 the World Commission on Culture and Development (WCCD) launched its ambitious task of examining the relation between culture and social and economic development, with particular emphasis on the cultural sector. A large number of cultural professionals, researchers and policy makers were involved in the process. As a result a worldwide process of research, report making and discussion got underway. Two highlights of this project (from a European perspective) were the publication in 1996 of the WCCD's report *Our Creative Diversity*, and a report and series of discussions initiated by the Council of Europe on cultural development in Europe, the first result of which was *In from the Margins*, published in 1997. This section draws on a review article (Brickwood, undated) by a researcher of the Boekman Foundation.

The creative diversity of UNESCO

According to the authors of the UNESCO/WCCD (1996) report, *Our Creative Diversity*, developmental policies over the world are still determined by economic goals; culture enjoys merely an instrumental role, as a potential production factor. But culture also has an intrinsic value, as a medium for making sense of the world, and cultural policy should focus not on preservation, but on cultural growth, on the reinforcement of creative potentials.

Central to the report are ongoing processes of modernisation and globalisation. In themselves these are not negative: modernisation has often brought about increased freedom and welfare, and modernisation and globalisation often result in a broadening of cultural possibilities. Four issues are of special concern to the commission. The first is that of the cultural heritage: how can we maintain and improve cultural diversity? The second is a concern about the development of the media industry. How can it be directed towards better information provision and common ties, rather than towards increased homogeneity and decreased control? Thirdly, a solution must be found to increasing fundamentalism. Processes of scaling-up, growing inequality, population growth and the influence of popular culture are set to destroy cultural links. As a consequence, people fall back on traditional frames of reference for giving meaning to their lives –in relation to tribe, nation, family, and religion. Finally, there is the issue of increasing cultural inequality. On the one hand large sections of

the world population are deprived of cultural freedoms and of modern forms of information and expression. On the other hand, modernisation can also breed inequality, for example because it results in traditional lifestyles and frames of reference losing their effectiveness and significance.

To sum up, for the WCCD, the basic question is how contemporary economic policies can be linked in a sustainable way to cultural considerations, without falling into the trap of either cultural preservation or cultural relativism. Based on this, the ten chapters of *Our Creative Diversity* deal with such issues as the need for a pluralistic definition of culture, developments in the global media landscape, the position of women and young people, the possibilities of a sustainable exploitation of the cultural heritage, and the need for a broader concept of cultural policy. Basic to all this is a call for a new global ethics. For the commission, cultural diversity can only exist in the context of a shared global ethics. This global ethics should be distilled from the common elements of the most important philosophical/religious traditions. Minimal requirements include such concepts as the recognition of human rights, the search for democracy and peace, and the protection of minorities.

Our Creative Diversity also contains more specific elements for the cultural sector, based on a strategy of cultural difference, participation and creativity 'from bottom-up'. The WCCD calls for a cultural policy that not merely tolerates or respects cultural difference, but stimulates it. One aspect of this is a call for creativity and cultural empowerment. A cultural policy that is more focused on stimulating contemporary forms of expression and the cultural expression of minorities, promotes artistic creativity. Here cities are given an important role.

The new cultural policy promoted by the WCCD demands a broader vision of art and culture, beyond policy divisions. Links must be made between art and culture on the one hand and sectors such as town planning, recreation and education on the other. Furthermore, the cultural sector should become aware of the consequences of decentralisation and local participation, as well as the increasing significance of information technology and the free market. This demands more than just adjusting laws (such as those dealing with copyright). Cultural policy must move on from limited concepts of 'national', 'classic' and 'high' culture, and should promote difference and variability as unavoidable characteristics of a global information society.

The World Commission is definitely not calling for the end of art and cultural policy. Active policy remains essential, but it must be much more focused on cultural enrichment. The market should be stimulated to deliver this in areas where it can do so, but in other fields regulation and compensation are the order of the day. Space should be made for the other participants and new frameworks and governments must increasingly take on the role of a strategically positioned broker, directed at the co-operation and exchange between partners.

In from the Margins

The European report *In from the Margins* (Council of Europe, 1997) lays out the basis of a new cultural policy in the more narrow sense. The report was drawn up by an independent European Task Force on Culture and Development, made up of prominent European policy makers, researchers and cultural managers, and chaired by Rod Fisher, then secretary general of CIRCLE (Cultural Information and Research Centres Liaison in Europe).

The result is a unique but also somewhat wide-ranging document. The text is divided into three sections. The first delivers an evaluation of post-war cultural policy in Europe from a historical and conceptual perspective. The second section deals with current developments in Europe of relevance for reassessing contemporary cultural policy. In the third section various scenarios are sketched for the future. The document ends with no less than 50 recommendations for an up-to-date cultural policy.

The European Task Force highlights five central issues for the future from the viewpoint of art and culture: the internationalisation of culture, the growing role of regions and cities in the formulation of cultural policy, the growing influence of the digital revolution, the increasing social and cultural inequality, and the new organisation of civil society.

The Task Force points out that the scale of organisation and production of culture is less and less on a par with the scale of national politics. On the one hand we see a growth in the number of European cultural networks –partly as a consequence of explicit European policy, but partly also because the cultural sector increasingly wants to internationalise itself. On the other hand, regions and cities have a key role to play in cultural development, using art and culture to strengthen civic pride. This growing diversity of policy making levels (the so called ‘glocal squeeze’) implies that a constant balancing of powers has become the order of the day. The authors opt for the most decentralised model, whereby national government has a role only as the formulator of an overall strategy. At the same time more attention should be paid on the national, regional and local level to possibilities for international cultural co-operation.

The authors of the report recognise the important possibilities the digital revolution offers artists and the cultural sector as a whole, as a new medium for cultural production and consumption, closely linked with the world of information and communication. Cultural policy makers should do their best to promote education and research in this field, and stimulate innovative projects among small and medium-sized cultural enterprises. Multimedia initiatives can link up a range of artistic, social and economic goals. The economic sector urgently needs the creative potential of the cultural sector to provide the necessary form and content for the new media, and an entirely new cultural enterprise branch is developing, with its employment opportunities.

A leitmotiv of *In from the Margins* is the contribution that can be made by the cultural sector to the reinforcement of civil society. They cite persistent forms of exclusion and inequality such as unemployment, migration, the position of women, young people and the elderly. Participation in culture is becoming more and more diverse, raising questions about the structure of the public cultural sector. The Task Force calls on policy makers to highlight the social and economic contribution of the cultural sector. This requires the sector to be more open and proactive, so that it can act more effectively as a forum in which cultures, styles and tastes can interact, and thereby serve as an engine of tolerance. Its function as ‘third sector’ can be reinforced, as a public meeting point between the state and the private domain. This can happen not only in relation to consumption (cultural participation in city centres, participation in virtual networks) but also in relation to production (amateur art, voluntary work in the cultural sector). According to the Task Force, the cultural sector should also make a case for formulating and promoting cultural rights. Marginalised groups must have access to sufficient creative, technological and financial raw materials if they are to be able to participate in cultural production and consumption.

In this scheme of things, the government should act as a strategic planner and cultural broker. It should set out reference points for the future, as a basis for bringing together and inspiring city and regional policy makers, voluntary partners, members of the artistic community, and individual citizens.

European research on cultural policy

According to Brickwood (undated) the two mentioned reports contain a great deal of food for thought and therefore constitute a valuable resource for the cultural sector, even though many of the ideas are not new. At the same time, she regards these reports as “rather intangible”. According to her, the reports show an unfortunate tendency to try to include everything of possible importance, which results in a lack of structure on the one hand, and a drowning out of the argument, on the other. Above all, Brickwood goes on, the whole process remained

stuck on the level of the formulation of abstract ideas, and any concrete confrontation with the current practice of cultural organisation and policy is missing.

Nevertheless, these two reports have contributed to inspire the launching of a myriad of cultural projects, as well as the production of a huge body of research within the framework of the European Union. Broadly, it can be said that this research has been conducted either within the framework of non-scholarly units, programmes and networks belonging or close to supra-national, national, regional or local organisations and settings; or by scholarly institutions, networks and individual researchers.

Much of this research has focused on institutional conditions and on local projects, and many research projects adopted a comparative approach. Themes often dealt with include: employment and the culture labour market; cultural trade and commercialism; the privatisation of culture; pricing policy; the relationship between price and quality; the relationship between the global, the national, the regional and the local; cultural funding; cultural heritage; tourism; advertising; the media industries; the information and communication technologies; the role of American cultural products in Europe; and the role of citizen and consumer.

However, not all of this research is equally analytical and theoretically based. A central work in this context is the report *Cultural Policy in Europe – European Cultural Policy? Nation-state and Transnational Concept* (Ellmeier & Rasky, 1998). This report is the English translation of the large tome on the subject prepared for Kulturdokumentation (the Austrian Cultural Documentation International Archives for Cultural Analysis, see Appendix 2a and 2b). This book places the cultural policy of European states in a historical and political context, before examining the cultural policy of the European Union as an institution. According to Brickwood (undated), the report constitutes an ambitious attempt to compare the rhetoric and the actions of the Union, using EU documents on cultural and related policy and secondary literature on EU policy.

One of the criticisms raised by the authors is that much secondary literature on cultural policy is purely descriptive. They also make an attempt to combine descriptions and histories of policy and rhetoric with socio-political critique compiled from a variety of perspectives, from cultural policy analysis to cultural theory, urban studies and media studies. A thesis running through the book is that it is not sufficient to discuss cultural policy outside the political economic and technological environment. However, according to Brickwood (undated), the authors are not entirely successful in carrying out this approach, because the scope of the book is too large to allow for such a multi-faceted examination. The report is though valuable: it offers the reader a mass of references to follow up such issues, and rounds off with an extensive bibliography, with a particularly useful overview of official EU publications and documentation, as well as national reports commissioned by national and international bodies such as UNESCO.

One of Ellmeier and Rasky's (1998) conclusions is that the European Commission has never seen its activity in the audio-visual sector as a cultural policy action, but regards it as a politico-economic regulatory instrument, the task of which is to guarantee the free exchange of services and audio-visual products within the internal market. This, in turn, is seen by the authors as a feature of EU policy as a whole.

To end, I present three books that deal with current trends in European cultural policy. Boorsma, van Hemel and van der Wielen (1998) discuss privatisation in the fields of performing arts (theatre and opera); cultural heritage; and cultural industries (film, and television broadcasting and the book industry). Van Hemel and van der Wielen (1997) includes a review of literature on privatisation and country reports based on answers to a questionnaire from 23 European countries. Van Hamersveld and van der Wielen (1996)

contains articles on international research projects, information on cultural databanks and networks, and an article on international comparative research.

Additional research resources

The journal *Arts Research Digest* provides summaries of ongoing and completed cultural policy research conducted in the UK and other European countries, Australia and the USA, and, occasionally, in other countries.

The bibliography compiled by Légaré and Colbert (1993) lists 28 titles under the heading of “politique culturelle”. This bibliography contains work published in French, mainly in French speaking Canada and France, and, to a lesser extent, in Belgium and Switzerland.

The journals, research centres and networks listed in appendices 1 and 2 under the headings Cultural and Media Policy; Globalisation; Cultural Industries; and Culture, Media and Law constitute useful research tools and cover, together, research conducted in many countries and regions of the world. Number 95/2000 of *Media International Australia/Cultural Policy* focuses on International Issues in Media Regulation, and number 93/1999 deals with international perspectives on Children’s Television Policies.

For work focusing cultural policy in Europe, the web sites of the Boekman Foundation, and the networks CPRO, CIRCLE, Culturelink, and RECAP constitute an invaluable resource. Cultural policy in the Nordic countries and the West and East European countries is also discussed in Irjala (1992: 9-23).

Work on the more specific area of communication policy is being conducted by the Communication Technology Policy (CTP) Section of the International Association of Media and Research (IAMCR) (see appendix 2b). While the main concerns of the Section seem to be with politico-economic and technical aspects of technologically mediated communication networks, a quick glance at the titles of the papers presented at the last IAMCR’s Conference (Singapore, July 2000) reveals an interest in the cultural dimensions of communication and policy.¹⁰

Research on copyright and intellectual property rights may be found in Burrows (1994); Clark (1993); Eklund (1999/2000); Frith (1994); International Labour Organisation (1992); Irjala (1992); Santagata (1994); Towse (2000 and 2001); The bibliography by Légaré and Colbert (1993) lists 38 titles under the heading “droits d’auteur” (copyright).

To end, I refer to a few pieces of research covering Canada, Japan, Russia, the UK and the USA. In an article which is heavily policy oriented and mainly based in government funded and policy related research, Cheney (1998) discusses the managing of the human resources of the arts and reviews work recently undertaken in Canada in studying the cultural labour force to identify human resource development issues and to propose and implement solutions.

Watanabe (1996) presents and comments on the findings of Phase 1 (1993-95) of an ongoing US/Japan Cultural Policy Study. The report concludes that in spite of real social and political differences, the cultural policies of the two countries show more common features than differences. Furthermore, both countries’ policies are developing along similar lines and in contrast to the more state-oriented cultural policy models of, for example, European countries.

The report *Cultural Policy in Russia* (Council of Europe, Council for cultural Co-operation, 1996), prepared by a multi-national panel of examiners, offers a comprehensive account of cultural policy in this country. It deals with themes such as the institutional framework at the national level, the financing of cultural life, cultural policy issues, sectoral analyses of cultural activities, the cultural industries and issues of federalism and decentralisation.

For work on cultural policy and management in the UK, see Oliver Bennett (1995), a report of the proceedings of a symposium held at the University of Warwick in 1994, which

focused the following topics: business sponsorship, programming and marketing, cultural diversity, the arts and economic development, and the press, broadcasting and the arts. For research on arts policy and funding in the USA, see van den Bosch (1997).

Summary and Comments

The field of research on cultural policy has witnessed an enormous growth in countries and regions such as the Nordic countries, Australia, Latin America, South Africa, and European countries like the UK, the Netherlands, France and Austria since the late 1980s. This growth can be assessed quantitatively through the emergence of research centres and networks and the launching of journals having cultural policy as their main object of study. This field has also grown qualitatively, as evidenced in the increasing theoretical sophistication and meta-theoretical reflexivity shown by some of its strands, e.g. Foucauldian inspired conception of culture as field of governmentality developed by Bennett and the reflexivity pervading some of the work by Norwegian scholars.

Moreover, scholars in Norway, Denmark, Australia, Latin America, South Africa and several European countries have actively participated in setting the agenda of cultural policy debate and policy-making through their involvement as advisors appointed by local, regional, state and supra-national administrations and organisations. This close involvement with state administrations has though been seen as a mixed blessing in the Nordic countries as well as in Australia. In South Africa, members of the Centre for Cultural and Media Studies at the University of Natal played an important role in shaping state media and cultural policy after the fall of the apartheid regime. In order to do that, they had to shift from a focus of resistance against the state to a focus on positive action about policy.

In the research reviewed in this report, the work on cultural policy conducted in Australia, Latin America and South Africa is clearly influenced by different inflections of cultural studies, which have resulted from a blend of the British tradition of cultural studies with a variety of domestic philosophic and theoretical traditions. In Australia, for example, research on cultural policy has been enriched with the influences of ethnic, multicultural, Australian and feminist studies.

Research conducted in the Nordic countries and Europe is more eclectic, and work in the former countries is in many cases influenced by the cultural sociology of Bourdieu. As noted in the report prepared by the Austrian Kulturdokumentation, much work conducted within the frame of the European Union is purely descriptive, even though some of it is inspired by cultural theory and urban and media studies. Much of this research has focused on institutional conditions and on local projects, and many research projects adopted a comparative approach.

The disciplines on which research on cultural policy draws comprise cultural sociology, sociology, anthropology, economics, political science, law science, history, arts history, arts science, media and communications studies, and ethnic, multicultural and feminist studies. However, not all these disciplines are equally strongly represented in each of the cultural policy research fields accounted for here. Thus, much work on cultural policy in Australia and South Africa has been conducted within anthropology, media and communication studies and film science, while in the Nordic countries the dominant disciplines seem to be cultural sociology and anthropology, and, to a lesser extent, economics, political science, history, arts history and arts science.

Research in the field of cultural policy has focused topics such as: policies of employment of artists and cultural workers; training policies; cultural trade and commercialism; the privatisation of culture; pricing policy; the relationship between the global, the national, the regional and the local; cultural funding; cultural heritage; tourism; advertising; the media industries; the information and communication technologies; the role of American cultural

products in Europe; the role of citizen and consumer, and the participation of women and minorities in the arts and cultural industries. Among the most noticeable trends of cultural policy studies of the last few years are an increment of comparative studies, especially in research conducted within the frame of the European Union; and the increased attention paid to the media industries and the new information and communication technologies, tourism and cultural heritage. One could also say that the field of culture policy studies also has contributed a great deal to the construction of a new topic of research: the one focusing on the relationship between the local, the regional, the national and the global or transnational.

5 SPECIFIC BRANCHES OF CULTURAL PRODUCTION

This chapter accounts for research conducted within three specific branches of cultural production: dance, sport, and theatre.

Dance

This section begins with a few general comments on recent developments in the field of dance research and presents thereafter two anthologies edited by Helen Thomas and work by Helena Wulff, William Washabaugh, John W. O'Hagan and Ellen Aslaksen. Some additional research resources are presented at the end of the section.

Helen Thomas (1993b: xiiiif) has noted that dance as an activity and as a performance art has occupied a marginal role in academic thought. According to her, most academic texts on dance begin by bemoaning the lack of systematic work in this area. Three of the contributors to Thomas' (1993a) anthology (Polhemus, 1993; Ward 1993; and Thomas, 1993c) topicalise the issue of the marginalisation of dance in the areas of sociology, subcultural analysis and feminism. Wulff (1997, 1998a) notes that the body of research on dance and dancers within the social sciences and the humanities has grown in Sweden as well as internationally during the 1990s. According to her, research on dance is often multidisciplinary, and is often conducted at the interface of two or more disciplines, e.g. sociology, anthropology, ethnology, psychology and philosophy. A large part of the recent dance research contributes to the multidisciplinary discourses of gender and the body as cultural constructions. The perspectives of identity politics and ethnicity have also become more prominent within this field (Wulff, 1997, 1998a: 31).

As regards the anthropology of dance, more specifically, Wulff (1998a) notes that it has been inspired by the expansion of critical dance studies and cultural studies, and that it has lately become increasingly theoretically sophisticated. Examples of this work may be found in Cowan (1990), which deals with Greek dance, and Novack's (1990) study of contact improvisation in the USA. Both apply the concept of culture that takes process and diversity into account, and regard the body as culturally constructed. Ness (1997) analyses a Philippine neoethnic ballet in terms of postcolonialism and transnationalism. While little attention has been paid to classical ballet in the anthropology of dance, it has been addressed by Hanna (1979, 1988). Wulff (1998a: 17f) provides further references to work within this field.

Two anthologies edited by British sociologist Helen Thomas deal with dance viewed from a variety of theoretical approaches and disciplines: sociology, film studies, dance criticism, dance anthropology and cultural studies. The first, *Dance, Gender and Culture* (1993a), explores a number of ways in which dance and gender intersect within particular cultural contexts. Novack (1993) provides in this volume a brief review of accounts of ballet's professional practices, of and by ballet dancers. The second anthology, *Dance in the City* (1997), locates dance within the spectrum of urban life in late modernity, touching upon issues such as gender, ethnicity, the local/global and rural/urban interrelations, and the high/popular culture divide. Prickett (1993) and Jordan and Thomas (1993), for instance, are concerned with aerobic dance and ice-dance respectively, two kinds of dance which straddle

the boundary between art and sport, and Dodds (1993) deals with striptease. Contributors to these two anthologies comprise scholars as well as practising dancers and choreographers, arts administrators.

Wulff's (1998a, 1998b) ethnography of four ballet companies working in Western countries (see section Research on training, careers and artists' cultures in chapter 2) applies Bourdieu's concept of cultural capital, stressing the paradox that many dancers have not any, but contribute to create the cultural capital of their audiences.

In his book on flamenco, Washabaugh (1996) regards this dance as an embodied political form, which has been used by opposing political movements in Spain, including followers and opponents of the Franco regime, who used it as a symbol of the nation. Apart from the focus on political ideology, the author deals with issues of ethnicity (the construction of Gitano identity), authenticity, nationalism, the body, gender, popular culture, and transnationality.

O'Hagan (1998) focuses on dance (as well as drama, music, and the visual arts) from a quite different point of view, that of economic policy analysis, when he compares the Western European and the American models of government support for the arts (see chapter 3).

Ellen Aslaksen (1997) has studied the working conditions and experiences of five groups of Norwegian young artists, among which are dancers. She collected her material through participant observation and in-depth interviews with 42 young artists in Oslo and Bergen.

Further references to work focusing on dance are given in sections Research on training, careers and artists' cultures and Research on artists' and cultural workers' health in chapter 2. See also the journals listed in appendix 1a under the headings Dance and Ballet, Performing Arts, Arts, Arts and Health Science, and Cultural and Media Policy.

Two comprehensive reference works, PAYE (*Performing Arts Yearbook for Europe*, 1999) and MOD (*Music, Opera, Dance and Drama in Asia, the Pacific and North America*, 1999) list, together, over 23 000 arts organisations including theatres, groups, festivals, orchestras, promoters and managers, and governmental bodies and funding agencies. PAYE and MOD are updated annually and the entries include a brief presentation of the organisations and their addresses and fax and phone numbers.

Sport

One could say that sport is increasingly being taken seriously in a number of academic fields where it was not before. Sports science has undergone an enormous development in the past ten to twenty years and a number of areas within it have witnessed an explosion as regards the number of publications and conferences. These areas comprise the cultural aspects (including ethnicity and gender) of, and identities related to, sport, as well as the ethics, politics and policies of sport. Issues of globalisation and the relationship between the local, the national and the regional are also increasingly attracting the attention of scholars in several continents (the latter issues will be dealt with in chapter 6). Yet another token of the growth of the area can be seen in the fact that publishers such as Frank Cass (London), Meyer & Meyer (Aachen), Routledge (London) and University of Illinois Press (Urbana) have started publication series specifically dealing with sport. Examples of these are the series Sports and society (University of Illinois Press), and Routledge's Ethics Sport Series, which explores new work in philosophical ethics and deals with the social and cultural study of ethical issues in sport. Much of the research that will be presented in the following is characterised by its interdisciplinarity, intercultural/cross-cultural perspectives, and concern with non-western cultures, phenomena and developments.

This section is structured as follows. I begin by mentioning two anthologies that provide an overview of the development of sport science in the last years and a few works on the sociology of sports. I present thereafter research focusing on the cultural aspects of sport, and the specific issues of football fandom and the relationship between sport and the media. After

that, I account for work on the related issues of ethnicity, 'race', racism, xenophobia, the nation state, nationalism, national identities and other issues of identity, such as urban and local identities. Studies of femininity, masculinity, equity and sexual abuse in sport are introduced thereafter. A presentation of work in the domains of the ethics, politics, laws and policy, and economics of sport follows these. Then I deal with research focusing on sport events; the body, physicality and health; specific countries or clusters of countries; and three specific sports: football, rugby and hockey. The section ends by presenting some additional research resources.

Allison (2000) provides an interdisciplinary collection of essays, which seeks to define the achievement of the academic study of sport as it has developed over the past ten to twenty years. Each essay investigates an aspect of importance of sport, as it is now understood in the academic world. The anthology deals with themes such as: sport and civil society, ideology, doping, gender, and globalisation. A second anthology, edited by scholars at the German Sport University at Cologne (1994), is a congress volume, which includes articles dealing with leisure and recreational sport; elite sport; adapted physical activity; and physical education. The contributions deal with themes such as: new professions in sport and tourism; education, training and further education in Leisure and recreational sport; political and social conditions of elite sport in Europe, and sociological aspects of sport and disability.

Among the sociological studies, Horne (1991) deals with the sociology of British sport, and Horne, Tomlinson and Whannel (1999) provides an introduction to the sociological and cultural analysis of sport, including historical aspects and covering both elite and recreational sport. Roche (2000/1998) includes essays that deal with the sociology of the relationship between sport and collective identities in popular culture in contemporary societies.

Literature focusing on the cultural aspects of sports includes Cashmore (2000); Gratton and Henry (2001); Mason (1993) and Tomlinson (2000). Alvim (1999) focuses on parents' use of theatre and sports in the processes of children's socialisation and their role in the formation of children's career dreams. Horne, Tomlinson and Whannel (1999) provides a broad introduction to the sociological and cultural analysis of sports, covering both elite and recreational sports activities. Tomlinson (1999) offers a series of essays concerned with the cultural analysis of sports and leisure. Finn and Giulianotti (2000) investigates football cultures, examining the local and national impacts of the game's new millennial order over five continents. Mangan and Nauright (2000) provides an assessment of the cultural impact of sports in Australasian society and Polley (1998) studies the place of sport in British culture, covering issues of class, gender, 'race', commerce and politics.

Football fandom has been studied by Finn and Giulianotti (2000), Maclean (1998), and Redhead (1993). Brown (1998) combines new approaches to the study of fan cultures with critical assessments and offers a comprehensive examination of the state of European football fandom.

The sphere of media sport has enjoyed considerable scholarly attention during the last decade. Boyle and Haynes (2000) treats media sport from the perspective of popular culture. Haynes (1995) traces the rise of football fanzine culture. Lindsey (2001) reflects on British sport journalism with a focus on race, class and gender. Maclean (1997) examines the coverage of the 1996 Olympics. Oriard (1993 and 2001) explore the role of the media in creating the spectacle of football. Three articles in Roche (2000/1998) highlight the relationship between individual stars and collective identities, the European media sport from a comparative perspective, and the connections between media sport and local identities. Wenner (1998) provides a comprehensive introduction to the ways in which sport and the media interact. Number 97/2000 of the journal *Media International Australia/Cultural Policy* is a theme issue entitled *The Olympics: Media, Myth, Madness*.

The connections between sport and the related issues of ethnicity, 'race', racism, xenophobia, the nation state, nation building, national identities and nationalism have attracted the attention of many scholars. Carrington and McDonald (2001) explores race and sport in Britain. Chandler and Nauright (1999) investigates race and gender in rugby. Maclean (1999) deals with masculinity in maori rugby in New Zealand. Vasili (1997) traces the life history of "the first black footballer", Ghanaian Arthur Whartaw, in the context of the late Victorian era.

Fleming and Burley (1997) discusses racism in Welsh soccer. Fleming and Tomlinson (1996) deals with racism and xenophobia in England. Merkel and Tokarski (1996) studies the same issues in the context of European football.

Back, Crabbe and Solomos (1998), and Duke and Crolley (1994) deal with football and national identities. Booth (1998) sees sport as an integral element in post-apartheid politics and analyses its role in fostering a new national identity in South Africa. Houlihan (2000) connects sport and national identity to issues of globalisation. Kluka and Schilling (2001) investigates, among other things, the connection between the business of sport and nation building. Roche (2000/1998) looks at political and policy issues in the relationship between sport and national identities, particularly in France and Britain, but also more broadly in Europe, as well as in Australia and South Africa. Silverstein (2000) discusses Islam and soccer in the context of the French nation-state. Sugden and Bairner (2000) looks at the place of sport in countries which are particularly affected by social division. Sport is used as a window through which to explore the relationship between national identity, nationalism, ethnicity and sporting expression in diverse settings: Belgium, Canada, Germany, Ireland, South Africa, Spain, Switzerland and the US.

Other issues of identity are dealt with by, among others, Back, Crabbe and Solomos (1998), Giulianotti and Williams (1994) and Finn and Giulianotti (2000). The latter explores the identities and cultures of contemporary football over five continents. The already mentioned Roche (2000/1998) investigates the relationship between sport and collective identities in today's popular culture, and focuses on political and policy issues in the relationship between sports and urban and local identities. Bale and Philo (1998) connects sport and identity to issues of space.

