

COMMISSION OF THE EUROPEAN COMMUNITIES

COM(92)149 final

Brussels, 29 April 1992

COMMUNICATION FROM THE COMMISSION

to the Council, the European Parliament
and the Economic and Social Committee

NEW PROSPECTS FOR COMMUNITY CULTURAL ACTION

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INTRODUCTION

The Community is on the threshold of a new era in which it will be able to grow beyond its purely economic dimension and enjoy unprecedented opportunity for cultural cooperation and support. Without prejudging ratification of the Maastricht Treaty, thought should therefore be given to the future thrust of cultural action in this new environment.

THE CULTURAL CHALLENGE

The challenge is two-fold: cultural action should contribute to the flowering of national and regional cultural identities and at the same time reinforce the feeling that, despite their cultural diversity, Europeans share a common cultural heritage and common values.

The frontier-free area must provide a stimulating environment for intellectual life, cultural activities and artistic creativity for the ever-growing numbers of European citizens now demanding greater access to culture. In the face of growing intolerance the aim will also be to help them understand, appreciate and respect other cultures in the same way as their own.

The aims of Community cultural action must consequently be:

- to preserve Europe's past by helping to conserve and increase awareness of our common cultural heritage in all its forms;
- to generate an environment conducive to the development of culture in Europe by taking cultural aspects into account in other policies and programmes and by supporting artistic and literary creation and non-commercial cultural exchanges and networks;
- to help ensure that the influence of European culture is felt throughout the world by encouraging cooperation with non-member countries; as a major partner in an ever-changing international scene, the Community should capitalize more on its cultural relations in its political dialogue with the countries and continents with which it has historical ties with a view to promoting mutual understanding.

DEVELOPMENT OF COMMUNITY ACTION

Parliament was the first institution to call on the Community to become an active partner on the cultural stage. This was in 1974. Since then it has consistently supported and proposed specific measures in this area. It has also been an advocate of a separate budget for culture.

Since 1986 the Council has also expressed interest in measures to promote culture at Community level and its work has helped improve follow-up and continuity.

With the signing of the Single Act and deadline 1992, it has become clear that the cultural sector will also have to adapt to and evolve in a frontier-free market.

The development of Community cultural action to date¹ can be divided into three main stages:

- 1977-82: first conveyed in a Commission communication to the Council² the message that the Community could and should take an interest in the economic and social aspects of culture gained ground;
- 1982-86: Community action to promote culture became more visible with the start of a series of specific but disparate measures mostly symbolic in nature;
- 1987-92: regular meetings of the Council and the Ministers for Cultural Affairs and the establishment of a Committee on Cultural Affairs made it possible to initiate more structured action; at the same time a Commission communication to the Council, essentially political in nature, entitled A fresh boost for culture in the European Community³ put forward a general framework for the development of Community action; with a budget which was expanding in relative terms, cultural action gradually took shape over this period; albeit modest, it was enough to confirm the value and importance of developing common approaches and aroused growing interest among the professionals and the authorities in the Member States, with the result that the overall outcome can be said to have been positive.

SETTING UP A NEW REFERENCE FRAMEWORK AND A CULTURAL DIALOGUE

1992 is a pivotal year, which must be used to provide the Community with a working framework for common action. By stepping up the dialogue with all those concerned - the professionals and the competent authorities in the Member States - it should subsequently be possible for the Commission to prepare specific target-oriented proposals and programmes, and the related budgetary estimates, on the basis of the options selected.

With such an ambitious goal and such a vast field to cover consensus will

1 See Annex A for details.

2 Community action in the cultural sector (Commission communication to the Council, 22 November 1977) (Supplement 6/77 Bull. EC).

3 COM(87)603 final (Supplement 4/87 Bull. EC).

be the key to success. Special care must be taken to respect the cultural diversity which constitutes the very essence and wealth of Europe and to highlight its common cultural heritage.

The need for a new reference framework is therefore two-fold: to improve the structuring of cultural action, thereby ensuring a more coherent development; and to replace the previous framework, which covered the period 1987 to 1992.

Looking ahead to the new areas of Community competence, the high degree of cultural sensitivity of all the Member States means that concertation at all levels must be encouraged to promote the emergence of consensus. The Commission has already embarked on this route by holding initial consultations on the preparation of this communication with the professionals and the competent authorities in the Member States.¹ This dialogue should be stepped up by closely involving Parliament and the new Committee of the Regions in the process.

COMPLIANCE WITH SUBSIDIARITY AND IMPROVED PRIORITIZATION

Only through compliance with the principle of subsidiarity² and by improved prioritization can Community action maximize its impact and be truly significant. Increased selectivity will mean fewer Community measures but greater visibility.

As and when cultural action develops, and in particular whenever specific programme proposals are made, care should be taken to ensure that the principle of subsidiarity is fully respected. This subsidiarity will produce action of Community interest geared primarily to the breaking down of barriers, to transparency and to genuine added value throughout the Community.

To this end the Community will encourage cultural cooperation only when it complements action by the Member States and, if necessary, continue to support their action in the areas listed in the Article on culture. In addition, action undertaken by the Community must be regularly assessed in the light of the objectives set by the Council and Parliament.

The aim of this communication is to prepare the ground for discussions in the Council and Parliament with a view to producing the above reference framework and establishing the necessary priorities.

1 See Annex B for the summary records of these consultative meetings.

2 "The Community shall take action ... only if and in so far as the objectives of the proposed action cannot be sufficiently achieved by the Member States and can therefore, by reason of the scale or effects of the proposed action, be better achieved by the Community."
(Article 3b of the Treaty on European Union).

I. CONTRIBUTING TO THE FLOWERING OF CULTURE IN THE FRONTIER-FREE AREA

The economic and political integration which will be the hallmark of tomorrow's Community must be accompanied by a stronger cultural dimension which respects national, regional and local diversity.

Cultural cooperation between Member States must be encouraged; their action must be supported and supplemented; and cultural aspects must be taken into account in all Community policies and programmes.

A. Encouraging cooperation between Member States and supporting and supplementing their action in the following areas:

1. Increasing the involvement of all those active in the field of culture

The cultural sensitivity of all the Member States means that a specific style of cooperation must be introduced with a view to:

- preparing, in conjunction with the professionals and the authorities in the Member States, clear and specific proposals and action programmes for the different priority areas;
- increasing the involvement of national, regional and local authorities in the cultural life of the Community.

Support for transnational networks

Providing support for cultural networks, improving their public profile and monitoring their evolution is one of the most effective ways of breaking down barriers and assisting professionals and amateurs alike to cooperate more extensively on the ground in line with the principle of subsidiarity.

Community action should be designed to encourage:

- . encounters between professionals on specific areas of common interest furthering initiatives already undertaken by the Community (e.g. European City of Culture, cultural heritage, books and reading);
- . exchanges of information and experience and mobility between those responsible for public and private-sector facilities providing particularly valuable access to culture (libraries, archives, museums, monuments);

- . the conception and execution of genuinely transnational and innovative cultural projects offering the prospect of added value, notably in frontier and peripheral regions.

Increased dialogue with national, regional and local authorities

The extraordinary diversity of European culture in all its national, regional and local forms is the key source of its originality. Increasing the dialogue between public authorities and the Community will enable Community citizens to gain a better understanding of other people's cultures as well as their own and to identify with their common cultural heritage.

To this end the Commission intends:

- to consult public authorities, notably in the regions, whenever Community proposals and programmes are being produced; special attention will be paid to the concerns of the peripheral and less-favoured regions;
- to highlight the pilot projects conducted at national, regional and local level, notably those aimed at improving the integration of culture into the development of tourism in the regions,¹ and make them better known Community-wide.

2. Encouraging artistic and cultural creation

The Community must contribute to the efforts made by the authorities in the Member States to encourage artistic and cultural creation.

A three-pronged approach is called for:

- first, improving access to Community programmes² and Funds³ for culture-related training schemes by identifying their needs and seeking ways of removing barriers;
- second, helping to stimulate talent, creativity and awareness of other cultures through exchanges between performing and creative artists and others working in the arts and culture (e.g. study grants for specialist centres, Master classes, artists' studios);
- third, promoting pilot projects of Community interest.

1 Amended proposal for a Council Decision concerning a Community action plan to assist tourism (COM(92) 130 final, 2 April 1992).

2 Erasmus, Tempus, Force, Petra.

3 European Social Fund.

This support, which will be granted on a selective basis depending on the specific requirements of the individual sectors as and when the programme proposals are presented (e.g. cultural heritage, networking, and so on) will benefit the Community as a whole: it is through artistic talent that the fundamental values which give our cultures their vitality and continuity are generated and communicated.

3. Improving the knowledge and dissemination of culture

If culture is to acquire a new status and reach a wider audience in our post-1992 society, it will be important:

- to increase public awareness of our different cultures and our common cultural heritage from a very early age;
- to stimulate and increase the flow of information on subjects of Community interest to those responsible for culture in the Member States.

As and when it develops, Community action must focus on:

- strengthening the support given to the translation of reference works;
- encouraging the development of awareness and information campaigns geared both to the professionals and to the general public to improve the knowledge and dissemination of our individual cultures in the large frontier-free area, notably by using the audiovisual media and the other new facilities now on offer;
- conducting and contributing to the dissemination of the findings of studies and research on specific subjects of Community interest and, where necessary, compiling the relevant statistics (e.g. statistics on books and reading, information on the practices and legislation of Member States in the field of culture, research on conservation of the cultural heritage, and so on);
- launching awareness campaigns on specific subjects (e.g. books and reading, information campaigns for the underprivileged, and so on) in conjunction with the authorities in the Member States and with international organizations.

