CULTURAL ACTION IN THE EUROPEAN COMMUNITY

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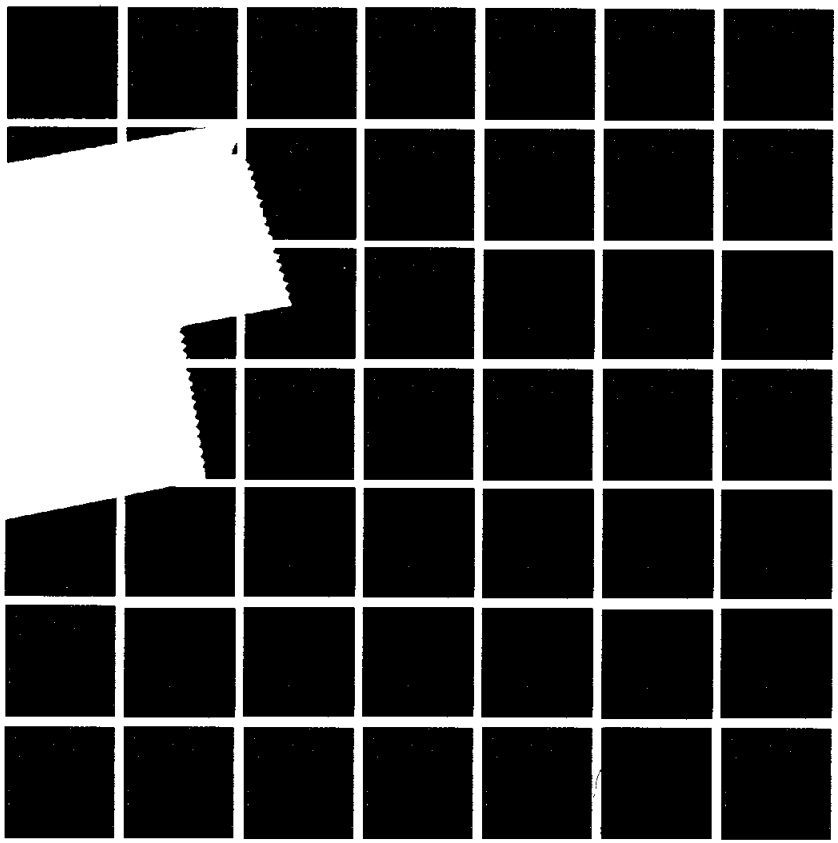

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Cultural action in the European Community

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Introduction: The cultural dimension of Europe

For the historian Europe is not a continent but a civilization, a heritage of cultures and beliefs, knowledge and customs slowly built up in course of time, moulded and finally fused to form the spiritual organism of Europe. 'If the latter dies', observed T.S. Eliot, 'then what you organize will not be Europe, but merely a mass of human beings speaking several different languages'.

A European is not defined by his race or language, but by his freedom of spirit, without which he would no longer be himself; he is a dialectical man who refuses to be 'massified'. It is not by chance or simply for religious reasons that the cross is the symbol of European civilization: it represents a perpetual struggle between two extremes, between lawless individualism and stifling collectivism, a crucifixion between security and risk.

A European does not shut his eyes to reality, but knows what suffering is: by looking it in the face he is able to turn it into a source of inspiration. Karl Jaspers observed that only if a man exposes his inner self to misfortune can he know from experience what reality is and acquire the necessary impulse to change it.

Ideas have been the fountain-head of European history. The world of the Greeks was obscured by myths, both contradictory and revealing. Orpheus built men's houses with the power of his lyre, Icarus attempted the impossible by defying the laws of gravity, Apollo was the god of poetry and music, and Prometheus stole fire from the gods.

Soon, however, man did impose his own passion as test of all achievement — particularly in architecture — upholding the independence of the human intellect. New paths of knowledge opened up, as expressed in the Socratic method, the Platonic idea, Aristotelian logic, Pythagorian harmony of the spheres, and Euclidean geometry. This approach to knowledge led man to eschew the irrational and face his destiny, 'moira', as shown in Aeschylus' and Sophocles' tragedies.

The seed had taken root. In order to flower, it only lacked a universal dimension. Rome provided this by force, thus at the expense of liberty; but at the same time it gave Europe a legal system and the concept of written law without which arbitrary action becomes rampant.

Rome also provided the universal dimension for another essential element — Christianity. Emerging brusquely from the synagogues where the old Jewish biblical tradition was languishing, the new religion followed in the tracks of the legionaries and traders proclaiming the equality of man before one God and the possibility of personal salvation through faith and works.

From the outset the Church adapted to the environment where it was implanted: a painter in the catacombs wishing to depict Christ was inspired by Orpheus; Saint Jerome had

no qualms about imitating Cicero, that most Greek among Romans; Latin becomes the language of the liturgy; the Church hierarchy is modelled on the administrative framework of the Empire, where order and unity are the dominant concerns. In this way the Church becomes the heir of its early persecutors and is responsible for the assimilation of the final constituent element of Europe: the Germans with their awareness of community and sense of action.

The existence of the real Europe, of Europe as a civilization, dates from that time. Its fundamental unity stems from the blend of other traditions in the crucible of Christianity. The latter was frequently betrayed by its adherents or leaders and served by its opponents. There is no doubt, however, that it definitely established the two axes of Europe: the urge to explore all possible avenues of thought, and the urge to act, motivated as much by the will to create as by the determination to expand.

Naturally, European thought was not always free of error, and the urge to act sometimes had horrible consequences. Karl Jaspers, again, said that the Europeans have been less prejudiced than others in understanding outsiders. The primitive urge to conquer the world changed into the wish to understand other people and communicate without reserve with all men in the universe.

Thought and action have continued to develop despite the uncertainties of a political scene in constant evolution. In the struggle for the balance of power between the Mediterranean and Nordic axes Charlemagne succeeded in giving only a brief life to the Western Empire, but his political action nevertheless preserved both Greco-Roman and Judeo-Christian thought. In monasteries in all four corners of the Empire, men and women copied and illuminated manuscripts. The rich decoration of the Carolingian gospels and psalters is linked with Anglo-Saxon art, already influential in the sixth and seventh centuries. Some writers were outstanding scholars, and the poets wanted to show they had read Horace, Terence, Ovid, Lucan and Virgil. For the construction of his palaces and churches Charlemagne called on Byzantine architects, who alone, with the Lombards, were capable of building domes.

Although the Empire broke up after the Treaty of Verdun in 843, nothing ever affected Europe's permeability to the main cultural currents. The Romanesque style invaded Europe and inspired many variations in stone, but the inspiration springs from the same source, whether at Pisa, Cluny, Santiago de Compostela, Worms, Tournai, Maastricht or Canterbury. Then Gothic takes over in Europe: in its cathedrals everywhere the Gothic arch reflects the form of hands joined in prayer, while in the North the magistrates, and in the South the consuls, are evolving municipal democracy in the shadow of the belfry or covered market.