Issues of gender, femininity, masculinity, sexuality, equity and sexual abuse in sport constitute another area that has enjoyed considerable attention from scholars of sport science in the last years. Work focusing on gender, femininity and/or masculinity can be found in Chandler and Nauright (1999); Choi (2000); Fleming and Taylor (2000); Maclean (1999); Mangan (1999 and 2000); and Tomlinson (1997). Mangan (1999) is a study of masculinity as a metaphor and especially of the muscular male body as a moral symbol. The articles in this volume explore the Nazi's preoccupation with the male body as an icon of political power and the ideology and theories that propelled it.

Aitchison and Scraton (forthcoming) deals with sport and sexuality, and Brackenridge (2001) provides a systematic theory of sexual exploitation and abuse within sport. Kluka and Schilling (2001) discusses women's impact on sport business. Hargreaves' (1994) *Sporting Females* offers a feminist analysis of sport for the last 150 years and a second book by her, *Heroines of Sport* (2000), looks at groups of women whose stories have been excluded from prevailing accounts of sport. Mangan and Hong (2000) provides a series of stories of remarkable women who devoted their lives to the cause of women's physical liberation. This anthology also highlights the paradoxical importance of sport in both reinforcing the male-dominated status quo and emancipating women from traditional repression in both Western and Eastern worlds.

Research on the ethics of sports can be found in McFee and Keech (2000); Parry and McNamee (1998); Tamburini and Tännsjö (2000); and Tomlinson and Fleming (1997).

Mangan (1998) offers a description of the imperial spread of public school games, which includes a consideration of hegemony and patronage, ideals and idealism, cultural assimilation and adaptation, and the dissemination throughout the empire of the hugely influential moralistic ideology of athleticism.

Several studies deal with the political significance of sports: Gratton and Henry (2001); Maclean (2000), discusses protest movements and sport in New Zealand; and Riordan (1999a), examines the international politics of sports in the 20th century. Arnaud and Riordan (1998) deals with the shaping of sports by both fascist and communist institutions of Europe during the inter-war period and shows how sports were used as an instrument of propaganda and psychological pressure by major political and sporting nations. Several articles in the anthology edited by Roche (2000/1998) explore the politics of the relationship between sports and national identities in contemporary popular culture.

Among the studies of sports policy and law, Gratton and Henry (2001) discusses the theory and practice of sports related policy for urban development; Greenfield and Osborn (2000) deals with issues of law and regulation; Houlihan (1997) offers a comparative analysis of sport policy-making in five countries: Australia, Canada, Ireland, the UK and the US; and Hylton et al. (2001) explores the process and practice of policy. Roche (2000/1998) looks at policy issues in the relationship between sport and national identities, and also between sport and urban/local identities. Studies of policy in the Norwegian context include Selle (1995); Skaset (1991); and Skirstad and Felde (1995). Bergsgard (1999) analyses the relationship between the sports movement and the state from the perspective of political science and the sociology of culture, drawing heavily on Bourdieu (1979, 1984 and 1993), Hargreaves (1986) and Hortleder (1982).

Among the studies focusing on the economics of sport, Gratton and Taylor (2000) offers an overview of the history of the development of sport markets and deals with the role of economics in the analysis of these markets. Hamil et al. (2000) focuses on the growing commercialisation of sport in Britain and issues related to fans becoming shareholders with a say in the running of the clubs, the setting up of a government sponsored scheme to support shareholder trusts and the threat to football from media-company ownership of football clubs. Hardmann and Standeven's (1998) central theme, cultural divergence and congruence, is underpinned by five main topic areas, one of which is sport business and management. Kluka and Schilling (2001) presents international work on issues affecting the big business of sport such as nation-building, volunteerism, women's impact on sport business, agents and athletes, and a behind the scenes look at professional sport.

Several authors have focused on sports events. de Knop, Theebom and Puymbroeck (1997) deals with the theory and the practice of organising both small and intermediate sized recreational sports events. Dauncey and Hare (1999) treats the socio-economic, political, cultural, and sporting dimensions of the 1998 World Cup in France. The study covers aspects such as bidding for and organising the 1998 Finals; the improvement of sporting and transport infrastructure; marketing, merchandising and media coverage; policing and security during the competition; and the building of a national team. MacAloon (1984) explores the Olympic Games from the perspective of the theory of the spectacle in modern societies. Roche (2000) studies the history, politics and sociology of the two leading genres of international mega-events, Olympic Games and international expositions, through case studies of mega-events from the 1851 Crystal Palace Exposition to the 1992 Barcelona Olympics. The book investigates the impact they have on identities, on the making of public time and space, and on versions of national citizenship and international society in modern times.

Studies of sport from the perspective of the body, physicality and health include Bale and Philo (1997), Fleming (2001) and Williams and James (2000).

Studies of sport in specific countries or clusters of countries include Mangan and Nauright, 2000 (Australasia); Holt and Mason, 2000 (Britain); Riordan, 1999b (China); Collins, 2000, and Patterson, 2000 (New Zealand); and Mason, 1995 (South America). Booth (1998) investigates the role of sport in fostering a new national identity in South Africa, while Meinander and Mangan (1998) focuses on the cultural impact of sport in the Scandinavian setting. The latter deals with the political, social and aesthetic significance of modern sport in Northern Europe, and highlights the Nordic nations and cultures' attitude to the body and the evolution of specific Nordic visions of the 20th century.

Several already mentioned studies focus on football. Back, Crabbe and Solomos (1998), and Duke and Crolley (1994) explore issues of social identity. Hamil et al. (2000) investigates the commercialisation of football. Brown (1998); Finn and Giulianotti (2000); Maclean (1998); and Redhead (1993) deal with football fandom. Fleming and Tomlinson (1996) highlights issues of racism and xenophobia. Other work on football is presented in an anthology edited by Garland, Malcolm and Rowe (2000), that discusses the future of this sport.

Studies of rugby include the already mentioned volumes by Chandler and Nauright (1999), which focuses on race and gender; Fleming and Taylor's (2000) investigation of women's rugby and subcultural identities; and Maclean's (1999) exploration of maori rugby and masculinity. Other work on rugby can be found in Fleming, Ackerman and McNamee (2000), that highlights issues of amateurism and professionalism.

Among the studies of hockey, Klein and Reif (1998); and Stein (1997) focus on economic aspects; Theberge (2000) deals with gender; and Shehid (2000) explores matters of 'race'. The theme of identity is dealt with by Gruneau and Whitson (1993) which connects it to cultural politics, and by Aldskogius (1994) which relates it to issues of place. Guay (1990) traces the cultural history of hockey. Marx and Wagner (2001) is a training manual designed in the first instance for trainers and coaches.

Additional references to work on sport may be found in the journals listed in Appendix 1a under the headings Sport (history, social, economic and cultural aspects), and Sport, exercise, psychology and health sciences. It is worth noting that journals, which do not usually focus on sport (e.g. *Economic Policy* and *Social Text*), may now and then publish articles dealing with it. The *British Journal of Sociology* (51 (3) 2000) contains the section Soccer Special which includes three articles on football, two of which deal with fandom.

Theatre

This section presents examples of work conducted during the last two decades within several areas of theatre research which are of interest for this report: the symbolic interactionistic inspired sociology of art of Becker and his associates; culture and theatre policy (Nordic research, and work by Lahtinen, Boorsma, and van Hemel and van der Wielen); the anthropological work of Aslaksen and Alvim; the anthropological and dramatic study of performance of Tulloch (1999); cultural economics (O'Hagan); research on theatre systems (i.e. the relatively new perspective that seeks to explain how theatre traditions and practices have grown out of historic and social conditions in different countries) by van Maanen and Wilmer, and Hauptfleisch; and the context-related performance and reception analysis of Macotinsky.

Howard Becker and his associates Michal M. McCall and Lori V. Morris conducted for several years a study of the social organisation of professional theatre in the US. The general theoretical background for this work can be found in Becker's (1982) book *Art Worlds* (see chapter 2). The authors see art works as the result of collaborative effort by those who contribute to their realisation and embodiment in an object or event. It is precisely these networks of collaboration that routinely produce art works, which are called 'art worlds'. The

local community constitutes a special case of an art world. In the local community people who live close to each other collaborate to produce more or less similar works. Becker, McCall and Morris' study focused on theatrical community organisation and life, and highlights general processes in, and variations between, communities.

The empirical material of the study was gathered through ethnographic methods: formal interviews with 70 actors, directors and other theatre workers, analysis of play-bills and other historical documents, and observation of the theatre scene in three metropolitan areas: Chicago, San Francisco and Minneapolis/St. Paul. The study material covers the range from small non-union theatres to the large 'flagship' theatres in each city, and from experimental to conventional productions.

The results of this comprehensive study have been presented in Becker, McCall and Morris (1989) and Morris (1989), as well as in a series of conference papers and performances (see Becker, McCall and Morris, 1989, for references to these). An interesting trait of this study is emphasised by the authors:

An unexpected product of our theatre study is a new way of reporting results: performance science. Instead of reading papers aloud at professional meetings, we have been performing them. We write "scripts" in which the characters are both our informants and ourselves (appearing as sociological interviewers and analysts). Performance science rests on some ideas now current in the sociological and rhetorical analyses of science . . . that modes of reporting social science results are conventional, that no one format . . . is privileged or intrinsically better than others, that every format makes it easy to say some things and hard to say others equally worth saying, and that it is therefore worth experimenting with modes of representation. (Becker, McCall and Morris, 1989: 94)

According to the authors, the script format solves many of the problems of conventional scholarly papers and articles: it deprivileges the omniscient author and reduces the dominance of the analytic voice; it makes it easier to communicate emotion and mood as well as 'facts'; and it acknowledges openly the constructed character of social scientific data. Moreover, turning sociologists into characters in the script makes them easier to argue with, especially if they are given several voices and allowed disagreeing with each other. In this sense scripts are 'multivocal' (the script of the performance *Theatres and Communities: Three Scenes*, included in Becker, McCall and Morris, 1989, has 25 voices speaking) and this further deprivileges the analyst. Performance science also makes the research process more visible: the interviewing shows in the script, which reminds performers and audience members alike that social science grows out of people talking to each other (Becker, McCall and Morris, 1989: 95).

Let us now turn to the domain of policy. Kirchhoff (2000: 16ff) notes, unfortunately without giving references, that work on cultural and theatre policy has been conducted in Groningen (The Netherlands), Norway and Denmark. In the latter country, scholars at the Institut for Dramaturgi at Århus have investigated how the different Nordic systems of cultural policy shape different types of theatre activity and how this, in turn, appeals to different audience categories. The match between theatre policy decisions and formulations on the one hand and practical work on the other constitutes another area of research.

Lahtinen (1996: 196-241) discusses the general conditions that constitute the context and determine the conditions of the functioning of 37 publicly financed theatres. These 'general conditions' include, among other things, theatre policy. His work is inspired by cultural and critical theory as well as theories of modernity and post-modernity.

Other work on policy includes Boorsma, van Hemel and van der Wielen (1998), which deals with privatisation in a number of cultural fields among which are theatre and opera.

Among the anthropological studies of theatre, Ellen Aslaksen (1997) investigates the current situation, working conditions and experiences of five groups of Norwegian young artists, among which are theatre workers. Her work is inspired by, among others, Howard Becker's (1982) concept of 'art worlds'. She collected her material through participant observation and in-depth interviews with 42 young artists in Oslo and Bergen.

In a later work Aslaksen (1999) takes the former report as a point of departure and aims at highlighting, from a cultural analytical perspective, the ways in which art worlds' traditions, or collective knowledge and values, influence young artists' sense of their artistic activities and the strategies they choose to become established as artists. Among other things, Aslaksen discusses the role of the academies of art and the National College of Acting (Statens Teaterhøgskole). The latter functions, according to her, as an institution that reproduces central values and practices in the field of theatre.

Another Nordic scholar, Mari Alvim (1999) sketches a project that links two cultural fields which are seldom studied together: theatre and sport (see section Cultural policy studies in the Nordic countries in chapter 4). She focuses on parents' use of these two arenas in the processes of children's socialisation and their role in the formation of children's career dreams.

Tulloch's (1999) work draws upon the anthropological and dramatic studies of performance. He argues for the need to break down the separation between high and low cultural studies. His case studies aim to demonstrate that the performance of cultural meanings occurs in forms as diverse as the Royal Shakespeare Company's Shakespeare and Chekhov productions and our everyday work and leisure encounters. His book also deals with cultural policy.

From the perspective of cultural economics O'Hagan (1992) deals with the measurement of benefits from the Wexford Opera Festival in Ireland. He relates his findings to the standard 'interventionist' arguments for public subsidy to such an undertaking and considers whether they form the basis for a regional or local subsidy rather than a national one. O'Hagan's (1998) work on the Western European and American models of government support for the arts (see chapter 3) focuses on, among other artistic branches, 'drama'.

The volume edited by Hans van Maanen and Steve Wilmer (1998) constitutes an exponent of the research focusing on theatre systems. They account for the theatre structures, politics and developments of the fifteen countries of the European Union (minus Luxembourg) plus Norway, Switzerland and Iceland. The book aims to clarify the different theatre traditions and practices in Western Europe from a historical and sociological perspective. Its preface states that the book grew out of theatre scholars' perceived need of finding ways to compare the theatre systems of different countries. The chapters analyse the basic components and dynamics of the included countries' theatre systems in order to elucidate how these function in general and how they vary in different cultures. The anthology provides a sense of what has been happening recently in each country and indicates how the systems have developed over time. Each national chapter considers the historical tradition and place of theatre within the country and analyses the role of the state in fostering theatre during the last fifty years.

Material from these national chapters has been used in the two general chapters at the beginning and end of the book in order to provide an overview of developments in Western Europe. The introductory chapter on decentralisation by Steve E. Wilmer deals with the tendency among governments to encourage cultural development outside the national capital, for instance through the provision of subsidy for regional theatre venues and groups. The last chapter by Hans van Maanen examines the common structures of theatre in society and how they relate to the chapters in the book. A model is developed here, by which the functioning

of a theatre system can be studied. The model takes into account three domains (production, consumption and dissemination), three aspects (organisational structure, process and effect), three levels (the levels of the individual, the institutions and society), and a set of relationships between these. The model was developed after the reading of the manuscripts of the national chapters. According to the editors, the strength of the anthology resides not in the minute statistics, but rather in the analysis of developments and tendencies over time and the comparisons that can be drawn between policies and practices in various countries.

Another example of research on theatre systems is Temple Hauptfleisch's (1997) description of the South African theatre system in the period from the mid 1980s to the end of the 1990s.

Oscar H. Macotinsky's (1999) study of a theatre group in Buenos Aires (see section Cultural policy studies in Latin America in chapter 4) offers a context-related performance and reception analysis. The study brings to light the group's artistic working process and internal organisation, paying particular attention to the interplay between the political conditions, ideological orientations and conflicts of that period. The contextual analysis also includes the relation between civil society and the state and the interaction of citizens within the former, which is related to the Argentinean state's cleavages between 1930 and 1983 and their consequences for society in general and the cultural field in particular. The author concludes that without profiling their work as political, the studied group's work showed a social engagement which manifested itself in their choice of plays, their aesthetics, and a working method characterised by a democratic internal organisation, a collective process of decision-making, and a non-authoritarian leadership.

See also the journals listed in appendix 1a under the headings Theatre and Drama, Performing Arts, Arts, Arts and Health Science, and Cultural and Media Policy. Of particular interest is volume 2 (1) 1996 of the journal *Studies in Cultures, Organisations and Societies*, which is a special issue on organisation and theatre. A quick glance at the lists of contents of the latest issues of these journals suggests an increasing concern with contextualization, interdisciplinarity, and intercultural and multicultural issues.

The reference works PAYE and MOD (see section Theatre in this chapter) list together over 23 000 arts organisations including theatres, groups, festivals, orchestras, promoters and managers, and governmental bodies and funding agencies.

6 CULTURE AND GLOBALISATION

This chapter comprises eight sections. The first of them begins with an account of recent key theoretic work on globalisation and presents thereafter literature on the 'myth' of globalisation and on two central and related themes: the alleged decrease of significance of the national state, and the relationship between the global and the local. After that, I discuss research that places these two central themes in the current European context and account for an emerging institutional model of the European Union, a model that among other things can be seen as the infrastructure for the production of culture. I account thereafter for the future role of the welfare state as Castells conceives of it, which also has a bearing on the production of culture. This is followed by a presentation of several overall, comprehensive treatments of cultural globalisation, which deal with topics such as cosmopolitanism, cultural identities, cultural industries, deterritorialisation, diasporas, hybridisation, modernity, migration, multiculturalism, networks, temporality, and urbanism and the new role of cities.

Sections 2 to 5 deal respectively with cultural policy, the economy of culture and the media, the media and diasporas. In section 6, I account for research on globalisation and dance, sport and theatre. Section 7 presents some additional research resources. The chapter ends with a brief summary.

Globalisation

Debate about globalisation has fed a boom in academic publishing during the 1990s (Sreberny-Mohammadi et al., 1997). Thörn (1999) makes a distinction between new and older literature on globalisation. The latter is only a few decades old and shares some important points of departure with the new body of work, even though significant differences also can be noted. An exponent of the older literature is Wallerstein (1987), who, without using the concept of 'globalisation', focused on global systems and processes.

More recent theoretical work on globalisation includes Allbrow (1996); Arrighi (1995); Beck (1998); Castells (1996, 1997 and 1998); Giddens (1996); Held et al. (1999); Hirst and Thompson (1998); and Sassen (1996, 1998 and 1999).

While much theoretical work on globalisation has focused on its economic aspects, Allbrow, Beck, Castells, Giddens, Held et al., and Sassen belong to those who argue that globalisation is a complex and multi-dimensional phenomenon, and that cultural, informational, political and work organisational aspects of it must be taken into account (see Thörn (1999: 83ff) for a discussion of 'the critique of economism').

One point of departure for much work on globalisation conducted within sociology, anthropology and media studies has been the challenge of a series of myths and simplifications of this phenomenon (Thörn, 1999: 79 and Ekecrantz, 1998: 36-7). For discussions of the 'myth' of globalisation see Boyd-Barrett (1997); Ferguson (1992); Hannerz (1997); and Hirst and Thompson (1998).

Two of the central topics which have been discussed by the theorists of globalisation comprise, according to Thörn (1999), the alleged decrease of significance of the nation state, and the relationship between the global and the local, both of which are related to the territorial links (or lack thereof) of global processes. The former topic has been dealt with by among others Beck (1998); Castells (1997); Held et al. (1999); Sassen (1991, 1996 and 1999). Sassen (1996) argues for instance that the state constitutes a condition for, at the same time that it is changed by, the process of globalisation. Both Castells (1999: 55) and Thörn (1999: 86f) suggest that we are now witnessing the rise of an order, in which the national state lives on, but that its role, function and meanings are being redefined in the current global context.

The second central topic, the relationship between the global and the local, has been discussed by scholars such as Appadurai (1997); Beck (1998); Bauman (1998); Castells (1996); Giddens (1996); Hannerz (1996); and Robertson (1992). Drawing on Bauman, Beck, Giddens, and Robertson, Thörn (1999: 91ff) argues that it is problematic to view the local and the global as opposed to each other. One could rather say that globalisation always works locally, and that it only can be understood through its local social consequences and material anchoring. Issues of cultural identity, identity politics and multiculturalism have been related to the dynamics between the global and the local. The right to cultural difference is increasingly being articulated and claimed in a global arena by transnational organisations that represent groups which live in different countries and share a specific cultural identity. Social anthropologists such as Appadurai (1997) and Hannerz (1996) have focused on these forms of transnational organising.

Other work on the relationship between the local and the global include Featherstone, Lash and Robertson (1995); Jacka (1992); and Hines (2000). The latter criticises free trade and global trends and examines self-reinforcing policies to create local self-sufficiency. O'Riordan (2001) argues that localism is the crucial complement to globalism and that the influence of global economic and social forces is shaped by local communities' interpretation of these. The volume includes a range of case studies from Austria, Greece, Portugal, Sweden and the UK.

Work by Borja and Castells (1997); Castells (1998); and Ørstrøm Møller (1995), which places the two central topics mentioned above (the changed role, function and meanings of the

nation state and the relationship between the global and the local) in the current European context, is of particular interest for this report, in that it sketches what they see as an emerging institutional make-up of the European Union. This make-up constitutes, among other things, the institutional infrastructure for the production of culture. Ørstrøm Møller (1995) conceives of a future European model that combines economic internationalisation with cultural decentralisation. Here, municipalities have become central actors in the setting up of strategies for economic development, in co-operation with internationalised companies. Both municipalities and regions have established European networks which co-ordinate initiatives, learn from each other and practice a new principle of co-operation and competition (see also Borja and Castells, 1997). According to Castells (1998: 373-5), the European Union rather than substituting the existing nation states, contributes to their survival, on the condition that these states release a portion of their sovereignty in exchange for greater influence on the world and their own domestic affairs. However, he believes, in order to be effective, this convergence of interests must still find an institutional expression. The continuous negotiation process within the European Union may seem ineffective and clumsy, but, in Castells' view, it is precisely this complexity and indeterminacy which makes it possible to co-ordinate very different interests and strategies. The emerging institutional model he and others (Alonso Zaldivar, 1996; Keohane and Hoffman, 1991; Waever, 1995;) see is one in which an increasing number of local and regional initiatives for economic development, cultural expression and social rights are horizontally articulated inwards, at the same time that they are connected to European programs, directly or through the government of each country. For assessments of the work of Castells, see Benner (2000) and Liedman (1999). For a discussion of the construction of a European identity, see Castells (2000).

For Castells (1999: 54-5), different aspects of development in society are connected in a sort of circuit, so that cultural and pedagogic development shape technological development, which shapes economic development, which in turn shapes social development.

The latter stimulates cultural and pedagogic development. He advocates the survival of the welfare state and argues in an interview (Fossen and Fredriksson, 1999) that its function cannot be reduced to the redistribution of income, it must also improve the whole population's health, education and cultural development in order to further growth and increase productivity. Welfare must therefore be linked to investments in human capital in the areas of education, health and culture. The financing of these sectors, Castells believes, should mainly rely on the parts of the national budget, which builds on general taxes, since the mobility of capital in the age of globalisation implies that investors will leave countries with high social costs.

Yet other authors have focused on Europe in the context of globalisation. Axtman (1998) deals with transnational migrant communities, the global impact of territorial cultures, and global governance. Epitropoulos (1998) treats the proliferation of American culture in Europe, examining the way this process operates with reference to topics such as advertisement, consumerism, science, law and politics. It is argued in this anthology that the variety of ways in which cultural influences are appropriated suggests that 'Americanisation' is a label frequently employed to describe the multifaceted processes of globalisation. Scott (1998) studies among other things the role of the European Union in the internationalisation of higher education in Britain.

There are a series of books and anthologies and articles that provide overall, comprehensive treatments of cultural globalisation. They are though difficult to classify thematically other than under the heading 'cultural globalisation', precisely because they deal with a wide range of topics pertaining to this dimension of globalisation. These topics include: cosmopolitanism, creolisation, cultural identities, cultural industries, deterritorialisation, diasporas, hybridisation, mediation, modernity, migration, multiculturalism, the creation of

networks, temporality, universalism and particularism, and urbanism and the new role of cities. Each of the following texts deals with several of these topics: Appadurai (1997); Featherstone (1990); Featherstone and Lash (1999); Featherstone, Lash and Robertson (1995); García Canclini (2001/1995); Hannerz (1996); Mato (1999 and 2000c); Richardson (2001); Robertson (1992); and Tomlinson (1999).

Globalisation and cultural policy

The study of media and cultural policy and regulation within the new globalised order has attracted the attention of many researchers. Cable (2000) highlights topics such as national politics in the global economy, global governance, the creation of global infrastructures and networks, and regulation. Friborg (1998) deals with Nordic cultural policy in the context of cultural globalisation. The already mentioned anthology on cultural policy and citizenship edited by Meredyth and Minson (2001) (see section Australian work on cultural policy in chapter 4) includes articles dealing with the impact of globalisation on culture and citizenship. Skot-Hansen (1999) discusses the balance between local and global influences in her analysis of local cultural policies in Danish municipalities from the 1960s to present day. Work on globalisation and multicultural art policy in the Australian context include Blonski (1994); Gunew (1994); and Rizvi (undated). Research on globalisation and cultural policy in Latin American comprise García Canclini (1995/90; 1999; and 2001/95); and Martín-Barbero and Ochoa Gaultier (forthcoming).

The anthology on media and globalisation edited by Mohammadi et al. (1997) gathers contributions focusing on both Western and non-western countries, and dealing among other things with the transnational harmonisation of regulatory and legal frameworks; their normative dimensions; institutional restructuring and network development; the U.S. foreign communication policy; and the regulation of media ownership and control in the European community. Hong's (1998) comprehensive investigation of the Chinese television system highlights among other things the internationalisation of the media and the government's new media policies.

Globalisation and the economy of culture and the media

Several studies have focused on the economy of culture and the media. Two of them highlight more specifically the economy of cities. Sassen (2000) is a study of urban sociology which investigates topics such as the global economies' increasing influence on the social structures of cities, the relationship between place and production in the global economy, and new inequalities among and within cities. Scott (2000) deals with the economic logic and structure of the modern cultural industries, and the connection between cultural production and urban-industrial concentration. The book covers many sectors of cultural economy, from craft industries such as clothing, jewellery and furniture to modern media industries such as cinema and music recording. It also examines the role of the global city as a source of creative and innovative energy, paying particular attention to Paris and Los Angeles. The anthology edited by Featherstone and Lash (1999) includes articles dealing with the culture of the new political economy and the political economy of cyberspace.

Globalisation and the media

It has been argued that the analysis of globalisation in media studies implies a double-sided approach that takes into account both the influence of globalisation on media and the impact of globalised media on society. However, although social theory often stresses the key role of communication media in processes of globalisation, conceptualisation and studies of this role in the social sciences are very few. Therefore, the field of media studies cannot restrict itself to the investigation of the globalisation of media alone. It must also contribute to a cross-

disciplinary understanding of how media contributes to the globalisation of society (Hjarvard, 2001a: 9).

The research project *Global Media Cultures*, funded by the Danish Research Council for the Humanities and conducted by scholars at University of Copenhagen and Aarhus University between 1999 and 2001, aims at analysing the ways in which media cultures take part in processes of globalisation, including how they challenge existing cultures and create new and alternative symbolic and cultural communities. In the description of the project, it is stated that the media have an important impact on cultural globalisation in two interdependent ways: on the one hand, they provide an extensive transnational transmission of cultural products, and, on the other, they contribute to the formation of communicative networks and social structures. The research programme is structured around four thematic areas: the experience of modernity, in particular time/space categories; socialisation and the formation of cultural identity; mediated communities and action; and democracy and political culture. These thematic areas involve cultural globalisation at both the general cultural and societal level and the institutional, social group and individual level. The project is cross-disciplinary and draws upon both humanistic and social science theories and methodologies. It covers several media cultures: television, Internet, advertising, news and sports (Hjarvard, 1999: 5f).

Work produced in the framework of this project include several working papers (Hjarvard, 1999; 2000a; and 2000b; Jensen, 2000; and Søndergaard, forthcoming) and an anthology edited by Hjarvard (2001b). The latter is concerned with how news as an institution and a genre is both affected by globalisation and itself an agent of globalisation. A recurrent theme in all the articles is the impact of globalisation on information supply, public debate, and the exercise of democracy. The articles are organised around four main themes: globalisation and the role of news media; new media, global news, and democracy; regionalisation and domestication of global news; and war news in global media.