4. Making better use of cultural resources

Culture is dependent both on its irreplaceable intrinsic resources and on the structural, economic and human resources that guarantee it a future. The resources available are limited and must therefore be put to the best possible use.

Existing cultural resources must be preserved, continuity guaranteed and conditions for development improved. In the first instance it is for the Member States to provide their policies, each of which is a sui generis phenomenon, with the means to match their ambitions. It then falls to the Community in accordance with the principle of subsidiarity to contribute to the overall effort. In addition, private funding is widely accepted as a valuable, albeit still limited, source of resources for cultural activity.

The demand for culture is constantly increasing as a result of progress in education, expanding leisure time and the democratization of culture itself. Although the basic responsibility for culture and its main source of financing remain with the authorities in the Member States, the complementary role of sponsorship must not be neglected. The Community has looked with interest at the question of sponsorship^{1 2} and initial attempts have been made to try out the network approach.³ More generally, and with an eye to the frontier-free area, the Community must:

- improve information on incentives to finance the arts in the Member States, given their diversity and complexity;
- promote the exchange of information and the highlighting of original initiatives for making optimum use of cultural resources (structural, economic or human) in the Member States;
- encourage sponsorship and promote meetings between creative artists, project promoters and sponsors without in any way interfering with respective individual freedoms.

B. Taking cultural aspects into account in Community policies and programmes

The development of Community policies and programmes can have a direct or indirect impact on culture.

The point here is that cultural aspects must be taken into account as soon as any new action or policy is devised, subject obviously to Community law.

A growing number of measures with a cultural dimension have already been developed as part of various Community policies and programmes including

1 Conclusions of the Council and the Ministers for Cultural Affairs of 27 May 1988 (OJ C 197, 27 July 1988, p. 2) and resolution of 13 November 1986 (OJ C 320, 13 December 1986, p. 12).

2 Conference on sponsorship of the arts in Europe organized jointly by the Commission and the Portuguese Presidency in Lisbon (2-3 April 1992).

3 European Committee on business, the arts and culture (CEREC) (operational since March 1991).

the free movement of cultural goods and persons, the environment, research, the new technologies, social and regional policies, tourism, training and external relations.

And the Community has already attempted to incorporate the cultural dimension into other policies, including audiovisual policy¹ and VAT.² On the sensitive issue of the protection of national treasures³ efforts have been made to take account of the cultural dimension at every stage in the discussions.

Important decisions have also been taken in the audiovisual sector⁴ and on copyright and neighbouring rights;⁵ to protect these rights is to preserve and develop cultural creativity and diversity.

Experience has shown that constructive progress has been made in these areas thanks to the consultation of various professionals and experts in the Member States. The Commission believes that this approach should be consolidated and systematically extended to all Community policies with a cultural component.

The development of exchanges which will follow 1992 enhances the need for this approach. The Maastricht Treaty singles out for special attention "aid to promote culture and heritage conservation".⁶

The Commission feels it is important:

- to improve the flow of information on measures with a significant impact on culture, notably by means of a stocktaking exercise;⁷
- to develop coordination with professionals and national experts through consultations, hearings and ad hoc working parties.

II. BRINGING THE COMMON CULTURAL HERITAGE TO THE FORE BY PROVIDING SUPPORT FOR SPECIFIC AREAS

The role of the Community in contributing to the flowering of our cultures must be subsidiary to that of the Member States. Given the vast area covered by culture careful prioritization is essential if the dissipation of effort is to be avoided.

1 COM(90) 78 final, 21 February 1990.

2 COM(88) 846 final; COM(87) 324 final, 10 November 1987.

3 COM(91) 447 final, SYN 382.

4 Council Directive of 3 October 1989 (COM(89) 552).

5 COM(90) 584 final, 17 January 1991.

6 Article 92(3)(d) of the Treaty on European Union.

7 The stocktaking exercise will take a horizontal look at the range and coherence of all work undertaken on other Community policies and programmes which has a direct or indirect effect on a given branch of the arts (e.g. cultural heritage).

Community action must therefore be efficient, coherent and a valuable example and motive force.

Action undertaken hitherto (see details in Annex A), albeit limited, has already made it possible to produce a basic structure and to develop specific measures with practical impact.¹

With this in mind the Commission is proposing a horizontal approach based primarily on increasing the involvement of all those active in the field of culture and on constantly taking account of the cultural dimension in Community policies and programmes. Priority will be given to the development of this approach in the areas already approved by the Council: cultural heritage, books and reading, and the audiovisual sector. At the same time the Commission feels that the Community should also be gradually turning its attention to other cultural areas. It has already demonstrated its commitment on many occasions to music and the performing arts - the theatre in particular - and to the visual arts but there has as yet been no common action on this front.

In the Commission's view this should be done through transnational networking and encouraging artistic creation. Both priorities have already been partially incorporated in the Kaleidoscope programme² alongside the support provided for cultural events of a European nature, theatre and music in particular.

The Commission feels that by focusing on economies of scale and the exemplary function of Community action on this front, even with relatively limited financial resources, this could have a significant impact.

The starting point for action in the above three areas was different:

- for the cultural heritage, a pilot scheme to conserve the architectural heritage;
- for books and reading, a general analysis³ and a pilot project on literary translation;

1 Pilot projects to conserve the architectural heritage (OJ C 284, 31 October 1991)

Pilot scheme to provide financial aid for translation of contemporary literary works (OJ C 86, 3 April 1991)

Kaleidoscope - Community scheme of awards for artistic and cultural events (OJ C 205, 6 August 1991).

2 Kaleidoscope - Community scheme of awards for artistic and cultural events (OJ C 205, 6 August 1991).

3 COM(89) 258 final.

- for the audiovisual media, a three-fold objective: rules of the game, technology, and promotion of the programmes industry.

A. Cultural heritage

Visible evidence of Europe's historic and artistic past, our architectural and cultural heritage is of fundamental importance for European culture. It reflects both the different stages in the development of our civilization and the various expressions of our identity. It is both irreplaceable and vulnerable and must be preserved for future generations, providing as it always has done a constant source of inspiration for contemporary creativity.

Community action must, first, be extended notably to include cultural goods,¹ thereby conferring on the concept of cultural heritage the meaning indicated by the new Article 128 and, second, do more to exploit the existing resources and highlight the wealth and diversity of our common heritage.

Quite apart from its intrinsic cultural value this heritage is closely bound up with many aspects of economic and social life and support for it could benefit more from the development of the various Community policies with which it is directly or indirectly linked, such as quality of life and the environment, tourism, research and new technology, training and employment, and so on.

The Commission will consequently be presenting the Council with a paper outlining prospects for protecting and enhancing the cultural heritage; this could be combined with an action programme.² In order to focus more attention on the model nature of its operations on the ground and to encourage common approaches such action should be systematically accompanied by the wide-scale dissemination of research findings and methods for the conservation of our cultural heritage.

B. Books and reading

Books represent one of the main forms of cultural expression, an aid to creativity and to the dissemination of knowledge and ideas, and an essential cultural and educational tool.

1 Some aspects of this question have already been discussed in connection with the elimination of checks at internal borders (COM(91) 447 final).

2 The Commission will be organizing a series of discussions with representatives from the sectors concerned (professionals, national experts, national and regional authorities, international organizations). Work on cooperation on national treasures will be pursued in more depth in this forum.

The Community has already taken account of the culture-related element in books under its other policies¹ and has developed a series of measures to promote books and reading.²

One of the Community's main objectives must be to improve the dissemination of our written heritage and guarantee its conservation.

Translation

The Community's linguistic diversity constitutes a cultural treasure which must be safeguarded. But it also represents a significant obstacle to the circulation of and access to books.

There is thus a two-fold reason for the Community to give priority to continued support for translation as one of the best ways both of promoting cultural exchanges and of preserving the originality of the artistic and literary creativity of our different countries.

Community support for translation must be adapted and its objectives and scale clearly spelled out:³

- by granting support for the translation of a greater number of literary works;
- by paying greater attention to minority languages;
- by focusing more on the different literary genres, in particular those which are less widely published (drama and poetry);
- by setting up specific operations to increase knowledge and improve dissemination of European culture and history;

1 Working programme of the Commission in the field of copyright and neighbouring rights (COM(90) 584 final)
VAT - books are among the items that qualify for a lower rate (COM(87) 324 final, 10 November 1987).

2 Resolution adopted by the Council and the Ministers for Cultural Affairs on 18 May 1989 (OJ C 183, 20 July 1989)
Pilot scheme to provide financial aid for translation of contemporary literary works (OJ C 86, 3 April 1991)
Grants for the development of a network of translation colleges (Straelen, Arles, Tarazona, Procida, Norwich)
European translation prize (OJ C 35, 15 February 1990).

3 Pilot scheme to provide financial aid for translation of contemporary literary works (OJ C 86, 3 April 1991).

- by promoting quality, notably through exchanges of experience between translators by means of networking;
- by extending the scope of existing schemes to the countries of Central and Eastern Europe, mainly under the cultural clauses in association agreements;
- by helping to increase public awareness of the wealth and cultural value of our various languages;¹ this is essential if translation is to have a real impact either in commercial or in cultural terms.

As already stressed by the Council,² support for translation, important though it may be, is not the only avenue which the Community can and must explore. Work initiated at Community level on conservation and cooperation between libraries, an area particularly suitable for the development of subsidiary action, must be pursued further.