Minstrels, troubadours and minnesingers gave new life to the old legends of love and death, while Europe steadily drew on the fund of Arab learning: numbers, irrigation, medicine, geography, fables, romances, etc.. Dante Alighieri and, soon after, Petrarch produced masterpieces in what was to become the national language. In the same period, Giotto was the first to paint real human beings, rather than their idealized projections.

The Middle Ages came to a close with the Hundred Years' War, which left the times unsettled. Yet, in this period of decline, Villon, Chaucer, van Eyck, van der Weyden, van der Goes, Memling, Fouquet, Claus Sluter came into their own, and polyphonic music was developed in Europe. At no time was culture smothered by devastating conflicts; it spread from North to South and from West to East.

While Christopher Columbus was taking the measure of the earth and Gutenberg was inaugurating the era of the mass media,

humanism and the Renaissance took hold throughout Europe. Guillaume Budé and Rabelais in France, Thomas More in England, Erasmus in the Netherlands, Machiavelli, Ariosto and Guicciardini in Italy were carried by the same current of ideas, in which passion and fanaticism gave way to reason and tolerance.

Starting in Florence under the sway of the Medicis, who were convinved that 'artists appertained to a higher level in the spiritual hierarchy regardless of their faults' (Fred Bérence), Renaissance art slowly moved north. On the way it drew on various sources of inspiration, but the yardstick for all values was man and his individual dignity. From Brunelleschi to Bramante, Donatello to Michelangelo, from Masaccio, Botticelli, Leonardo da Vinci to Bruegel, Cranach and Dürer, countless architects, sculptors and painters of the Renaissance were driven by an insatiable urge to create.

Everything was new and bursting with youth. Even the Reformation, for long considered a rupture in the spiritual unity of Europe, can be seen as a resurgence of the original message launched in Galilee. But, because they were intertwined with the struggles for political hegemony, the Protestant faiths of Luther, Calvin, Zwingli and Henry VIII started fires that would take centuries to put out.

However, despite the clash between various forms of absolutism in the sixteenth, seventeenth and eighteenth centuries, when Europe was torn by the conflicting strives to dominate or unify, intellectual life did not come to a halt. Its exponents were Cervantes, Shakespeare, Montaigne, Vondel, Rubens, Velasquez, Rembrandt, Vermeer, Descartes, Spinoza, Leibnitz, Racine, Molière, Pascal, Locke, Milton, Swift, Vivaldi, Scarlatti, Bach, Pergolesi, Mozart, Gluck, Voltaire, Diderot, Rousseau, to name but a few.

And while Handel's 'Messiah' was heard in Dublin for the first time, the industrial revolution broke out in England. Europe was going to give men steam and electricity, for a start.

Brutally but effectively, the French Revolution inspired Europe and America, its rebellious daughter, with the spirit of liberty and the aspiration to equality and fraternity. As the philosopher Kant foresaw, that Revolution was to be on a European scale. Action, unfortunately, did not immediately fall in line with ideas.

Nineteenth-century Europe became engulfed in nationalism and its excesses, but its genius was not impaired. Throughout Europe romanticism pervaded literature, music, painting, sculpture and approach to life and the world. When at last Napoleon's empire crumbled, all Europe took up the same dance in the well-known rhythm: the waltz.

Victor Hugo, Byron and Goethe each spoke entirely different languages, but they all gave free rein to their sensitivity and imagination enriched by contact with the European past. And, *mutatis mutandis*, the same can be said of Beethoven, Schubert, Chopin and Wagner. Painting did not stagnate with Delacroix, Goya, and Turner, who was a forerunner of Impressionism.

Some decades later, Proudhon scandalized right-minded people by affirming that nationalism was a product of politics rather than nature. His only mistake, in this area as in others, was to be right too soon. The railway fever and development of other means of communication, the prodigious industrial boom, the general acceptance of the gold standard, the leadership of the Bank of England, the rise of German science, the International Worker's Association (the First International) founded by Karl Marx, all combined to constitute a European phenomenon despite the fact that it was politically more divided than ever.

In this conglomerate the creative power of the different cultures was decisively fea-

tured by Darwin, Pasteur and Freud in science, by Rimbaud, Tolstoy, Proust, Stefan George, Wells, Bernard Shaw in literature, by Monet, van Gogh, Picasso in art, and by Wagner, Debussy and Stravinsky in music.

1914 would seem to toll the bell for a certain Europe and, at the end of the most useless of wars, the continent had been cut up once more into a jigsaw puzzle with often arbitrary frontiers. Nationalism was more rife than ever. And it all started over again in 1939...

This time, however, the ordeal was so murderous that even the most sceptical observers were taken aback.

Europe, fortunately, was culturally rooted in the pre-nationalistic times. Between the two wars and after 1945, the cultural evolution spread everywhere with a splendid disregard for frontiers. It joined together cities and centres of creativity regardless of national divisions.

This evolution, moreover, combined both tradition and innovation. Cubism broke with Impressionism which had broken away from realism, while at the same time El Greco, Piero della Francesca, Uccello and Georges de Latour were rediscovered. In 'Ulysses', Joyce transposed the 'Odyssey' into the twentieth century. Picasso was inspired as much by Cretan statues as by African art. The Italian cinema of realism rediscovered a nineteenth-century current that antedated the new 'seventh art'. Clearly, concomitant trends to maintain continuity and innovate were made possible by the diversity in European culture.

Since Europe does not constitute even 4% of the dry land on the earth and that land is the poorest in raw materials, Denis de Rougemont wondered why this little headland of Asia had played such a decisive role over the centuries. He recalled the famous equation in Einstein's theory of relativity: $E = mc^2$; in other words, energy is mass multiplied by the square speed of light. Drawing a parallel from that equation, Denis de Rougemont made 'E' Europe, 'm' the small physical mass of our continent and 'c' the culture. This gave: Europe, a small physical mass multiplied by an intensive culture.[1]

Obviously, the parallel is ingenious rather than mathematical, but it gives a perfect idea of what Europe would be without its culture: a small continent where the economy would no longer be stimulated by technical progress which — need it be said? — springs from the union of science and culture.

[1] Needless to say, the area of European culture is not confined to the territory of the Nine of today, nor of the Ten, Eleven, or Twelve of tomorrow. But, given the state of affairs, it is incumbent on the Community to take steps to protect, enhance and develop it.

I Limits and aims of Community action in the cultural sector

It is unthinkable that the Community should attempt recommending a European cultural policy, not merely because there are no provisions for such a policy in the Treaty of Rome, but also because such attempt would clash with the Member States' desire for independence in an area where, quite rightly, they consider no constraints should be placed on their freedom to act.