In the following I briefly present a few of the many other volumes that focus on the media and globalisation. Barker (1997 and 1999) study television and cultural identities in the context of globalisation. Van Ginneken (1998) is concerned with the social representation of world affairs by North American and Western European media. He devotes a chapter to journalists' ways of working and the process of professional socialisation. Hong (1998) is a systematic study of China's television system, a system that has experienced tremendous changes during the past 20 years. When discussing the factors contributing to this change and the internationalisation of television, Hong emphasises the decisive role of internal factors such as government policy and societal evolution. Jacka (1992) deals with the ways in which cultural markets shape culture, the globalisation of television, and world music. A section of the comprehensive anthology on international news coverage edited by Malek and Kavoori (2000) includes work dealing with the construction of the global and the local in the news, and the role of news agencies in constructing representations of the world. The already mentioned anthology edited by Sreberny-Mohammadi et al. (1997) is concerned with issues such as patterns of vertical and transnational horizontal integration of media structures and audience/media interactions; transnational media ownership and the changing global political economy of communication; and the attempts in Taiwan, Central and South America and other areas to deploy communication technologies to extend patterns of communicative interaction in civil society, on local, national, regional and international levels. Work focusing Latin American media and cultural industries in the context of globalisation include Martín-Barbero (1993); and Mato (1998a and 2000b).

Globalisation and diasporas

Among the work focusing on global diasporas, Cunningham and Sinclair (2000) examines media and communication within some of Australia's main Asian diasporic groups, focusing

on the ethnic community as a determining force in the negotiation of new hybrid identities and cultures; and Cohen (1997) discusses diasporic communities' ability to link the cultural with the economic and to use their cosmopolitanism to press the limits of the local.

Globalisation and dance, sport and theatre

Two already mentioned studies deal with dance and globalisation. In his book on flamenco (see the section on dance in chapter 5), Washabaugh (1996) touches upon issues of transnationality: he argues that flamenco is increasingly being incorporated as one among many elements into hybrid global music, dance and performance. Chapter 6 in Wulff's (1998a) study of four ballet companies provides an in-depth account of 'transnational connectivity' in the ballet world, both by mapping how ballet people move around, especially on tours, and how they communicate through media and technology.

Many studies are concerned with sport and globalisation. Bale and Maguire (1994) deals with the "athletic talent migration in an interdependent world". Finn and Giulianotti (2000) discusses local and national impacts of football cultures over five continents. Through international, comparative and cross-cultural studies, Hardmann and Standeven's (1998) anthology studies cultural divergence and congruence in physical education and sport, focusing particularly on theoretical and methodological issues of comparative research, physical education and sport pedagogy, Sport for All initiatives, and sport business and management. Houlihan (2000) is concerned with sport, globalisation and national identities. Mangan (2001) sees the European export of its sports in the 19th century as a form of imperialism and a process of cultural diffusion in which sport became a cultural bond and a political symbol. The articles in this anthology deal with the two way process, through which sports from other parts of the world entered Europe, and highlight how sports of Europe and US were imitated and assimilated and became a symbol of national and cosmopolitan identity. Allison (2000), and Miller, Lawrence, McKay and Rowe (2000) discuss sport in the context of globalisation. Roche (2000/1998) includes articles dealing with local identity and with identities and regionalism. Thoma and Laurence (1996) studies sport governance in a global context. Tolleneer and Renson (2000) includes contributions on comparative and international aspects of sport and physical education, focusing on topics such as: the dialectics between globalisation and localisation in sport and between diversity and congruence in physical education; comparative historical studies; differences and changes in Sport for All initiatives; and issues of school curricula and teacher education programs.

Within the field of theatre research, Macotinsky's (1999) study of a theatre group in Buenos Aires addresses the prerequisites for the cultural integration of Argentina with other Latin American countries and the legitimisation of Argentinean cultural products on a regional and global level. His analysis is based on the interaction between Argentina's colonial past and post-colonial processes, its educational system, the cosmopolitanism of Buenos Aires and the global distribution of power.

Additional research resources

While many of the journals listed in appendix 1a have published at least some articles dealing with their specific areas of concern viewed in the context of globalisation, transnationality, or the dialectics between the local, the national, the regional and the global, two publications are of special interest from the point of view of these topics. *Global Networks* is concerned with "global networks, transnational affairs and practices and their relation to wider theories of globalisation" (see the journal's web site). The other, *Public Culture*, defines its goal as that of seeking "a critical understanding of the global cultural flows and the cultural forms of the public sphere which define the late twentieth century" (see the journal's web site). Volume 12 (1) 2000 of this journal deals with globalisation, and volume 13 (1) 2001 is a special issue on

“Translation in a Global Market”. The latter issue highlights the ways in which cultural objects are translated across linguistic, cultural and social contexts, and the role of capital, exploring questions of translatability for artists, video-makers and writers.

Several other journals have published theme issues on globalisation and topics related to it. *International Sociology* 13 (1) 1998 investigates different aspects of globalisation. Number 88/1998 of the journal *Media International Australia/Culture and Policy* is a special issue on Rural and Remote Convergence and deals with the local, the rural, the regional and the national. The special issue of *Social Text* (volume 17 (3) 1999) includes articles dealing with sport; song and “audible capital”; and “brand logics” in the context of globalisation. In its issue Sociology facing the Millennium, the *British Journal of Sociology* 51 (1) 2000 focuses on the ‘network society’; cities and their global connections; cultural production and consumption in the context of the digitalisation of culture; and the development of sociology from a ‘universal’ to a ‘global’ discipline. Number 3/1999 of the journal *Ord & Bild* has a section on Manuel Castells.

The web site Culture & UNESCO¹¹ provides besides information on the work of the World Commission on Culture and Development, a bibliography on the theme Culture, trade and globalisation.

Summary and comments

This brief overview of the literature on the cultural aspects of globalisation suggests that the phenomenon in itself as well as its study have lead the social sciences to the consideration of a myriad of new topics and the reassessment and redefinition of older ones. These include cosmopolitanism, creolisation, cultural identities, cultural industries, deterritorialisation, diasporas, hybridisation, mediation, modernity, migration, multiculturalism, the creation of networks, temporality, universalism and particularism, and urbanism and the new role of cities.

Research on these topics is increasingly inter-disciplinary and cross-cultural. The latter feature can be noted not only in the range of phenomena and countries or regions which constitute the object of study, but also in the growing number of non-western contributors that have been included in anthologies published in the West in the last few years.

Some of the work on globalisation also shows a profound scientific reflexivity. It has been argued, for instance, that the social sciences are organised around a ‘national’ concept of society, and that a global perspective on social relations must imply a multi-disciplinary approach (Wallerstein, 1987; Beck 1996; see also Thörn, 1999, for an account of the critique of the “onthologising disciplinary thinking”). Turner (1990) discusses also the national and global “faces of sociology”.

¹ A full hypertext version of this report can be found in <http://www.princeton.edu/~artspol/wrkpap12.html>

² Svein Bjørkås and Per Mangset (Norway); Trine Bille-Hansen and Jørn Langsted (Denmark); and Ritva Mitchell (Finland) are members of the editorial committee of *Nordisk Kulturpolitisk Tidsskrift*.

³ Curthoys (1991) offers an assessment of the problems of consultancy work.

⁴ Turner (1996) provides an interesting discussion of the continuities and discontinuities between British and Australian cultural studies.

⁵ See Franzway, Court & Connell (1989), Sawyer (1990) and Yeatman (1990).

⁶ This article was originally presented at the Conference Cultural Studies Now and in the Future, University of Illinois, April 1990.

⁷ Bennett acknowledges that the subject of culture was not one Foucault himself wrote about directly, and that in this sense his own account is rather an extrapolation of how culture might be theorised given a particular set of axioms, than a summary of what Foucault said (Bennett, 1998a: 9-10)

⁸ Bennett (1998a: 10) argues that for Gramsci the work of culture always finally remained, in however indirect and mediated a manner, a question of the effect of the economic structure on itself.

⁹ See Miller and Rose (1992) for another interesting discussion of the concept of 'government'.

¹⁰ See the programme of the sessions of the CTP Section at the Conference of Singapore,

http://www.komdat.sbg.ac.at/ectp/Singapore_Program.htm

¹¹ Web site Culture & UNESCO, www.unesco.org/culture/industries/trade/html

References (a list of bibliographies follows the list of ordinary references)

- Aarek, Hans Eirik (1999) "Kartlegging av premissleverandører i utvikling av radikale organisasjoner og folkbevegelser i Norge i siste halvdel av 1800-tallet". In Ellen K. Aslaksen, Georg Arnestad & Per Mangset (eds.) *Studier av kulturpolitikk og kulturliv*. Kulturstudier nr. 9. Kristiansand and Bergen: Høyskoleforlaget and Senter for kulturstudier, pp. 279-300
- Aitchison, Cara & Scraton, Sheila (eds.) (forthcoming) *Sexuality and Sport: Queering the Pitch*. London: Routledge.
- Albrow, M. (1996) *The Global Age*. Cambridge: Polity Press.
- Aldskogius, Hans (1994) "Ice hockey and 'place': A great club in a small town". In John Bale (ed.), *Community, Landscape and Identity: Horizons in a geography of sports*. Keele: Keele University, Department of Geography, 33-53
- Alford, R. R. & Szanto, A. (1996) "Orpheus Wounded: The Experience of Pain in the Professional Worlds of the Piano". *Theory and Society* 25 (1), pp. 1-44
- Allison, Lincoln (ed.) (2000) *Taking Sport Seriously*. Aachen: Meyer & Meyer Verlag and Chelsea School Research Development (CSRSD), University of Brighton.
- Alonso Zaldivar, Carlos (1996) *Variaciones sobre un mundo en cambio*. Madrid: Alianza.
- Alper, N. O. et al. (1996) *Artists in the Workforce: Employment and Earnings, 1970-1990*. Research Division Report No. 37. Washington: National Endowment for the Arts.
- Altenmüller, E. (1999) "The Institute of Music Physiology and Performing Arts Medicine". *Medical Problems of Performing Artists* 14 (2), pp. 95-6
- Alvim, Mari (1999) "Når leken blir alvor – Barnteater og barneidrett som enkulturasjonsarenaer i dagens Norge. En projektskisse". In Ellen K. Aslaksen, Georg Arnestad & Per Mangset (eds.) *Studier av kulturpolitikk og kulturliv*. Kulturstudier nr. 9. Kristiansand and Bergen: Høyskoleforlaget and Senter for kulturstudier, 151-64
- Appadurai, Arjun (1997) *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press.
- Arrighi, Giovanni (1995) *Det långa 1800-talet: om makt, pengar och kapitalets globalisering*. Göteborg: Daidalos.
- Arts Council of Great Britain (1993) *National Review of Opera Singer Training: The Ritterman Review*. London: Arts Council of Great Britain.
- Aslaksen, Ellen K. (1997) *Ung og Lovende. 90-tallets unge kunstnere, erfaringer og arbeidsvilkår*. Rapport nr. 8. Oslo: Norsk kulturråd.

- Aslaksen, Ellen K. (1998) "Unge kunstnere og kunstverdenens kulturelle aspekter". *Nordisk Kulturpolitisk Tidsskrift* 2, pp. 6-32
- Aslaksen, Ellen K. (1999) "90-tallets unge kunstnere – refleksjon, skapertrang og mange Sannheter. Et antropologisk bidrag till studiet as kunstfeltet". In Ellen K. Aslaksen, Georg Arnestad & Per Mangset (eds.) *Studier av kulturpolitikk og kulturliv*. Kulturstudier nr. 9. Kristiansand and Bergen: Høyskoleforlaget and Senter for kulturstudier, pp. 45-62
- Aslaksen, Ellen K., Arnestad, Georg & Mangset, Per (eds.) (1999) *Studier av kulturpolitikk og kulturliv*. Kulturstudier nr. 9. Kristiansand and Bergen: Høyskoleforlaget and Senter for kulturstudier.
- Arnaud, Pierre & Riordan, Jim (eds.) (1998) *Sport and International Politics*. London: Routledge.
- Arnestad, Georg (ed.) (1995) *Kunstpolitikk og kunstnarmakt: Norsk modell og komparative Perspektiv. Rapport frå konferanse på Sundvolden 27-28.10.1994*. Oslo: Sogndal.
- Australian Bureau of Statistics (1995) *Employment in Culture*. Sydney: Australian Bureau of Statistics.
- Australian Bureau of Statistics (1997) *Cultural Trends in Australia: A Statistical Overview*. Sydney: Australian Bureau of Statistics.
- Axtman, Roland (1998) *Globalization and Europe*. Continuum International
- Back, Les, Crabbe, Tim & Solomos, John (1998) '*Lions, Black Skins and Reggae Gyals*': *Race, Nation and Identity in Football*. London: Goldsmiths College, University of London.
- Back, Les, Crabbe, Tim & Solomos, John (2001) *The Changing Face of Football: Multiculturalism and Identity in the English Game*. Oxford: Berg.
- Bale, John & Maguire, Joseph (1994) *The Global Sports Arena: Athletic talent migration in an interdependent world*. London: Frank Cass.
- Bale, John & Philo, Chris (eds.) (1998) *Body Cultures: Essays on sport, space and identity*. London: Routledge.
- Barker, Chris (1997) *Global Television: An Introduction*. Oxford: Blackwell.
- Barker, Chris (1999) *Television, Globalization and Cultural Identities*. Buckingham: The Open University Press.
- Barr, Trevor (1990) "Reflections on Media Education: The Myths and Realities". *Metro Media and Education Magazine* No. 82, pp. 13-18
- Bauman, Zygmunt (1998) *Globalization: The Human Consequences*. Cambridge: Polity Press.

- Baumol, William J. & Bowen, William G. (1966) *Performing Arts: The Economic Dilemma*. Cambridge, Mass.: Twentieth Century Fund.
- Baumol, William J. (1967) "Macroeconomics of unbalanced growth: The anatomy of urban Crises. *American Economic Review* 57 (3), pp. 415-26
- Beaulac, Mario & Colbert, François (1994) *Industries culturelles et mondialisation des marchés*. Montréal: Ecole des Hautes Etudes Commerciales de Montréal.
- Beck, Ulrich (1996) *Att uppfinna det politiska: Bidrag till en teori om reflexiv modernisering*. Göteborg: Daidalos.
- Beck, Ulrich (1998) *Vad är globalisering? Missuppfattningar och möjliga politiska svar*. Göteborg: Daidalos.
- Becker, Howard (1974) "Art as collective action". *American Sociological Review* 39 (6), pp. 767-76
- Becker, Howard (1976) "Art Worlds and Social Types". *American Behavioral Scientist* 19, pp. 703-18
- Becker, Howard (1982) *Art Worlds*. Los Angeles: University of California Press.
- Becker, Howard (1983) "Distributing Modern Art". *New Art Examiner*, December 1983, pp. 5-6
- Becker, Howard (1986) *Doing Things Together: Selected Papers*. Evanston, Illinois: Northwestern University Press.
- Becker, Howard (1990) "Art World Revisited". *Sociological Forum* 5, pp. 497-502
- Becker, Howard (1991/63a) "The Culture of a Deviant Group: The Dance Musician". In Howard Becker, *Outsiders: Studies in the Sociology of Deviance*. New York: The Free Press, pp. 79-100
- Becker, Howard (1991/63b) "Careers in a Deviant Occupational Group: The Dance Musician". In Howard Becker, *Outsiders: Studies in the Sociology of Deviance*. New York: The Free Press.
- Becker, Howard (1998) "Art Worlds". *Encyclopaedia of Aesthetics*. Oxford: Oxford University Press.
- Becker, Howard, McCall, Michal & Morris, Lori V. (1989) "Theatres and Communities: Three Scenes". *Social Problems* 36 (2), pp. 93-112
- Benner, Mats (2000) "En Marx för vår tid? Manuel Castells *Informationsåldern* som Samhällsteori och utopi". *Häftan för kritiska studier* 4, pp. 50-69

- Bennett, Oliver (1995) *Cultural Policy and Management in the United Kingdom. Proceedings of An International Symposium*. University of Warwick, September 16th – 18th 1994. Coventry: University of Warwick.
- Bennett, Oliver (1997) *The Cultural Industries Sector: its definition and character from secondary sources on employment and trade, Britain 1984-91*. Research Papers in Environmental and spatial Analysis No. 41. London: London School of Economics.
- Bennett, Tony (1988) "The ExhibitionaryComplex". *New Formations* 4.
- Bennett, Tony (1992a) "Coming Out of English: A Policy Calculus for Cultural Studies". In Kenneth K. Ruthven (ed.), *Beyond the Disciplines: The New Humanities*. Occasional Paper No. 13. Papers from the Australian Academy of the Humanities Symposium 1991. Canberra: Australian Academy of the Humanities.
- Bennett, Tony (1992b) "Museums, Government, Culture". *Sites* 25, pp. 9-23
- Bennett, Tony (1992c) "Useful Culture". In Valda Blundell et al. (ed.), *Cultural Studies and Postmodernism*. London: Routledge.
- Bennett, Tony (1995) *The Birth of the Museum: History, theory, politics*. London & New York: Routledge.
- Bennett, Tony (1996) "Putting policy into cultural studies". In John Storey (ed.), *What is Cultural Studies? A Reader*. London: Arnold, pp. 307-21. Also published in Lawrence Grossberg, Cary Nelson & Paula Treichler (eds.) (1992) *Cultural Studies*. New York: Routledge.
- Bennett, Tony (1998a) *Culture: A Reformer's Science*. London: Sage.
- Bennett, Tony (1998b) "Cultural studies: A reluctant discipline". *Cultural Studies* 12 (4), pp. 528-45
- Bergsgard, Nils Asle (1999) "Idrett og politikk –kampsport eller lagspill? –En studie av Idrettspolitikkk på nasjonal nivå". In Ellen K. Aslaksen, Georg Arnestad & Per Mangset (eds.) *Studier av kulturpolitikk og kulturliv*. Kulturstudier nr. 9. Kristiansand and Bergen: Høyskoleforlaget and Senter for kulturstudier, pp. 301-24
- Bjørkås, Svein (1998a) "Kunstfeltets 'demografi' och konstruksjonen av Profesjonalitet". *Nordisk Kulturpolitisk Tidsskrift* 1, pp. 7-38
- Bjørkås, Svein (1998b) "Oppdragsforskere –statens nyttige idioter?" *Nordisk kulturpolitisk tidsskrift* 3, pp. 128-31
- Bjørkås, Svein (1999) "Mens vi venter på ungdomsoprøret...Utviklingstrekk i Kunsthåndverkets identitetskonstruksjon og rammebetingelser". In Ellen K. Aslaksen,

- Georg Arnestad & Per Mangset (eds.) *Studier av kulturpolitikk og kulturliv*. Kulturstudier nr. 9. Kristiansand and Bergen: Høyskoleforlaget and Senter for kulturstudier, pp. 101-12
- Bjørkås, Svein & Mangset, Per (1996) *Kunnskap om kulturpolitikk. Utviklingstrekk i norsk kulturpolitikkforskning*. Oslo: Norges forskningsråd, KULTs skriftserie nr. 56.
- Blonski, Annette (1994) "Persistent Encounters: the Australia Council and Multiculturalism". In Sneja Gunew & Fazal Rizvi (eds.), *Culture, Difference and the Arts*. Sydney: Allen & Unwin.
- Blum, J. (1999) 'The German Society for Music Physiology and Musician's Medicine (DGfMM: Deutsche Gesellschaft für Musikphysiologie und Musikermedizin'. *Medical Problems of Performing Artists* 14 (3), pp. 154-5
- Bodo, C. & Fisher, R. (eds.) (1998) *New Frontiers for Employment in Europe: Heritage, the arts and communication as a laboratory for new ideas*. Rome: Associazione Economia per la Cultura.
- Boorsma, Peter B., Hemel, Annemoon van & Wielen, Niki van der (eds.) (1998) *Privatization and Culture: Experiences in the arts, heritage and cultural industries in Europe*. Circle Publications: 10.
- Booth, Douglas (1998) *The Race Game: Sport and Politics in South Africa*. London: Frank Cass Publishers.
- Borja, Jordi & Castells, Manuel (1997) *Local and Global: The Management of Cities in the Information Age*. London: Earthscan.
- Bosch, Anette van den (1997) "Arts Policy and Funding in the United States: Some critical perspectives". *European Journal of Cultural Policy* 3 (2).
- Bourdieu, Pierre (1979) *La Distinction. Critique sociale du jugement*. Paris: Les Éditions De Minuit. Also published in English in 1984, *Distinction, a Social Critique of the Judgement of Taste*. London: Routledge & Kegan Paul.
- Bourdieu, Pierre (1984) "Comment peut-on être sportif?" In Pierre Bourdieu, *Questions de Sociologie*. Paris: Les Éditions De Minuit.
- Bourdieu, Pierre (1991) *Kultur och kritik*. Gothenburg: Daidalos.
- Bourdieu, Pierre (1992) *Les règles de l'art. Genèse et structure du champ littéraire*. Paris: Seuil.
- Bourdieu, Pierre (1993) *The Field of Cultural Production. Essays on Art and Literature*. Edited and introduced by Randal Johnson. Cambridge/Oxford: Polity Press.

- Boyd-Barrett, Oliver (1997) "International Communication and Globalization: Contradictions and Directions". In Ali Mohammadi (ed.), *International Communication and Globalization*. London: Sage.
- Boyle, Raymond & Haynes, Richard (2000) *Power Play: Sport, the Media and Popular Culture*. Harlow: Longman.
- Brackenridge, Celia (2001) *Spoilsports: Understanding and Preventing Sexual Exploitation in Sport*. London: Routledge.
- Brandfonbrener, A. G. (1999) "Theatrical Patients in a Performing Arts Practice". *Medical Problems of Performing Artists* 14 (1), pp. 21-4
- Brickwood, Cathy (undated) "Cultural Policy and Employment in the 'Information Society': A critical review of recent resources on culture industries, culture policy, employment and new media". Source: www.boekman.nl/engwork.html
- Brinson, Peter (1991) *Dance as Education: Towards a National Dance Culture*. London: The Falmer Press.
- Brinson, Peter (1992) *Into the 1990s*. London: Council for Dance Education and Training.
- Brinson, Peter (1995) *The Healthier the Dancer: Towards a Dancers' Health and Injury Service*. London: Calouste Gulbenkian Foundation.
- Brinson, Peter & Dick, Fiona (1996) *Fit to Dance? The Report of the National Inquiry into Dancers' Health and Injury*. London: Calouste Gulbenkian Foundation.
- Broadly, Donald (1998) "Inledning: en verktygslåda för studier av fält". In Donald Broadly (ed.), *Kulturens fält*. Göteborg: Daidalos, pp. 11-26
- Brown, Adam (ed.) (1998) *Fanatics*. London: Routledge.
- Burchell, Graham, Gordon, Collin & Miller, Peter (eds.) (1991) *The Foucault Effect: Studies in Governmentality*. London: Harvester/Wheatsheaf.
- Burrows, Paul (1994) "Justice, Efficiency and Copyright in Cultural Goods". In Alan Peacock & Ilde Rizzo (eds.), *Cultural Economics and Cultural Policies*. Dordrecht: Kluwer Academic Publishers.
- Butler, Donnell (2000) *Studies of Artists: An Annotated Directory*. Working Paper Series # 12. Princeton, N.J.: Princeton University Center for Arts and Cultural Policy Studies.
- Cable, Vincent (2000) *Globalization and Global Governance*. London: Continuum International.
- Carrington, Ben & McDonald, Ian (eds.) (2001) *'Race', Sport and British Society*. London: Routledge.

- Cashmore, Ellis (2000) *Sports Culture: An A-Z Guide*. London: Routledge.
- Castells, Manuel (1996) *The Rise of the Network Society*. Oxford: Blackwell.
- Castells, Manuel (1997) *The Power of Identity*. Oxford: Blackwell.
- Castells, Manuel (1998) *End of Millennium*. Oxford: Blackwell.
- Castells, Manuel (1999) "Utvecklingsmöjligheter i informationsåldern". *Ord & Bild* 3, pp. 51-62
- Castells, Manuel (2000) "Att bygga en europeisk identitet". *Ord & Bild* 6, pp. 14-19
- Castles, Stephen, Kalantzis, Mary, Cope, Bill & Morrissey, Michael (eds.) (1988) *Mistaken Identity: Multiculturalism and the Demise of Nationalism in Australia*. Sydney: Pluto.
- Chandler, Timothy & Nauright, John (eds.) (1999) *Making the Rugby World: Race, Gender, Commerce*. London: Frank Cass.
- Cheney, T. (1998) "Managing the Culture Labour Force in the 21st Century". *International Journal of Arts Management* 1 (1), pp. 24-30
- Choi, Precilla Y. L. (2000) *Femininity and the Physically Active Woman*. London: Routledge.
- Clark, Charles (1993) "Copyright, the Book and National Cultures". In Mario Beaulac & François Colbert (eds.), *Industries culturelles et mondialisation des marchés*. Montréal: Ecole des Hautes Etudes Commerciales de Montréal.
- Cohen, R. (1997) *Global Diaspora: An Introduction*. London: UCL Press.
- Collins, Chris (ed.) (2000) *Sport in New Zealand Society*. Palmerston North: Dunmore Press.
- Cork, K. (1986) *Theatre is for all*. The report of the Enquiry into Professional Theatre in England.
- Council of Europe, Council for Cultural Co-operation (1996) *Cultural Policy in Russia*. Strasbourg: Council of Europe.
- Cowan, Jane K. (1990) *Dance and the Body Politic in Northern Greece*. Princeton, N.J.: Princeton University Press.
- Cowen, Tyler (1998) *In Praise of Commercial Culture*. Cambridge: Harvard University Press.
- Crane, D. (1992) *The Production of Culture*. London: Sage.
- Cunningham, Stuart (1991) "Cultural studies in the light of the policy process: a curate's egg?" In Deborah Chambers & Hart Cohen (eds.), *Australian Cultural Studies Conference 1990*:

- Proceedings*. Sydney: Faculty of Humanities and Social Sciences, University of Western Sydney, pp. 26-45
- Cunningham, Stuart & Sinclair, John (eds.) (2000) *Floating Lives: The Media and Asian Diasporas*. St. Lucia, Queensland: University of Queensland Press in association with the Australian Key Centre for Cultural and Media Policy, Griffith University.
- Curthoys, Ann (1991) "Unlocking the Academies: Responses and Strategies". *Meanjin* 50, pp. 386-93
- Danbolt, Gunnar (1999) "Kunstnerrollen gjennom tidene". In Ellen K. Aslaksen, Georg Arnestad & Per Mangset (eds.) *Studier av kulturpolitikk og kulturliv*. Kulturstudier nr. 9. Kristiansand and Bergen: Høyskoleforlaget and Senter for kulturstudier, pp. 23-44
- Dauncey, Hugh & Hare, Geoff (eds.) *France and the 1998 World Cup*. London: Frank Cass Publishers.
- Dermody, Susan & Jacka, Elizabeth (1987) *The Screening of Australia. Volume 1. Anatomy of a Film Industry*. Sydney: Currency Press.
- Dermody, Susan & Jacka, Elizabeth (1988) *The Screening of Australia. Volume 2. Anatomy of a National Cinema*. Sydney: Currency Press.
- Dodds, Sherril (1993) "Dance and Erotica: The Construction of the Female Stripper". In Helen Thomas (ed.), *Dance in the City*. Basingstoke: Macmillan Press, pp. 218-33
- Du Gay, Paul et al. (1997) *Doing Cultural Studies: The Story of the Sony Walkman*. London: Sage/The Open University.
- Du Gay, Paul & Pryke, Michael (2001) *Cultural Economy: Cultural Analysis and Commercial Life*. London: Sage.
- Duke, Vic & Crolley, Liz (1994) *Football, Nationality and the State*. New York: Longman.
- Eckstein, Jeremy (1995) *The Contribution of the Cultural Sector to the UK Economy*. London: Policy Studies Institute.
- Eckstein, J., Muir, A., Shaw, C., Moody, D. & Casey, B. (1997) "Employment in the cultural sector". *Cultural Trends* No. 25, pp. 87-97
- Eisenstein, E. (1979) *The Printing Press As an Agent of Change: Communications and Cultural Transformations in Early-Modern Europe*. Cambridge: Cambridge University Press.
- Ekecrantz, Jan (1998) "Modernitet, globalisering och medier". *Sociologisk forskning* 3-4, pp. 33-60

- Eklund, Magnus (1999/2000) "Copyright and the Internet –An International Issue". *Juridisk tidskrift vid Stockholms universitet* 1, pp. 25-44
- Eldergard, Tom (1999) *Kunstnere og trygt: Om konsekvenser av kunstneres arbeids- og lønnsvilkår for de pensjons- og trygdeytelser de oppnår*. Rapport nr. 15. Oslo: Norsk kulturråd.
- Elstad, Jon Ivar (1997) "Collective Reproduction Through Individual Artists: The Location of Norwegian Artists in the Income Hierarchy". *Cultural Policy* 3 (2), pp. 267-288
- Elstad, Jon Ivar (1998) "Kommentar til Søren Kjørup". In B. Hodne (ed.), *Kulturstudier: Kulturförståelse, kulturbrytning, kulturpolitikk*. Program for kulturstudier, nr. 1. Bergen: Norges forskningsråd.
- Elstad, Jon Ivar & Røsvik Pedersen, K. (1996) *Kunstneres økonomiske vilkår*. Rapport fra Inntekts- og yrkesundersøkelsen blant kunstnere 1993-94. Rapport 91: 1. Oslo: INAS.
- Ellmeier, Andrea & Rasky, Bela (1998) *Cultural Policy in Europe-European Cultural Policy? Nation-State and Transnational Concepts*. Vienna: The Austrian Cultural Documentation International Archives for Cultural Analysis.
- Encyclopaedia of Occupational Health and Safety* (1998) 4th edition. 4 vols. Geneva: International Labour Office (ILO).
- Epitropoulos, Mike-Frank (ed.) (1998) *American Culture in Europe: Interdisciplinary Perspectives*. Westport: Praeger.
- Featherstone, Mike (ed.) (1990) *Global Culture: Nationalism, Globalization and Modernity*. London: Sage.
- Featherstone, Mike & Lash, Scott (ed.) (1999) *Spaces of Culture: City, Nation, World*. London: Sage.
- Featherstone, Mike, Lash, Scott & Robertson, Roland (eds.) (1995) *Global Modernities*. London: Sage.
- Ferguson, Marjorie (1992) "The Mythology of Globalization". *European Journal of Communication* 7, pp. 69-93
- Filer, Randall K. (1986) "The 'Starving Artist' -Myth or reality? Earnings of artists in the United States". *Journal of Political Economy* 94 (1), pp. 56-75
- Filer, Randall K. (1990) "Arts and Academe: The effect of education on earnings of artists". *Journal of Cultural Economics* 14 (2), pp. 15-38
- Finn, Gerry P. T. & Giulianotti, Richard (2000) *Football Culture: Local Conflicts and Global Vision*. London: Frank Cass Publishers.