Conservation

Working with national specialists in the field the Commission has already begun discussing ways and means of dealing promptly and efficiently with the common problem of conservation of acidic paper and the use of alkaline (permanent) paper.³

Cooperation between libraries

The Commission has already initiated action to step up cooperation between libraries in the field of information technology.⁴

It feels that new forms of cooperation between librarians should be explored (e.g. exchanges between library staff, access to the public, and so on) not only to make further progress in research (notably on conservation) but also to promote public awareness of our written heritage.⁵

1 See point 3 on page 6: Improving the knowledge and dissemination of culture.
2 Resolution adopted by the Council and the Ministers for Cultural Affairs on 18 May 1989 (OJ C 183, 20 July 1989).
3 Meeting of national experts on paper conservation (acidic paper/permanent paper) organized jointly by the Commission and the Dutch Presidency in the Hague (17-19 December 1991).
4 Council Decision of 7 June 1991 (OJ L 192, 16 July 1991, p. 18).
5 The important relay role played by librarians in the public promotion of books and reading must be stressed.

C. Audiovisual sector

The audiovisual media play an important role in the promotion and dissemination of culture and in the development of artistic creativity.

The Council and the Ministers for Cultural Affairs have already included this area on their list of priorities¹ and recently stressed the need to support creativity in the audiovisual field.

The cultural aspects of the audiovisual sector have already been taken into account in the Community's audiovisual policy, in particular in the Media programme, which is involved upstream and downstream of the production process.² Hence the need for specific action to promote artistic and cultural creativity in the audiovisual sector supporting action by the Member States on this front and contributing to the dissemination of their cultures in cooperation with the international organizations.

At the same time, as part of the global strategy to promote high-definition television the Commission recently sent the Council and Parliament a proposal for a Decision designed inter alia to encourage the production of audiovisual programmes using the D2-MAC standard, format 16:9.³

Proposals for specific measures under the Media programme could therefore be put to the Council. The Commission plans to do this in due course following an analysis of requirements with regard to the objectives of the Community's audiovisual policy.

The following possibilities will be looked into:

- participation by the Community as such in the Council of Europe Eurimages Fund should this prove to be an effective way of helping to promote creativity in the audiovisual sector and make it possible to establish stronger operating links with Media, which is involved both upstream and downstream of Eurimages;
- support for the development of the European dimension in film and audiovisual festivals to help increase the distribution of audiovisual material; this is a specifically cultural activity not included as such in the Media programme;
- support for certain types of television programme broadcast by specialist channels (e.g. the cultural channel or other culture-related channels) or by non-specialist channels which could promote increased awareness of the different cultures throughout Europe.

1 Conclusions adopted by the Council and the Minister for Cultural Affairs on 27 May 1988.

2 The Commission will be presenting an initial assessment at the end of the year.

3 Proposal for a Council Decision on an action plan for the introduction of advanced television services in Europe.

III. INCREASING COOPERATION WITH NON-MEMBER COUNTRIES AND INTERNATIONAL ORGANIZATIONS, IN PARTICULAR THE COUNCIL OF EUROPE

The increasing role of culture in international relations involving the Community and its Member States demonstrates that the Community is no longer perceived on the world stage purely as an economic power.

The Community must strengthen cultural cooperation with other countries and continents. It can also use its cultural dimension to enhance its general image.

A. Cooperation by the Community and its Member States with non-member countries

At Community level the cultural breakthrough has been demonstrated by the inclusion of cultural cooperation in an increasing number of agreements concluded by the Community and its Member States with non-member countries.

Lomé Convention

Lomé III signed in December 1984 by the Community and the ACP countries was the first to give culture a new status by including a section largely given over to cultural cooperation. Its successor, Lomé IV, which entered into force in 1990, includes a title on culture with two distinct but closely linked chapters, one on the cultural dimension in development projects and programmes¹ and the other on support for cultural action.² The Lomé Convention and ACP/EEC cultural cooperation are aimed at supporting the self-reliant development of the ACP countries in order to encourage participation by the population in the development process and to increase creative capacities.

Central and Eastern Europe and EFTA

Cultural cooperation in Europe has changed decisively since the major political events which marked the opening-up of the Community to the countries of Central and Eastern Europe. Existing cultural affinities between the partners have facilitated this dialogue.

1 Articles 142 to 144.

2 Articles 145 et seq. This action is geared to the following: safeguarding the cultural heritage; production and distribution of cultural goods; cultural events; information and communications.

This cooperation is part of the process of European integration in the broad sense of the term. The recent conferences organized within the framework of the CSCE¹ are part of this overall dynamic. Europe agreements have been concluded by the Community and the Member States with Poland, Hungary and Czechoslovakia.² These include a cultural clause providing for the possible extension of existing Community cooperation programmes to the countries concerned. An identical clause has been included in the negotiating directives for two similar agreements with Bulgaria and Romania currently in the pipeline.

On 18 May 1990 the Ministers for Cultural Affairs decided to set up a special event to run in parallel with the European City of Culture event. To be called European Cultural Month it will be held each year in a European city outside the Community.³

The EFTA countries, the Community's future parties in the European Economic Area, some of which have already applied to join the Community, have already shown interest in Community action in the field of culture and are increasingly asking to be informed and involved on this front.⁴ The Community is keen to respond and must increase its information effort accordingly.

Cultural cooperation with other countries and continents

A relatively important place is reserved for cultural cooperation in some of the agreements concluded by the Community and the Member States with non-member countries. This is particularly true in the case of certain Latin American countries linked to the Community by third-generation agreements.⁵ Progress in the case of Asia, North America and Australia is more modest. In the case of relations with the Mediterranean countries, with which the Community has very close cultural ties, an extra effort must be made to place greater emphasis on the cultural dimension.

1 Paris Summit; Cracow symposium (26 May-7 June 1991).

2 Signed on 16 December 1991.

3 OJ C 162, 3 July 1990.

The first four host cities are:

. 1992: Cracow

. 1993: Graz

. 1994: Budapest

. 1995: Prague

4 Joint declaration on cooperation in the field of culture and Joint declaration on unlawful trading in cultural goods.

5 Agreements have already been signed with Chile, Paraguay, Mexico and Uruguay. Negotiations are under way with Brazil, the Andean Pact and the countries of Central America.

The Community and the Member States must assume the responsibility that stems from the decision to develop cultural action by cooperating more vigorously and more openly with non-member countries.

As and when such cooperation develops, the Community and the Member States must:

- ensure that the cultural clauses included in the agreements fit into a more coherent framework and are actually applied in the countries concerned, notably in the case of existing Community schemes (literary translation, cultural heritage, and so on); this necessitates the active involvement of those responsible for culture - in our institutions, in the Member States, and in the non-member countries - in the implementation of such agreements; the forum for progress on this front will be the joint committees set up by the association agreements;
- respond to the requests for technical assistance and for the exchange of experience and know-how, particularly from the countries of Central and Eastern Europe;¹
- promote the exchange of information, particularly through joint action by the various cultural institutes of the Member States in the non-member countries to reinforce the impact of individual operations;
- promote the exchange of information between the cultural institutes of certain non-member countries and the Member States, notably where association agreements already exist.

B. Cooperation with international organizations, in particular the Council of Europe

In parallel with action under the agreements concluded by the Community and the Member States extensive cooperation must be developed with non-member countries within the international organizations active in the field of culture.

- Constituting as it does an important forum for dialogue with the other European countries the Council of Europe has a major role to play in cultural cooperation in Europe.

While ensuring that each of our institutions retains its own identity and autonomy of action the Community could in the Commission's view encourage the development of complementary initiatives likely to have an increased impact on cultural cooperation (e.g. European campaign to promote public awareness of books and reading).

1 European Parliament resolution on cultural relations between the Community and Central and Eastern Europe (OJ C 367, 14 October 1991).

- For a number of years now Unesco has been using cultural cooperation in its attempt to help defend the values of humanism and peace in the world; Community cultural action must be integrated into this approach and attempt to make a concrete contribution to the overall effort.
- Finally, specialized non-governmental organizations are being called on to play an increasingly important role in international cultural cooperation as advisers and relays. The Community must encourage such organizations to participate more fully in the development of its action.

CONCLUSIONS

In preparation for the new activities to be undertaken by the Community, the Member States and the institutions in the key area of culture, the Commission would like the Council and Parliament to decide on a new reference framework for Community cultural action before the end of the year.

This new framework is essential if the Commission is to make use of the pivotal period before the new procedures come in to consult largely with the professionals and the authorities in the Member States and draw on their experience. In particular, it will carry out a sector-by-sector assessment of existing measures to check on compliance with the principle of subsidiarity. It will then be in a position, provided the necessary funds are available, to start on the gradual process of presenting specific target-oriented proposals and programmes for common action, and the related budgetary estimates.

Building on the action already initiated the Commission feels that the following priority lines of reflexion could usefully clarify the debate and provide specific pointers for the future:

- (a) as part of a horizontal approach better geared to the new cultural objectives:
 - systematically taking account of the cultural dimension in Community policies and programmes so that culture can benefit fully from past achievements and future developments;
 - providing support for cultural networks to encourage the breaking down of barriers, stimulate exchanges and provide new prospects for cooperation between professionals;
 - increasing dialogue with national, regional and local authorities with a view to facilitating consensus and safeguarding cultural diversity;
 - encouraging artistic and cultural creativity to help stimulate talent, promote productivity and increase awareness of other cultures;
 - increasing support for translation with a view to facilitating exchanges and the dissemination of culture;

(b) as part of the vertical support for specific cultural areas:

- producing a comprehensive paper on prospects for protecting and enhancing the Community's cultural heritage; this could be accompanied by an initial action programme designed to increase awareness of our common cultural heritage;
- adapting and extending action on books and reading.

Annex A

DETAILED REVIEW OF THE COMMUNITY'S CULTURAL ACTIVITIES

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Introduction

In 1957 the signatories of the Treaty of Rome declared themselves "determined to lay the foundations of an ever closer union among the peoples of Europe".