A genuine cultural policy should be conceived and put into effect at grassroots level. Centralization over a vast territory would be totally ineffective.

It is equally out of the question for the Community to propagate the idea of a 'European culture' as an absolute concept, since fortunately, Europe is remarkable for the diversity of its cultures, all of which are equal in terms of dignity, value and rights.

In full awareness of the European dimension of culture, whose scope and richness are due as much to differences as to similarities, Community action could, and should, be developed in the cultural sector. What is meant by the cultural sector? It covers all undertakings and persons devoted to the conservation, exploitation, production and distribution of cultural goods and cultural activities.

The very words 'production', 'distribution' and 'goods' suggest that economic and social problems are also involved, and these come within the Community's terms of reference.

Since 1969, the European Summit meetings of the Heads of State or Government have stressed the need for action in the cultural sector. At The Hague in 1970, preservation of Europe as an 'exceptional seat of culture' was laid down as one of the goals. Two years later, the final declaration at the Paris Summit stated that 'economic expansion is not an end in itself' and that 'particular attention will be given to intangible values...'. At Copenhagen in 1973, the need for action in the cultural field was recognized at the highest political level.

The origins of specific Community action in the cultural sector, however, go back to the Resolution of 13 May 1974, unanimously adopted by the European Parliament. It lists the main points of the programme. This was followed by a working paper presented by Mr Brunner, Member of the Commission of the European Communities, to the European Parliament, which took note of it on 8 March 1976, and a communication from the Commission to the Council concerning Community action in the cultural sector, which led to the Resolution unanimously adopted by the European Parliament on 18 January 1979. This gave the go-ahead, and called on the Commission 'to submit without delay formal proposals to the Council to enable the various Community action measures to be put into effect'.

This action, let us hasten to add, does not overlap with the Council of Europe's programme, whose legal scope, tasks and working methods differ from those of the Community. Its activities are not a duplication, but pursue a parallel course.

Resolution unanimously adopted by the European Parliament on 18 January 1979

RESOLUTION

embodying the opinion of the European Parliament on the communication from the Commission of the European Communities to the Council concerning Community action in the cultural sector

The European Parliament,

— conscious that:
  (a) the culture of our continent, in its richness and diversity, constitutes an essential element of European identity and helps to make a reality of the building of Europe for the citizens of its Member States;
  (b) the European cultural heritage must be adequately safeguarded, properly exploited and carefully fostered, and that for these reasons the Community has a duty to undertake Community action in the cultural sector;

— convinced that all obstacles to the free movement throughout the Community of the various manifestations of culture must be removed and that a start must be made on the solution of the economic and social problems arising in this sector;

— referring to the emphasis laid on culture in the declarations by the Heads of State or Government at The Hague Summit of 1969 and the Paris Summit of 1972 as well as in the 'Declaration on the European Identity' adopted at the Copenhagen Summit in 1973;

— noting that the Tindemans report on European union makes numerous references to culture as one of the assets of the joint heritage of the peoples of Europe and as an instrument for awakening in the Community's citizens a deeper awareness of their common destiny and their solidarity;

— aware, moreover, that European culture is not limited to the Member States of the Community and hopeful that Community action in the cultural sector will whenever possible be open to other European States and at least to the 22 States which are signatories to the European Cultural Convention;

— aware of the contribution made by the Council of Europe to a better knowledge of culture and of its activities in numerous fields referred to in the Commission's communication to the Council;

— convinced that the Treaty establishing the Community provides a necessary and sufficient legal basis for Community action in the cultural sector;

— recalling its earlier resolutions of:
  (a) 13 May 1974 on measures to protect the European cultural heritage (Doc. 54/74),[1]
  (b) 8 March 1976 on the formation of a European Community youth orchestra (Doc. 537/75),[2]
  (c) and another of the same date on Community action in the cultural sector (Doc. 542/75);[3]

— having regard to the communication from the Commission of the European Communities to the Council of 22 November 1977 concerning Community action in the cultural sector, containing a draft Council resolution;[4]

— having been consulted by the Council (Doc. 497/77);

— having regard to the report of its Political Affairs Committee and the opinion of its Committee on Budgets (Doc. 325/78),

1. Approves the guidelines for Community action in the cultural sector which it regards as an overall programme on which action should be taken without delay;

2. Emphasizes the need to provide adequate funds to carry through this Community action;

[1] OJ C 62 of 30.5.1974, p. 5.
[2] OJ C 79 of 5.4.1976, p. 8.
[3] OJ C 79 of 5.4.1976, p. 6.
[4] OJ C 34 of 10.2.1978, p. 2.

3. Urges the Commission to continue the various activities already undertaken in this sector in line with the wishes expressed by Parliament in the resolutions referred to above;

4. Invites the Commission to accord priority, within the framework of Community action, to measures likely to promote, directly or indirectly, improvement in the social position of cultural workers, to the advantage of social progress, also taking into account the social consequences of technological progress which frequently reduces the level of employment and resources of the authors and interpreters of cultural works;

5. Feels that the problems of the audio-visual arts, such as the cinema, which are expressions of a people's culture, should also be considered within the framework of Community action in the cultural sector, in particular in the light of the cultural and social objectives of this action;

6. Is of the opinion that, for the better performance of the various activities constituting Community action in this field, comparative information should be obtained on the social situation of cultural workers and requests the Commission to instruct its Statistical Office to undertake the necessary work;

7. Requests that to ensure the lasting survival of the most important European monuments, special importance be attached to the training of craftsmen able to take proper action to restore these monuments using traditional techniques rather than resorting to more rapid and economic restoration methods;

8. Regrets that the Commission has not taken action on the request expressed in its resolution of 18 May 1974 for the creation of a European Fund for monuments and sites, and hopes that the task which was to be assigned to that Fund will be assumed by the European Investment Bank, which should grant reduced-interest loans to Member States, local communities and private owners for the conservation of monuments and sites;

9. Underlines the urgent need for training schemes for those involved in the protection of cultural property at all levels to be accompanied, in the same spirit of economic, social and cultural stimulation, by plans for the coordinated conservation of the European cultural heritage as a whole;

10. Calls on the Commission to submit without delay formal proposals to the Council to enable the various Community action measures to be put into effect in accordance with the priorities proposed above;

11. Reserves the right to take a position on each of these proposals when it is consulted on them by the Council;

12. Hopes that Community action will benefit from the valuable experience in the cultural sector gained by other international organizations and that in particular cooperation with the Council of Europe will be strengthened;

13. Invites its Political Affairs Committee to follow closely the progress of Community action in the cultural sector, and, if necessary, to submit a report.

II Protection and exploitation of the cultural heritage

About sixty years ago, Le Corbusier put forward a plan to tranform Paris into towers and gardens grouped around Notre-Dame and the great palaces. Of course, the author of this plan later realized his mistake. But there is no escaping the fact that for too long his views influenced too many housing developers and those responsible for town and country planning in Europe.