- Fleming, Scott (2001) “ ‘Racial’ Science and Black and South Asian Physicality”. In Ben Carrington & Ian McDonald (eds.), *‘Race’, Sport and British Society*. London: Routledge.
- Fleming, S., Ackerman, R. & McNamee, M. (eds.) (2000) “ ‘Money can’t drag you through another six tackles’: Amateurism, Professionalism and Rugby”. In G. McFee & M. Keech (eds.), *Values and Issues in Sport and Leisure Cultures*. Aachen: Meyer & Meyer Verlag, pp. 101-22
- Fleming, S. & Burley, M. (1997) “Racism and regionalism in Welsh soccer”. *European Physical Education Review* 3 (2), pp. 183-94
- Fleming, S. & Taylor, S. (2000) “Women’s Rugby and Subcultural Identity: A Case Study”. In S. Scraton and B. Watson (eds.), *Sport, Leisure Identities and Gendered Spaces*. Eastbourne: Leisure Studies Association, pp. 137-49
- Fleming, Scott & Tomlinson, Alan (1996) “Football, Racism and Xenophobia in England (I): Europe and the Old England”. In U. Merkel & W. Tokarski (eds), *Racism and Xenophobia in European Football*. Aachen: Meyer & Meyer Verlag, pp. 79-100
- Fossen, Erling & Fredriksson, Henrik (1999) “Framtiden är nu. En elektronisk intervju med Manuel Castells. *Ord & Bild* 3, pp. 64-69
- Foucault, Michel (1988) ”Technologies of the Self”. In L. H. Martin et al. (eds.), *Technologies of the Self: A Seminar with Michel Foucault*. London: Tavistock Publications, pp. 16-49
- Franzway, Suzanne, Court, Diane & Connell, R. W. (1989) *Staking a Claim: Feminism, Bureaucracy and the State*. Sydney: Allen & Unwin.
- Frey, Bruno (1994) ”Art: An Economic Point of View”. In Alan Peacock & Ilde Rizzo (eds.), *Cultural Economics and Cultural Policies*. Dordrecht: Kluwer Academic Publishers.
- Frey, Bruno & Pommerehne, Werner (1989) *Muses and Markets*. Oxford: Basil Blackwell.
- Friborg, Charlotte (1998) *Coming to Terms with Cultural Globalisation. Essay on Nordic Cultural Policy*. Copenhagen: Nordic Council of Ministers.
- Frith, Simon (1994) *Music and Copyright*. Edinburgh: Edinburgh University Press.
- Frow, John & Morris, Meaghan (eds.) (1993) *Australian Cultural Studies: A Reader*. Sydney: Allen & Unwin.
- Frow, John & Morris, Meaghan (1996) ”Australian cultural studies”. In John Storey (ed.), *What is Cultural Studies? A Reader*. London: Arnold, pp. 344-67

- Fuks, L. & Sundberg, J. (1999) "Using Respiratory Inductive Plethysmography for Monitoring Professional Reed Instrument Performance". *Medical Problems of Performing Artists* 14 (1), pp. 30-42
- García Canclini, Néstor et al. (eds.) (1987) *Políticas Culturales en América Latina*. México: Grijalbo.
- García Canclini, Néstor (1995/90) *Hybrid Cultures: Strategies for Entering and Leaving Modernity*. Minneapolis: University of Minnesota Press.
- García Canclini, Néstor (1999) *La globalización imaginada*. México: Editorial Paidós.
- García Canclini, Néstor (2001/1995) *Consumers and Citizens*. Minneapolis: University of Minnesota Press.
- García Canclini, Néstor (forthcoming) "Definiciones en transición". In Daniel Mato (ed.), *Globalización, cultura y cambio social*. Buenos Aires: Consejo Latinoamericano de Ciencias Sociales (CLACSO).
- Garland, Jon, Malcolm, Dominic & Rowe, Mike (eds.) (2000) *The Future of Football*. London: Frank Cass Publishers.
- Garnham, Nicholas (1990) *Capitalism and Communication: Global Culture and the Economics of Information*. London: Sage.
- German Sport University, Cologne (1994) *Sport Sciences in Europe 1993. Current and Future Perspectives. Sport, Leisure and Physical Education, SLPE Volume 1*. Aachen: Meyer & Meyer Verlag.
- Giardina, Emilio & Rizzo, Ilde (1994) "Regulations in the Cultural Sector". In Alan Peacock & Ilde Rizzo (eds.), *Cultural Economics and Cultural Policies*. Dordrecht: Kluwer Academic Publishers.
- Gibson, Lianne (2001) *The Uses of Art: Constructing Australian Identities*. St. Lucia, Queensland: University of Queensland Press in association with the Australian Key Centre for Cultural and Media Policy, Griffith University.
- Giddens, Anthony (1996) *Modernitetens följder*. Lund: Studentlitteratur.
- Gilmore, Samuel (1990) "Art Worlds: Developing the Interactionist Approach to Social Organization". In Howard S. Becker & Michal McCall (eds.), *Symbolic Interaction and Cultural Studies*. Chicago: University of Chicago Press.
- Ginneken, Jaap van (1998) *Understanding Global News*. London: Sage.

- Girard, Augustin (1982) "Cultural Industries: A handicap or a new opportunity for cultural development?" In *Cultural Industries: A challenge for the future of culture*. Paris: UNESCO, pp. 24-40
- Giulianotti, Richard & Williams, John (1994) *Game without Frontiers: Football, Identity and Modernity*. Aldershot: Arena.
- Grace, Helen (1991) "Eating the Curate's Egg: Cultural Studies for the Nineties". *West* 3 (1).
- Grampp, William D. *Pricing the Priceless: Art, Artists and Economics*. New York: Basic.
- Gratton, Chris & Henry, Ian P. (eds.) (2001) *Sport in the City*. London: Routledge.
- Gratton, Chris & Taylor, Peter (2000) *The Economics of Sport and Recreation*. London: Routledge.
- Greenfield, Steve & Osborn, Guy (2000) *Law and Sport in Contemporary Society*. London: Frank Cass Publishers.
- Gruneau, Richard S. & Whitson, David (1993) *Hockey Night in Canada: Sport, identities, and cultural politics*. Toronto: Garamond Press.
- Guay, Donald (1990) *L'histoire du hockey au Québec: Origine et développement d'un phénomène culturel*. Chicoutimi, Québec: JCL Éditions.
- Gulbenkian Foundation (1975) *Going on the Stage*. London: The Calouste Gulbenkian Foundation.
- Gulbenkian Foundation (1980) *Dance Education and Training in Britain*. London: The Calouste Gulbenkian Foundation.
- Gunew, Sneja (1994) "Arts for a Multiculturalism Australia: Redefining the Culture". In Sneja Gunew & Fazal Rizvi (eds.), *Culture, Difference and the Arts*. Sydney: Allen & Unwin.
- Hallett, M. (1999) "Is Focal Dystonia a Central Nervous System Problem?" *Medical Problems of Performing Artists* 14 (1), pp. 4-7
- Ham, Christopher & Hill, Michael (1984) *The Policy Process in the Modern Capitalist State*. Brighton, UK: Harvester Press.
- Hamil, Sean et al. (eds.) (2000) *The Changing Face of the Football Business*. London: Frank Cass Publishers.
- Hamilton, L. H., Brooks-Gunn, J., Warren, M. P. & Hamilton, W. G. (1988) "The Role of Selectivity in the Pathogenesis of Eating Problems in Ballet Dancers". *Medicine and Science in Sports and Exercise* 20 (6), pp.560-5

- Hamersveld, Ineke van & Wielen, Niki van der (eds.) (1996) *Cultural Research in Europe 1996*. Amsterdam: Boekman Foundation/Circle.
- Hammarlund, Anders (1997) "Regulating the deregulation: post-totalitarianism, musical culture and privatization in East-Central Europe". *Boekmancahier* 32.
- Hanna, J. L. (1979) *To Dance is Human*. Austin: University of Texas Press.
- Hanna, J. L. (1988) *Dance, Sex and Gender*. Chicago: University of Chicago Press.
- Hannerz, Ulf (1996) *Transnational Connections: Culture, people, places*. London: Routledge.
- Hannerz, Ulf (1997) "Notes on the global ecumene". In Annabelle Sreberny-Mohammadi et al. (eds.), *Media in Global Context: A Reader*. London: Arnold.
- Hardmann, Ken & Standeven, Joy (eds.) (1998) *Cultural Diversity and Congruence in Physical Education & Sport*. Aachen: Meyer & Meyer Verlag.
- Hargreaves, Jennifer (1994) *Sporting Females*. London: Routledge.
- Hargreaves, Jennifer (2000) *Heroines of Sport*. London: Routledge.
- Hargreaves, John (1986) *Sport, Power and Culture*. Cambridge: Polity Press.
- Hauptfleisch, Temple (1997) *Theatre & Society in South Africa: Reflections in a Fractured Mirror*. Pretoria: Van Schaik, J.L.
- Haynes, Richard (1995) *The Football Imagination: The Rise of Football Fanzine Culture*. Aldershot: Arena.
- Held, David et al. (1999) *Global Transformations: Politics, Economics and Culture*. Cambridge: Polity Press.
- Hemel, Annemoon van, Mommaas, Hans & Smithuijsen (eds.) (1996) *Gatt, European Cultural Policies and the Transatlantic Market*. Amsterdam: Boekman Foundation.
- Hemel, Annemoon van & Wielen, Niki van der (eds.) (1997) *Privatization/Désétatisation and Culture: Limitations or opportunities for cultural development in Europe?: Conference Reader for the Circle Round Table, 11-14 June 1997, Amsterdam*. Amsterdam: Boekman Foundation/Twente University.
- Hines, Colin (2000) *Localization: A Global Manifesto*. London: Earthscan.
- Hipple, J. (1998) "Consultation with Musical Groups". *Medical Problems of Performing Artists* 13 (3), pp. 104-8
- Hirst, Paul & Thompson, Grahame (1998) *Myten om den globala ekonomin*. Stockholm: Atlas.

- Hjarvard, Stig (ed.) (1999) *Global Media Cultures: A Research Programme on the Role of Media in Cultural Globalisation*. Research Programme Global Media Cultures, Working Paper No. 1. Copenhagen: Department of Film & Media Studies, University of Copenhagen.
- Hjarvard, Stig (2000a) *Mediated Encounters: An Essay on the Role of Communication Media in the Creation of Trust in the "Global Metropolis"*. Research Programme Global Media Cultures, Working Paper No. 2. Copenhagen: Department of Film & Media Studies, University of Copenhagen.
- Hjarvard, Stig (2000b) *News Media and the Globalization of the Public sphere*. Research Programme Global Media Cultures, Working Paper No. 3. Copenhagen: Department of Film & Media Studies, University of Copenhagen.
- Hjarvard, Stig (2001a) "Introduction". In Stig Hjarvard (ed.), *News in a Globalized Society*. Göteborg: NORDICOM.
- Hjarvard, Stig (ed.) (2001b) *News in a Globalized Society*. Göteborg: NORDICOM.
- Holt, Richard & Mason, Tony (2000) *Sport in Britain 1945-2000*. Oxford: Blackwell.
- Hong, Junhao (1998) *The Internationalization of Television in China: The Evolution of Ideology, Society and Media since the Reform*. Westport: Praeger.
- Horne, John (1991) *The Sociology of Sport in Britain*. Stafford: Department of Sociology, Staffordshire Polytechnic.
- Horne, John, Tomlinson, Alan & Whannel, Garry (1999) *Understanding Sport: An Introduction to the Sociological and Cultural Analysis of Sport*. London: Routledge.
- Hortleder, G. (1982) *Idrett i de vestlige samfunn*. Oslo: Gyldendal.
- Houlihan, Barrie (1997) *Sport, Policy and Politics*. London: Routledge.
- Houlihan, Barrie (2000) "Sport, Globalisation and National Identity". In Lincoln Allison (ed.), *Taking Sport Seriously*. Aachen: Meyer & Meyer Verlag and Chelsea School Research Development (CSR), University of Brighton.
- Howse, A. J. G. (1999) "British Performing Arts Medicine Trust". *Medical Problems of Performing Artists* 14 (2), pp. 93-4
- Hunter, Ian (1988a) "Setting Limits to Culture". *New Formations* 4.
- Hunter, Ian (1988b) *Culture and Government*. London: Macmillan.
- Hunter, Ian et al. (1991) *Accounting for the Humanities: The language of Culture and the Logic of Government*. Brisbane: Institute for Cultural Policy Studies.

- Hylton, Kevin, et al. (eds.) (2001) *Sports Development: Policy, Process and Practice*. London: Routledge.
- International Labour Organisation (1992) *Conditions of Employment and Work of Performers*. Geneva: International Labour Office.
- Irjala, Auli (ed.) (1992) *European Symposium on the Status of the Artist. Hanasaari, Finland, May 31 – June 2, 1992. Final Report*. Helsinki: Publications of the Finnish National commission for Unesco.
- Jacka, Elizabeth (ed.) (1992) *The Continental Shift: Globalization and Culture*. Double Bay, New South Wales: Local Consumption Publications.
- Jackson, C. et al. (1994) *Careers and Training in Dance and Drama. A report of research for the Arts Council of England*. Report No. 268. Brighton, UK: Institute of Manpower Studies at the University of Sussex.
- Jeffri, Joan & Throsby, David (1992) *Professionalism and the visual artist*. Paper presented at the 7th International Conference on Cultural Economics in Fort Worth, Texas, October 1991.
- Jensen, Klaus Bruhn (2000) *We Have Always Been Virtual*. Research Programme Global Media Cultures, Working Paper No. 4. Copenhagen: Department of Film & Media Studies, University of Copenhagen.
- Jochumsen, Henrik (1998) ”Information: Kulturpol –et nyt dansk kulturpolitisk forskernætverk”. Nordisk kulturpolitisk tidskrift 2, pp. 152-4
- Johnson Lesley (1992) ”A Shared Project? Cultural Studies and Cultural Policy Studies”. In Kenneth Ruthven (ed.), *Beyond the Disciplines: The New Humanities*. Occasional paper No. 13. Papers from the Australian Academy of the Humanities Symposium 1991. Canberra: Australian Academy of the Humanities.
- Jordan, Stephanie & Thomas, Helen (1993) ”Let’s Face the Music –and Dance? Torvill and Dean –’Champagne on Ice’ ”. In Helen Thomas (ed.), *Dance in the City*. Basingstoke: Macmillan Press, pp. 234-44
- Keohane, Robert O. & Hoffman, Stanley (1991) “Institutional Change in Europe in the 1980s”. In Robert O. Keohane & Stanley Hoffman (eds.), *The New European Community: Decision Making and Institutional Change*. Boulder: Westview Press.
- Kirchhoff, Magnus (2000) *Ett perspektiv på svensk teaterpolitik. Teoretisk reflektion över en publikundersökning*. Teatervetenskapliga småskrifter nr 20. Stockholm: Stiftelsen för utgivning av teatervetenskapliga studier. Stockholms universitet.
- Kjørup, Søren (1998) ”Hvad skilpadden (også) sagde til Achilleus: Om kultur, kulturpolitikk og kulturforskning”. In B. Hodne (ed.), *Kulturstudier: Kulturförståelse, kulturbrytning, kulturpolitikk*. Program for kulturstudier, nr 1. Bergen: Norges forskningsråd.

- Klein, Jeff Z. & Reif, Karl-Eric (1998) *The death of hockey, or, How a bunch of guys with too much money and too little sense are killing the greatest game on earth*. Toronto: Macmillan Canada.
- Kluka, Darleen & Schilling, Guido (eds.) (2001) *The Business of Sport, Perspectives Volume 3*. Aachen: Meyer & Meyer Verlag.
- Knop, Paul de, Theeboom, Marc & Puymbroeck, Linda van (1997) *Recreational Games and Tournaments: The organisation of small and intermediate sized events*. Aachen: Meyer & Meyer Verlag.
- Koutedakis, Y. (1996) "Nutrition to Fuel Dance: A Brief Review". *Dance Research* XIV (2), pp. 76-93
- Koutedakis, Y., Pacy, P., Sharp, N. C. C. & Dick, F. (1996) "Is Fitness Necessary for Dancers?" *Dance Research* XIV (2), pp. 105-18
- Lahtinen, Kai (1996) *Vem tillhör teatern? Åbo teatrars publik och dess smakuppfattningar 1990-1994. En historisk- och kulturpolitisk exkurs*. Licentiate thesis. Åbo: Turun yliopisto.
- Liedman, Sven-Eric (1999) "En fråga om solidaritet". *Ord & Bild* 3, pp. 77-82
- Lindsey, E. (2001) "Notes from the Sports' Desk: Reflections on Race, Class and Gender in British Sports Journalism". In Ben Carrington & Ian McDonald (eds.), *'Race', Sport and British Society*. London: Routledge.
- Louw, P. Eric (ed.) (1993) *South African Media Policy: Debates of the 1990s*. Johannesburg: Anthropos.
- MacAloon, J. J. (1984) "Olympic Games and the theory of the spectacle in modern societies". In J. J. MacAloon (ed.), *Rite, Drama, Festival, Spectacle: Rehearsals toward a Theory of Cultural Performance*. Philadelphia: ISHI.
- McCall, Michal M. (1977) "Art without a market: creating artistic value in a provincial art market". *Symbolic Interaction* 1, pp. 32-43
- McFee, G. & Keech, M. (eds.) (2000) *Values and Issues in Sport and Leisure Cultures*. Aachen: Meyer & Meyer Verlag.
- Maanen, Hans van & Wilmer, Steve E. (eds.) (1998) *Theatre Worlds in Motion: Structures, Politics and Developments in the Countries of Western Europe*. Amsterdam & Atlanta, GA: Rodopi.
- Maclean, Malcolm (1998) "Fandom, Passion, Football and Soul". *Bulletin of Sport and Culture* 16, pp. 19-22

- Maclean, Malcolm (1999) "Of Warriors and Blokes: The Problem of Maori Rugby for Pakeha Masculinity in New Zealand". In Timothy Chandler and John Nauright (eds.), *Making the Rugby World: Race, Gender, Commerce*. London: Frank Cass, pp. 1-26
- Maclean, Malcolm (2000) "Football as Social Critique: Protest Movements, Rugby and History in Aotearoa/New Zealand". *International Journal for the History of Sport* 17 (2/3), pp. 255-77
- Maclean, Malcom et al. (1997) "Virtual Games: The Media Coverage of the 1996 Olympics". *Journal of Sport History* 24 (1), pp. 63-74
- Macotinsky, Oscar H. (1999) *Teater i Buenos Aires. Teatergruppen Los volatineros (1976-1989). En kontextrelaterad uppsättnings- och receptionsstudie*. Ph. D. dissertation. Stockholm: Teatervetenskapliga Institutionen vid Stockholms universitet.
- Malek, Abbas P. & Kavoori, Anandam (eds.) (2000) *The Global Dynamics of News: Studies in International News Coverage and News Agenda*. Westport: Ablex.
- Mangan, J. A. (ed.) (1998) *The Games Ethic and Imperialism: Aspects of the diffusion of an ideal*. London: Frank Cass Publishers.
- Mangan, J. A. (ed.) (1999) *Shaping the Superman*. London: Frank Cass Publishers.
- Mangan, J. A. (ed.) (2000) *Making European Masculinities*. London: Frank Cass Publishers.
- Mangan, J. A. (ed.) (2001) *Europe, Sport, World: Shaping Global Societies*. London: Frank Cass Publishers.
- Mangan, J. A. & Hong, Fan (eds.) (2000) *Freeing the Female Body: Inspirational Icons*. London: Frank Cass Publishers.
- Mangan, J. A. & Nauright, John (eds.) (2000) *Sport in Australasian Society: Past and Present*. London: Frank Cass Publishers.
- Mangset, Per (1993) *Forskning om kulturpolitikk. Akademisk bakevje eller forskningsfelt I vekst?* KULTs skriftserie nr 19. Oslo: Norges forskningsråd.
- Mangset, Per (1995) *Norsk kunstnerpolitikk -organisasjonsmakt og statlig styrning*. KULT:s skriftserie nr 31. Oslo: Norges forskningsråd.
- Mangset, Per (1998a) "Periodiseringen av norsk kulturpolitikk. En kommentar". *Nordisk kulturpolitisk tidskrift* 1, pp. 192-6
- Mangset, Per (1998b) "The Artist in Metropolis: Centralisation Processes and Decentralisation in the Artistic Field". *Cultural Policy* 5 (1), pp. 49-74

- Mangset, Per (1998c) *Kunstnerne i sentrum! Om sentraliseringsprosesser og desentraliseringspolitikk innen kunstfeltet*. Rapport nr 11. Oslo: Norsk kulturråd – utredning.
- Mangset, Per (1999a) "Innledning". In Ellen K. Aslaksen, Georg Arnestad & Per Mangset (eds.), *Studier av kulturpolitikk og kulturliv*. Kulturstudier nr 9. Kristiansand and Bergen: Høyskoleforlaget and Senter for kulturstudier.
- Mangset, Per (1999b) "Kultursosiologien og Bourdieu –apologi eller eklektisme? Kommentar till Dag Solhjell". In Ellen K. Aslaksen, Georg Arnestad & Per Mangset (eds.), *Studier av kulturpolitikk og kulturliv*. Kulturstudier nr 9. Kristiansand and Bergen: Høyskoleforlaget and Senter for kulturstudier.
- Mangset, Per (1999c) "'Mange er kalt, men få er utvalgtet' Sosiokulturelle og kulturpolitiske utvegelse prosesser ved rekruttering til kunstnerrollen. Om et igangværende forskningsprosjekt". In Ellen K. Aslaksen, Georg Arnestad & Per Mangset (eds.), *Studier av kulturpolitikk og kulturliv*. Kulturstudier nr 9. Kristiansand and Bergen: Høyskoleforlaget and Senter for kulturstudier.
- Martín-Barbero, Jesús (1993) *Communication, Culture and Hegemony: From the Media to Mediations*. Newbury Park, CA: Sage.
- Martín-Barbero, Jesús & Ochoa Gautier, Ana María (forthcoming) "Políticas de multiculturalidad y desubicaciones de lo popular". In Daniel Mato (ed.), *Globalización, cultura y cambio social*. Buenos Aires: Consejo Latinoamericano de Ciencias sociales (CLACSO).
- Marx, Josef & Wagner, Günter (2001) *Field Hockey Training for Young Players*. Aachen: Meyer & Meyer Verlag.
- Mason, Tony (1993) *Only a Game? Sport in the Modern World*. Cambridge: Cambridge University Press.
- Mason, Tony (1995) *Passion of the People? Football in South America*. London: Verso.
- Mato, Daniel (1998a) "On the Making of Transnational Identities in the Age of Globalization: The US Latina/o-'Latin' American Case". *Cultural Studies* 12 (4), pp. 476-97
- Mato, Daniel (1998b) "The Transnational Making of Representations of Gender, Ethnicity and Culture: Indigenous Peoples' Organizations at the Smithsonian Institution's Festival". *Cultural Studies* 12 (2), pp. 193-209
- Mato, Daniel (1999) "Global and Local Agents and the Social Making of Representations of the Identities of Indigenous Peoples in Latin America". In Göran Therborn (ed.), *Globalizations and Modernities: Experiences and Perspectives from Latin America and from Europe*. Stockholm: Swedish Research council.
- Mato, Daniel (2000a) "Towards a Transnational Dialogue and Context Specific Forms of Transnational Collaboration: Recent Studies on Culture and Power in Latin America, and What

Our English Speaking Colleagues Call Cultural Studies”. Paper presented at the Plenary Session of the 3rd *International Crossroads in Cultural Studies Conference*, Birmingham, June 21-25, 2000. Forthcoming in *European Journal of Cultural Studies*.

Source: www.crossroads-conference.org/2000/daniel_mato_speech.html

Mato, Daniel (2000b) "Procesos de globalización, cultura y transformaciones sociales". Paper presented at *Conferencia Inaugural del Encuentro para la Promoción y Difusión del Patrimonio Folclórico de los Países Andinos*. Cartagena de Indias, October 9th, 2000.

Mato Daniel (2000c) Transnational Networking and the Social Production of Representations of Identities by Indigenous Peoples' Organizations of Latin America". *International Sociology* 15 (2).