Although the Treaties do not explicitly specify a cultural role for the Community, culture has nevertheless become one of its real concerns, one that has engendered a considerable number of initiatives. The European Parliament was the first institution to nail its cultural colours to the mast in 1974, when it passed a landmark resolution calling for Community action in this field. Parliament has since continued to give its full backing to the Community's cultural activities, frequently proposing specific projects of its own.

The Heads of State and Government began to show an interest in culture at the summits held in The Hague (1969), Paris (1972) and Copenhagen (1973). This process culminated in the declaration on European Union signed in Stuttgart in 1983, which stressed the importance of promoting European awareness, thus signalling a new departure in the development of European culture. The theme of culture as an essential feature of our shared future was taken up at subsequent summits with the introduction of the concept of a people's Europe and a European identity.

With the signing of the Single European Act, it gradually emerged that in addition to contending with its own internal dynamics, the cultural sector would also have to adapt and develop in the single market after 1992.

Finally on 9th and 10th December 1991 in Maastricht, the Heads of State and Government agreed to insert a culture article in the new Treaty⁽¹⁾. Ratification of the Maastricht agreements will thus introduce a new phase for culture.

The Community's cultural activities over fifteen years can be broken down into three main phases:

(a) Applying the EEC Treaty to the cultural sector (1977-82)

In 1977 the Commission presented its first communication on Community action in the cultural sector, a document which proposed a number of projects in a field defined as "the socio-economic whole formed by persons and undertakings dedicated to the production and distribution of cultural goods and services".⁽²⁾

As regards the actual implementation of these projects, progress has - inevitably - been slow. Although Parliament and the Economic and Social Committee welcomed this communication, there were simply no funds available, and there was still no response from a Council that had no jurisdiction in this field.

(1) article 128 of the Union Treaty

(2) "Community action in the cultural sector" - Commission communication to the Council, transmitted on 22 November 1977 (Supplement 6/77 - Bull. EC).

The real success of this breakthrough was that, for the first time, it was clearly stated that the Treaty also applied to the cultural sector. This in turn helped to make the institutions and those involved in cultural life more aware that the Community could and should involve itself in cultural matters to the same extent that it was present in other areas of social and economic activity.

(b) Defining the role of Community action in the cultural sector (1982-86)

Once it had been confirmed that culture had a part to play in furthering the - primarily economic - aims of the Treaty, the important thing was to define just what the Community should do in this field.⁽¹⁾ This led to the adoption of a twin-track approach:

- setting boundaries: the Community's cultural activities were to complement existing international arrangements, would not exceed the authority and means with which it was invested by the Treaty, and would remain subsidiary to the cultural policies of the Member States;
- asserting its presence: a number of high-profile initiatives were undertaken to boost the Community's image (for example, the formation of the EC Youth Orchestra, the conservation and restoration of the Parthenon).

Following an increase in the relevant budget line, thanks to the support of Parliament, some concrete progress was made during this period, with the implementation of an initial package of measures, comprising training grants and projects for the conservation of Europe's architectural heritage. The first Council meetings of Culture Ministers were also held at this time, at first informally but later on a formal basis, marking the first stage in institutional recognition of the Community's cultural role. However, although culture was now on the agenda, such projects as were being undertaken amounted to no more than a disjointed, poorly structured and clearly inadequate response to an obvious need.

(c) Initiating concerted action in the cultural sector (1987-92)

The Community's involvement in the cultural sector was encouraged by regular meetings of Culture Ministers within the Council, and by the establishment of a Committee on Cultural Affairs in 1988,⁽²⁾ which brought standard Community procedures and intergovernmental cooperation together in a single forum.

The Commission contributed a third communication, this one entitled "A fresh boost for culture in the European Community".⁽³⁾ Although it was presented as a framework programme, this document in fact more closely resembled a political document reviewing the current thinking on the Community's role in the cultural sector.

(1) "Stronger Community action in the cultural sector" - Communication from the Commission to the Council and Parliament, transmitted on 12 October 1982 (Supplement 6/82 - Bull. EC).

(2) Resolution of the Council and of the Culture Ministers meeting within the Council of 27 May 1988: OJ C 197, 27.7.1988, p.1.

(3) COM(87) 603 final.

In 1988 the Council used this document to designate four priority sectors,⁽¹⁾ one of which - the audiovisual sector - is currently on the way to achieving Europe-wide integration in terms of its economic and technological potential, if not yet in cultural terms.

Since then, the Commission has focused on developing these four priorities, although it has had to contend with an increasing volume of requests from the Council and Parliament, which have had the effect of widening the scope of the Community's cultural involvement without creating an adequately structured setup or providing anything like enough in the way of funding. Many resolutions have met with no response, and there has been a marked increase in the number of one-off initiatives. However, although the projects that have got off the ground can in no way be said to constitute a coherent whole, some progress has certainly been achieved, witness the growing interest of professional people, especially those involved in architectural conservation.

As the budget has increased, the Community's cultural programme has gradually taken shape, developing into a series of concrete initiatives which, although fairly small-scale, have confirmed the importance of formulating a common approach to culture in the Community.

- (d) For 1992, the Commission considers that in the perspective of the entry into force of the Treaty of Maastricht and without prejudging its future ratification, a new approach should meanwhile be developed. Thus, all the cultural actors could be involved and a debate started with them in order to propose future actions of the Community.

The objective aimed at by the Commission with the presentation of a Communication on New Prospects on Community action in the cultural field is to create a general reference framework. Within this framework and following the entry into force of the agreements of Maastricht, it will be possible for the Commission to present proposals and specific programmes with financial estimates.

1. Conserving Europe's architectural heritage

At the urging of Parliament,⁽²⁾ the Community launched an initiative to support public- and private-sector projects for the conservation of Europe's architectural heritage. The feeling was that, in addition to the intrinsic value of this irreplaceable heritage, Community action was also justified by the social and economic benefits of conservation, in terms of jobs, training, research, new technology, regional development, the tourist and environment industries and quality of life.

(1) OJ C/197, 27.7.1988, p.2. The priorities were: the audiovisual sector, business sponsorship, cultural training and the book sector.

(2) Parliament resolutions:

- of 13 May 1974, on measures to protect the European cultural heritage: OJ C/62, 30.05.1974, p.5;
- of 14 September 1982, on the protection of the architectural and archaeological heritage: OJ C/267, 11.10.1982, p.25;
- of 28 October 1988, on the conservation of the Community's architectural and archaeological heritage: OJ C/309, 05.12.1988, p.423.

Community action gradually coalesced around four main objectives:

1. specific conservation projects;
2. financial support for the restoration of European monuments and sites of special historical significance;
3. grants for training in restoration techniques;
4. sponsoring events on the theme of cultural conservation (lectures, exhibitions, etc.); in 1991 this aspect of Community activity was incorporated into the "Platform Europe" award scheme, and will again feature in its successor, the "Kaleidoscope" programme in 1992.

1. Specific conservation projects

An annual scheme was inaugurated in 1984, providing grants for restoration projects with a European dimension. The funds allocated to this scheme account for a significant proportion (roughly one third) of the total cultural budget.

The scheme is organized on the following lines:

- conservation project organizers are invited to apply for grants in a notice published every year in the Official Journal of the European Communities;
- applications are then simultaneously submitted to the Commission and to the national and regional bodies responsible for historic monuments and sites;
- projects are assessed and selected in accordance with clearly defined criteria, in consultation with conservation professionals and in the light of the opinions expressed by the national and regional bodies concerned;
- this preliminary selection is submitted to an independent panel of experts for approval;
- the Commission bases its final decision on the panel's recommendations, while also taking geographical distribution into account (approving at least one project per Member State).

The key figures for the scheme since its inception in 1984 are as follows:

	<u>1984</u>	<u>1985</u>	<u>1986</u>	<u>1987</u>	<u>1988</u>	<u>1989</u>	<u>1990</u>	<u>1991</u>			
Annual budget (ECU '000)	400	500	700	2100	2700	2400	2600	2600			
Applications	113	144	135	129	441	822	1159	433			
Projects selected	12	12	13	22	30	24	26	37			
Average grant per project (ECU '000)	33				42	54	95	90	100	100	70

Pressure from Parliament resulted in the tripling of the annual budget in 1987, followed by a further increase the following year. Not only did this mean that the Commission could approve a greater number of projects: it was also now in a position to award grants that were something more than just token gestures.

The increase in the number of applications from 1988 was due partly to better advertising and partly to the momentum established and sustained by the scheme. In response to the growing number of applications that failed to satisfy the terms and conditions of the scheme, the Commission published a paper explaining its selection criteria, and describing how applications should be presented. This led to a general improvement in the quality of the applications in 1991 and, despite a corresponding - and fairly significant - reduction in the quantity received, to an increase in the number of projects selected on the panel's recommendation. The average amount awarded first rose to a significant level in 1987. It fell again a little in 1991 because the average cost of the projects selected that year was lower.

Annual themes designed to highlight particular aspects of architectural conservation were introduced in 1989:

- 1989: Outstanding monuments and sites;
- 1990: Historic buildings and groups of buildings as part of the fabric of urban or rural society;
- 1991: Testimonies to production activities in industry, agriculture, crafts etc.;
- 1992: Conservation projects in towns and villages to restore monuments within their surroundings in an integrated approach to public spaces.

The thematic approach brought out the importance of developing a European forum for pooling experiences of specific conservation problems.

Although the financial support provided by the Community under this scheme has been limited, it has nevertheless given an added fillip to many projects of recognized quality. The Community's contributions to the restoration of historic monuments and sites have boosted its image in the places and regions concerned, and have raised people's awareness of these monuments as an important part of Europe's cultural heritage. The imprimatur of Community backing has also frequently made it easier for projects to find additional finance from other sources.