From Athens to Edinburgh, the density of historic monuments and sites in Europe is unparalleled anywhere else on earth. Nowhere in the world are there so many traces of the past; equally, nowhere in the world are those traces being threatened to such an extent by new ways of life.

The cultural heritage of Europe in terms of buildings does not consist only of ancient settlements resulting from spontaneous

groupings of people, historic monuments proper, and rural dwellings associated with work on the land. It is also very closely tied up with the environment, and harmony between man's works and nature. Man, who until recently had mastered nature, is now destroying it.

Since 1963, the Council of Europe's Council for Cultural Cooperation has been emphasizing the need for coordinated action to protect and make the best of sites and groups of buildings of historic or artistic interest. Jointly with Europa Nostra, the Council of Europe has developed a widespread information campaign.

The Community has a stake in this venture. With the Council of Europe, it organized the European Architectural Heritage Congress in Brussels, on 27 to 29 March 1980. The Congress provided a forum for the exchange of information and ideas; it was open to young people, particularly Community grant holders studying in the Bruges, Rome and Venice conservation centres.

Sites for young volunteers and centres for conservation of the cultural heritage

This new Community initiative is in line with the Programme of Action of the European Communities on the Environment, adopted on 17 May 1977. The Commission of the European Communities is convinced of the importance of national legislation for conservation of the cultural and natural heritage of Europe. In the absence of adequate legal protection, harmonized if possible, destruction would prevail. The Community considers that specific and immediate action should be taken in a number of areas.

Accordingly, at the Commission's instigation, 15 chantiers bénévoles de jeunes (sites for young volunteers), located in France, will host 50 boys and girls from the eight other Community countries in August 1980. This, obviously, is a mere beginning. The promotion of sites for young volunteers will continue year after year with an increasing number of participants.

To the same purpose Community grants are awarded to architects, civil engineers and town planners to follow courses at the European Study Centre for the Preservation of the Architectural and Urban Heritage at the College of Europe in Bruges, or the International Centre for the Study of the Preservation and the Restoration of Cultural Property at the University of Rome. In addition, the European Centre for training craftsmen in the conservation of the architectural heritage was opened in Venice in 1977. Needless to say, students at this Centre have the advantage of applying their newly acquired knowledge on the spot and of being immediately useful.

Consideration is being given to setting up a fourth centre — perhaps in the Federal Republic of Germany — to dispense specialist training for head gardeners in the maintenance of historic parks and gardens which form an integral part of the architectural heritage.

Nuclear conservation

The departments of the Commission are interested in the work of the Nuclear Research Centre in Grenoble, which has successfully applied treatment by gamma rays in the field of art. The process is applicable to a wide range of works or objects and has the advantage of speed, reliability (radiation penetration to a considerable depth), simplicity, universality and safety. It destroys insects, their larvae and micro-organisms living in wood or organic matter. In addition to their biodestructive properties, gamma rays have the effect of hardening liquid plastic matter previously injected into the core of porous material. This process has

been used to salvage badly damaged furniture, polychrome statues regarded as ruined, saturated wooden objects retrieved in the course of underwater exploration. Moreover, it protects stone against deterioration caused by frost, soluble salts, atmospheric pollution and living organisms which proliferate on the surface. Treatment by resinous impregnation, followed by polymerization through irradiation by gamma rays, reduces porousness, increases resistance to flexion and compression, while increasing surface hardness, particularly in the case of calcareous rock. Once an object has been treated it can withstand restoration work which would have been impossible in its previous fragile state.

The Community helps the Nuclear Research Centre in Grenoble to carry out an information campaign reaching the appropriate departments in the Member States and local authorities, as well as private owners of buildings and sites.

Problems of historic houses

Specific problems are associated with the conservation of historic houses, castles, farms, *béguinages* and inns.

In 1977, the 'Nederlands Economisch Instituut' of Rotterdam published a study, *Economische en financiële problematiek van particuliere Natuurschoonwetlandgoederen* (Economic and financial problems of private estates covered by the Natural Beauty Act) in which it is stated that the average annual cost for the perfect upkeep of a 'stately home' and park is HFL 100 000, one-third of which is allocated to buildings and two-thirds to gardens, parks and woodland. Such a burden is beyond the means of private owners and can only be borne by a government or public authority. Public authorities, however, cannot possibly acquire, maintain and operate everything at the public expense.

In most cases, an historic dwelling will not really live unless it is lived in. In a study, prepared at the request of the Commission of the European Communities, Professor Ignace Claeys Bouuaert observes that the private owner will always be the cheapest curator. He will also be the only one to spend private money on preservation.

'Let the public authorities buy the buildings they can keep alive. But let them leave the others, barring special circumstances, in the hands of their traditional owners: this will be the most human way of preserving our community's architectural heritage, as well as the cheapest, even if the owners are given direct or indirect aid to help preserve this heritage'.

Most Member States of the Community are aware of the need to protect historic houses, even if only as a tourist attraction; in other words, for partly economic reasons. The measures implemented by the various public authorities differ from one country to another, and may even conflict.

The ideal target in the Community as a whole is in the observance of two principles: first, it should not be made impossible for an owner to maintain and conserve an historic house if it is of public interest and in the public interest. Secondly, tax laws should be so framed as to facilitate the transmission of such property from one generation to the next. Estate duties and other taxes should not be so heavy as to render the dismantling of an inheritance almost inevitable.

There are many reasons that militate for Community action in favour of these two principles, even from the point of view of taxation alone. Professor Claeys Bouüaert has spelt out three.

Under the strict terms of civil law, if a listed house remains in the hands of the owner, he is not authorized to dispose of it as he thinks fit. Naturally, he is not free to alter either its appearance or the use to which it is put. The property's value is accordingly diminished by a form of servitude to con-

servation which the tax authority should logically take into consideration.

Second reason: the historical value of an historic house increases with size and age, while its market or rental value decreases proportionally, and can even drop to almost zero. Therefore it would not be right if the tax authority were to assess the taxes due on the basis of its cultural value. The same applies to old gardens forming an indivisible whole with an historic house.

Third reason: ownership of an old house involves heavy charges, whereas its demolition could be a source of gain through the sale of mantels, sculptures, panelling, apart from the sale of objets d'art and furniture which might leave the Community.

Another progressive idea is to exempt supplies and services used in conservation from VAT.

III Development of cultural exchanges

The citizens of the Community are not yet fully awake to European culture. Exchanges of cultural activities are organized with a view to helping the peoples of the Community to know each other better, drop prejudices and forget stereotypes.