Meinander, Henrik & Mangan, J. A. (1998) *The Nordic World: Sport in Society*. London: Frank Cass Publishers.

Meredyth, Denise & Minson, Jeffrey Paul (eds.) (2001) *Citizenship and Cultural Policy*. London: Sage.

Merkel, U. & Tokarski, W. (eds) (1996) *Racism and Xenophobia in European Football*. Aachen: Meyer & Meyer Verlag.

Miller, Peter & Rose, Nikolas (1992) "Political power beyond the state: Problematics of government". *British Journal of Sociology* 43 (2).

Miller, Toby, Lawrence, Geoffrey, McKay, Jim & Rowe, David (1999) "Modifying the Sign: Sport and Globalization". *Social Text* 17 (3).

Mitchell, Ritva & Karttunen, Sari (1992) "Why and How to Define an Artist: Types of Definitions and Their Implications for Empirical Research Results". In Ruth Towse & Abdul Khakee (eds.), *Cultural Economics*. Berlin: Springer-Verlag.

MOD (Music, Opera, Dance and Drama in Asia, the Pacific and North America) (1999)
London: Arts Publishing International.

Morris, Lori V. (1989) *The Casting Process within Chicago's Local Theatre Community*. Ph. D. dissertation. Evanston, Ill.: Northwestern University.

Morris, Meaghan (1992) "A gadfly bites back". *Meanjin* 51 (3).

Moulin, Raymonde (1987) *The French Art market: A Sociological View*. New Brunswick: Rutgers University Press.

Mpofu, Alum, Manhando, Susan & Tomaselli, Keyan (eds.) (1996) *Public Service Broadcasting: Policy Directions Towards 2000*. Johannesburg: Anthropos.

- Myerscough, J. et al. (1988) *The Economic Importance of the Arts in Britain*. London: Policy Studies Institute.
- Mäkinen, Jarmo (1998) "Baumol's Disease and the Nordic Welfare Politics –Explanations and Interpretations of the Cost and Productivity Development of Finnish Symphony Orchestras". *Nordisk kulturpolitisk tidskrift* 3, pp. 7-31
- Nakayama, K. (1995) "The Activities and Living Conditions of Performers in Japan". *Geidankyo News*, vol. 2, summer 1995.
- Ness, Sally Ann (1992) *Body, Movement and Culture*. Philadelphia: University of Pennsylvania Press.
- Ness, Sally Ann (1997) "Originality in the Postcolony: Choreographing the Neoethnic Body of Philippine Dance". *Cultural Anthropology* 12 (1), pp. 64-108
- Netzer, D. (1992) "Cultural Policy in an Era of Budgetary Stringency and Fiscal Decentralization: The U.S. Experience". In Ruth Towse & Abdul Khakee (eds.), *Cultural Economics*. Berlin: Springer-Verlag.
- Netzer, D. & Parker, E. (1993) *Dancemakers*. Washington: National Endowment of the Arts.
- Novack, Cynthia J. (1990) *Sharing the Dance*. Madison: University of Wisconsin Press.
- Novack, Cynthia J. (1993) "Ballet, Gender and Cultural Power". In Helen Thomas (ed.), *Dance, Gender and Culture*. London: MacMillan, pp. 34-48
- O'Brien, Jane & Feist, Andy (1995) *Employment in the arts and cultural industries: An analysis of the 1991 census*. ACE Research Report No. 2. London: Arts Council of England.
- O'Brien, Jane & Feist, Andy (1997) *Employment in the arts and cultural industries: An analysis of the Labour Force Survey and other sources*. ACE Research Report No. 9. London: Arts Council of England.
- O'Connor, Alan (1996) "The problem of American Cultural Studies". In John Storey (ed.), *What is Cultural Studies? A Reader*. London: Arnold, pp. 187-96
- O'Hagan, John W. (1992) "The Wexford Opera Festival: A Case for Public Funding?" In Ruth Towse & Abdul Khakee (eds.), *Cultural Economics*. Berlin: Springer-Verlag.
- O'Hagan, John W. (1998) *The State and the Arts: An Analysis of Key Economic Policy Issues in Europe and the United States*. Cheltenham, UK: Edward Elgar.
- Olseng, K (1995) *Den velutdannede kunstner*. Oslo: NMH-publikasjoner.
- O'Reagan, Tom (1985) *The Politics of Representation: An Analysis of the Australian Film Revival*. Ph. D. dissertation. Brisbane: Griffith University.

- O'Reagan, Tom (1988/89) "Towards a High Communication Policy: Assessing Recent Changes Within Australian Broadcasting". *Continuum. An Australian Journal of Media* 2 (1), pp. 135-58
- Oriard, Michael (1993) *Reading Football: How the Popular Press Created an American Spectacle*. Chapel Hill: University of North Carolina Press.
- Oriard, Michael (2001) *King Football: Sport and Spectacles in the Golden Age of Radio and News reels, Movies and Magazines, the Weekly and the Daily Press*. Chapel Hill: University of North Carolina Press.
- O'Riordan, Tim (ed.) (2001) *Globalism, Localism and Identity: Fresh Perspectives on the Transition to Sustainability*. London: Earthscan.
- Parry, Jim & McNamee, Mike (eds.) (1998) *Ethics and Sport*. London: Routledge.
- Patterson, Brad (ed.) (2000) *Sport, Society and Culture in New Zealand*. Wellington: Victoria University of Wellington.
- PAYE (Performing Arts Yearbook for Europe)* (1999) London: Arts Publishing International.
- Peacock, Alan (1969) "Welfare Economics and Public subsidies to the Arts". In M. Blaug (ed.), *The Economics of the Arts*. London: Martin Robertson.
- Peacock, Alan (1992) "Economics, Cultural Values and Cultural Policies". In Ruth Towse & Abdul Khakee (eds.), *Cultural Economics*. Berlin: Springer-Verlag.
- Peacock, Alan (1994) "The Design and Operation of Public Funding of the Arts: An Economist's View". In Peacock & Rizzo. In Alan Peacock & Ilde Rizzo (eds.), *Cultural Economics and Cultural Policies*. Dordrecht: Kluwer Academic Publishers.
- Peacock, Alan & Rizzo, Ilde (eds.) (1994) *Cultural Economics and Cultural Policies*. Dordrecht: Kluwer Academic Publishers.
- Peltomaa, M. (1999) "Music Meets Medicine: The Finnish Perspective". *Medical Problems of Performing Artists* 14 (4), pp. 220-1
- Polhemus, Ted (1993) "Dance, gender and Culture". In Helen Thomas (ed.), *Dance, Gender and Culture*. London: MacMillan, pp. 3-15
- Polley, Martin (1998) *Moving the Goalposts*. London: Routledge.
- Pommerehne, Werner E. (1992) "Foreword". In Ruth Towse & Abdul Khakee (eds.), *Cultural Economics*. Berlin: Springer-Verlag, pp. Vii-viii
- Pratt, Andy C. (1997) *The Cultural Industries Sector: Its definition and character from secondary sources on employment and trade, Britain 1984-91*. Research Papers in

Environmental and Spatial Analysis No. 41. London: Department of Geography and Environment, London School of Economics.

- Pratt, Andy C. (1999) *Cultural Industries in Japan*. Zurich: Institute for Empirical Economic Research, University of Zurich.
- Pricket, Stacey (1993) "Aerobic Dance and the City: Individual and Social Space". In Helen Thomas (ed.), *Dance in the City*. Basingstoke: Macmillan Press, pp. 198-217
- Raeburn, S. D. (1999) 'Psychological Issues and Treatment Strategies in Popular Musicians: A Review, Part 1'. *Medical Problems of Performing Artists* 14 (4), pp. 171-9
- Raeburn, S. D. (2000) 'Psychological Issues and Treatment Strategies in Popular Musicians: A Review, Part 2'. *Medical Problems of Performing Artists* 15 (1), pp. 6-16
- Ramel, E. & Moritz, U. (1994) 'Self-reported Musculoskeletal Pain and Discomfort in Professional Ballet Dancers in Sweden'. *Scandinavian Journal of Rehabilitation Medicine* No. 26, pp. 11-16
- Redhead, Steve (1993) *The Passion and the Fashion: Football Fandom in the New Europe*. Aldershot: Avebury.
- Richardson, Michael (2001) *The Experience of Culture*. London: Sage.
- Riordan, Jim (1999a) *The International Politics of Sport in the 20th Century*. London: Routledge.
- Riordan, Jim (1999b) *Sport and Physical Education in China*. London: Routledge.
- Rizvi, Fazal (undated) Culture, Globalisation and the Possibilities of Multiculturalism in the Arts. Source: www.culture.com.au/nava/forumseminars/art_of_sight/rizvi.html
- Robertson, Roland (1992) *Globalization: Social Theory and Global Culture*. London: Sage.
- Roche, Maurice (ed.) (2000/1998) *Sport, Popular Culture and Identity*. Aachen: Meyer & Meyer Verlag and Chelsea School Research Development (CSR), University of Brighton.
- Roche, Maurice (2000) *Mega-Events and Modernity: Olympics and Expos in the Growth of Global Culture*. London: Routledge.
- Rowse, Tim (1985) *Arguing the Arts*. Ringwood: Penguin.
- Rubinstein, A., Baumol, W. & Baumol, H. (1992) "On the Economics of the Performing Arts in the USA: A Preliminary comparison of the Data". In Ruth Towse & Abdul Khakee (eds.), *Cultural Economics*. Berlin: Springer-Verlag.

- Ruthven, Kenneth (ed.) (1992) *Beyond the Disciplines: The New Humanities*. Occasional paper No. 13. Papers from the Australian Academy of the Humanities Symposium 1991. Canberra: Australian Academy of the Humanities.
- Santagata, Walter (1994) "Rights Allocation in the Contemporary Art Market: Copyright, 'Droit de Suite', 'Right to exhibit' ". In Alan Peacock & Ilde Rizzo (eds.), *Cultural Economics and Cultural Policies*. Dordrecht: Kluwer Academic Publishers.
- Sassen, Saskia (1991) *The Global City: New York, London, Tokyo*. Princeton: Princeton University Press.
- Sassen, Saskia (1996) *Losing Control?: Sovereignty in the Age of Globalization*. New York: Columbia University Press.
- Sassen, Saskia (1998) *Globalization and its Discontents: Essays on the New Mobility of People and Money*. New York: The New Press.
- Sassen, Saskia (1999) "Det globala förankrat i det nationella. Konsekvenser för statens roll". In Robert Dahl (ed.), *Bör demokratin avnationaliseras?* Stockholm: SOU 1999: 11.
- Sassen, Saskia (2000) *Cities in a World Economy*. London: Sage.
- Sawer, Marian (1990) *Sisters in Suits: Women in Public Policy*. Sydney: Allen and Unwin.
- Sayers, Lesley-Anne (1997) "Madame Smudge, Some Fossils, and Other Missing Links: Unearthing the Ballet Class. In Helen Thomas (ed.), *Dance in the City*. Basingstoke: Macmillan, pp. 130-48
- Scott, Allen J. (2000) *The Cultural Economy of Cities: Essays on the Geography of Image-Producing Industries*. London: Sage.
- Scott, Peter (ed.) (1998) *The Globalization of Higher Education*. Buckingham: The Open University Press.
- Scottish Arts Council (1995) *A Socio-Economic Study of Artists in Scotland*. A Scottish Arts Council report based on original research by the Departments of Sociology and Social and Economic Research, University of Glasgow. Glasgow: University of Glasgow.
- Selle, P. (1995) "Idretten og det offentlige: Ein familie?" In K. K. Klausen & P. Selle (eds.), *Frivillig organisering i Norden*. Bergen: TANO og Jurist- og Økonomiforbundets Forlag.
- Shehid, Gamel Abdel (2000) "Writing hockey thru race". In Rinaldo Walcott (ed.), *Rude: Contemporary Black Canadian Cultural Criticism*. Toronto: Insomniac Press.
- Shepperson, Arnold (1996a) "Redeveloping Development: Culture, Communication and Pragmaticism in South African Development-speak". Non published paper. Durban:

- Centre for Cultural and Media Studies, University of Natal. Source: www.und.ac.za/und/ccms/articles/redvt.htm
- Shepperson, Arnold (1996b) "Cultural Studies and Policy Initiatives in South Africa After 1990". Non published paper. Centre for Cultural and Media Studies. Durban: University of Natal. Source: www.und.ac.za/und/ccms/articles/policy.htm
- Silverstein, Paul A. (2000) "Sporting Faith: Islam, Soccer and the French Nation-State". *Social Text* 18 (4).
- Simpson, Charles R. (1981) *Soho: The Artist in the City*. Chicago: University of Chicago Press.
- Skaset, H. B. (1991) "Norsk idrett mot år 2000: Enhet eller splittelse?" In P. Selle (ed.), *Organisasjonssamfunnet i ei brytningstid. Utfordringer i 90-åra*. Bergen: Alma Mater forl.
- Skirstad, B. & Felde, K. (1996) "Sports Policy in Norway". In Laurence Chalip et al. (eds.), *National Sports Policies. An International Handbook*. London: Greenwood Press.
- Skot-Hansen, Dorte (1999) "Kultur till tiden – Strategier i den lokale kulturpolitik". *Nordisk kulturpolitisk tidskrift* 1, pp. 7-27
- Snell, E. L. (1998) "Some Nutritional Strategies for Healthy Weight Management in Adolescent Ballet Dancers". *Medical Problems of Performing Artists* 13 (3), pp.117-9
- Solhjell, Dag (1998) "On Defining the Artist for Labour Market Studies". *Nordisk kulturpolitisk tidskrift* 2, pp. 33-52
- Solhjell, Dag (1999a) "Kritisk analyse av tre forskningsrapporter om kunstpolitikk: Ellen Aslaksens 'Ung og Lovende', Per Mangsets 'Kunstnerne i sentrum' og Svein Bjørkås 'Det muliges kunst' ". In Ellen K. Aslaksen, Georg Arnestad & Per Mangset (eds.), *Studier av kulturpolitikk og kulturliv*. Kulturstudier nr. 9. Kristiansand and Bergen: Høyskoleforlaget and Senter for kulturstudier.
- Solhjell, Dag (1999b) "Replikker ". In Ellen K. Aslaksen, Georg Arnestad & Per Mangset (ed.), *Studier av kulturpolitikk og kulturliv*. Kulturstudier nr. 9. Kristiansand and Bergen: Høyskoleforlaget and Senter for kulturstudier.
- Sreberny-Mohammadi, Annabelle et al. (eds.) (1997) *Media in Global Context*. New York: Arnold.
- Stein, Gil (1997) *Power Plays: An inside look at the big business of the National Hockey League*. Secaucus: Carol Publishing Group.
- Stevenson, Deborah (2000) *Art and Organisation: Making Australian Cultural Policy*. St. Lucia, Queensland: University of Queensland Press in association with the Australian Key Centre for Cultural and Media Policy, Griffith University.

- Streeter, Thomas (1996) *Selling the Air: A Critique of the Policy of Commercial Broadcasting in the United States*. Chicago: University of Chicago Press.
- Striphas, Ted (1998a) "The long march: Cultural studies and its institutionalisation". *Cultural Studies* 12 (4), pp. 453-75
- Striphas, Ted (1998b) "Cultural studies' institutional presence: A resource and guide". *Cultural Studies* 12 (4), pp. 571-94
- Sugden, John & Bairner, Alain (2000) *Sport in Divided Societies*. Aachen: Meyer & Meyer Verlag and Chelsea School Research Development (CSR), University of Brighton
- Swanson, G. & Wise, P. (1998) *Going for Broke: Women's Participation in the Arts and Cultural Industries*. Brisbane: Australian Key Centre for Cultural and Media Policy.
- Søndergaard, Henrik (forthcoming) *Does Broadcasting Have a Role to Play in the Digital Age?* Research Programme Global Media Cultures, Working Paper No. 5. Copenhagen: Department of Film & Media Studies, University of Copenhagen.
- Tajet-Foxell, B. & Rose, F. D. (1995) "Pain and Pain Tolerance in Professional Ballet Dancers". *British Journal of Sports Medicine* 29 (1), pp. 31-4
- Tamburini, Claudio & Tännsjö, Torbjörn (eds.) (2000) *Values in Sport*. London: Routledge.
- Teer-Tomaselli, Ruth (1992) *The Politics of Discourse and the Discourse of Politics: Images of Violence and Reform on the South African Broadcasting Corporation's Television News Bulletins – July 1985–November 1986*. Non published dissertation. Centre for Cultural and Media Studies. Durban: University of Natal.
- Teer-Tomaselli, Ruth (1993) "Militancy and pragmatism: The genesis of the ANC's media policy". In P. Eric Louw (ed.), *South African Media Policy: Debates of the 1990s*. Johannesburg: Anthropos.
- Theberge, Nancy (2000) *Higher Goals: Women's ice hockey and the politics of gender*. Albany: State University of New York Press.
- Thoma, James E. & Chalip, Laurence (1996) *The Sport Governance in the Global Community*. Morgantown, W.V.: Fitness Information Technology.
- Thomas, Helen (ed.) (1993a) *Dance, Gender and Culture*. London: MacMillan.
- Thomas, Helen (1993b) "Introduction". In Helen Thomas (ed.), *Dance, Gender and Culture*. London: MacMillan, pp. xiii-xvi
- Thomas, Helen (1993c) "An-Other Voice: Young Women Dancing and Talking". In Helen Thomas (ed.), *Dance, Gender and Culture*. London: MacMillan, pp. 69-93

- Thomas, Helen (ed.) (1997) *Dance in the City*. Basingstoke: MacMillan.
- Thörn, Håkan (1999) "Vad är globalisering? Sociologin utmanad". *Sociologisk forskning* 4, pp. 76-113
- Tolleneer, Jan & Renson, Roland (eds.) (2000) *Old borders, new borders, no borders*. Aachen: Meyer & Meyer Verlag.
- Tomaselli, Keyan (1992) "From Resistance to policy research". *Text* 1.
- Tomaselli, Keyan & Shepperson, Arnold (1996) "Misreading theory, sloganising analysis: The development of South African media and film policy". *South African Theatre Journal* 10 (2), pp. 161-75
- Tomaselli, Keyan & Shepperson, Arnold (2000) "The Australian journalism vs cultural studies debate: Implications for South African media studies". *Communicatio* 26 (1), pp. 60-72
- Tomaselli, Ruth, Tomaselli, Keyan & Muller, Johan (eds.) (1989) *Currents of Power: State Broadcasting in South Africa*. Johannesburg: Anthropos.
- Tomlinson, Alan (ed.) (1997) *Gender, Sport and Leisure*. Aachen: Meyer & Meyer Verlag and Chelsea School Research Development (CSRSD), University of Brighton.
- Tomlinson, Alan (1999) *The Game's Up: Essays in the Cultural Analysis of Sport, Leisure and Popular Culture*. Aldershot: Ashgate.
- Tomlinson, Alan (2000) *The Sports Studies Reader: A Reader on Sport, Culture and Society*. London: Routledge.
- Tomlinson, Alan & Fleming, Scott (eds.) (1997) *Ethics, Sport and Leisure: Crises and Critiques*. Aachen: Meyer & Meyer Verlag and Chelsea School Research Development (CSRSD), University of Brighton.
- Tomlinson, John (1999) *Globalization and Culture*. Oxford: Blackwell.
- Towse, Ruth (1996) *The economics of artists' labour markets*. ACE Research Report No. 3. London: The Arts Council of England.
- Towse, Ruth (1997) *Baumol's Cost Disease: The arts and other victims*. Cheltenham: Edward Elgar.
- Towse, Ruth (2000) *Economic Aspects of Limitations and Exceptions to Copyright*. London: Intellectual Property Institute.
- Towse, Ruth (2001) *Creativity, Incentive, and Reward: An analysis of copyright and culture in the information age*. Cheltenham, UK.: Edward Elgar.

- Towse, Ruth & Khakee, Abdul (eds.) (1992) *Cultural Economics*. Berlin: Springer-Verlag.
- Tross, Monica (1994) *Volunteers in the Arts*. London: Arts Council of England.
- Tulloch, John (1999) *Performing Culture: Stories of Expertise and the Everyday*. London: Sage.
- Turner, Bryan S. (1990) "The Two Faces of Sociology: Global or National?" In Mike Featherstone (ed.), (1990) *Global Culture: Nationalism, Globalization and Modernity*. London: Sage.
- Turner, Graeme (1996) " 'It works for me': British cultural studies, Australian cultural studies, Australian film". In John Storey (ed.), *What is Cultural Studies? A Reader*. London: Arnold, pp. 322-35
- UNESCO/WCCD (1996) *Our Creative Diversity*. Paris: UNESCO.
- Varlaam, C. et al. (1989) *Skill Search: Part I: The Key Facts*. Report No.171. Brighton: Institute of Manpower Studies.
- Varlaam, C. et al. (1990) *Skill Search: The final Report*. Report No.186. Brighton: Institute of Manpower Studies.
- Vasili, Phil (1997) *The First Black Footballer. Arthur Whartaw 1865-1930: An Absence of Memory*. London: Frank Cass Publishers.
- Waever, Ole (1995) "Identity, integration and security: solving the sovereignty puzzle in EU Studies". *Journal of International Affairs* 48 (2).
- Wallerstein, Immanuel (1987) "World-System Analysis". In Anthony Giddens & Bryan Turner (eds.), *Social Theory Today*. Cambridge: Cambridge University Press.
- Ward, Andrew (1993) "Dancing in the Dark: Rationalism and the Neglect of Social Dance". In Helen Thomas (ed.), *Dance, Gender and Culture*. London: MacMillan, pp. 16-33
- Washabaugh, William (1996) *Flamenco: Passion, Politics and Popular Culture*. Oxford: Berg.
- Wassall, G. H. & Alper, N. O. (1992) "Toward a Unified Theory of the Determinants of the Earnings of Artists". In Ruth Towse & Abdul Khakee (eds.), *Cultural Economics*. Berlin: Springer-Verlag.
- Watanabe, M. (1996) "In Search of a Cogent Cultural Policy: Observations on the Findings of The US/Japan Cultural Policy Study". *Culturelink Bulletin* No. 18.
- Wenner, Lawrence (1998) *MediaSport*. London: Routledge.
- Williams, Craig & James, David (2000) *Science for Exercise and Sport*. London: Routledge.

- Williams, G. (1994) *Britain's Media: How they are related*. London: CPBF.
- Wolff, J. (1981) *The Social Production of Art*. London: Macmillan.
- Wulff, Helena (1997) "Översinnlig ballerina och påtaglig strippa". (Review of Helen Thomas (ed.) (1993) *Dance in the City*). *Svenska Dagbladet* 1997-10-18.
- Wulff, Helena (1998a) *Ballet Across Borders: Career and Culture in the World of Dancers*. Oxford, New York: Berg.
- Wulff, Helena (1998b) "Balletdansare och paradoxen med det kulturella kapitalet". In Donald Broady (ed.), *Kulturens fält*. Gothenburg: Daidalos.
- Yeatman, Anna (1990) *Bureaucrats, Technocrats Femocrats: Essays on the Contemporary New Formations Australian State*. Sydney: Allen & Unwin.
- Yeung, E., Chan, W., Pan, F., Sau, P., Tsui, M., Yu, B. & Zaza, C. (1999) "A Survey of Playing-related Musculoskeletal Problems among Professional Orchestral Musicians in Hong Kong". *Medical Problems of Performing Artists* 14 (1), pp. 43-9
- Øien, Jon (1999) "Arbeidsstipend til kunsthåndverkere". In Ellen K. Aslaksen, Georg Arnestad & Per Mangset (eds.) *Studier av kulturpolitikk og kulturliv*. Kulturstudier nr. 9. Kristiansand and Bergen: Høyskoleforlaget and Senter for kulturstudier.
- Ørstrøm Møller, J. (1995) *The Future European Model: Economic Internationalization and Cultural Decentralization*. Westport: Praeger.

Bibliographies

- Colbert, François (1988) *Annotated Bibliography on Culture, Tourism and Multiculturalism*. Ottawa: Ministère des communications du Canada.
- Conseil des arts du Canada (Le) (1992) *Repertoire des travaux de recherche sur les arts. Recherche et évaluation*. Vol 3. Ottawa: Conseil des arts du Canada.
- Légaré, Benoît & Colbert, François (1993) *La population active du secteur culturel: Bibliographie analytique et sélective*. Montréal: Chaire de gestion des arts, École des Hautes Études Commerciales de Montréal.
- Morgenstern, Sophie & Colbert, François (1997) *Culture and Arts Marketing: An Annotated and Selected Bibliography*. Montréal: Chaire de Gestion des Arts, École des Hautes Études Commerciales de Montréal.
- Nik-Ki, Whittingham (no publication year available) *Arts Management in the 90s. The Essential Annotated Bibliography*. Chicago: ENAAQ Publications.

Appendix 1a JOURNALS (list)

This appendix provides a thematically ordered list of journals that are of interest for this survey. The entries in bold types are briefly described in appendix 1b.

Advertising

Journal of Advertising Research

Arts

The Artist Speaks

Arts Research Digest

The Boekmancahier

British Journal of Aesthetics

Canadian Aesthetics Journal

Canadian Review of Art Education Research

Cultural Values

Information on Artists

Journal of Aesthetics and Art Criticism

Magma (Magazine des métiers d'art) (Département des Études et de la Prospective, Ministère de la Culture, France)

Representations

SIKSI, Nordic Art Review

TOPIA. A Canadian Journal of Cultural Studies

Update

Visual Arts and Culture

Arts and Health Science

Dance Research

International Journal of Arts medicine

Journal of voice

Kinesiology and Medicine for Dance

Medical Problems of Performing Artists (www.hanleyandbelfus.com)

Scandinavian Journal of Rehabilitation medicine

Theory and Society

Arts Management

The Artist Speaks

Information on Artists

The International Arts Manager Magazine (IAM) (London)

The International Journal of Arts Management (IJAM)

The Journal of Arts Management and Law (Washington)

The Journal of Arts Management, Law and Society

Politique et Management

Scandinavian Journal of Management
Update

Consumption

Arts Research Digest

Consumption, Markets and Culture

Journal of Consumer Policy

Journal of Consumer Research

Journal of International Consumer Marketing

New Formations (No. 39. Theme issue: Cool Moves. On style and consumption)

Cultural Economics and Economics

Arts Research Digest

American Journal of Economics and Sociology

The Boekmancahier

Business and Society Review

Consumption, Markets and Culture

Economic Policy. A European Forum

Journal of Cultural Economics

Journal of Political Economy

Marketing and Research Today

Marketing in Europe

Social Text (Volume 17 (3) 1999. Theme issue Globalization?)