2. Financial support for the restoration of European monuments and sites of special historical significance

At Parliament's suggestion, the Commission has also contributed financially to the following restoration projects:

- The Parthenon and the Acropolis, Greece. The Community contribution supplements funds made available by the national government.

- Mount Athos, Greece.⁽¹⁾ Community funds are enabling religious communities there to have their buildings restored. Expert opinion has it that Community aid should primarily be channelled into training local people to maintain and restore their architectural and artistic heritage.
- The Chiado district, Lisbon, Portugal.⁽²⁾ Community funds are helping to rebuild this district, which was ravaged by fire in 1988.
- Coimbra, Portugal. The Community is contributing towards the renovation of a dilapidated building at the University of Coimbra, which is to house the College of European Studies.

The following amounts (ECU '000) have been made available for these projects:

	<u>1983</u>	<u>1984</u>	<u>1985</u>	<u>1986</u>	<u>1987</u>	<u>1988</u>	<u>1989</u>	<u>1990</u>	<u>1991</u>
Parthenon & Acropolis	500	500	150	300	500	383.5	400	400	400
Mount Athos					70		100	300	350
Lisbon							250	250	250
Coimbra									200

The present scope of financial support for the conservation of monuments and sites of special value and for the restoration of Europe's shared heritage may be broadened to include other monuments of similar standing over a limited period. Ideally, Parliament should reconsider or confirm its support for certain monuments and sites on a regular basis in the light of Commission reports.

3. Grants for training in restoration techniques

From the outset, the Commission linked the problem of conserving Europe's architectural heritage to that of providing adequate vocational training in restoration techniques. Every year, the Commission allocates a lump sum to international institutions specializing in restoration, which then use these funds to award grants to young craftsmen, architects, town planners, archeologists and art historians undertaking advanced training courses. Initially awarded only to Community nationals, these grants are now available to nationals of all European countries (see table on page 8).

Although it is conducted on a fairly small scale, it is worth pointing out the considerable ripple effect generated by Community backing for restoration training. The Ministers' conclusions of 19 November 1990 on vocational training in the arts suggest that Community input in this field should be consolidated, for example by encouraging existing or future networks and by working towards an equitable distribution of resources among the different restoration sectors.

(1) Parliament resolution on economic aid to Mount Athos (monastery region) of 7 May 1981: OJ C 144, 15.6.1981, p.92.

(2) Parliament resolution on aid for the reconstruction of the Chiado district of Lisbon of 15 September 1988: OJ C 262, 10.10.1988, p. 110.

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Grants for advanced training in restoration techniques

	1989 Number of grants/ total amount awarded (ECU)	1990 Number of grants/ total amount awarded (ECU)	1991 Number of grants/ total amount awarded (ECU)
ICCROM, Rome, Italy	13/38 000	12/38 000	11/36 600
Centre for the Conservation of Historic Towns and Buildings, Leuven, Belgium	29/60 000	15/86 000	22/88 000
Centre for Conservation Studies, York, UK	7/20 000	7/35 000	9/45 000
Pro Venetia Viva, Venice, Italy	11/52 500	14/52 500	11/67 760
Institute of Archeology Conservation Summer School, London, UK	17/10 000	32/16 800	55/22 280
Centro Universitario Europeo per i Beni Culturali, Ravello, Italy	29/30 000	56/35 000	40/43 000

II. Prestige projects

A. European City of Culture

1. The European City of Culture event was established by the Culture Ministers on 13 June 1985 to "help bring the peoples of the Member States closer together".⁽¹⁾ The following cities have been selected up to and including 1996:

1985: Athens
1986: Florence
1987: Amsterdam
1988: Berlin
1989: Paris
1990: Glasgow
1991: Dublin
1992: Madrid
1993: Antwerp
1994: Lisbon
1995: Luxembourg
1996: Copenhagen

The first cycle of a city from each Member State will be completed in 1996. On 18 May 1990, in the light of developments in Central and Eastern Europe, Ministers agreed that after 1996 "not only Member States of the Community but also other European countries basing themselves on the principles of democracy, pluralism and the rule of law" would be eligible to host the event.⁽²⁾ It was also established that they would begin to select the next Cities of Culture after 1992.

2. Also on 18 May 1990, at the suggestion of the Commission, Ministers agreed to set up a further cultural event, to be known as the European Cultural Month, which will, initially for a trial period, be held in a given European city each year, running parallel with the European City of Culture event.⁽²⁾

The first four host cities for the European Cultural Month are:

1992: Cracow (European City of Culture: Madrid)
1993: Graz (European City of Culture: Antwerp)
1994: Budapest (European City of Culture: Lisbon)
1995: Prague (European City of Culture: Luxembourg)

(1) Resolution of the Culture Ministers meeting within the Council of 13 June 1985 concerning the annual event 'European City of Culture': OJ C 153, 22.6.1985, p.2.

(2) Conclusions of the Culture Ministers meeting within the Council of 18 May 1990 on future eligibility for the 'European City of Culture' and on a special European Cultural Month event: OJ C 162, 3.7.1990, p.1.

The European City of Culture has been a genuine success throughout the Community, giving the public greater access to cultural events, providing a forum for meetings and exchanges between professional people in the arts field and stimulating tourism and job creation. Ministers set up the European Cultural Month with a view to increasing the Community's cultural cooperation with other European countries: although no specific procedures have yet been decided, it has been established that there should be some linkage between the two events.

3. Acting at the request of the representatives of past, present and future European Cities of Culture, who met in Glasgow on 3/4 December 1990, then again in Lisbon on 10/11 March 1991 and in Brussels on 8 July 1991, the Commission agreed to liaise between the organizers of the cities concerned, enabling them to pool information, exchange experiences and coordinate their planning and activities to better effect.

4. Thus far, the Community's financial contributions to the European City of Culture event have been as follows:

- 1985 Athens	ECU 108 000
- 1986 Florence	ECU 136 000
- 1987 Amsterdam	ECU 137 000
- 1988 Berlin	ECU 200 000 ⁽¹⁾
- 1989 Paris	ECU 120 000
- 1990 Glasgow	ECU 120 000
- 1991 Dublin	ECU 120 000

+ ECU 50 000 for specific projects in non-member countries.

B. Projects based on European Parliament resolutions

The Community launched its prestige projects at a time when it was endeavouring to establish its presence in the cultural sector by promoting a cultural programme of which the public was still by and large unaware. Parliament lent its support to a number of these projects, such as the European Community Youth Orchestra,⁽²⁾ the European Community Youth Opera⁽³⁾ and the European Poetry Festival,⁽⁴⁾ while the European Community Baroque Orchestra was launched in 1985 to mark the European Year of Music. The Commission's financial contributions to these projects are shown in the table on page 11.

Of all these prestige projects, perhaps the most comprehensive success has been achieved by the European Community Youth Orchestra, which was set up to use music to foster cooperation and unity between young Europeans with different musical backgrounds. Not only does the orchestra act as an ambassador of European culture in Europe and all over the world, performing in countries as distant as Mexico, India, China and the USA: it also provides young musicians with the ideal training and preparation for their professional careers.

(1) The exceptionally high contribution to the Berlin event should be seen in terms of the city's unique situation in Europe at the time.

(2) Parliament resolution of 28 March 1976: OJ C 79, 5.4.1976, p.6.

(3) Parliament resolution of 20 May 1988: OJ C 167, 27.6.1988, p.461.

(4) Parliament resolution of 16 December 1983: OJ C 10, 16.1.1984, p.291.

C. European prizes

To give further impetus to the promotion of European culture, the Community has introduced or participated in awarding a number of European prizes, such as:

- the European Community Europalia Prize for Literature;
- the Queen Elisabeth Prize;
- the Architecture Prize;
- the European literature prize and prize for the best translations of literary works.

The literature and translation prizes were created by the Council and the Culture Ministers in May 1989.⁽¹⁾

The Commission's financial contributions to prestige projects (ECU)

	1988	1989	1990	1991
EC Youth Orchestra	300 000	300 000 +130 000 ⁽²⁾ + 1 000 ⁽⁵⁾	300 000 +120 000 ⁽³⁾	300 000 +120 000 ⁽⁴⁾
EC Baroque Orchestra	150 000	150 000	150 000 + 20 000 ⁽²⁾	150 000 + 80 000 ⁽⁶⁾
EC Youth Opera	150 000			
EC Choir	65 000 + 34 000 ⁽⁷⁾	100 000	100 000	30 000
European Poetry Festival	35 000	30 000	41 500	25 000

(1) Resolution of 18 May 1989 concerning the promotion of books and reading: OJ C 183, 20.7.1989, p.1.

(2) Tour of India.

(3) Tour of Central and Eastern Europe.

(4) Tour of the USSR.

(5) Concert in Oslo.

(6) Tour of the USA.

(7) Concerts in Bonn and Hanover.

III. Public access to culture

Although public access to culture has been among the Commission's primary concerns in this sector since 1977,⁽¹⁾ in practice this concern has resulted only in a number of cultural projects receiving grants which, given the tight budgetary constraints, have been no more than modest.

Nevertheless, the cumulative effect of this financial support over the years has, to a certain extent, given the cultural wealth and diversity of the Community countries a higher profile.

The Commission has endeavoured to structure this aspect of its cultural input to dovetail with the Community's wider objectives and to provide its citizens with more and better information. In so doing, it has achieved a fairer balance in the funds allocated to the different countries and cultural sectors.

In terms of specific actions, in 1991 the Commission published its conditions for participating in the "Platform Europe" award scheme,⁽²⁾ which was allocated ECU 1 174 300 of the total budget of ECU 1 557 420, the remaining ECU 383 120 being earmarked for (non-architectural) cultural conservation projects. Of the 691 cultural projects that were submitted, 92 were selected on the basis of their quality and the extent to which they satisfied the conditions, preserving a balance between Member States and between the different cultural and artistic sectors. For the first time, the projects selected were published in the Cultural Unit's Newsletter.