Evaluation of cultural events in the Community

The first question that needs to be asked is, whether European cultural events have an impact on the public to which they are directed. It would be easy simply to answer in the affirmative, and continue efforts regardless. This would not, however, be worthy of a genuine cultural action. A study should be made of European cultural events in order to find the answers to a number of questions and raise a few doubts concerning:

— the aspirations of the various types of public;
— their responsiveness to, and receptivity for, a culture from another Community country;
— possibilities of broadening and diversifying the public;
— obstacles to dissemination;
— the degree of improvization required in the organization of cultural exchanges;
— the extent to which the factor 'duration' affects the success of a programme.

To collect the information needed for a synthesis, multidisciplinary teams of university professors, senior lecturers and postgraduate students were formed to evaluate:

1. Europalia, which illustrates the culture of one or other Community country and takes place every two years in Brussels and other Belgian towns. So far it has covered Italy (1969), the Netherlands (1971), the United Kingdom (1973), France (1975) and the Federal Republic of Germany (1977);
2. the European Seasons in Brest, which present each year the most varied aspects of culture of several Community countries;
3. the Flanders Festival, which focuses on music and has been very popular with many young people.

To give practical effect to the lessons learnt from these evaluations, the Community is contributing to an event consisting of three

concerts, each illustrating a highlight in Belgian, French and British music. In 1980, this event will tour Brest, Brussels, Ghent and Norwich.

Promotion, encouragement and support

It is not up to the Community to act as a substitute for the Member States' international cultural relations departments or for private bodies concerned with publishing, exhibitions or entertainment. Its action is confined to making the most effective contribution possible to exchanges.

It performs the role of promotion, encouragement and support in the case of:

— the Community Youth Orchestra, set up by the Foundation of International Festivals of Youth Orchestras. This consists of 100 young amateur musicians, aged 14 to 21, from all the Community countries;

— the European Community choirs, where music brings together officials of the European Communities and other inhabitants of Brussels;

— the European festival at Wiltz (Luxembourg) which, from having been bilingual (German and French), has been helped to become trilingual by the addition of an Italian opera;

— the choreography-music course at Surrey University, where an original experiment is being carried out involving the simultaneous training of choreographers and composers;

— Mudra, a centre for the further training of performers and research into the performing arts, founded by Maurice Béjart in Brussels.

European rooms in museums

The primary task of museum curators is, of course, to ensure that the works in their care are properly looked after. A number of unfortunate experiences have made them aware of the danger of lending works. Moreover, some works suffer badly from the hazards of transport: many have returned from their travels in a sorry state.

Account should therefore be taken of curators' inhibitions regarding exchanges of works of art or articles of archaeological interest, at least when there are good grounds for their attitude.

This, however, is not always the case; it sometimes conceals a reluctance to perform the laborious administrative work involved for which curators do not have the necessary staff.

Be that as it may, there is no doubt that too many significant works of quality lie dormant in the reserves of each museum, where they are accessible only to research workers. If they were exhibited in another museum, they would cease to be redundant and would no longer be regarded as secondary. On the contrary, they would give the public an opportunity for direct contact with the culture of the country where they originated.

This fact led to the idea of a pilot project: the opening, in 1980, at the Castle Museum in Norwich, of 'European rooms' in which would be brought together, through exchanges, not only paintings, sculptures and tapestries but also articles of archaeological or historical interest and a variety of objects falling under the heading of crafts (furniture, clocks, wrought iron, vases, porcelain, china, traditional utensils, etc.).

IV Combating theft and illicit dealing in works of art

In earlier times in Europe, thefts of works of art were rare but in recent years they have multiplied to such an extent as to become a veritable scourge. The systematic plundering of archaeological sites, especially in Italy, provides material for illicit dealing on a worldwide scale. Museums, public and private collections, temporary exhibitions, commercial galleries have become preys that are increasingly difficult to protect. And churches which, as places of worship, were long protected by religious feelings, are now being ever more frequently robbed of their treasures.

In 1964, the Member States of Unesco adopted a recommendation on measures to be taken to prohibit and prevent traffic in illegally acquired goods. This recommendation was recast as a Convention in 1970. In the meantime, in 1969, the Council of Europe's agreement on the protection of the archaeological heritage was signed. Thus, instruments laying down rules exist, but they are not enough to combat the plague. In 1970, 1 261 thefts of works of art were reported in France, and 2 466 in Italy. Four years later, these figures had jumped to 5 190 and 10 952 respectively. Add to this the thousands of thefts that are never reported. Clearly, action must be taken to reinforce the instruments. All means must be deployed simultaneously: preventive measures, surveillance, and judicial penalties.

Who are the thieves?

To do this, the first step is to identify the main types of thief. First, there are the pilfering tourists, such as the woman who visited museums carrying in her handbag a small hammer with which, in all innocence, she used to nick souvenirs. In certain places, particularly archaeological sites, where tens of thousands of tourists swarm, there is a real danger of serious devastation after some years. The main trouble, however, is caused by real thieves, whether maniacs who are difficult to track down because they jealously hide the work they may have dreamt of possessing since their childhood days, burglars who carry off a picture or a sculpture at the same time as the silver or hi-fi set, or bandits who will stop at nothing to achieve their ends.

Preventive measures

Prevention is better than suppression. This principle applies to thefts of works of art as much as to any other crime. Unfortunately, preventive measures are few and the most effective cannot be applied everywhere.

Today a wide variety of safety precautions can be taken: those on the periphery are generally passive (walls, bars, armour-plated doors, etc.); alternatively, there are strategically placed active devices of a volumetric or specific nature which trigger electronically a mechanical alarm that may be heard or seen in the form of sound or light, etc.

It must be noted, however, that most security measures, whether active or passive, conflict with two objectives: the first is to provide many exits in case of fire; the second, under the heading of museography, is to display the works to the best advantage to the public. Accordingly, all curators, exhibition organizers, ministers of religion are faced with a difficult choice: to give priority to precautions against fire, or against theft, to the best display of works, or to their protection by glass panels or positioning in spaces traversed by electronic beams.

In the last analysis, the foremost preventive measure is human surveillance. Even with an electronic system staff are needed, to react immediately if the alarm signals are set off. In our developed countries, the question is how to have staff available day and night, on Sundays and holidays.

In a study carried out at the Commission's request, Jean Chatelain indicated that a policy of theft prevention should follow four main lines:

(1) special safety devices should be developed for public collections and exhibitions, but also for private collections. With respect to the latter, insurance contracts should be subject to the availability of a protective system;
(2) the remuneration of guards should be increased and their training improved;
(3) small museums should be closed or, at least, any valuable works they may hold should be removed;
(4) valuable works on display in churches where no watch is kept or protection provided also should be removed.

The need for accurate record cards

Since theft is always a possibility, it is of great value to photograph cultural goods and draw up an accurate description of them in advance. Most failures to recover such goods are due to the fact that the police did not possess a photograph or, if a photograph was available, to the fact that the lapse of time between notifying them of the theft and providing them with a description to supplement the photograph was too long.