Work, Employment and Society

Cultural Heritage

Arts Research Digest

The Boekmancahier

Journal of Cultural Heritage

Journal of Museum Education

Musées (Montréal)

Museum International

TOPIA. A Canadian Journal of Cultural Studies

Update

Cultural Industries

Arts Research Digest

Update

Work, Employment and Society

Cultural and Media Policy¹

American Review of Public Administration

The Artist Speaks

Arts Research Digest

Australian Journal of Public Administration

The Boekmancahier

Canadian Public Policy

Communication Law and Policy

Critical Arts

Cultural Trends (Published by the Policy Studies Institute)

The Cyberlaw Journal

European Journal of Cultural Policy

Information on Artists

International Journal of Cultural Policy (CP)

Journal of Consumer Policy

The Journal of Media Economics

Kulturpolitisk Tidskrift (Borås, Sweden) (1994-1998)

Media International Australia/Culture and Policy

Nordisk Kulturpolitisk Tidskrift (Borås, Sweden) (1998-)

New Media and Society

Public Administration

Sport, Education and Society

Subtext

Television and New Media

Update

1. For a site listing policy research Canadian institutions, as well as international governmental and non-governmental organisations and periodicals and journals see

<http://policyresearch.schoolnet.ca/community/instit-e.htm>

Cultural Studies journals

Asian Studies Review

Border/Lines (Canadian Cultural Studies journal)

Continuum. The Australian Journal of Media and Culture

CQU Journal of Communication and Cultural Studies

Critical Arts

Cultural Dynamics

Cultural Studies

European Journal of Cultural Studies

Inter-Asia Cultural Studies

International Journal of Cultural Studies

Journal of African Cultural Studies

Journal of Latin American Cultural Studies

Journal of Material Culture

Journal of Spanish cultural Studies

New Formations

Public Culture

Social Text

Subtext

Theory, Culture and Society

TOPIA. A Canadian Journal of Cultural Studies

University of Toronto Quarterly (Volume 64 (4) 1995. Theme issue Cultural Studies in Canada)

UTS Review: Cultural Studies and New Writing (Published by the Faculty of Humanities & Social Sciences, University of Technology, Sydney)

Women & Performance

Culture and cultural theory

The Artist Speaks

The Boekmancahier

Cultural Values

Culture, Media & Society

Global Networks. A Journal of Transnational Affairs

Information on Artists

Journal of Canadian Culture

New Formations (No. 39. Theme issue: Cool Moves. On style and consumption)

New Perspectives Quarterly. A Journal of Social and Political Thought

Public culture (Volume 12 (3) 2000. Theme issue on Millennial Capitalism and the Culture of Neoliberalism)

The Russian Review

Social Text

Theory, Culture and Society

TOPIA. A Canadian Journal of Cultural Studies

Culture, Media and Law

Arts Research Digest

Communication Law and Policy

Europarättslig Tidskrift (ERT)

Information and Communications Technology Law

International Review of Law, Computers & Technology

Juridisk Tidskrift vid Stockholms universitet

Law & Policy

Ny Juridik

Representations

Dance and Ballet

Arts Research Digest

Ballet International

Choreography and Dance. An International Journal

Dance now

Dance Research

The International Journal of Arts Medicine

The Journal of Aesthetics and Art Criticism

Kinesiology and Medicine for Dance

Medical Problems of Performing Artists

Musical Performance. An International Journal

New Formations (No. 27. Theme issue: Performance Matters)

Research in Dance Education

Scandinavian Journal of Rehabilitation Medicine

TDR/The Drama Review

Women & Performance

Film

Arts Research Digest

Asian Studies Review

Cinémas

Critical Arts

The Journal of Aesthetics and Art Criticism

New Formations (No. 40. Theme issue: Culture/China)

New Perspectives Quarterly. A Journal of Social and Political Thought

TOPIA. A Canadian Journal of Cultural Studies

Women & Performance

Globalisation

British Journal of Sociology (volume 51 (1) 2000. Theme issue Sociology facing the Millennium)

Global Networks. A Journal of Transnational Affairs

International Sociology (volume 13 (1) 1998. Theme issue on globalisation)

New Perspectives Quarterly. A Journal of Social and Political Thought

Public Culture (volume 12 (1) 2000. Theme issue on globalisation)

Social Text (volume 17 (3) 1999. Theme issue on globalisation)

TOPIA. A Canadian Journal of Cultural Studies

TRANS

Leisure

Journal of Leisure Research
Leisure Studies

Literature, Libraries and Publishing

Arts Research Digest

Asian Studies Review

Biblioteksarbejde

The Boekmancahier

Bogens verden

Canadian Literature

The Culture of Publishing

English Studies in Canada

The Journal of Aesthetics and Art Criticism

Journal of Scholarly Publishing

Library Administration and Management

Mosaic: a Journal for the Interdisciplinary Study of Literature

Nordic Journal of Library, Information and Documentation Research

Norsk Tidsskrift for biblioteksforskning

Public Culture (Volume 13 (1) 2001. Theme issue on Translation)

Representations

The Russian Review

Scandinavian Public Library Quarterly

Studies in Canadian Literature (Volume 25 (1) 2000. Theme issue on Canadian Literature and the Business of Publishing)

TOPIA. A Canadian Journal of Cultural Studies

World Englishes

Media

Arts Research Digest

The Boekmancahier

Continuum. The Australian Journal of Media and Culture

Critical Arts

Cultural Values

Economic Policy. A European Forum

Global Networks. A Journal of Transnational Affairs

The Journal of Media Economics Issues

Journal of Visual Culture

Journalism

Media, Culture & Society

Media International Australia/Culture & Policy

Mind, Culture, and Activity. An International Journal

New Formations (No. 36. Theme issue: Diana and Democracy; No. 40. Theme issue: Culture/China)

New Media and Society

New Perspectives Quarterly. A Journal of Social and Political Thought

Social Text (Volume 18 (2) 2000. Article on the economic aspects of internet)

TDR/The Drama Review

Television & New Media

TOPIA. A Canadian Journal of Cultural Studies

Music¹

Arts Research Digest

British Journal of Music Education

Canadian University Music Review

Classical Music (www.rhinegold.co.uk)

Contemporary Music Review

Critical Musicology. A Transdisciplinary Online Journal

Dansk Musik Tidsskrift

Dutch Journal of Music Theory (Tijdschrift voor Muziektheorie)

Electronic Musicological review

European Music Journal

International Journal of Arts medicine

The Journal of Aesthetics and Art Criticism

Journal of Musicological Research

Journal of Voice

Latin American Music Review

Medical Problems of Performing Artists

Mind, Culture, and Activity. An International Journal (Volume 7 (3) 2000 contains a section structured around an article by Howard Becker on the 'etiquette' of jazz improvisation. The section includes three responses to this article and Becker's comment upon these.

Music Analysis

Music & Anthropology

Music Education Research

Musical Performance. An International journal.

New Formations (No. 27. Theme issue: Performance Matters)

Perfect Beat

TOPIA. A Canadian Journal of Cultural Studies

TRANS

University of Toronto Quarterly (Volume 67 (4) 1998. Theme issue Voices of Opera)

1. Additional titles of music journals, magazines, periodicals and journal indexes may be found at Canadian Music Periodical Index, www.nlc.bnc.ca/wapp/cmpi, MERB/CMI database, www.ffa.ucalgary.ca/merb/journals.html and

William and Gayle Cook Music Library, Indiana University School of Music, Worldwide Internet Music Resources, www.music.indiana.edu/music_resources/journals.html

Performing Arts

Arts Research Digest

Geidankyo News (Geidankyo is the Japan Council of Performers' Organisations)

Medical problems of Performing Artists (www.hanleyandbelfus.com)

New Formations (No. 27. Theme issue: Performance Matters)

Ny nordisk Scenekunst/New Nordic Performing Arts

Performance Research. A Journal of the Performing Arts

Performing Arts Forum (ISPA, International Society of Performing Arts)

Plays and Players (The magazine for all performing arts)

TDR/The Drama Review

Women & Performance

Sport (history,¹ social, economic and cultural aspects)

British Journal of Sociology (volume 51 (3) 2000. Section Soccer Special)

Continuum: The Australian Journal of Media and Culture

The CSRC (Chelsea School Research Centre at University of Brighton) Newsletter

Culture, Sport, Society

Economic Policy. A European Forum

European Physical Education Review

The European Sport Management Quarterly (ESMQ)

Football Studies

The Hockey Research Journal

Hockey Training. Fachzeitschrift für Theorie und Praxis des Hockeysports

Journal of Comparative Physical Education and Sport

Journal of Sport and Social Issues

Journal of Sport History

Journal of Sports Economics

Journal of Sports Sciences

The International Journal of the History of Sport

International Review for the Sociology of Sport

The ICSSPE Bulletin (The ICSSPE is the International Council of Sport Science and Physical Education)

The ISHPES Bulletin (The ISHPES is the International Society for the History of Physical Education and Sport)

NIKEPHOROS. Zeitschrift für Sport und Kultur im Altertum

NINE: a Journal of Baseball History and Social Policy Perspectives

OLYMPIKA

Occasional Papers in Football Studies (Published until 1998, then replaced by Football Studies)

POVIJEST HRVATSKOG SPORTA

The SIHR Plus – Newsletter (Published by the Society for International Hockey Research, Toronto, Canada)

Soccer and Society. An International Journal

Sociology of Sport Journal

Social Text

Sport, Education and Society

SPORT HISTORY REVIEW (Former: CANADIAN JOURNAL OF HISTORY OF SPORT)

Sporting Traditions

Sports Science review

STADION

TDR/The Drama Review

1. Additional titles of journals on the history of sport may be found in the BSSH Index to Current Contents of Sports History Journals, www.umist.ac.uk/UMIST_Sport/ccontent.html which includes both specialist and non-specialist sports history periodicals.

Sport, exercise, psychology and health sciences

British Journal of Sports Medicine

The CSRC (Chelsea School Research Centre at University of Brighton) Newsletter

European Journal of Applied Physiology

European Physical Education Review

Journal of Science & Medicine in Sport

Journal of Sport Rehabilitation

Journal of Sports Sciences

Medicine and Science in Sports and Exercise

Psychology of Sport and Exercise

Scandinavian Journal of Rehabilitation Medicine

Theatre and Drama¹

Arts Research Digest

Børnteateravisen (Copenhagen)

Cambridge Opera Journal

Canadian Theatre Review

Contemporary Theatre Review

Contemporary Theatre Studies

Finnish Theatre Finlandais (Helsinki) (bilingual)

Published by Finnish Theatre Information Centre [www.teatteri.org]

International Journal of Arts Medicine

Jeu. Cahiers de théâtre

The Journal of Aesthetics and Art Criticism

Maske und Kothurn (Wien)

Medical Problems of Performing Artists

Modern Drama (Canada)

Musical Performance. An International Journal

Månadens premiärer (Published by the International Theatre Institute, ITI)

Nordic Theatre Studies

Rampelyset

Research in Drama Education

Seagull Theatre Quarterly

Slavic and East European Performance

Studies in Cultures, Organizations and Societies (SCOS)

(Volume 2 (1) 1996. Theme issue Organization and Theatre)

Teater et (Copenhagen)

Teater 87 (Copenhagen)

Teaterarbejde (Copenhagen)

Teatertidsskrift Cassandra (Copenhagen)

Theater der Zeit

TheaterZeitSchrift

Theatre InSight

Theatre Research in Canada

Theatre Research International

Theatre Topics

Western European Stages

Women and Performance

TDR/The Drama Review

TOPIA. A Canadian Journal of Cultural Studies

University of Toronto Quarterly (Volume 67 (4) 1998. Theme issue Voices of Opera)

1. Additional titles of theatre and drama journals, magazines, and journal indexes may be found at Theatre Journals and Publications from Artslynx International Theatre Resources, www.artslynx.org/theatre/journals.htm See also The World Wide Web Virtual Library Theatre and Drama, www.brookes.ac.uk/VL/theatre/journals/htm

Tourism and Travel

Annals of Tourism Research

Journal of Travel Research

Tourist Studies

Work, Employment and Organization

The Artist Speaks

The Boekmancahier

Information on Artists

Organization

Organizations, Culture and Society

Sociologie du travail (vol 24 (4) 1983. Theme issue on arts occupations, available through Centre de la Recherche en Gestion, École Polytechnique, Paris)

Work, Employment and Society

Appendix 1b JOURNALS (description)

This appendix provides a short description and/or the addresses of journals that are of interest for this survey. The sources, web sites or addresses are given at the end of each entry.

The American Review of Public Administration (ARPA)

The Review is published by Sage in association with the University of Missouri-Columbia, Kansas City and St.Louis, and Georgia State University. The publication is described as a peer-reviewed journal dedicated to the study of public affairs and public administration, featuring articles addressing rapidly emerging issues in public administration and public affairs. ARPA features theory-based empirical research, commentaries on pressing issues, reviews and syntheses of research and conceptual/theoretical discussions on the boundaries of traditional public administration. Recent articles have dealt with topics such as reconceptualising traditional approaches to governing, ethics, governmental efficiency on the federal, state and local level, gender issues in public administration and bureaucratic entrepreneurship.

Source: www.sagepub.co.uk/journals/details/j0212.html

Annals of Tourism Research

In its web site the publication is presented as a social sciences journal focusing upon the academic perspectives of tourism. It is also stated that although striving for a balance of theory and application, Annals is ultimately dedicated to developing theoretical constructs through encouraging offerings from various disciplines and serving as a forum for their interaction. The journal addresses mainly researchers in the fields of anthropology, economics, geography, history, management science, politics, psychology, regional planning and sociology.

Source: www.elsevier.nl/inca/publications/store/6/8/9/689.pub.htm

The Artist Speaks

This journal is published by the Research Centre for Arts and Culture, New York, USA.

Source: www.tc.columbia.edu/academic.rcac

Arts Research Digest (ARD)

The journal is supported by the Arts Councils of England, Ireland, Northern Ireland, and Wales, the Scottish Arts Council, and the Crafts Council; and endorsed by the Museums and Galleries Commission, Visiting Arts, and the British Council. ARD is an independent publication which collates and publishes publicly available information on recent and current research in the arts and cultural industries. The research is drawn from the broadest possible constituency, for the benefit of practitioners, policy-makers, funders and sponsors, academics, researchers and other interested parties. ARD provides current information on key areas of the arts: policy, funding, training, education, market research, health, performing arts, visual and applied arts, film, video and broadcasting, digital arts, libraries, literature and publishing, and museums and heritage. It covers research from the UK, English-language material from Europe, and relevant research from North America and Australia.

Source: www.arts-research-digest.com

Asian Studies Review

This is an area studies journal covering academic explorations in cultural studies, film, popular culture, health sciences and the environment, as well as current research in economics, politics, sociology, history, language, literature, philosophy and religion.

Source: www.blackwellpublishers.co.uk/asp/journal.asp?ref=1035.7823

Australian Journal of Public Administration

The journal is committed to the study of public administration, public management and policy making in a range of public sector settings: federal, state, local and inter-governmental. The publication focuses on Australian concerns, but contains also work on international developments.

Source: www.blackwellpublishers.co.uk/asp/journal.asp?ref=0313-6647

The Boekmancahier

This quarterly journal is the publication of the Boekman Foundation, a Study Centre for Arts, Culture and Related Policy (see Appendix 2b).

Source: www.boekman.nl/engwork.html

British Journal of Sociology

Web site: www.lse.ac.uk/serials/Bjs/HOMEPAGE.HTM

The CSRC (Chelsea School Research Centre at University of Brighton) Newsletter

The newsletter is published by the CSRC, which comprises research groups specialising in sport and exercise science (see appendix 2b).

Web site: www.brighton.ac.uk/edusport/chelsea/html/research.htm

Canadian Public Policy

The publication characterises itself as an interdisciplinary journal which aims to stimulate research and discussion of public policy problems in Canada. It is directed to a wide readership including decision-makers and advisers in business organisations and governments, and policy researchers in private institutions and universities.

Source: <http://qsilver.queensu.ca/~cpp/english/policy.html>

Canadian Theatre Review (CTR)

The journal is supported by the Canada Council and the Ontario Arts Council and published by the University of Toronto Press. Its editors are Alan Filewod, Ric Knowles, Harry Lane, Allan Watts and Ann Wilson. The CTR examines trends in Canadian theatre in quarterly thematic issues. Recent themes detailed by the CTR include Native Theatre; Actor Training; Canadian Women Playwrights, Scenography, Theatre and Labour; Publishing Canadian Theatre; The Process Issue; Regions, Regionalisms and Regionals; and Community Plays.

Source: www.utpress.utoronto.ca/journal/CTR/ctr_main.htm

Canadian University Music Review

The editors of the journal are James Deaville, McMaster University, and Marc-André Roberge, Laval University. The journal publishes scholarship on subjects relating to Canadian music or musical life in Canada, as well as research by Canadian scholars in all areas of music. It aims to represent French and English scholarship and to bring together the sub-disciplines of music so that research issues in musicology, ethnomusicology, theory/composition, music education and performance are not artificially segregated.

Source: www.utoronto.ca/cums/cumr/describe.html

Choreography and Dance. An International Journal

This journal is concerned with the composition of ballet and related forms of dance performed on stage. It covers the techniques and training of choreographers, and the development of choreography together with historical, social, folk and other influences on dance. The journal compares and contrasts dance forms worldwide.

Source: www.gbhap-us.com/journals/352/352-top.htm

Cinémas

This is a scholarly journal dedicated to film studies, with a special interest in research concerning current mutations in creative practices and theoretical discourses. The journal is published in French, but includes also some articles in English, as well as summaries of all the articles in French.

Source: www.revue-cinemas.umontreal.ca/cinemas/politique.htm

Communication Law and Policy

The editor of the journal is Thomas A. Schwartz, School of Journalism and Communication, Ohio State University. The publication aims at serving as a forum for discussions of the contemporary convergence of the mass media, telecommunications, and computers, through recasting the traditional problems inherent in freedom of expression—including information seeking, processing, flow and use—in light of the especial conditions presented by the new media and information technologies. The journal features research that is informed theoretically by First Amendment constitutional analyses, historical approaches to communication law and policy issues, contemporary social theory that treats the law as a cultural form, and the sociology of law.

Source: www.erlbaum.com/Journals/journals/CLP/clp.htm

Contemporary Music Review

The editors of the journal are Peter Nelson and Nigel Osborne, both at University of Eginburgh, UK; and the regional editors are drawn from France, Japan and the USA. In its web site the publication is described as “a contemporary musicians’ journal”. Its main concern is with composition today in all its aspects: its techniques, aesthetics, technology, and relationship with other disciplines and currents of thought. The journal has dealt with themes such as American Women Composers; Computer Music in context; Music, Society and Imagination in Contemporary France; Live Electronics; Music and Psychology; Japanese Issue on Listening; and Musical Thought and IRCAM. **Source:** www.gbhap-us.com/journals/208/208-top.htm

Critical Arts

This journal is published by the Centre for Cultural and Media Studies (CCMS) at the University of Natal, South Africa. Its editorial consultants are drawn from South Africa, Botswana, Zimbabwe, Scandinavia, England, Canada, Australia and the USA. Keyan Tomaselli is the editor-in-chief of the journal.

Source: www.und.ac.za/und/ccms/critarts_default.htm

Critical Musicology. A Transdisciplinary Online Journal

This refereed journal is hosted by the Department of Music at the University of Leeds, and its editors are drawn from the universities of Leeds, Oxford, Oxford Brookes, Salford, and Sheffield; the Colchester Institute, and the Winchester College, UK; and the University of Oslo, Norway. The journal appears exclusively on the Internet and its purpose is to provide a library of texts which address the wide number of issues that have become part of the field of critical musicology. Recent articles have dealt with “the Ethnic in Music” and with popular music.

Source: www.leeds.ac.uk/music/Info/CMJ/cmj.html

Cultural Dynamics

The editors of the journal are Vivek Dhareshwar, Centre for Study of Culture and society, Bangalore, India; Kamala Visweswaran, University of Texas, USA; and Willem Derde, University of Ghent, Belgium. The editorial board includes scholars from Australia, Belgium, Canada, France, Japan, The Netherlands, Sweden, UK, and USA.

In its web site the journal is characterised as committed to a relational and dynamic account of socio-cultural phenomena, and as a thoroughly interdisciplinary publication, which moves beyond cultural and social anthropology to include work from sociology, psychology, philosophy, communication studies and any other areas which can shed light on culture and society. The journal offers both empirical and theoretical contributions.

Source: www.sagepub.co.uk/journals/details/j0174.html

Cultural Values

This publication is the journal of the Institute for Cultural Research, Lancaster University. It is a journal dedicated to the transdisciplinary analysis of culture and its changing values. The journal addresses a broad range of related issues, encompassing both the theoretical nature of values and their social and historical consequences. It seeks to examine why and how values change and whether these changes are detrimental. Recent and forthcoming themes include: time, mass media, religion, internet, art history, race, politics and America on America.

Source: www.blackwellpublishers.co.uk/asp/journal.asp?ref=1362-5179

The Culture of Publishing

Internet journal published by the Oxford International Centre for Publishing Studies at Oxford Brookes University, Oxford.

Web site: www.brookes.ac.uk/schools/apm/publishing/culture/culture3.html

Culture, Sport, Society

The editors of the journal are J. A. Mangan, University of Strathclyde; Richard Giulianiotti, University of Queensland; and David McArdle, De Montfort University, Bedford. The editorial board includes scholars from the universities of Oslo, Stockholm, Rio de Janeiro, Sheffield, De Montfort, and Amsterdam.

The publication aims to provide an interdisciplinary forum for social anthropologists, sociologists, social historians, political scientists and others in the arts and social sciences to consider issues associated with sport in societies, cultures and political systems.

Source: www.frankcass.com/jnls/css.htm

The Cyberlaw Journal

This Journal is published at the University of Kansas School of Law on an irregular basis and features student-authored scholarship on developments in the law of cyberspace.

Web site: <http://raven.cc.ukans.edu/~cybermom/CLJ/clj.html>

Dutch Journal of Music Theory (Tijdschrift voor Muziektheorie)

This journal is supported by the Amsterdam School of Music; the Royal Conservatory, The Hague; the Rotterdam Conservatory; and Donemus, the publishing house and library of contemporary Dutch music. The publication is aimed to function as a platform in Dutch, English and German for the exchange of knowledge and insights relating to music theory. Besides music theory, the journal aims to deal with historical and educational topics, and with jazz theory and its place in music education.

Source: <http://sca.ahk.nl/tvm/editorial.html>

Economic Policy. A European Forum

The journal deals with European economic policy matters in general. Of especial interest for this bibliography are articles like those treating European football or economic policies concerning the media.

Source: www.blackwellpublishers.co.uk/asp/journal.asp?ref=0266-4658

Electronic Musicological Review

The review is published by the Arts Department of the Federal University of Paraná, Brazil.

Source: www.cce.ufpr.br/~rem/remi.html

Europarättslig Tidskrift (ERT)

Published by the Institut för Europarätt, Juridiska institutionen, Stockholms universitet.

The publication is supported by the European Commission's Robert Schumans project.

European Music Journal (EMJ)

The EMJ is the European internet journal for music education. It is always available updated and with new articles on the internet. The journal is aimed "at music teachers for all school levels and school types, at college teachers and academics, at professional and amateur musicians, at pupils and all music lovers". The publication wants to provide information about music education in the

different European educational systems and cultures. Permanent sections in the EMJ include: Music practice; Music lessons; Teaching and research; Education and policy; Music and media; Children and youth cultures; and Information about new publications, associations and musical events.

Source: www.music-journal.com/english/htm/konzept/konzre.htm

European Physical Education Review

This journal appears three times per year and its editor is Ken Green, University College Chester, UK. The editorial board includes scholars from Austria, Australia, Belgium, Brazil, France, Germany, Japan, the Netherlands, Norway, Poland, Portugal, Spain, Sweden, Switzerland, UK, and USA.

In its web site the publication is described as an international and multi- and interdisciplinary journal that seeks to stimulate and present scholarly enquiry in the broad field of physical education, including sport and leisure issues and research. It brings together contributions from a wide range of disciplines across the natural and social sciences and humanities and includes theoretical and research-based articles. The journal publishes contributions from Europe and all regions of the world.

Source: www.sagepub.co.uk/journals/details/j0259.html

The European Sport Management Quarterly (ESMQ)

The ESMQ is the new journal of the European Association for Sport Management.

Web site: www.meyer-meyer-sports.com/en/produkte/zeitschrift/zeitschrift_auswahl_en.htm

Global Networks. A Journal of Transnational Affairs

This journal was launched in 2001 and its editors are Alisdair Rogers, School of Geography, Oxford University; Steve Vertovec, Transnational Communities Programme, ISCA, Oxford; and Robin Cohen, Department of Sociology, University of Warwick. The editorial board includes scholars from Belgium, France, Germany, India, Jamaica, Japan, Malta, Nigeria, Singapore, Sweden, Switzerland, the UK, and the USA. This refereed journal features contributions on debates and issues such as the global age, the network society and the information society; the current conditions of transnationalism and diasporas; the political economy of global networks; the scope and powers of the state in a period of globalisation; transnational social and political movements and actors; the implications of global networks for core socio-cultural interests as identity, gender and community; the creation of cultural fields by massmedia and new communication technologies; and the opening up of transnational social spaces such as emerging trading spaces, border communities, multicultural and cosmopolitan cities, and virtual or digital communities.

Source: www.blackwellpublishers.co.uk/asp/journal.asp?ref=1470-2266

The Hockey Research Journal

The Journal is published by the Society for International Hockey Research (SIHR), Toronto, Canada.

Web site: www.sihr.org/journalpage.html

Hockey Training. Fachzeitschrift für Theorie und Praxis des Hockeysports

Web site: www.deutsche-tennis-zeitung.de/sportverlag/

The ICSSPE Bulletin

The ICSSPE is the International Council of Sport Science and Physical Education.

Web site: www.meyer-meyer-sports.com/en/produkte/zeitschrift/zeitschrift_auswahl_en.htm

Information and Communications Technology Law

This refereed journal covers topics such as: the implications of IT for legal processes and legal decision-making and related ethical and social uses; the liability of programmers and expert system builders; computer misuse and related policing issues; intellectual property rights in chips, databases, software, etc; IT and competition law; freedom of information; the nature of privacy, legal controls in the dissemination of pornographic, racist and defamatory material on the internet; network policing; regulation of the IT industry; general public policy and philosophical aspects of law and IT.

Source: www.tandf.co.uk/journals/carfax/13600834.html.

Information on Artists

This journal is published by the Research Centre for Arts and Culture, New York, USA.

Source: www.tc.columbia.edu/academic.rcac

International Journal of Arts and Management (IJAM)

The IJAM was launched in 1998 and is published 3 times a year. The journal is a non-profit project, published by the Chair in Arts Management of the École des Hautes Études Commerciales (HEC) in Montreal. The HEC is the oldest business school in Canada, and is affiliated with the University of Montreal. The journal's editor is François Colbert, professor of marketing at the HEC. The editorial board includes scholars from Austria, Australia, Belgium, Brazil, Canada, Finland, France, the Netherlands, Russia, UK, and USA.

The IJAM is presented in its web site as a refereed journal for the arts management community (arts managers, consultants, educators, researchers, boards of trustees, art foundations, cultural sponsors, cultural ministry and arts council officials, policy researchers and policy makers, students and curators), i.e. for both academics and practitioners.

The IJAM deals with management issues and processes, best practices and the latest developments in arts management. It publishes case studies and analyses as well as measurements and other empirical studies in the field of arts and cultural management.

The Journal deals with both commercial and public culture and arts.

Source: www.hec.ca/ijam/v2n2.htm

International Sociology

Web site: www.sagepub.co.uk/journals/details/j0196/html

The International Journal of Cultural Policy (CP)

(Replaced the Journal of Cultural Policy)

The editor of the journal is Oliver Bennett, Joint School of Theatre Studies, University of Warwick, Coventry, UK. In its web site the CP describes itself as a journal which provides a focus for the growing debate on the nature and impact of cultural policies in a changing Europe. Its scope includes broadcasting, film, publishing and recording, as well as the performing arts, museums, socio-culture and heritage. The articles explore the policies of cultural producers and of those agencies that promote, support or regulate them.

The editors state a commitment to publish work of pertinence to policy makers and practitioners, as well as academics and students with a professional interest in this field. The focus of the journal is on the cultural and political significance of policy-making in the sector. As a forum for the international exchange of ideas, comparative studies and polemical articles form the core of the journal's content. A major aim of the publication is to illustrate the practical implications of theoretical research.

