

## Abstract of PhD Dissertation

My name is Ákos Tóth. I'm working at Kecskemét College (University of Applied Sciences). I'm the leader of the Office for International Relations and Technology Transfer furthermore I teach as an assistant lecturer at the Institute of Economics and Social Sciences. In 2006 I got into one of the most accepted PhD schools in Hungary at the University of Debrecen, Faculty of Economics. Now I am in the 2<sup>nd</sup> year and I am on half way to the defence of the dissertation. The doctoral school's main fields are competitiveness, globalization and regionalism. As I have been playing the clarinet and a unique Hungarian woodwind instrument, the so called tárogató for more than 20 years, as an economist I became interested in cultural economics. In Hungary it is a rarely researched field of economics. The main puzzles of the dissertation are:

1. Can the economical growth of the cultural sector be sustainable in the long run in the European Union despite the lack of the treaty for the cultural sector?
2. Why the European Union decided not to use the top-bottom controlled institutional governance of the cultural sector?
3. How can the post socialist countries keep the sustainability of high culture in the theatrical life? Is there a general "receipt" for them or they all have to create their own cultural policy?

18 years after the political change in Central and Eastern Europe there is the possibility to make consequences how this historical change influenced culture, the cultural policy and the financing of the cultural sphere. During the two decades not only the liberalization of the market started with using the eastern type of privatisation but there is a change in the institutional, social and economical field as well. Most of the post socialist countries in Central and Eastern Europe became the members of the European Union which put the development of the cultural sector to a new level in these countries. This new circumstance raises the question that despite the European Union has no formal treaty on general European cultural policy, the institutional system caused *Communitarisation* in the cultural sector of the member states exists.

In the *first chapter* I analyse the different definitions for culture. The main aim in this part is to determine the definition which is going to be applied in the research. "*Culture is the connection between mankind and the objective world including nature, technology, consumer behaviour, social structure, lifestyle, science, arts, ethics, religion, people believes and norms*" (Vitányi 1996:5-6)<sup>1</sup>.

The *second chapter* begins with the description how the cultural sector's role in the economic development changed because of the globalization (*Streeten, Csaba*), which are the main incentives of the economic growth of the cultural sector. The author also examines how the European Union integrates the globalization given challenges into its policy. The author's aim is to examine the different cultural

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<sup>1</sup> *The original definition in Hungarian:* „a kultúra az ember viszonya az objektívációk által teremtett világgal: vagyis az ember által átalakított természettel, a létrehozott tárgyi világgal, a technikai-termelési eljárásokkal és fogyasztási szokásokkal, a közösség és a társadalom struktúráival, az életmóddal, tehát a tudományokkal, művészetekkel, erkölccsel, vallással, hittel, az emberek mindennapi beállítódásával és magatartásával.” (Vitányi 1996:5-6)

financing models from an institutional aspect with using endogenously determined game theory models (*North, Aoki*).

The role of institutions is also covered in this part such as influences of the “Common Law” and the “Civil Law” (*Mundy, Mokre, Risse, Gordon*).

The main theme of the second chapter is the role of the state in formatting the cultural sector politically, financially and geographically (*Kawashima*). The writer devotes a big part to introduce the different views on this big discussion (*Cowen, Throsby, Frey, Tanzi*).

The author assumes that ***without direct state support the sustainability of the high culture in the post socialist countries cannot be managed***. The proving of this hypothesis is given in the two main chapters of the dissertation.

The *third chapter* concentrates on the financing models. The readers first get detailed information on the cultural financing models of the USA and the Russian Federation as they are implementing two contradictory models. The author assumes in his hypothesis that in those countries, which have underdeveloped institutional system, the possibility of direct state support and control for the financing of the cultural sphere is much more relevant. These two contradictory models are the frames to position the cultural financing models of the EU member states. The author uses the method of cluster analysis and regression analysis with 7 variables (*value added to GDP, direct governmental support in % GDP, household expenditure on culture and recreation in % GDP, productivity, profitability, employment, investment into creativity in % GDP*) to put the models of the member states into four different clusters. The model is suitable to examine the linkage of the cultural efficiency and the size of the direct governmental support (% GDP) with the *Directional Technology Distance Function (Färe-Groskopf)*.

In the *fourth chapter* the author compares the theatrical sector of four EU member states. The question is: how does a transition country change its financing model used for the cultural sector as liberalization becomes more and more determining in its cultural economy. The theatrical lives of the United Kingdom, France, Germany and Hungary are the case studies to prove the main hypothesis that for Hungary because of path dependency, the globalization caused changes and the EU membership *the sustainability of high culture is not possible without direct governmental support*.

For the proving the author implements quantitative and qualitative research with using the technique of questionnaire and interviewing on the theatrical sphere. The questionnaire is focusing on *theatre attendance, social class membership, education, social network connections, annual earnings, free time activities etc...* To get relevant data the hermeneutic analysing technique is also adopted (*Becker, Gadamer, Olson, Piore, Granovetter, Simonin, Snowball*).

The *last chapter* of the dissertation is summarizing the theses and determines the possible research fields for the upcoming years.

After finishing the PhD studies the author would like to continue the research work in the higher education in the field of cultural economics focusing on the post socialist countries and Hungary.