The Commission intends to instruct a group of experts to draw up a Community model, in the shape of a printed form, for a record card with one or more photographs attached, depending on the nature of the goods in question, and a supplementary description.

Copies of the form would be made available to persons responsible for cultural goods or to owners, who would then complete one form for each major item in their care or possession, thereby establishing a record card of the goods in question.

Use of the record card system would of course be voluntary: there would be no obligation to complete a card, but the facility would be available, in their own interests, to those responsible for cultural goods or to owners.

Each would simply keep the card in his possession unless a theft occurred.

On the other hand, as soon as a theft was discovered, the person responsible for the goods or its owner would hand over the corresponding record card to the local police. The latter would send it to the customs and to Interpol (International Criminal Police Organization) which would in turn transmit it to the police forces in other countries so that they could alert their own customs authorities. Details of the record card would be communicated, at the same time as to the police (that is to say, immediately after the theft had been discovered), to the greatest possible number of persons to whom thieves and illicit dealers might try to sell the stolen goods; museum curators, dealers, collectors, etc. It would also be possible to publish the record in the art press and in the case of particularly precious items, in the daily press and on television.

Whilst taking into account the private owner's concern for discretion (due, in particular, to the fear of providing a 'finger' for thieves) until a theft occurs, the proposed system would have two advantages:

— it would ensure rapid and detailed publicity for thefts of cultural goods — an essential condition for their recovery;
— it would enable an inventory of thefts to be drawn up without difficulty, simply by collecting the record cards concerning stolen cultural goods.

An organization or office would be responsible for keeping the inventory and for making the necessary arrangements so that all those concerned could consult it if in doubt as to the origin of the cultural goods offered to them for sale.

Controls

Cunning dishonest dealers — and unfortunately there are many — know that to confuse the trail, stolen goods must cross one or more frontiers. The frontier would therefore in theory seem to be a promising point for controls to be set up, but in practice import and export regulations differ from one country to another in the Community.

Would it be desirable to harmonize the rules? Certainly, but not to such a point as to impede exchanges of cultural goods, the importance of which is discussed below.

V Freedom of trade in cultural goods

Europe will not attain its full cultural dimension until virtually free circulation of the products of its writers, plastic artists or film directors is established; until a citizen of one Community country ceases to come up against administrative or tax obstacles which cause him to relinquish the opportunity for the spiritual enrichment he would have derived from direct contact with the cultural identity of another country. Obstacles to free trade can be justified only by the need to keep the vital elements of our common heritage *in situ*.

The word product has been used deliberately. In practice, creative activity nearly always results in a product, a good. The work of a thinker or writer becomes a book, published in a lesser or greater number of copies, to be sold in a bookshop. A composer's symphony, concerto or sonata becomes the object of commercial transactions as soon as it is played by an orchestra or performer and is recorded on a record or tape. A painter's work is an object, as is a sculpture, a model for a theatre set, a film, etc.

Two restrictions in Article 36 of the Treaty of Rome

Needless to say, the spirit and letter of the Treaty of Rome are favourable to free trade in cultural goods on the same terms as free trade in other goods between countries of the European Community. In Article 36, however, the Treaty lays down two restrictions, one 'on grounds of public morality, public policy or public security', the other for 'the protection of national treasures possessing artistic, historic or archaeological value'.

The first restriction is self-evident and is justified by the need to recognize sovereignty over what is regarded as national property. This concern for public morality and public policy is reiterated in the constitutional or legislative provisions of all the Member States except Denmark. The difference between one Member State and another lies in the interpretation of the notion of 'public morality', and in particular the procedures for control, which as often as not are extremely complicated owing to the

intervention of more than one administrative department.

Community action should therefore tend, not towards laxity, but towards simplification. In a study, prepared at the Commission's request, Jean Duquesne notes that simplification would be achieved by standardizing procedures and the lists of works to be covered. If standardization on these two counts were introduced, import controls could be abolished, each Member State accepting the results of controls carried out by the exporting country.

Equally varied control procedures apply to the second restriction in Article 36 of the Treaty of Rome (as justified in principle as is the former). The result is, that the ordinary citizen of the European Community is virtually unable to carry out the customs procedures himself and is obliged to call in the services of a customs broker.

The Community's task is to press for simplification and standardization. The first step is to draw up a clear and accurate Community inventory of the categories of cultural goods subject to export controls. A distinction would have to be made between cultural goods that could subsequently be re-exported anywhere in the world and cultural goods that could not leave the Community because they belong to the European heritage.

Harmonization and simplification

Once customs duties are eliminated and import and export formalities have been harmonized with due regard for simplicity, exchanges of cultural goods could still be impeded by differences in the Member States' taxation systems.

Clearly, the various agreements prepared by the Customs Cooperation Council and ratified by all the Member States of the European Community have not yet succeeded in setting up an operational system ensuring uniform procedures. Correct interpretation of the Treaty of Rome would make it possible to go much further in this direction.

VI A way out of the jungle of laws on copyright and related rights

Owing to the ever-increasing range and complexity of laws on copyright and related rights, they are frequently considered only from the legal point of view. They are the subject of learned and no doubt very relevant academic wrangles. But, all too often, the intrinsic nature of copyright is forgotten in associating it too closely with property rights. In point of fact, copyright and related rights are essentially the means of ensuring that cultural workers receive remuneration for their activities.

It should also be borne in mind that there are considerable differences in national laws, of which a list was drawn up for the Commission by Adolf Dietz, Frank Gotzen and Cora Polet.

Duration of copyright

In the first place, there are differences in the duration of copyright. In the Federal Republic of Germany, it lasts for seventy years after an author's death. This is a record. Elsewhere, it lasts for no more than fifty years, while extensions of varied length were introduced in Belgium, France

and Italy to offset the consequences of the war. The differences are not without significance: they affect the free movement of literary, musical and artistic works and lead to inequalities in exploitation possibilities.

How can national legislation in this respect be harmonized? At first sight, there are two possible solutions: the duration of copyright could be brought into line with the period in effect in the Federal Republic of Germany or into line with that in the other Community countries. On closer examination, however, there would appear to be a third solution: an author's heirs would cease to receive royalties fifty years after his death, and for the next twenty years the royalties on an author's works would go to associations of living authors. In other words, the system of public domain subject to payment in effect in Italy, and to some extent in France, would be made general.

Use of protected works by the media

National laws also differ with respect to mass utilization of protected works. By means of photocopying machines, tape and video recorders and other forms of transmission, the work of writers, composers, publishers and performers can be freely pillaged. Granted, cultural works should be disseminated as widely as possible. This, however, does not mean they should be virtually stolen with impunity thanks to technological progress.