For 1992, building on the experience of "Platform Europe", the Commission drew up conditions of participation for a new scheme, the "Kaleidoscope" programme, which were published in the Official Journal in August 1991.⁽³⁾ The purpose of this scheme is to gain greater recognition for national, regional and local culture throughout Europe, to encourage cultural cooperation through joint workshops and to promote contemporary artistic creativity and awareness of Europe's shared cultural heritage. Independent experts will be involved in the selection procedure.

(1) Commission communication to the Council on Community action in the cultural sector (Supplement 6/77 - Bull. EC).

(2) OJ C 167, 10.7.1990, p.2.

(3) OJ C 205, 6.8.1991, p.19.

IV. Priority action (Conclusions of 27 May 1988)

A. Promoting the audiovisual sector

In 1988 the Council and the Culture Ministers made the audiovisual sector one of their priority areas for cultural action in the Community.⁽¹⁾ That same year, the Heads of State and Government reconfirmed their desire to see a Community policy developed for the audiovisual sector.⁽²⁾ The Commission gave the outlines for such a policy in a communication proposing a series of actions organized around three main thrusts: "the rules of the game", "technology as a driving force" and "promoting the programme industry".⁽³⁾

On the "rules of the game" front, the first concrete step was made with the "transfrontier television" Directive,⁽⁴⁾ which the Member States had to transpose into national legislation by 3 October 1991. This establishes minimum rules for the free movement of television broadcasts within the Community. It was supplemented by proposals dealing with copyright and neighbouring rights issues arising in the field of satellite and cable broadcasting, which are currently still before the Council.⁽⁵⁾

As regards technology, the important reference documents are a Council Decision defining Community strategy for the promotion of high-definition television,⁽⁶⁾ and a Council Directive on the introduction of common technical standards for satellite broadcasting.⁽⁷⁾ With the second of these due to expire on 31 December 1991, in July the Commission presented the Council with a new proposal on satellite broadcasting standards which, together with a Memorandum of Understanding signed by the main market players and measures to promote HDTV programme production, will ensure that the introduction of HDTV in the Community is a success.⁽⁸⁾

(1) OJ C 197, 27.7.1988, p.2.

(2) European Councils of Rhodes (2/3 December 1988), Madrid (26/27 June 1989) and Strasbourg (8/9 December 1989).

(3) Communication from the Commission to the Council and Parliament on audiovisual policy: COM(90) 78 final, 21.2.1990.

(4) Council Directive of 3 October 1989 on the coordination of certain provisions laid down by law, regulation or administrative action in Member States concerning the pursuit of television broadcasting activities (89/552/EEC): OJ L 298, 17.10.1989, p.23.

(5) Proposal for a Council Directive on the coordination of certain rules concerning copyright and neighbouring rights applicable to satellite broadcasting and cable retransmission: COM(91) 276, 17.7.1991.

(6) Council Decision of 27 April 1989 on high-definition television (89/552/EEC): OJ L 142, 26.5.1989, p.1.

(7) Council Directive of 3 November 1986 on the adoption of common technical specifications of the MAC/packet family of standards for direct satellite television broadcasting (86/529/EEC): OJ L 311, 6.11.1986, p.28.

(8) Proposal for a Directive on the adoption of standards for satellite broadcasting of television signals: COM(91) 242 final, 9.7.1991.

After a four-year pilot phase of "promoting the programme industry", in December 1991 the Council adopted an ambitious programme dubbed Media for the period 1991-95, with a budget of ECU 200 million.⁽¹⁾ This programme will:

- consolidate procedures that have already proved their worth in a wide range of different fields, from film distribution (EFDO) to assistance for scriptwriters (SCRIPT);
- develop major new campaigns promoting independent production, for example, or the use of TV archives.

B. Books and reading

The book sector is one of the four priority areas designated by the Council and the Culture Ministers.⁽²⁾ On 26 April 1989 the Commission adopted a communication entitled "Books and reading: a cultural challenge for Europe",⁽³⁾ on the basis of which, on 18 May, the Council and the Ministers approved eight priority actions in a resolution concerning the promotion of books and reading.⁽⁴⁾

In its interim report on the implementation of this resolution the Commission assessed the progress made and the outlook for the further development of these actions.⁽⁵⁾ It also undertook to draw up a vademecum for authors and translators and to initiate book conservation actions. To this effect, a conference of specialists in the conservation of books printed on acidic paper and the use of alkaline (permanent) paper will be organized at the end of 1991.

In addition to implementing the priority actions approved by the Council and Culture Ministers, the Commission has continued its work in other areas, such as copyright and neighbouring rights⁽⁶⁾ and cooperation between libraries in the field of information technology.⁽⁷⁾

(1) Council Decision of 21 December 1990 concerning the implementation of an action programme to promote the development of the European audiovisual industry (Media) (1991 to 1995) (90/685/EEC): OJ L 380, 31.12.1990, p.37.

(2) Conclusions of the Council and of the Culture Ministers meeting within the Council of 27 May 1988 concerning future priority actions in the cultural field: OJ C 197, 27.7.1988, p.2.

(3) COM(89) 258 final, 3.8.1989.

(4) Resolution of the Council and the Culture Ministers meeting within the Council of 18 May 1989 concerning the promotion of books and reading: OJ C 183, 20.7.1989, p.1.

(5) Document 6432/91 Culture 29, 28.5.1991.

(6) Follow-up to the Green Paper - working programme of the Commission in the field of copyright and neighbouring rights: COM(90) 584 final, 17.1.1991.

(7) Council Decision of 23 April 1990 concerning the framework programme of Community activities in the field of research and technological development (1990-94): OJ L 117, 8.5.1990, p.28.

1. Book sector statistics publication programme (1989-92)

At the beginning of 1989 the Culture Unit produced a survey entitled "An initial set of European statistics on books."

This survey was welcomed by the Statistical Office and the Committee on Cultural Affairs, and - with additional input from the government agencies and trade associations concerned - will form an important basis for developing a Community structure for statistics in the book sector.

2. European literature prize and European translation prize

These annual prizes are awarded on the recommendations of an independent panel, as part of the European City of Culture event: the rules and procedures are published in the Official Journal of the European Communities.⁽¹⁾ The prizes were first awarded in 1990 under the auspices of the Book Trust in Glasgow, where the winners were Jean Echenoz, for Lac, and Michael Hamburger for his translation of the poems of Paul Celan. In 1991 the awards were organized by the Irish Arts Council in Dublin. The prizes were awarded to the Italian poet Mario Luzi for his work "Frase e incisi di un canto salutare" (literary prize) and to Mr Frans van Woerden for his translation of "De Brug van Londen - Guignol's Band II" of Louis Ferdinand Celine.

At the request of the Council the administration of the prizes has been dealt with by the Commission services in close cooperation with the European City of Culture since 1992.

The Commission's contribution to the organization of these prizes is ECU 350 000, which covers the prizes themselves (ECU 20 000 each), the prizegiving event and administration and advertising costs.

3. Pilot scheme to provide financial aid for translations of contemporary literary works

This scheme was launched in 1989 and first became operational in 1990. With a total budget of ECU 1 million over a trial period of five years (i.e. ECU 200 000 per year), the scheme is substantially better funded than its predecessor, "Assistance for literary translation", which was started by the Commission in 1982 with an annual budget of ECU 20 000. This pilot project favours the translation of texts written in less widely spread languages of the Community into more widely spread languages. The aims and selection procedures for the current scheme are published every year in the Official Journal.⁽²⁾

(1) OJ C 35, 15.2.1990, p.7.

(2) OJ C 86, 3.4.1991, p.3.

In 1990, of the 196 projects that applied, 66 were selected, sharing a total of ECU 246 291. Two selections were made, the first in February, when 39 projects were chosen from 122 applications to share a total of ECU 118 000, the second in November, when a further 27 projects were chosen from 74 applications to share a total of ECU 128 291.

In October 1991, 57 works were selected amongst 121 projects introduced for an amount of 195.489 Ecu.

For the first time, works written in languages spoken in the countries which have signed the European Cultural Convention (for instance, swedish, hungarian, russian) and languages recognized as official in the national original (for instance, catalan) were considered.

Actually, the staff of the Commission have to deal with an increasing demand either to take into account more genres in the framework of this project (theatre, poetry, reference texts, catalogues ...), or to expand the translation scheme to include other European languages.

As the pilot scheme has been running for only two years, it is too soon for any general appraisal to be made. The first such evaluation is scheduled to take place in 1994, at the end of the trial period.

However, even at this early stage it is strongly suggested that the scope of the scheme should be broadened to include other areas and other European languages, with the necessary increase in funds.

4. Grants and travel allowances for courses at literary translation colleges, college networks and other measures to promote literary translation

In 1983 the Commission awarded an initial grant to the Europäisches Übersetzer-Kollegium in Straelen, Germany. In 1987 the Collège International des Traducteurs Littéraires in Arles, France, also became the recipient of annual Community funding, followed by the Collegio Italiano dei Traduttori Letterari in Procida, Italy, and the Casa del Traductor in Tarazona, Spain, in 1989. The British Centre for Literary Translation at the University of East Anglia in Norwich, UK, was added to the list in 1990. The Commission allocates these colleges a lump sum every year, which is then distributed by the institutions themselves in the form of grants for advanced literary translation courses.