Source: www.gbhap.com/journals/380

The International Journal of the History of Sport

The editors of the journal are J. A. Mangan, University of Strathclyde; Gareth Williams, University of Wales; and Andrew Ritchie, University of Strathclyde. The publication deals with the historical study of sport in its political, cultural, social, educational, economic, spiritual and aesthetic dimensions. It contains texts by anthropologists, sociologists, historians and others who seek to explore the relationship between sport and society in a historical context.

Source: www.frankcass.com/jnls/ihs.htm

International Review for the Sociology of Sport

The review is the journal of the International Sociology of Sport Association (ISSA). Its editor is Alan Tomlinson, University of Brighton, UK.

According to the journal's web site, the main purpose of the review is to "disseminate research and scholarship on sport throughout the international academic community". The journal "is not restricted to any theoretical or methodological perspective and brings together contributions from anthropology, cultural studies, geography, history, political economy, semiotics, sociology, women's studies, as well as interdisciplinary research." The editors see sport as a truly global phenomenon and describe the journal as "strongly committed to publishing contributions from all regions of the world." The editorial board includes scholars from several European countries (including the Nordic countries), Canada, USA, Argentina, South Africa, Australia, New Zealand, Japan, Korea, China, and Russia.

Source: www.sagepub.co.uk/journals/details/j0139.html

International Review of Law, Computers & Technology

The review is devoted to the study of both the principles and practices bearing on the interaction of computers, other new technologies, and the law.

Source: www.tandf.co.uk/carfax/13600869.html

Journal of Aesthetics and Art Criticism

This journal was established in 1942 by the American Society for Aesthetics. 'Aesthetics' is understood to include all studies of the arts and related types of experience from a philosophic, scientific, or other theoretical standpoint. The 'arts' are taken to include not only the traditional forms such as music, literature, landscape architecture, dance, painting, architecture, sculpture, and other visual arts, but also more recent additions such as photography, film, earthworks, performance and conceptual art, the crafts and decorative arts, contemporary digital innovations, and other cultural practices, including work and activities in the field of popular culture. The journal takes a theoretical and interdisciplinary approach to the arts and aesthetic matters.

Source: www.blackwellpublishers.co.uk/asp/journal.asp?ref=0021-8529

Journal of Comparative Physical Education and Sport

This journal is published twice a year by Verlag Karl Hofman.

Source: www.umist.ac.uk/UMIST_Sport/ccontent.html and LIBRIS/NOSP.

Journal of Cultural Heritage

The journal was launched in 2000 and, according to its web site, it aims at overcoming the fragmentation of the various disciplines in safeguarding and exploiting cultural heritage, with respect for the specific scientific language of each. The main subjects addressed by the journal comprise: ancient resources: knowledge and dating; analysis and diagnosis of the state of conservation and restoration; biological and ethno-anthropological archives; museums; economy and sociology in cultural heritage; and information technology in cultural heritage.

Source: www.elsevier.nl/inca/publications/store/6/2/0/7/3/8/620738.pub.htm

Journal of Material Culture

The editors of the journal are Christopher Pinney and Mike Rowlands, both at University College, London. The editorial board includes scholars from Australia, Brazil, France, Germany, India, The Netherlands, Norway, Sweden, UK, and USA.

The publication is characterised in its web site as an interdisciplinary journal concerned with the relationship between artefacts and social relations irrespective of time and place and with the systematic study of the linkage between the construction of social identities and the production and use of material culture. The journal draws on a wide range of disciplines including anthropology, archaeology, design studies, history, human geography, and museology. It also aims to develop a general comparative and international perspective.

Source: www.sagepub.co.uk/journals/details/j0101.html

The Journal of Media Economics

Its editor is Alan B. Albarran, University of North Texas. This journal publishes articles on the management and economic aspects of mass media as well as economic policy issues affecting the media worldwide. It focuses on the structure, conduct, and performance of the newspaper, magazine, radio, television, cable, film, and other mass media industries. The journal also seeks to broaden the discussion of the impact of economic decisions and financial activities on media operations and managerial decisions. It publishes studies comparing various media industries and

research on economic issues in specific media industries. Social and political policy, and financial and regulatory aspects of media economics are also covered.

Source: www.erlbaum.com/Journals/journals/JME/jme.htm

Journal of Musicological Research

The editor of this journal is David Gramit, Department of Music, University of Alberta, Canada. The publication aims at covering a wide range of approaches to the study of music, including historical studies, theory and analysis, ethnomusicology, and interdisciplinary explorations. The journal has a companion book series called *Musicology* (Gordon and Breach Publishing).

Source: www.gbhap-us.com/journals/147/147-top.htm

Journal of Scholarly Publishing

This journal is published by the University of Toronto Press and addresses the problems of publishing as well as the new challenges resulting from changes in technology and funding. Some articles suggest ways to get effectively published in books and journals, while others address such topics as editorial and publishing policy, computer applications, electronic publishing, effective marketing and business management.

Source: www.utpress.utoronto.ca/journal/JSP/jsp_main.htm

Journal of Sport and Social Issues (JSSI)

The publication is the Official Journal of Northeastern University's Centre for the Study of Sport in Society. Its editor is Cheryl L. Cole, University of Illinois, Urbana, USA. The editorial board includes scholars from USA, Canada and Australia.

According to the journal's web site, the publication addresses "the scholar of sport and culture" and has an international and interdisciplinary perspective, combining sociology; history; economics; media, gender and cultural studies; psychology; political science; anthropology and ethnic studies.

Source: www.sagepub.co.uk/journals/details/j0131.html

Journal of Sport History

This quarterly journal is published by the North American Society for Sport History.

Source: www.umist.ac.uk/sport/periods.html

Journal of Sports Economics

The editors of this quarterly journal are Leo Kahane, California State University, and Todd Idson, Columbia University. The journal deals with topics such as labour market research, labour-management relations, collective bargaining, wage determination, local public finance, labour theory, econometrics, sports marketing, sports and entertainment law.

Source: www.sagepub.co.uk/journals/details/j0335.html

Journal of Sports Sciences

The journal is published 12 times per year and its editor is Roger Bartlett, Sports Science Research Institute, Sheffield Hallam University, UK.

The journal publishes articles on various aspects of the sports sciences covering a number of disciplinary bases, including anatomy, biochemistry, biomechanics, psychology, sociology, as well as ergonomics, kinanthropometry and other interdisciplinary perspectives. The emphasis of the journal is on the human sciences, broadly defined, applied to sport and exercise. The subjects covered include technologies such as the design of sports equipment and playing facilities, research in training, selection, performance prediction or modification and stress reduction.

Source: www.tandf.co.uk/journals/tf/02640414.html.

Juridisk Tidskrift vid Stockholms universitet

Utgiven av JURE AB susanna.eckstein@jure.se

Latin American Music Review (LAMR)

The editor of this journal is Gerard H. Béhague, University of Texas at Austin. LAMR explores the historical, ethnographic and socio-cultural dimensions of Latin American music in Latin American social groups, including the Puerto Rican, Mexican, Cuban, and Portuguese populations in the USA.

Source: www.utexas.edu/utpress/journals/jlamr.html

Law & Policy

The articles of this journal draw upon social science to analyse the role of law in public policy and to suggest reformulations using applied analyses of data or theoretical overviews. The journal is multidisciplinary and encourages the analysis of legal policy issues in countries other than the USA and Great Britain.

Source: www.blackwellpublishers.co.uk/asp/journal.asp?ref=0265-8240

Media International Australia/ Culture and Policy

This journal is published by the Australian Key Centre for Cultural & Media Policy at Griffith University, Brisbane, Australia.

Web site: www.gu.edu.au/centre/cmp/MIACP.html

Mind, Culture, and Activity. An International Journal

This is an interdisciplinary, international journal devoted to the study of the human mind in its cultural and historical contexts. Articles draw upon research and theory in a variety of disciplines including anthropology, cognitive science, education, linguistics, psychology and sociology. Particular emphasis is placed upon research that seeks to resolve methodological problems associated with the analysis of human action in everyday activities and theoretical approaches that place culture and activity at the centre of attempts to understand human nature.

Source: www.erlbaum.com/Journals/journals/MCA/mca.htm

Mosaic: a Journal for the Interdisciplinary Study of Literature

The journal uses insights from a wide variety of disciplines to highlight the theoretical, practical and cultural relevance of literary works. Its essays highlight the interrelationship between literature and other disciplines, cultural climates, topical issues, recent discoveries, or divergent

art forms and modes of creative activity. They also explore the nature and scope of interdisciplinary study itself.

Source: <http://gort.ucsd.edu/newjour/m/msg02951.html>

Museum International

This journal is a UNESCO publication and is published in five languages. It deals with aspects of museum life such as collections, exhibitions, community outreach programmes, profiles of unusual institutions and personalities, museum ethics, new technologies, fund raising, loan policies and training.

Source: www.blackwellpublishers.co.uk/asp/journal.asp?ref=1350-0775

Music Analysis

This journal is published in association with the society for Music Analysis (SMA). In its web site the journal characterises itself as “the forum for the presentation of new writing focused on musical works and repertoires”. It deals with debates concerning the relationship of technical commentary on music with music theory, critical theory, music history and the cognitive sciences. It covers music from medieval to post-modern times, and has regular articles on non-western music.

Source: www.blackwellpublishers.co.uk/asp/journal.asp?ref=0262-5245

Music & Anthropology (M & A)

Its editors are Tullia Magrini, Università di Bologna; Martin Stokes, University of Chicago; Piera Sarasini, University of Belfast; and Giuliana Fugazzotto, Università di Bologna. The editorial board includes scholars from Italy, the UK and the USA. M & A is an online multimedia interactive journal, founded by the Study Group on “Anthropology of Music in Mediterranean cultures” of the International council for Traditional Music. M & A is hosted by the Dipartimento di Musica e Spettacolo, Università di Bologna. The journal is interdisciplinary and wants to encourage a dialogue not only among the different fields of musical scholarship, and cultural and social anthropology, but also between music and psychology, folklore, gender studies and other disciplines and perspectives. The primary geocultural focus of M & A is the Mediterranean.

Source: www.muspe.unibo.it/period/MA/ma_for.htm

Music Education Research

The journal interprets education in its widest sense, as a lifelong process which includes both formal and informal settings. It has an international constituency and intends to offer a forum for comparative investigations and discussions. The publication is especially concerned with the sociological study of music in education (particularly issues of gender, culture, ethnicity, class and disability) and the philosophical discourse surrounding values, principles and purpose.

Source: www.tandf.co.uk/journals/carfax/14613808.html

Musical Performance. An International Journal

The editor of the journal is Basil Tschaikov, Music Performance Research Centre, UK, and the advisory editors are drawn from Australia, Canada, France, Hong Kong, Israel, and the USA. The

journal is characterised in its web site as international in scope and non-commercial in approach. It deals with matters of concern to performers and their audiences. Individual issues consider concert music, opera, ballet, theatre, dance, ceremonial, jazz, and popular music (folk and commercial), the interactions between performers and audiences, and their respective needs. Recent issues have dealt with The education of the professional musician; Performance practice and audience expectations 1900-2000; Authenticity; and Music in broadcasting.

Source: www.gbhap-us.com/journals/404/404-top.htm

New Formations

This is an interdisciplinary journal of culture, politics and theory. Its editor is Scott McCracken, European Studies Research Institute, University of Salford, UK.

Source: www.l-w-bks.co.uk/formation.html

New Perspectives Quarterly. A Journal of Social and Political Thought

This journal offers a wide-ranging coverage of social, political and cultural issues including media, film and globalisation.

Source: www.blackwellpublishers.co.uk/asp/journal.asp?ref=0893.7850

NIKEPHOROS. Zeitschrift fur Sport und Kultur im Altertum

The editors of this yearly publication are Wolfgang Decker, Deutsche Sporthochschule Köln; Joachim Ebert, Martin-Luther-Universität; Halle-Wittenberg, Ulrich Sinn, Universität Würzburg; and Ingomar Weiler, Universität Graz.

Source: www.umist.ac.uk/sport/periods.html

NINE: A Journal of Baseball History and Social Policy Perspectives

This semi-annual journal is published in Toronto, Canada

Source: www.umist.ac.uk/sport/periods.html

Occasional Papers in Football Studies

Published by the Football Studies Group, Arts Faculty, Sunshine Coast University, Queensland, Australia, until 1998, when it was replaced by Football Studies.

Source: <http://groups.yahoo.com/group/sporthist/message/283>

OLYMPIKA

This journal is published yearly by the International Centre for Olympic Studies at the University of Western Ontario, London, Ontario, Canada.

Source: www.umist.ac.uk/sport/periods.html

Organization

Organization is a publication by Sage. Its editors are Gibson Burrell, University of Warwick, Coventry, UK; Marta Calás and Linda Smircich, both at the University of Massachusetts at Amherst, USA; and Mike Reed, University of Lancaster, UK.

The journal is described as “*the* major forum for dialogue and innovation in organization studies, addressing significant current and emergent theoretical, meta theoretical and substantive developments in the field.” In the web site the journal is characterised as promoting an ethos which is theory driven; international in scope and vision; open, reflective, imaginative and critical, as well as interdisciplinary.

The publication constitutes a resource for those working in such areas as: organisation theory and behaviour, strategic management, human resource management and employment relations, comparative and international management, organisational sociology and psychology, organisational economics, and other social science disciplines such as sociology, social theory, communication studies and cultural studies.

Among other topics, the articles of *Organization* deal with issues of gender, race and ethnicity in organisations; globalisation and the discourses of globalisation; consumption and organisation; organisational space and time; subjectivities and identities in organisations; moralities of organisation; law and organisation and organisation and postmodernity/postmodernism.

Source: www.sagepub.co.uk/journals/details/j0113.html

Perfect Beat

This is the Pacific journal of research into contemporary music and popular culture.

Source: www.mcs.mq.edu.au/content/pbeat/pbeat.htm

Performance Research. A Journal of the Performing Arts

The journal is peer-reviewed and deals with the connections between theatre, dance, music, time-based and live art. It covers contemporary and historical performance. In addition to essays, book and performance reviews, and editorial comment, it initiates new ways of addressing established forms of performance through the inclusion of visual material, performance documentation and commissioned art work.

Source: www.tandf.co.uk/journals/routledge/13528165.html

Plays and Players (The magazine for all performing arts)

Published by Heathmill Multimedia, London.

The magazine contains mainly reviews of plays and festival chronicles, but also news and brief reviews of books, biographies, films, videos and records.

POVIJEST HRVATSKOG SPORTA

This quarterly journal is published by The Croatian Olympic Committee in Zagreb, Croatia.

Language: Croatian, summary in English.

Source: www.umist.ac.uk/sport/periods.html

Psychology of Sport and Exercise

This publication is an Official Journal of the European Federation of Sport Psychology, FEPSAC. It was launched in 2000 and constitutes a forum for scholarly reports in the psychology of sport and exercise, broadly defined.

Source: www.elsevier.nl/inca/publications/store

Public Administration

This is a refereed journal, founded in 1922, which publishes articles on public administration, public policy and public management. Originally the journal of the British Royal Institute of Public Administration, it became an independent international journal in 1992. For 1999 the journal has been relaunched with increased coverage of European public administration. The publication encourages critical, comparative analysis, especially of European, Commonwealth and American public administration. The journal's editorial board is drawn from Austria, Belgium, the Netherlands, France, Germany, Norway, Spain, Sweden, the UK and the USA.

Source: www.blackwellpublishers.co.uk/asp/journal.asp?ref=0033-3298

Public Culture

This is a reviewed interdisciplinary journal of cultural studies published for the Society for Transnational Cultural Studies by the Duke University Press. In its web site the journal describes itself as a publication which seeks a critical understanding of the global cultural flows and the cultural forms of the public sphere which define the late twentieth century. It provides a forum for the discussion of the places and occasions where cultural, social, and political differences emerge as public phenomena, manifested in everything from highly particular and localised events in popular or folk culture to global advertising, consumption, and information networks. The journal reports and reflects on the cultural transformations associated with cities, media and consumption, and the cultural flows that draw cities, societies and states into larger transnational relationships and global political economies.

Source: www.uchicago.edu/research/jnl-pub-cult/aboutpc.html

Representations

This is an interdisciplinary journal published by the University of California Press. It features scholarship in the humanities and interpretive social sciences. It covers fields such as literature, history, art history, anthropology and social theory.

Source: www.jstor.org/journals/07346018.html

Research in Dance Education

The journal deals with the following areas: all phases of education, from pre-school to HE and beyond; teaching and learning in dance, theory and practice; new technology; professional dance artists in education; learning in and through dance; aesthetic and artistic education; dance and the arts; dance and physical education; training dance teachers; dance therapy; community dance and youth dance; dance in society: ethnicity, class, religion, economics; psychological needs: self esteem, motivation, body image and creativity; and research methods and methodology.

Source: www.tandf.co.uk/journals/carfax/14647893.html

Research in Drama Education

In the web site the journal is described as an international, refereed journal aimed at those interested in drama and theatre conducted in educational contexts. It disseminates completed research and research in progress, and allows for debate between researchers.

Source: www.tandf.co.uk/journals/carfax/13569783.html

The Russian Review

The review publishes articles on Russian culture, past and present. It covers history, literature, and other areas of the humanities and social sciences, particularly in gender and nationality studies, and cultural theory.

Source: www.blackwellpublishers.co.uk/asp/journal.asp?ref=0036.0341

The SIHR Plus – Newsletter

The newsletter is published by the Society for International Hockey Research (SIHR), Toronto, Canada.

Web site: www.sihr.org/newsletter.html

Seagull Theatre Quarterly (STQ)

STQ is the only all-India journal of theatre and performance published in English. It is a non-profit venture undertaken by the Seagull Foundation for the Arts. STQ is concerned with networking, theatre for change, voices from the margins, theatre activism, process documentation, critical analysis, women and theatre, and collaboration across the arts.

Source: www.geocities.com/Athens/troy/7037/stq.html

Slavic and East European Performance

This journal is a publication of the Institute for Contemporary East European Drama and Theatre under the auspices of the Martin E. Segal Theatre Center (the research centre for theatre, dance and film at the City University of New York Graduate Center). The journal (formerly called Soviet and East European Performance) contains accounts of drama, theatre and film in Russia and Eastern Europe.

Source: <http://web.gc.cuny.edu/MESTC/seep.htm>

Social Text

This journal covers a broad spectrum of social and cultural phenomena from the perspective of cultural studies, consistently focusing attention on questions of gender, sexuality, race and the environment.

Source: <http://muse.jhu.edu/journals/soc/>

Soccer and Society. An International Journal

The editors of the journal are J. A. Mangan, University of Strathclyde; Paul Darby, Liverpool University College; Dominic Malcolm, University of Leicester; and Alethea Melling, University of Central Lancashire. This recently launched publication is described in its web site as covering “all aspects of soccer globally from anthropological, cultural, economic, historical, political and sociological perspectives.”

Source: www.frankcass.com/jnls/sas.htm

Sport, Education and Society

The journal appears twice per year and its editor is John Evans, Loughborough University, UK. The editorial board includes scholars from Australia, Finland, Germany, Portugal, UK, and USA.

In its web site it is stated that the journal publishes research on pedagogy, policy and the wide range of associated social, cultural, political and ethical issues in physical activity and sport. It concentrates both on the forms, contents and contexts of physical education and sport found in schools, colleges and other sites of formal education, and the pedagogies of play, callisthenics, gymnastics and sport found in familial environments, various sport clubs, the leisure industry, as well as private fitness and health studios, dance schools, gymnastic clubs and rehabilitation centres.

Source: www.tandf.co.uk/journals/carfax/13573322.html

SPORT HISTORY REVIEW

(Former title: CANADIAN JOURNAL OF HISTORY OF SPORT)

This journal is published biannually in English and French.

Source: www.umist.ac.uk/sport/periods.html

Sporting Traditions

This journal is published by the Australian Society for Sports History and appears twice a year.

Source: www.umist.ac.uk/UMIST_Sport/ccontent.html and LIBRIS.

Sports Science review

The review is published by the International Council of Sports Science and Physical Education, ICSSPE.

Source: www.umist.ac.uk/UMIST_Sport/ccontent.html and LIBRIS/NOSP.

STADION

The editor of this semi-annual journal is Manfred Laemer, Institut für Sportgeschichte der Deutsches Sporthochschule, Köln, Germany (www.raps.com/academia).

Languages: German and English.

Source: www.umist.ac.uk/sport/periods.html

Studies in Canadian Literature

This is a peer-reviewed, biannual, and bilingual journal devoted to the study of Canadian literature in English and French, published at the University of New Brunswick in Fredericton.

Its editors are John Clement Ball and Sabine Campbell.

Source: <http://ultratext.hil.unb.ca/Texts/SCL/generalinfo.htm>

Subtext

Subtext is the newsletter of the Centre for Cultural and Media Studies at the University of Natal in Durban, south Africa.

Source: www.und.ac.za/und/ccms/critarts_default.htm

TDR/The Drama Review

TDR is the journal of performance studies and covers all kinds of performances in their aesthetic, historical, social, economic, political, and theoretical contexts. It deals with performance in everyday life, rituals, media, dance, theatre, performance art, popular entertainment, and sports, emphasising the experimental, the anthropological, the intercultural and the interdisciplinary.

Source: <http://mitpress.mit.edu/journal-home.tcl?issn=10542043>

Theatre InSight

This journal was published until 2000 and operated with support from the Center for Dramatic and Performance Studies, the Department of Theatre and Dance, and the College of Fine Arts of the University of Texas at Austin.

Source: www.utexas.edu/students/ti

Theatre Research International

This journal publishes articles on theatre practices in their social, cultural, and historical contexts, their relationship to other media of representation, and to other fields of inquiry. The first issue in 2001 has a special focus on Theatre and Multiculturalism in Australia and New Zealand.

Source: <http://uk.cambridge.org/journals.htm>

Theatre Topics

The journal focuses on performance studies, dramaturgy and theatre pedagogy and deals with a broad array of practical, performance-oriented subjects. It characterises itself as the first theatre publication devoted to issues of concern to practitioners. It has covered themes such as community theatre and advocacy theatre.

Source: <http://muse.jhu.edu/journals/tt/index.html>

TOPIA. A Canadian Journal of Cultural Studies

The editor of the journal is Jody Berland, Department of Humanities, Atkinson College, York University, Ontario, and the editorial board is made up of scholars from Canada, Australia, Latin America and the USA. The journal is refereed and emphasises Canadian concerns, methods, traditions and debates. Areas of research relevant to the journal are: the historical, institutional, and aesthetic formation of Canadian culture; analysis of visual art, film, television, music, literature and popular culture in Canada; the sociology of museums, galleries and the art market; cultural studies of science and technology; Canada's cultural industries; nationalism, multiculturalism and the contemporary nation-state in the era of global integration. The publication also aims at providing a place for scholars to reflect on the implications of crossing disciplines while taking into account the specific locations of their own intellectual work.

Source: www.utpress.utoronto.ca/journal/Topia/topiamain/htm

Tourist Studies. An International Journal

The publication was launched in 2001 and presents itself as a multi-disciplinary journal which provides a platform for the development of critical perspectives on the nature of tourism as a

social phenomenon. The journal evaluates, compares and integrates approaches to tourism from sociology, socio-psychology, leisure studies, cultural studies, geography and anthropology. The journal's editors are Adrian Franklin, University of Tasmania, Australia; and Mike Crang, University of Durham, UK. The board of editors and advisors includes scholars from Australia, Israel, the Netherlands, New Zealand, UK, and USA.

Source: www.sagepub.co.uk/journals/details/j0307.html

TRANS

This journal is published in Spain and its editor is Ramon Pelinski. In its web site the journal is described as a publication which explores all kinds of music from transcultural and interdisciplinary perspectives, and as a forum for critical debate on the production of musical knowledge. The articles draw on disciplines and perspectives such as anthropology, sociology, cultural studies, psychoanalysis, philosophy and aesthetics.

Source: www.uji.es/trans/ingles1.htm

Update

Update is published by the Cultural Human Resources Council, Ottawa, Canada.

Web site: www.culturalhrc.ca/english/

Western European Stages

This journal is published by the Martin E. Segal Theatre Center, the research centre for theatre, dance and film at the City University of New York Graduate Center. The journal features articles on the latest theatre developments in Western Europe. It contains information about recent festivals and productions, including reviews, interviews and reports.

Source: <http://web.gc.cuny.edu/MESTC/wes.htm>

Women & Performance

The journal is supported by the New York State Council for the Arts and the Performance Studies Department at New York University. It features essays on performance from interdisciplinary feminist perspectives and seeks to encourage a dialog between varied fields of performance scholarship (ethnography; dance and theatre history, and criticism; performance studies, cinema studies and cultural studies). It also explores emerging feminist critiques of race, ethnicity, class, sexuality, technology and nation.

Source: www.echonyc.com/~women/who.html

Work, Employment and Society

The journal is published for the British Sociological Association and its editor is Theo Nichols, Cardiff University. It analyses all forms of work and their relation to wider social processes and structures, and to quality of life. It embraces the study of the labour process, industrial relations, changes in labour markets, and the gender and domestic divisions of labour. It supports contemporary, historical and comparative studies and both quantitative and qualitative methodologies.

Source: <http://uk.cambridge.org/journals/wes/>

World Englishes

This journal is committed to the study of global varieties of English in their distinctive cultural and socio-linguistic contexts. It characterises itself as cross-cultural and integrative in its approach to the study and teaching of world Englishes, providing an international outlook on three areas of research: language, literature, and methodology of English teaching.

Source: www.blackwellpublishers.co.uk/asp/journal.asp?ref=0883-2919

Appendix 2a ORGANISATIONS (list)

This appendix provides a thematically ordered list of organisations, centres, institutions and networks that conduct/commission/disseminate research in the areas of interest for this survey. The entries in bold types are briefly described in appendix 2b.