The other question is how should the dues to which authors, publishers and performers are entitled be collected. It would be impracticable to expect payment of dues by users, in view of widespread fraud and the impossibility of setting up controls. It would be equally illusory to make a distinction between private and public users: universities, schools, libraries, etc. The only solution left is to request payment from manufacturers of equipment or other material, such as suppliers of copying paper and recording tape. A flat-rate percentage on the sale price could be imposed and would cover all subsequent uses.

Author's contractual rights

What does this mean in practice? In essence, there is a conflict of interests between the authors who do not directly commercialize their works and the primary bodies responsible for marketing: publishers, record manufacturers, film producers, radio and television channels, etc. Authors are becoming increasingly aware that the principle of contractual freedom does not operate to their advantage. Owing to the fact that they are economically weaker they even go so far as to contend that the author's contractual right is tantamount to a publisher's right and often results in a form of expropriation of authors' works by the publishers.

This conflict between freedom and equity is difficult to resolve, being so embedded in general civil and contractual law.

Resale rights

What is the position with regard to the resale rights of painters, sculptors, and plastic artists in general? The aim of resale rights is to ensure that plastic artists obtain some return from the increase in value of their work. At the outset of his career, an artist may often have to sell his work for a song. Later, when his stock has risen, the successive owners and the dealers alone benefit from the profits on each resale.

Resale rights were specifically included in the revised Berne Convention. At the Inter-Governmental Conference on Cultural Policies in Europe, organized by Unesco in Helsinki in 1972, it was recommended that member countries should 'recognize the resale right of the artist concerned on all pub-

lic sales of their works'. Such rights, however, only exist *de jure* or *de facto* in six of the nine Community countries: Belgium, Denmark, France, Italy, Luxembourg and the Federal Republic of Germany. Moreover, among these six countries there are differences in rates which inevitably lead to distortions in the conditions of competition. Yet, under Article 100 of the Treaty of Rome, the Community institutions are required to eliminate such distortions.

Victims of the democratization of cultural activities

In some ways, dramatists and composers have been victimized by the democratization of cultural activities. In their eagerness to open the doors of theatres and concert halls to as wide a public as possible and to ensure that no one is kept out by the high cost of seats, national, regional or local authorities practise a beneficient policy of financial aid. This means that the cost of tickets is

This drawing by Jean-Louis Forain sparked off a movement which led to the enactment of the law of 20 June 1920 instituting resale rights in France. (Resale rights give the creators of original works of art and their heirs — during the period in which they are entitled to copyright — the right to receive a minimum percentage of the price each time the work is sold by public auction). (Larousse).

kept down and represents only a tiny proportion of what would have to be charged in running a purely commercial venture.

Unfortunately, a playwright's royalties are calculated on the basis of the receipts from each performance. Consequently, a writer may find that, as a result of the policy to bring culture to the people, he is more and more meagrely rewarded. *Mutatis mutandis,* a composer is equally poorly treated.

To put an end to this flagrant injustice, playwrights' associations have proposed that writers should receive a percentage of the subsidies, or that royalties should be calculated on the size of the audience, not on box-office receipts.

Literary translators' rights

The field of copyright and related problems is wide-ranging, complex and essential for the vitality of culture in Europe. It would be a hopeless task to try to describe all the aspects, but attention should be drawn to the need to improve the status and remuneration of literary translators. They play a necessary part in exchanges between the various European cultures. They deserve more consideration, on both the moral and the material level, as pointed out by the European Parliament in its Resolution of 8 March 1976.

Public lending rights

In Denmark, the Federal Republic of Germany and the United Kingdom, a public lending right is applied in public libraries. If this system were spread throughout the Community it would procure a considerable income for authors and publishers in all the countries. It could also be extended to media libraries and bodies which lend contemporary art works of different sorts.

The system of collection and distribution being worked out in the United Kingdom would seem to have overcome most of the practical difficulties inherent in the general application of library charges.

VII The cultural worker's present and future situation

The Commission of the European Communities preferred the expression 'cultural worker' to the more traditional one of 'artist'. 'Cultural worker' has the advantage of clearly indicating that the persons in question by no means live in a legendary world of facility and fantasy, but exercise an occupation as demanding and stringent as any other. It is true that the conditions of employment of certain cultural workers in paid employment — as are most members of orchestras — are not the same as for self-employed cultural workers such as painters, sculptors, writers and composers. This distinction, however, does not diminish the rigours of the various occupations chosen, nor the essential role they play in the development of society.

For the few artists who have made a fortune by their talent and/or effective publicity, there are countless creative artists and performers who live in the most modest, material circumstances. Ultimately, in Europe today, the highest proportion of genuine proletarians is to be found among the cultural workers.

Cultural workers' earnings are well below the average earnings of the working population. The International Labour Office has even stated that they are often below mere subsistence level. Unfortunately, there are no accurate statistics or even reliable assessments of the number and situation of cultural workers in the European Community. It is high time something was done about them! We do know that in several countries at least 80% of actors are underemployed.

Unfair social security provisions and taxation

Cultural workers are not always sufficiently covered against the risks of sickness, disability or old age. In the case of the self-employed, the original solutions already applied in certain Community countries should be taken as an example. For the others, account should be taken of the specific nature of their activities. Many of them work intermittently, when the opportunity arises; many work for more than one employer, which makes it difficult to collect employers' contributions; some — dancers — have a short working life.

In countries with an advanced civilization, it is reasonable to expect the public authorities to encourage and support cultural workers' activities or, at least, not to discourage them by taxation. The Member States of the European Community are also expected to avoid inequities and discriminations. This is not the general rule, as Professor Ignace Claeys Bouuaert showed in his study on the fiscal problems of cultural workers in the States of the European Community, carried out at the Commission's request.

The Professor asserts that 'taxation is not impartial and the very high amounts involved very often undeniably hamper the creation of distribution of works of art, even though the effect may be difficult to quantify'.

Freedom of movement and establishment

Cultural workers are free to move within the Community and become established there. In the case of workers in paid employment, this right has not been called into question since the Council Regulation of 15 October 1968, and in the case of self-employed workers, since several judgments by the Court of Justice of the European Communities. So Community workers can no longer be required to hold the nationality of the host country.

On the other hand, there is often a considerable gap between law and reality. In addition, few cultural workers are well informed about the outlets open to them in the Community countries.

At the beginning, SEDOC (European system for the international clearing of vacancies and applications for employment) was designed and set up for jobs which mainly required technical qualifications. It should, nevertheless, be possible for the scope of SEDOC to be broadened so that it can provide potential employers and cultural workers with precise, regular and unbiased information about the labour markets in which they are interested.

If SEDOC operations were expanded it would be possible to determine to what extent the principle granting priority of employment to nationals of a Member State in preference to nationals of non-member countries is applied.