The Commission's financial contribution took off from 1989, when the total budget was ECU 80 000, shared equally among the (then) four colleges involved. In 1990 the total budget rose to ECU 130 000, shared among the (now) five colleges in accordance with their specific needs:

Straelen (Germany)	ECU 30 000
Arles (France)	ECU 30 000
Tarazona (Spain)	ECU 25 000
Procida (Italy)	ECU 30 000
Norwich (UK)	ECU 15 000

In 1991 the budget increased to ECU 146 000 and was distributed as follows:

Straelen	ECU 33 000 (+ 10%)
Arles	ECU 33 000 (+ 10%)
Tarazona	ECU 25 000 (-)
Procida	ECU 30 000 (-)
Norwich	ECU 25 000 (+ 66%)

Before deciding on the next step, the Commission intends to carry out an in-depth analysis of this initiative in the light of its new cultural priorities.

C. Business sponsorship

1. In their resolution of 13 November 1986⁽¹⁾ and the conclusions of 27 May 1988,⁽²⁾ Culture Ministers stressed the importance of the role played by business sponsorship in the conservation of Europe's cultural heritage, and in cultural life in general. However, as a rider to this, they also emphasized that private-sector financing must supplement rather than supplant existing public funding.

The Commission is aware that such difficulties as arise in business sponsorship are linked to the issue of direct taxation. The Commission believes that an environment encouraging business sponsorship should and could be created in Europe by promoting the dissemination and exchange of information on national tax measures favouring business sponsorship of cultural activities.

2. Rather than setting up European bodies or foundations, the Commission has decided to lend its support to a project conceived with the aim of networking the associations that are already active in this field throughout Europe. This horizontal, decentralized approach is put into practice by promoting initiatives that have already been launched, facilitating contacts between project creators and promoters, and encouraging each of these parties to become more aware of the other's methods and procedures.

The Commission's first move was to appoint the Association for Business and Sponsorship of the Arts (ABSA) in London to set up a European secretariat, the European Committee for Business, Arts and Culture (CEREC), which came into being on 18 March 1991. The founder members of the network are bodies from a number of Member States and other European countries:

(1) OJ C 320, 13.12.1986, p.2.

(2) OJ C 197, 27.7.1988, p.2.

- ABSA (United Kingdom)
- Admical (France)
- Stichting Sponsors voor Kunst (Netherlands)
- Stichting voor Kunstpromotie (Belgium)
- Fondation pour la Promotion des Arts (Belgium)
- OMEPO (Greece)
- Wirtschaft für Kunst (Austria)
- Föreningen Kultur o Näringsliv (Sweden)
- Cothu (Ireland)
- Kulturkreis im Bundesverband der deutschen Industrie (Germany)
- Fundação Luso-Americana para o Desenvolvimento (Portugal)

3. The Commission undertook to support the secretariat of the European network until it could operate independently. The Commission's financial contribution was spread over three years, with a total budget of ECU 216 000 paid out in decreasing amounts:

ECU 95 000 in 1989/90 (100%)
ECU 71 000 in 1990/91 (75%)
ECU 50 000 in 1991/92 (50%).

D. Vocational training

Greater emphasis needs to be placed on cultural training in existing structural funds and Community programmes, and local action needs to be improved by exploiting networks to better effect. A twin-track approach of this kind would maximize the effectiveness of Community support, while encouraging the various branches of the cultural sector to develop their independence.

In line with the conclusions of the Council and Culture Ministers of 19 November 1990 on vocational training in the arts field, the Commission is currently developing a project which will, initially, focus on training in the areas of restoration/conservation and translation.

Annex B**REPORT ON CONSULTATION MEETINGS WITH PROFESSIONAL PEOPLE**

- Cultural Networks in Europe 6th March 1992
- Committee of Cultural Consultants 12th March 1992
- Cultural Heritage 13th March 1992
- Books and reading 18th March 1992
- Business Sponsorship
of the Arts in Europe 2nd-3rd April 1992 (Lisbon)

N.B. The consultations were carried out on the basis of the working document "Cultural Action in the European Community - New Orientations envisaged". After modifications, the document is now called "New Prospects for Community Cultural Action", which is the title used in the notes of the meetings.

Consultation meeting on
cultural networks in Europe
6 March 1992

On 6 March 1992, a meeting was held by the Commission in which, for the first time, those in charge of cultural networks in Europe were asked to comment upon the Commission paper on "New Prospects" for Community action in the cultural field and to consider ways in which the networks themselves could play a greater role.

Bearing in mind the new Community competences in the cultural field set out in article 128 of the Treaty of Maastricht, and as emphasised in the Resolution of the Council and the Ministers responsible for Cultural Affairs dated 14 November 1991, the Council and the Commission saw in networks an effective means of developing and supporting practical activity in transnational co-operation taking into account subsidiarity and cultural diversity.

Broadly, the "New Prospects", and in particular the point concerning the development of networks in the cultural field, were well received by those present. They agreed that co-operation via networking can :

- respond to the need for better organisation at working level;
- assist mobility and the exchange of information and experience between members, as well as improving communication;
- permit grassroots participation in decision-making and the building up of joint projects which lead to lasting working relationships;
- make a positive impact on, and strengthens regional cultural activity;
- help to establish an equilibrium between centre and periphery in Europe.

With this in mind, those present suggested a Community approach which, in accordance with the principles of subsidiarity, encouraged networks to disseminate more effectively, to support artistic and cultural creation and to improve understanding of national cultural policies.

Nevertheless, considering how diverse networks tended to be, by virtue of the different fields in which they operated as well as their different objectives, it was felt important to have a clear definition of the characteristics of a network before considering the question of Community support.

As regards the form such support might take, three possibilities emerged : support for workshops (e.g. to encourage creativity or training), support for activities carried out in co-operation, notably in the areas where the Community sought to develop its action, such as the heritage, or books and reading; support for dissemination of information about the networks' activities.

The Commission emphasised that assistance would not be possible for running costs, as this could be seen as contrary to the informal nature of a network. However, assistance for the creation of new networks, if required, could be considered.

At the beginning of 1993, the Commission will put specific proposals (a communication and proposed programme) to the Council on the subject of cultural networks.

Consultation meeting on
"New Prospects for Community Cultural Action"
Committee of Cultural Consultants
Brussels - 12th March 1992

On 12th March 1992, the Committee of Cultural Consultants was asked for its opinion on the working document " New Prospects for Community Cultural Action ".

The Committee of Cultural Consultants (CCC) is an informal group of experts called upon by the Commission since 1987 in order to obtain the views of a wide geopolitical and multidisciplinary range of people professionally engaged in the arts. The CCC produced the report "Culture and the European Citizen in the Year 2000", published in November 1987.

In accordance with the new cultural competences of the Community as defined in Article 128 of the Treaty of Maastricht, the CCC stressed the importance of having, at Community level, a general framework in which proposals and specific programmes in this sector can be developed once the Treaty enters into force.

The Committee particularly noted that the working document prepared by the staff of the Commission contained the main elements necessary for Community action in the cultural sector and foresaw a strategic approach defined by encouraging cooperation through cultural networks, the development of practical pilot projects and follow-up and assessment of these actions.

The Committee was particularly alive to the necessity of considering the cultural dimension in other Community policies and programmes as an essential element for the development of Community action in the cultural sector.

Concerning the specific sectors in which the Community action should develop and respecting the principles of subsidiarity, the CCC agreed that the existing sectors (heritage, books and reading, audiovisual) should be enlarged and elaborated. Furthermore Community action could be developed in other sectors (e.g. theatre, where the need for such action had already been expressed and for which a political consensus already exists in the form of the Council Resolution of 7 June 1991). The Committee suggested that new pilot projects should be set up in order to open new sectors to Community action.

With regard to history , the CCC unanimously recognised the importance of Community action to improve knowledge and dissemination of history of the European peoples by cultural exchanges (publications, translations, dissemination of studies, seminars). On the other hand, the CCC were not in favour of trying to present a uniform interpretation of European history, as it might lead to distortions and wrong interpretations.

Being aware of the need to develop cultural training, the CCC invited the Commission to build up its action in this sector making use of the new Article 128 - encouragement to creation .

The importance of adequate information for professionals in particular, but also for raising the awareness of the public with regard to cultural action in general was clearly stated. For this purpose, the language used in the documents of the Commission was considered too bureaucratic. The CCC would therefore welcome specialized publications for professionals and for the general public. The need to improve press awareness, of the press, both those who specialized in cultural matters and those who handled EC matters, was also mentioned.

In spite of its general approval for the working document prepared by the staff of the Commission, the CCC pointed out that without adequate financial means Community action in the cultural sector would make no impact at all.

Consultation meeting
on the cultural heritage
Brussels, 13th March 1992

The Commission organised a meeting concerning the preservation of the cultural heritage on 13th March in Brussels. The objective of the meeting was to obtain the views of professionals in the field of movable and built heritage on the working document of the Commission entitled "New Prospects for Community Cultural Action". During this meeting, the participants identified fields of particular interest, where Community action might be useful or even necessary. They also discussed national or regional initiatives which could be developed in due course on a Community level.

The working document was well received by the professionals who agreed upon the specifically cultural approach. They however recommended emphasis on the importance of the European heritage for culture. They also hoped that with the new article on culture in the Treaty, the Commission would strengthen the cultural approach of the document which they found too hesitant.

Two new elements introduced in the working document seemed of particular interest to them : the development of cooperation and consideration of the cultural dimension in the Community policies and programmes and the extension of the Community's action to the movable heritage.

The participants suggested using the concept of cultural resources in the document. Like natural resources, these are not unlimited and one should therefore make optimal use of them.

The professionals particularly liked the integrated approach of the document which took into account different aspects linked to the cultural heritage (e.g. training, development of research, application of new technologies, environment issues). Training for all professions concerned was recognised by the professionals in the field of the movable and built heritage as a priority on a European level. Since they regarded a quality approach for training initiatives as essential, the heritage cannot be replaced or renewed.