Arts

Arts and Entertainment Training Council (UK)

Arts Councils

Australian Research Council

The Boekman Foundation

British American Arts Association

CPRO (International network for researchers into arts and cultural policy)

Comité sur la Statistique culturelle, Statistique Canada

Conseil des métiers d'art du Québec

Council of Europe, Cultural Policies Research and Development Unit, Strasbourg, France

Cultural Human Resources Council, Ottawa, Canada

Culturelink

Dansk Kunstnerråd

Department of Art and Culture Studies, Erasmus University of Rotterdam

English Regional Arts Boards

ERICARTS (European Research Institute for Comparative Policy and the Arts)

Fondazione Fitzcarraldo

Geidankyo (Japan Council of Performers' Organisations)

International Sociological Association (ISA)

National Endowment of the Arts, Washington

Princeton University Center for Arts and Cultural Policy Studies

New York Foundation for the Arts

The Norwegian Research Council

Research Center for Arts and Culture, New York

Sciart

Smithsonian Institution, Washington

Arts and Health Science

British Performing Arts Medicine Trust (BPAMT)

Finnish Institute of Occupational Health (FIOH)

German Society for Music Physiology and Musician's Medicine (DGfMM)

Institute of Music Physiology and Performing Arts Medicine, Academy of Music and Drama in Hannover, Germany

Merikoski Rehabilitation and Research Centre, Oulu, Finland

Musiatria (Finnish Medical Association for Music Medicine)

Performing Arts Medicine Association (PAMA), Denver, USA

Arts Management

Cultural Human Resources Council, Ottawa

The Ecole des Hautes Etudes Commerciales de Montreal, HEC

Research Centre for Arts and Culture, New York

Cultural Economics and Economics

Association for Education in Journalism and Mass Communication, Media Management and Economics Division

Association of Cultural Economics International, ACEI, Fortworth, Texas

Associazione Economia per la Cultura, Rome

Australian Bureau of Statistics

The Boekman Foundation

Centre de la recherche en gestion du CNRS, École Polytechnique, Paris

Centre for Civil Society, London School of Economics

Comité sur la Statistique Culturelle, Statistique Canada

Département des études et de la prospective, Ministère de la culture, France

Department of Economics, Macquarie University, Sydney

Economics and Social Research Council, UK

Human Resources Development, Canada

Institute of Applied Social Research, Oslo

Loughborough University Business School

Media and Telecommunications Policy Research Group at the Royal Melbourne Institute of Technology, Australia

Cultural Heritage

Aquarelle

The Boekman Foundation

Centre for Cultural Heritage Studies, Curtin University of Technology, Australia

Cultural Human Resources Council, Ottawa

Department of National Heritage, UK

National Centre for Australian Studies

Cultural Industries

Centre for Cultural Policy Studies, University of Warwick, Coventry

Comité sur la statistique culturelle, Statistique Canada

Cultural Human Resources Council, Ottawa

Cultural Industries Statistics Working Group, Cultural Ministers' Council, Australia

Ministry of Citizenship, Culture and Recreation, Cultural Industries Branch, Toronto

Cultural and Media Policy

Association for Education in Journalism and Mass Communication, Law Division

Australian Key Centre for Cultural and Media Policy at the Faculty of Humanities,

Griffith University, Centre for Media Policy and Practice, Queensland University of Technology; and Centre for Media and Cultural Studies, University of Queensland

Australian Research Council

Austrian Cultural Documentation International, Archives for Cultural analysis (Kulturdokumentation), Vienna

The Boekman Foundation

CPRO (International network for researchers into arts and cultural policy)

Centre for Cultural and Media Studies (CCMS) at the University of Natal in Durban, South Africa

Centre de Recherche en Gestion du CNRS, Ecole Polytechnique, France

Centre for Cultural Policy Studies, University of Warwick, Coventry

Centre for Cultural Research, Bonn

Centrum för kulturpolitisk forskning och debatt, Högskolan i Borås, Sweden

Communication Technology Policy Section (CTP) of the International Association of Media and Communication Research (IAMCR)

CIRCLE (Cultural Information and Research Centres Liaison in Europe)

Council of Europe, Cultural Policies Research and Development Unit, Strasbourg, France

Cultural Human Resources Council, Ottawa

Culturelink

Département des études et de la prospective, ministère de la culture, France

The Ecole des Hautes Etudes Commerciales de Montreal, HEC, Canada

Economics and Social Research Council, UK

EricArts (European Research Institute for Comparative Policy and the Arts)

Fondazione Fitzcarraldo

Human Resources Development, Canada

Institut for Dramaturgi, Århus, Denmark

Intellectual Property Institute, London

International Publisher Copyright Council

Kulturpol (Danish network for cultural policy research)

Kulturpolitisk forskernetværk (Norwegian network for cultural policy research)

Media and Telecommunications Policy Research Group at the Royal Melbourne Institute of Technology

The Norwegian Research Council

Observatory of Cultural Policies, Grenoble, France

Policy Studies Institute, UK

The President's Committee on the Arts & Humanities, Washington

Princeton University Center for Arts and Cultural Policy Studies

RECAP

Research Centre for Arts and Culture, Columbia University, New York

Russian Institute for Cultural Research

Cultural Studies

Australian Key Centre for Cultural and Media Policy at the Faculty of Humanities, Griffith University; Centre for Media Policy and Practice, Queensland University of Technology; and Centre for Media and Cultural Studies, University of Queensland

Center for Kulturpolitiske Studier, Biblioteksskole, Denmark

**Centre for Cultural and Media Studies (CCMS) at the University of Natal in Durban,
South Africa**

**Media and Telecommunications Policy Research Group at the Royal Melbourne
Institute of Technology**

Culture

**Austrian Cultural Documentation International, Archives for Cultural analysis
(Kulturdokumentation), Vienna**

**Australian Key Centre for Cultural and Media Policy at the Faculty of Humanities,
Griffith University, Centre for Media Policy and Practice, Queensland University of
Technology; and Centre for Media and Cultural Studies, University of Queensland**

Australian Research Council

The Boekman Foundation

Centre for the Study of Culture and Society, Bangalore, India

**Council of Europe, Cultural Policies Research and Development Unit, Strasbourg,
France**

CIRCLE (Cultural Information and Resource Centres Liaison in Europe)

Comité sur la Statistique culturelle, Statistique Canada

Culturelink

Department of Art and Culture Studies, Erasmus University of Rotterdam

Institut Québécois de recherche sur la culture, Canada

The Institute for Cultural Research, Lancaster University, UK

Intergovernmental Copyright Committee of UNESCO

International Sociological Association

National Centre for Australian Studies

Norsk Kulturråd

The Norwegian Research Council

Research Centre for Arts and Culture, New York

Smithsonian Institution, Washington

Social Sciences and Humanities Research Council of Canada

Culture, Media and Law

Association for Education in Journalism and Mass Communication, Law Division

Communications Law Centre, affiliated to the University of New South Wales, Australia

Economics and Social Research Council, UK

International Publisher Copyright Council

Research Centre for Arts and Culture, New York

Film

Australian Film Commission

British Film Institute

Globalisation

Boekman Foundation

Centre for Cultural Policy Studies, University of Warwick, Coventry, UK

Society for Transnational Cultural Studies

Leisure

Centre for Leisure & Tourism Studies, University of North London, UK

Leisure and Sport Research Unit (LSRU) at Cheltenham & Gloucester College of Higher Education, Cheltenham, UK

Literature, Libraries and Publishing

The Council of Academic and Professional Publishers, Publishers Association, UK

The Oxford International Centre for Publishing Studies, School of Art, Publishing and Music, Oxford Brookes University, Oxford, UK

Media

Association for Education in Journalism and Mass Communication, Law Division

The Boekman Foundation, NL

Economics and Social Research Council, UK

EricArts (European Research Institute for Comparative Policy and the Arts)

National Centre for Australian Studies

Music

Canadian University Music society

Centre for Ethnomusicology, University of Alberta, Edmonton, Canada

Economics and Social Research Council, UK

German Society for Music Physiology and Musician's Medicine (DGfMM)

Institute of Music Physiology and Performing Arts Medicine of the Academy of Music and Drama in Hannover, Germany

Merikoski Rehabilitation and Research Centre, Oulu, Finland

Musiatria (Finnish Medical Association for Music Medicine), Finland

Music Performance Research Centre, London, UK

Society for Music Analysis

Society for Music Theory

Symphony Orchestra Institute, Deerfield, Illinois, USA

Performing Arts

School of Theatre Studies at the University of Warwick, Coventry, UK

Institute of Music Physiology and Performing Arts Medicine of the Academy of Music and Drama in Hannover, Germany

International Society for the Performing Arts (ISPA)

Performing Arts Medicine Association (PAMA), Denver, US

Sport

The Amateur Athletic Federation of Los Angeles (AAFLA), US

The American Academy of Kinesiology and Physical Education, US

British Society of Sports History, UK

The Centre for Sport and Exercise Sciences at University of Leeds, UK

The Centre for Sport Development Research, Roehampton Institute, London

The Centre for the Study of Sport at Leicester University, UK

The CSRC (Chelsea School Research Centre at University of Brighton), UK

Cultural Studies Program, College of Education, University of Tennessee, Knoxville, US

Department of Exercise Science and Sport Management, University of Tennessee, US

Department of Sociological Studies at Sheffield University, UK

Department of Sport, Health and Exercise (SHE), School of Health at Staffordshire University, Stoke-on-Trent, UK

European Association for Sport Management (EASM)

European College of Sport Science

Faculty of Physical Education at the Catholic University of Leuven, Belgium

Faculty of Physical Education at the Free University of Brussels

Faculty of Physical Education at the University of Gent, Belgium

Human Performance Centre, University of Otago, Dunedin, New Zealand

Hungarian University of Physical Education, Budapest

Institut für Sportwissenschaft, Freie Universität, Berlin

Institute for Sport Sociology, Cologne, Germany

Institute of Physical Education, Guangzhou, China

The International Centre for Olympic Studies, School of Kinesiology, University of Western Ontario, London, Canada

International Council of Sport Science and Physical Education (ICSSPE)

International Research Centre for Sport, Socialisation and Society, University of Strathclyde, UK

International Society for Comparative Physical Education and Sport (ISCPES)

International Society for the History of Physical Education and Sport (ISHPES)

International Sociology of Sport Association (ISSA), Leuven, Belgium

Leisure and Sport Research Unit (LSRU) at Cheltenham & Gloucester College of Higher Education, Cheltenham, UK

The North American Society for Sport History (NASSH), US

North Eastern University's Centre for the Study of Sport in Society, US

The Paul Ziffren Resource Center, Los Angeles, US

Physical Education Association, UK

The Research Unit on Social and Cultural Anthropology at the University of Leuven, Belgium

School of Exercise, Leisure and Sport, Kent State University, Kent, Ohio, US

School of Human Movement Studies, Faculty of Health Sciences, University of Queensland, Brisbane, Australia

Society for International Hockey Research (SIHR), Toronto, Canada

Sport England (previously known as the English Sports Council), UK

Sport Information Resource Centre, US

The Stout Research Centre for the study of New Zealand history, society and culture at Victoria University of Wellington, New Zealand

**Unit for Research on Socio-Cultural Aspects of Sport and Leisure, Faculty of Education
and Sports Science, School of Sport and Leisure at De Monfort University, UK**
University of Sport and Physical Education, Oslo, Norway
Warwick Centre for the Study of Sport in society, University of Warwick, UK

Theatre and Drama

International Theatre Institute of the United States, New York
School of Theatre Studies at the University of Warwick, Coventry, UK
New Playwrights Trust, UK

Tourism and Travel

Centre for Leisure & Tourism Studies (University of North London)

Work, Employment and Organisation

Australian Bureau of Statistics

The Boekman Foundation

Centre de Recherche en Gestion du CNRS, École Polytechnique

Comité sur la Statistique culturelle, Statistique Canada

Département des études et de la prospective, ministère de la culture, France

The Ecole des Hautes Etudes Commerciales de Montreal, HEC, Canada

EricArts (European Research Institute for Comparative Policy and the Arts)

Finnish Institute of Occupational Health (FIOH)

Human Resources Development, Canada

Institute of Applied Social Research, Oslo

Appendix 2b ORGANISATIONS (description)

This appendix provides a short description and/or the addresses of organisations, centres, institutions and networks which conduct/commission/disseminate research in the areas of interest for this survey. The sources (literature references and/or electronic addresses) are given for each entry.

Aquarelle

Aquarelle is an information network on cultural heritage.

Source: <http://aqua.inria.fr>

Arts Councils

A list of local, regional, and national arts councils and organisations (mainly in Canada, England and the USA) may be found at <http://dir.yahoo.com/Arts/Organizations/Councils/>

Australian Key Centre for Cultural and Media

The Centre was established in 1995 through the financial support of the Australian Research Council's Research Centres Program. It brings together faculty and students from three institutions who maintain an interest in cultural studies and cultural and media policy: Griffith University; Queensland University of Technology's Centre for Media Policy and Practice; and the University of Queensland's Centre for Media and Cultural Studies.

The Centre was built upon Griffith's Institute for Culture Policy Studies, which was established in 1987 for the purpose of "organising research, publications, and conference programs capable of playing a positive role within the processes of Australian cultural policy formation"

The Centre has a significant Cultural Studies focus. It has developed strong external connections (e.g. a research network connecting Australian and Asian researchers specialising in cultural and media policy studies) and is committed to developing its work in association with cultural industries and institutions such as broadcasting regulators, arts administrators, the Australian Film Commission and pay-TV operators. Significant contributions have been made to indigenous cultural policy studies by staff at Griffith University, initially through its Institute for Cultural Policy Studies and, since 1995, through the Key Centre. The Centre publishes the journal *Culture and Policy*, now merged with *Media Information Australia*.

Sources: Bennett (1998b: 532, 541); Striphos (1998a: 455f); www.gu.edu.au/gwis/akccmp/home.html

Austrian Cultural Documentation International, Archives for Cultural analysis (Kulturdokumentation) Vienna

Web site: www.kulturdokumentation.org

Boekman Foundation (NL) Study Centre for Arts, Culture and Related Policy

The Boekman Foundation is a centre where information about arts and cultural policy is collected and disseminated. It covers the areas of policy-forming and all aspects of implementation. It encourages research and opinion-forming connected with the production,

distribution and spread of the arts, and (inter)national art policy. The Foundation conducts a cultural-political debate between representatives from the worlds of management, academia and the arts. It acts as independent intermediary between interested parties from official public bodies, from the academic world, and the cultural field. The working area of the Foundation includes: the art and culture policy of governments, private subsidy of art, the socio-economic and legal aspects associated with the arts and the job of the artist, marketing and sponsoring in the cultural sector, cultural organisations and manifestations, art in relation to the (new) media, the cultural heritage, art education, amateur art and teaching at professional art colleges. Several academic disciplines are represented in the Foundation's staff: sociology, art history, economics, law, and cultural studies.

The Boekman Foundation maintains a library, organises debates, international conferences and meetings of experts, publishes books and the quarterly *Boekmancahier*, undertakes literature research, and makes inventories of ongoing research dealing with cultural themes. The articles in the *Boekmancahier* deal mainly with the arts in Britain, the Netherlands and the US, but European and international cultural policy is also covered. Most of the articles are in Dutch, but summaries of these are available in English. The foundation constitutes a useful source of information on research undertaken by different units and programmes of the European Community.

The Boekman Foundation forms part of the European network CIRCLE, supervises Recap, and has set up the international network CPRO (for these three networks, see below).

Sources: www.boekman.nl/engwork.html, www.boekman.nl/enginter.html,
www.boekman.nl/engindex.html

British Performing Arts Medicine Trust (BPAMT)

The trust is a charitable foundation that came into being about a decade ago and aims to increase the knowledge and training of practitioners with an interest in performing arts medicine, encourage research into the causes and treatment of the various conditions, and encourage education among performing artists.

Source: Howse (1999).

Centre for Cultural and Media Studies (CCMS) at the University of Natal in Durban, South Africa

The Centre was founded in 1986 and publishes a newsletter, *Subtext*, and the journal *Critical Arts*. The director of the Centre is Keyan Tomaselli. Concerns with cultural policy issues constitute an important focus of the work of the Centre.

Source: http://www.und.ac.za/und/ccms/critarts_default.htm

Centre for Cultural Heritage Studies, Curtin University of Technology, Australia

The work of the Centre is inspired by a cultural studies perspective.

Source: www.curtin.edu.au/curtin/dept/ccs

Centre for Cultural Policy Studies, University of Warwick, Coventry, UK

The centre's distinctive approach is its engagement with both the practical realities of working in the cultural sector and theoretical questions around the conditions of contemporary culture.

The theory and practice of cultural policy in different European countries (including the UK) constitute one of the main foci of the centre. The department in which the centre is based was one of only two departments in its subject-area to achieve the highest grade in the quality assessment made by the Higher Education Funding Council.

Source: www.warwick.ac.uk

Centre for Ethnomusicology, University of Alberta, Edmonton, Canada

The centre is dedicated to promoting collaborative research between scholars and musicians, the University and the local, as well as national and international communities. It provides opportunities for: musicians to expand their repertoires or explore new sounds; learning about local performers and performances; discovering or strengthening one's musical heritage; and investigating musical cultures from around the world. The centre houses collections of instruments, recordings and written documentation, which are catalogued in a database called the ETHNOBASE. The centre provides a resource for those seeking to understand how people use music to connect, express, and create community and identity.

Source: www.arts.ualberta.ca/ETHNOMUSICOLOGY/what.htm

The Centre for Sport and Exercise Sciences at University of Leeds, UK

Web site: www.leeds.ac.uk/sports_science

Centrum för kulturpolitisk forskning och debatt (Högskolan i Borås).

The Centre was launched in 1994. It published *Kulturpolitiska Tidskriften* between 1994 and 1998, when the journal changed its name to *Nordisk Kulturpolitisk Tidskrift*. It also publishes *Kulturpolitiska Nyhetsbrevet*.

Web site: www.hb.se/bhs/kpc/

CIRCLE (Cultural Information and Research Centres Liaison in Europe)

CIRCLE is a network of research, information and documentation centres concerned with culture. It undertakes collaborative research and collects and disseminates information on research and documentation in the cultural field in member states of the Council of Europe. It attaches particular importance to providing a bridge between researchers and policy-makers.

Source: www.boekman-nl/circle.htm

Communications Law Centre, University of New South Wales, Australia

The Centre has made important contributions in the field of cultural policy studies.

Web site: www.comslaw.org.au/

Communication Technology Policy Section (CTP) of the International Association of Media and Communication Research (IAMCR)

The CTP's president is Ursula Maier-Rabler of the University of Salzburg (Austria).

The work of the section focuses on the design, policy, market and usage aspects of Technologically mediated communication networks, paying attention to both theory and practice. The research also includes interactions in electronic spaces, market aspects of private and public networks and the implications of the uneven development of networks. The work is informed by a concern with underlying politico-economic forces and power relations, as well as technical and policy discourses and debates, and spans the local, national, regional and international arenas. The CTP Section gathers researchers located in countries in all regions of the world.

Source: <http://www.komdat.sbg.ac.at/ectp/Policy.htm>

Council of Europe, Cultural Policies Research and Development Unit, Strasbourg, France

Web site: <http://culture.coe.fr>

CPRO (Cultural Policy Research Online)

CPRO is an international network of researchers set up by the Boekman Foundation (see above) in 1995. It offers an overview of current and recently completed research into arts and cultural policy in Europe. CPRO is also an existing database that now forms part of RECAP (see below).

Source: www.boekman.nl/enginter.html

The CSRC (Chelsea School Research Centre at University of Brighton)

The CSRC comprises research groups specialising in sport and exercise science (physiology, biomechanics and psychology); sport and leisure cultures (sociological, cultural and political analysis); and the professional context of physical education. The CSRC publishes a newsletter.

Source: www.brighton.ac.uk/edusport/chelsea/html/research.htm

Cultural Human Resources Council (CHRC), Ottawa, Canada

The Council publishes the newsletter Update.

Web site: www.culturalhrc.ca/english/

Culturelink Network

This is a network of networks for research and co-operation in cultural development offering a WWW Resource Centre.

Source: www.culturelink.org

Culturelink database: <http://clink.in2.hr>

Department of Sport, Health and Exercise (SHE), School of Health at Staffordshire University, Stoke-on-Trent, UK

Web site: www.staffs.ac.uk/index/index.html

The École des Hautes Études Commerciales de Montréal, HEC, Canada

The HEC is affiliated with the University of Montreal. In 1979 Professor François Colbert established Arts Management as an academic discipline at the HEC de Montreal and launched a seminar development program intended for managers in the cultural field.

In 1991 Colbert created the Chair in Arts Management at the HEC and founded the first International Conference on Arts and Cultural Management (AIMAC). He is presently co-chair of the association's scientific committee with Yves Evrard from Groupe HEC, France. Prof Colbert has over 70 publications -both academic and non-academic- to his credit, including the book *Le marketing des arts et de la culture* (translated into English and German).

Source: <http://www.hec.ca>

Economics and Social Research Council (UK)

Funded the four years programme (led by Simon Frith) Media Economics and Media Culture, which examined the effects of the new digital technology on media processes, covering the television and music industries, political communication and national identity, intellectual property rights and media regulation.

Web site: www.esrc.ac.uk/

ERICARTS (European Research Institute for Comparative Policy and the Arts)

The Women in Arts and Media Professions project, a European comparative study financed by the European Commission and the German Federal Ministry for Women's Affairs, was conducted within EricArts.

Source: www.boekman.nl/enginter.html

Fondazione Fitzcarraldo

This centre is based in Turin, Italy, and was set up in 1999 as a research and training centre mostly involved in projects for local authorities and cultural management training. It was formerly known as Artlab. It undertakes studies in policy evaluation, arts consumption and comparative research with European partners.

Source: www.fitzcarraldo.it

German Society for Music Physiology and Musician's Medicine (DGfMM)

The society was founded in 1994 in Munich. It concentrates on instrumentalists and singers only, since dancers in Germany already have quite good medical support. Most members are from Germany, Austria and Switzerland, but there are also members from the Netherlands, France, England, Poland and Brazil.

The goals of the Society are: enhancement and promotion of science, research, and teaching in the field of physiology and pathophysiology of music making, pathology and clinical medicine in somatic and psychosomatic disorders of musicians. This includes the development of preventive, diagnostic, and therapeutic protocols.

Source: Blum (1999).

Institute of Music Physiology and Performing Arts Medicine of the Academy of Music and Drama in Hannover

The Institute was founded in 1974 (it changed its name a couple of times). Its goals are to teach the basics of music physiology and performing arts medicine; to conduct research into the physiologic and neurobiologic principles of professional music making and perception, as well as into the causes of occupational injuries in musicians; and prevention, diagnosis and treatment of such injuries.

Source: Altenmüller (1999).

Intergovernmental Copyright Committee of UNESCO

The site of the Committee provides among other things a list of publications on copyright and related issues.

Web site: www.unesco.org/culture/copyright

International Sociological Association (ISA)

The Association's Research Committee 37 deals with the sociology of art and culture.

Source: www.boekman.nl/enginter.html

International Sociology of Sport Association (ISSA)

The ISSA is affiliated with UNESCO and is a sub-committee of: the International Sociological Association (ISA) and the International Council of Sport Science and Physical Education (ICSSPE). The association's main objectives are to foster research in the social scientific study of sport, to encourage international communication among scholars, to promote collaborative cross-national research projects and to develop scholarly exchange.

Source: www.sagepub.co.uk/journals/details/j0139.html

Kulturpol (Danish network for cultural policy research)

Formed in 1997 (see Jochumsen, 1998).

Web site: <http://ix.db.dk/kulturpol>

Kulturpolitisk Forskernetverk (Norway)

The network was formed in 1992. It connects between 60 and 70 active researchers and publishes a bulletin two or three times per year.

Between 1993 and 1996 the network received the support of the Norwegian Research Council within the frame of the project "Den norske kulturpolitiske modellen i et europeisk komparativt perspektiv" (led by Georg Arnestad, Svein Bjørkås and Per Mangset), which was funded by the "KULT-programmet". Between 1998 and 2001, the network enjoys the support of another programme of the Norwegian Research Council, "Program for kulturstudier", within which Per Mangset leads the project "Mange er kalt, men få er utvalgt -sosiokulturelle og kulturpolitiske utvegelsesprosesser ved rekruttering til kunstneryrkene". A report from the network's annual seminar 1995, which includes an overview of the research field, can be found in Bjørkås and Mangset 1996.

Source: Mangset 1999).

Leisure and Sport Research Unit (LSRU) at Cheltenham & Gloucester College of Higher Education, Cheltenham, UK

The focus of research within the LSRU relates to four themes: child protection and children's rights; equity, social inclusion and cultural policy; ethics and professionalism; and sport, exercise and health sciences.

Source: www.chelt.ac.uk/el/lrsu

Media and Telecommunications Policy Research Group at the Royal Melbourne Institute of Technology

The group's work is inspired by cultural studies.

Web site: www.cmcnyls.edu/Index.htm

Merikoski Rehabilitation and Research Centre (Oulu, Finland)

The Centre was formed in the early 1990s annual seminars on music medicine. After that, the Finnish Institute of Occupational Health (FIOH) became interested in medical problems of performing artists and has promoted education and gathered specialists interested in arts medicine together to develop this activity.

Source: Peltomaa (1999).

Musiatria

Musiatria is the first Finnish medical association for music medicine. It was established in 1993.

Source: Peltomaa (1999).

Music Performance Research Centre (MPRC)

The MPRC established in 1987, is an archive for the preservation of public performances, where the unique qualities of live music making are captured for present and future generations. The centre co-operates with all those with rights and interests in the performance of music: composers, performers, broadcasters, the recording industry, the venues in which music is performed and others. In 1989, the Corporation of London Libraries and Art Galleries Department entered into an agreement with the MPRC, to establish two listening booths, the MPRC Listening Studio, in the Barbican Library.

Source: www.gao00.dial.pipex.com/Web/frame2a.htm

National Centre for Australian Studies

The centre has conducted work in the fields of heritage policies and new information technologies.

Web site: www.arts.monash.edu.au/ncas/ncashome.html

National Endowment of the Arts, Washington, USA

Web site: <http://arts.endow.gov>

**The Oxford International Centre for Publishing Studies, School of Art,
Publishing and Music, Oxford Brookes University, Oxford, UK**

Web site: www.brookes.ac.uk/schools/apm/publishing/

Performing Arts medicine Association (PAMA)

Web site: www.artsmed.org

Policy Studies Institute (PSI), London, UK

The PSI aims to inform policy-making processes through the conduct of independent research concerned with the promotion of economic well-being and the improvement of the quality of life.

The institute publishes the journal *Cultural Trends*.

Source: www.psi.org.uk

Princeton University Centre for Arts and Cultural Policy Studies, USA

In the home page of the Centre it is stated that its programs and activities are designed to create an infrastructure of well-trained scholars who have access to regularly collected information about cultural organisations, activities and providers, and who produce timely research and analysis on key topics in arts and cultural policy. The Centre enjoys the support of a number of foundations, among which is the National Endowment for the Arts.

Source: <http://www.princeton.edu/~artspol/index.html>

RECAP

RECAP is a project which aims to improve the quality and flow of documentation in a variety of forms on the theme of cultural policy in Europe. This involves fostering co-operation between documentation centres, and making their collections available to a wider audience. The RECAP web site provides direct access to resources, including links to partner organisations, access to on-line catalogues, a mailing list, and news.

Source: www.recap.nl/info_recap.html

Research Centre for Arts and Culture, New York, USA

This centre is a private, non-profit and research oriented organisation. Its fields of interest include cultural management, cultural research, cultural co-operation, law, social conditions, art policy, artists, and craftsmen, and its scope is national and international. The centre publishes two journals: *The Artist Speaks* and *Information on Artists*.

Source: www.tc.columbia.edu/academic/rcac

Russian Institute for Cultural Research

Web site: www.rik.ru

School of Theatre Studies at the University of Warwick, Coventry, UK

This school has been recognised as one of the leading research-based departments of theatre in the UK by the Higher Education Funding Council. Research on contemporary theatre and performance constitutes one of the main foci of this school. Source: www.warwick.ac.uk

Sciart

The aim of Sciart is to encourage partnerships between practising scientists and artists with a view to enabling creative and experimental projects, which might not otherwise be developed. The partnerships involve scientists interested in the creation of new forms of expression, artists inspired by scientific research, or a combination of both. The finished work should enhance the public understanding of science and art.

In 1999 a new consortium comprising the Arts Council of England, the British Council, the Calouste Gulbenkian Foundation, the Scottish Arts Council and the Wellcome Trust was formed to continue the Sciart initiative and to extend its remit. As a consortium, Sciart can now offer more grants under a broader remit. The consortium is also sponsored by the National Endowment for Science, Technology and the Arts (NESTA).

Source: www.sciart.org/text.about/anav.htm

Smithsonian Institution, Washington, USA

Web site: <http://clink.in2.hr/db/data/>

Society for International Hockey Research (SIHR), Toronto, Canada

Web site: www.sihr.org/

Society for Transnational Cultural Studies

The society publishes the journal *Public Culture*.

Source: www.uchicago.edu/research/jnl-pub-cult/aboutpc.html

The Stout Research Centre for the study of New Zealand history, society and culture at Victoria University of Wellington, New Zealand

Web site: www.vuw.ac.nz/stout-centre/index.html

Unit for Research on Socio-Cultural Aspects of Sport and Leisure, Faculty of Education and Sports Science, School of Sport and Leisure at De Monfort University, Bedford, UK

Web site: www.ess.dmu.ac.uk/

Warwick Centre for the Study of Sport in society, University of Warwick, UK

Web site: www.warwick.ac.uk/