Training periods for young cultural workers

Training periods for young cultural workers are a logical extension of freedom of movement and trade. These young people have a greater interest than their elders in con-

tinuing the tradition that prompted so many artists to travel the roads of Europe. There are many who wish to spend a period of training in a country other than their own which would be sufficiently long to have an impact on their personality.

This wish can now be fulfilled. Under Article 50 of the Treaty of Rome, young cultural workers, in the same way as young workers in industry and agriculture, are included in the second joint programme to promote exchanges of young workers within the Community.

A guide for creative artists in the plastic arts sector

A guide for plastic artists will be published in 1980. It contains a precise description of the various measures adopted by the Member States for potential beneficiaries who, being unfamiliar with them, do not make the best use of them: purchase of works, aid for a first exhibition, provision of studios, etc.

Generally speaking, the guide shows that all the Community countries offer artists from other countries the same advantages as to their own nationals.

VIII Creative craftsmen

The work of creative craftsmen, not to be confused with surviving demonstrations of folk culture for tourists, is such a fundamental cultural element that until the nineteenth century no distinction was made between the craftsman and the artist in Europe. It should also be remembered that the experiment which brought together the school of fine arts and the school of applied arts in the Bauhaus at Weimar (in other words, a close association of artists and craftsmen) gave birth to one of the most significant aesthetic movements of the twentieth century.

Attempt at a definition

A craftsman's creation is designed with a specific function in mind: it is not inconsequent but utilitarian. As a rule, but not necessarily, it is designed to be reproduced. Lastly, it may be reproduced on an industrial scale.

In the conception of his work, the craftsman combines the cultural values handed down by national or regional tradition with his own personality.

In his work, the craftsman is responding to a more or less explicit need to surround oneself with objects other than mass-produced products, thereby giving precedence to quality over quantity. Whereas paintings and sculptures are usually not within everybody's means, most craftsmen's creations are within reach even of families with modest incomes. In this way they help to develop taste, and to the as yet limited extent to which they are sold throughout Europe, they help to give people a clearer idea of the cultural diversity which is one of the basic features of the European identity.

Ways and means of protecting creative craftsmen

Creative craftsmen therefore deserve to be protected, both nationally and internationally, against plagiarism and unauthorized reproductions or adaptations of their works. At present they are virtually un-

protected, by reason of their hybrid status: as artists, they should benefit from copyright laws, and as creators of designs and models they are affected by legislation governing industrial property. The protection afforded by copyright law is automatic, whereas in the case of industrial property it is subject to the formalities of filing or registration. Moreover, the nature and purpose of these formalities vary from one country to another.

In a study prepared for the Commission of the European Communities, Vladimir Duchemin notes that 'at Community level, differences in the principles of protection and in the laws greatly complicate the situation for craftsmen and it is clear that harmonized provisions on applied art and on crafts in each country's copyright laws would help to facilitate and increase the protection of works of artist-craftsmen in the Community as a whole and thus encourage trade between Member States'.

Since by definition craftsmen are not generally the heads of large undertakings with a legal service of their own, Vladimir Duchemin believes they will not feel adequately protected until a comprehensive and clear regulation is adopted by the Council on a proposal from the Commission. The regulation should incorporate both copyright to cover artistic property in the applied arts and registered design royalties to cover industrial property.

IX Promotion of sociocultural activities and the culture industries

Several forms of culture co-exist in one society and nearly always one of them is more closely related to intellectual knowledge. Accordingly, it becomes the dominant culture. Divisions are created. These divisions are at the root of the difficulty in expanding the public that reads books, goes to the theatre, or concerts, visits exhibitions. The 'non-public' remains a solid body, particularly in rural areas.

Culture, however, cannot be confined to literature and the arts, nor continue to hold a brief for learning. It is generally agreed today that it should enable men and women to answer the questions that come up in their working, social or civil life just as much as in literature and the arts.

By their very nature, the traditional channels for the dissemination of culture have played only a minor role in transforming cultural life. On the other hand, the culture industries are steadily reinforming their impact on the masses.

They are accused of seeking profits, of provoking consumption, of supporting a star system, but there is no denying the fact that they have reached and won over part of the 'non-public'. Through gramophone records and cassettes, people have come to know, appreciate and love musical works of all periods. Thousands more people use private or public record libraries than go to concerts. When several television channels broadcast a Greek tragedy the audience on any one evening is infinitely larger than all the spectators put together since the fifth century before Christ.

The culture industries — just like printing which, since its invention, has diffused mediocre works together with masterpieces — should be used to describe and disseminate typical aspects of European culture through education and all sociocultural activities.

In its communication of 22 November 1977, the Commission spoke of a large-scale op-

eration embracing all Community countries and which, going beyond the passive consumption of cultural products, would aim to encourage active participation in a culture that would be open, broader, diversified, pluralist — in a word, democratic. The target population would be not so much the 'cultured' élites seeking to deepen their culture — who should not, however, be neglected — but all age groups and socio-occupational categories.

The communication of 22 November 1977 states that culture has for too long been confined to the so-called 'higher' or 'noble' genres. It is now reckoned that culture includes genres that were formerly considered minor or popular, and is situated in the pre sent as much as in the past, and that it comprises, in addition to the aesthetic side — i.e. literature, music, plastic arts — a scientific side (sciences, technology), a physical side (sports, open-air life) and a social side: man in his working environment, in the context of everyday living, the economy and politics.

The Commission has organized the production and exchange of nine television programmes on the various national film industries in the Community countries. Using extracts from the most representative films, the aim is to present a broad spectrum of their own cinema (films that are their own cultural property) which Europeans tend to underestimate.

Conclusion

The preceding pages contain an initial list of Community actions in the cultural sector based on a review of European culture (which draws its richness as much from its diversity as from affinities between different national or regional aspects).

Clearly, the list is not yet complete : in particular, it lacks a section on the cinema.

But this will come.

In that respect, the elected European Parliament expressed its political will by setting up a Committee and including culture in its terms of reference.

With the support of the European Parliamentary Committee on Youth, Culture, Education, Information and Sport, the citizens of the Community will gradually gain experience at first hand of the European dimension of culture.

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This booklet contains a commentary on the Community action programme in the cultural sector and reviews the main problems covered.
Cultural action is described in terms of European culture as a whole.

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For centuries, culture has spread with superb indifference to frontiers and barriers. Regardless of divisions it has forged links between cities and centres of creative activity.

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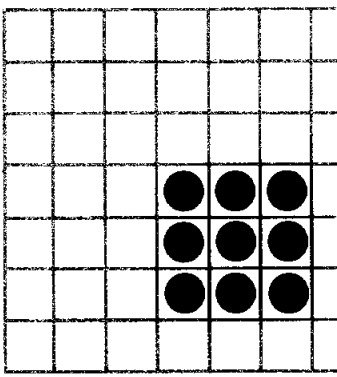
The present booklet sets out to review progress achieved with regard to Community action in this sector.



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