Other questions on Community programmes and policies were raised, according to their interest for movable or built heritage : the internal market, national treasures, professional status, mutual recognition of certificates. The participants hoped that DG X would take an interest in these matters from the cultural point of view.

Communication, information and exchanges of expertise were main fields in which the participants would welcome Community action. They illustrated this with many examples, from the translation of manuals to research on common conservation problems on an international level.

A better information policy could also help reach a consensus on codes of ethics, standards, legislation and tax-systems amongst others, as an alternative to harmonization. In this way, Member States could benefit from excellent initiatives in other countries with respect for their own traditions.

In the field of cooperation and exchange of information, they urged the Commission to use the existing structures and networks in order to act as a catalyst and to avoid duplication. For the same reasons they recommended closer cooperation with the Commission, the Council of Europe and Unesco.

The participants also stressed the importance of other partners concerned with preservation issues : the local authorities, the public and the private sector. Future Commission action should take into account the growing importance of the local authorities for the preservation of heritage, encourage the private sector in their efforts to preserve heritage and, finally, make sure that preservation work is presented to the general public.

The participants were content with the working document presenting new orientations for cultural action in the European Community but also indicated the limits of this kind of document. They hoped that the Commission would present very soon a more pragmatic working paper on future prospects for heritage protection in the Community, as proposed in the new orientations.

Consultation meeting on
books and reading
Brussels - 18th March 1992

On 18th March 1992, a meeting was held by the Commission for representatives of the appropriate professions⁽¹⁾ on the "New Prospects for Community Cultural Action" paper on which their comments were invited, in particular on the subject of books and reading.

Some participants had sent their comments in advance, but these referred mainly to policy concerning books in general rather than the working document on the New Prospects.

As each participant represented clearly defined interests, the meeting focussed on the relationship between Commission and the professional interests, rather than a broad discussion defining a common position. However, most participants welcomed the inclusion of an article on culture in the Treaty, recognised the importance of the objectives set out in the New Prospects and thanked the Commission for organizing such a meeting bringing together the professionals involved.

The European Writers Congress as well as the Federation of European Publishers clearly indicated that their interests lay mostly with the projects developed in the field of authors' rights but also thought it important to consider the cultural aspects of this subject.

The participants raised the questions most frequently encountered in the book world, namely: tax treatment of books, retail price maintenance, authors' rights and computerisation of libraries. The Commission staff explained the current state of work on each of the questions raised.

Regarding copyright, the discussion mainly stressed the necessity to consider the authors's rights of translators. The participants hoped to see adopted the proposed Council Directive on rental rights, lending right and on certain rights related to copyright (particularly the aspect on lending right).

(1) publishers, writers, booksellers, librarians, translators, networks

With regard to the "New Prospects", it was the translators and librarians who had most to say. The latter emphasised the urgency of taking action at European level for the conservation of books and, in the same context, of organizing a campaign encouraging European publishers to use permanent paper. They also stressed the importance of developing adequate training (language learning, adapting to new technologies) and supporting the organization of transnational library networks.

The translators emphasised the importance of recognising their professional status, the need to develop vocational training suited in particular to the spread of expertise. They pointed out that the colleges for literary translators subsidised by the Commission catered for the exchange of professionals, but could not really be seen as training centres.

Finally they raised the idea of creating, at European level, a directory indicating in which languages an author had already been translated.

Both the librarians and the writers spoke in favour of the organization of an European Conference on Books and Reading.

To conclude, the objectives of the Commission as set out in the "New Prospects" were well received, but there appeared to be a need for further meetings, with professionals of the different fields, in order to identify themes and to ensure follow up to particular actions.

"BUSINESS SPONSORSHIP OF THE ARTS IN EUROPE" - CONFERENCE
HELD IN LISBON, 2-3 APRIL 1992.

Introduction.

The Council and Ministers with responsibility for cultural affairs meeting within the Council, in their conclusions of 27 May 1988, indicated business sponsorship of the arts as an area to which they wished to give priority. With this in mind, the Presidency and the Commission jointly organised a conference at the Gulbenkian Foundation, Lisbon, on 2-3 April 1992.

The conference brought together a wide range of interests involved in all aspects of sponsorship in the Member States, notably national and regional governments, national sponsorship associations, business sponsors, arts bodies, as well as representatives of the European Parliament and other international organisations such as the Council of Europe, UNESCO etc. Guest speakers from the United Kingdom and the United States of America attended also.

The conference was opened by the Secretary of State for Culture of Portugal and President of the Council of EC Culture Ministers, Mr Pedro Santana Lopes, in the presence of the Commissioner in charge of cultural affairs, Mr Jean Dondelinger. It was chaired jointly by Mr Carlos Sampaio, Vice-President of Banco Pinto & Sotto Mayor, and Mrs Colette Flesch, Director-General of Audiovisual, Information, Communication and Culture.

The subject was felt to be timely for two reasons: the imminence of the single market without frontiers, and the problems currently encountered by the public sector throughout the Community in meeting unaided the challenges of a growing demand for the arts and culture. The aim was to examine, for the first time at Community level, the relationship between the arts and business and to try to identify some ways of deepening and enriching their interchange.

The conference.

In his opening address, the Secretary of State for Culture drew attention to the fact that sponsorship was experiencing something of a renaissance in this century, its growth reflecting the recent transformations in society. It should be encouraged to develop in ways that properly reconciled cultural and economic interests in society.

The Commissioner for Culture emphasised the importance of dialogue between public and private funders as well as between arts and commerce. The role of intermediaries could also be decisive. The Community stood ready to act as a partner: a regulator if desired to be so, but essentially as a facilitator. Sponsorship itself could become a strong element in the process of cultural co-operation at the Community level.

In the course of discussion, it was made clear that most Member States had legislation in place to favour business sponsorship for the arts, or were in the process of legislating. Furthermore, most Member States had established or were creating associations intended to foster the practice of arts sponsorship. Many had substantial projects in hand in which the private sector was being encouraged to be an active partner with the public sector. However, means and approaches varied: some countries relied almost solely on the tax system to encourage sponsorship, whereas others had devised a range of non-tax related incentives intended to stimulate and educate; there existed also a dichotomy between a marketing-orientated approach to sponsorship and one rooted in philanthropy, according to different traditions and circumstances.

Although, in the event, no formal conclusions were drawn, a number of points emerged strongly :

- there was clear agreement that public and private funding sources were complementary, and that a healthy situation depended on a balance being maintained between the two;
- advantageous tax arrangements were undoubtedly important but by themselves were not enough - nor were they seen to be the factor that motivated companies to sponsor the arts;
- the provision of a European model was felt to be less important than the growth in each country of a support structure adapted to its own environment and able to preserve essential cultural differences;
- sponsorship would develop strongly at European level provided there was a properly supportive infrastructure nationally: the role of the national sponsorship organisations would prove crucial in this regard;
- regulation should if possible be voluntary: successful sponsorship depended on quality of contact, clearly defined benefits and plenty of information; it did not respond to coercion.

- encouraging the development of non-tax related incentives where these did not at present exist or were just beginning;
- action to raise awareness amongst smaller businesses of the benefits of sponsorship;
- action in common by the international organisations to help develop a response to the financial difficulties experienced by the emerging democracies of Central and Eastern Europe.

Next steps.

The United Kingdom delegate to the conference indicated the UK's willingness to carry forward any necessary follow-up. It will therefore be for the Cultural Affairs Committee together with the Commission to decide on the next steps and what role, if any, to give CEREC. A report on the conference will be submitted to the Council on 18th May 1992 and in the light of this, consideration will be given to further action as appropriate.

* CEREC: Comité Européen de Rapprochement de l'Economie et de la Culture/ European Committee for Business, the Arts and Culture - launched in 1991 with support from the European Commission and a membership of 11 European business sponsorship associations to promote the practice of business sponsorship of the arts in Europe.

Regarding the relationship between sponsors and arts bodies, speakers emphasised the importance of strategic thinking on the part of companies, with plenty of evaluation to ensure that sponsors were prepared to make the necessary long-term commitment to those they sponsored. Conversely, arts bodies had to be capable of showing potential sponsors where the benefits lay. This included proper targetting to ensure that the sponsor would be reaching the public he wanted to reach. Complementary objectives were essential.

Prospects for action at European level.

Various speakers made suggestions for follow-up action. It would be open to Ministers on 18th May to indicate which, if any, should be pursued under the next Presidency, which has indicated its willingness in principle to take the matter forward.

Suggestions included:

- continued encouragement for the CEREC* grouping to develop a role as a contact point or clearing house at the international level, including possible co-operation with the European Foundations Centre on a database of voluntary sector activity covering foundations;
- action by the Community to collate statistical material which would be of value to many practitioners in the field;
- encouragement of training projects, such as exchange of business skills, European workshops, action to develop awareness of sponsorship strategies in business schools;
- information about the impact of the internal market on sponsorship;
- creating a European Community "seal of approval" which would give a high profile to sponsorship activities - an EC incentive scheme, or a fund for developing imaginative initiatives, or a personalised endorsement for sponsors ;
- action to persuade or oblige the media to credit sponsors of broadcast cultural events;
- studies on topics of importance to sponsorship: VAT, tax in general, copyright, public lending right;
- examination of the possibilities for tax relief on capital expenditure, tax incentives to encourage longer-term sponsorship commitments, special types of deductibility designed to make arts sponsorship more attractive than other types of sponsorship (eg. refundable tax credits, total deductions of gifts in kind);

COM(92) 149 final

DOCUMENTS

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Catalogue number : CB-CO-92-204-EN-C

ISBN 92-77-43952-1