



# Cultural Conclusions

**A summary of cultural and audiovisual conferences and meetings**  
*Department for Culture, Media and Sport*



UK Presidency of the European Union

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The European Union is at an important stage in the development of policy in the cultural and audiovisual areas. We have therefore co-hosted or supported a number of international conferences during the period of the UK's Presidency of the Council of Ministers to assist that development. This booklet summarises what happened in them, and Mark Fisher's introduction which follows, identifies some of the key issues and common themes.

My Department's particular objective has been to promote the cultural and creative industries in Europe, within an overall Government aim of tackling employment issues in Europe. Conferences on the future of the audiovisual sector, employment opportunities provided by the creative industries, sustainability in the cultural heritage and tourism sectors, the future role of European museums, common issues for European composers, and the provision of comprehensive and sound cultural statistics have all helped to fulfil that objective.

Attendance by a range of practitioners and people in industry, as well as administrators and academics, ensured that these occasions gave European policy-makers many ideas for the future, based on practical considerations. Other significant benefits were the opportunities to learn from best practice elsewhere and to make new contacts - as well as to renew old ones. I also hope that delegates enjoyed what local culture they had occasion to sample during their time in the UK.

Finally, I would like to thank all those who attended the conferences - whether as speakers, chairpersons, rapporteurs or delegates, and of course the hardworking organisers. The role of the European Commission was also of particular importance, not just because of their financial contribution, and that role will continue as future policy in these areas is formulated. In that respect, I am pleased to hear that Austria intends to take forward some of the themes discussed at the UK conferences and I wish them a very successful first EU Presidency.



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**Chris Smith**

Secretary of State for Culture, Media and Sport

July 1998



# Contents

1	Introduction			
4	The Second World Summit on Television for Children	<b>Audiovisual</b>	9-13	March
6	Sustaining the Cultural Heritage of Europe	<b>Tourism Heritage</b>	13	March
8	European Museums beyond the Millennium	<b>Museums</b>	17-20	March
10	The Economics of Museums	<b>Museums</b>	21-22	March
12	Sports Troika Meeting	<b>Sport</b>	2	April
14	European Audiovisual Conference: Challenges and Opportunities of the Digital Age	<b>Audiovisual</b>	6-8	April
18	New Technologies: Strengths, Weaknesses, Opportunities and Threats for the Cultural Sector	<b>Arts/IT</b>	16	April
22	Heritage Partnerships - Wider Perspectives	<b>Heritage</b>	11-12	May
24	Advertising Association National Conference	<b>Audiovisual</b>	11-12	May
26	A Working Culture: Culture, Creativity and Employment	<b>Culture</b>	14-16	May
28	Museums Week	<b>Museums</b>	16-24	May
30	In Tune in Europe	<b>Music</b>	21-22	May
32	The European Forum for the Arts and Heritage: 6th General Assembly	<b>Heritage</b>	6-7	June
34	Pépinières Conference	<b>Arts</b>	8	June
36	Experts' Meeting on Cultural Statistics	<b>Statistics</b>	24-26	June



# Introduction

The six months of the UK's EU Presidency have been a very busy time, a significant and formative one for the development of European cultural and audiovisual policies. This was reflected both in official Council business and in the number of conferences that took place. In this booklet we are taking the opportunity to summarise the more significant conferences - not just to set out what took place, but to identify pointers for the future.

Holding the conferences enabled a frank and useful exchange of ideas at a time when European policy on both cultural and audiovisual fronts is at an important juncture, and as sports policy is developing a higher profile in the EU. I am particularly pleased that the two most significant conferences were not only successful but are very likely to lead to further policy development. In that respect, it was particularly gratifying that Members of the European Parliament were able to participate.

- The Birmingham conference, 'Challenges and Opportunities of the Digital Age', on the future of the audiovisual industry in Europe examined issues such as: employment in the broadcasting and film industries, the technological convergence of broadcasting and telecommunications, European support measures, and copyright. We look forward to a Communication that the European Commission intends to produce to set out what follow up action should be taken in this fast-moving area.
- The South Bank conference, 'A Working Culture: Culture, Creativity and Employment', focused on the impact the creative industries can have on sustainable employment growth in Europe. We consider this a very important issue. So it is good that Austria is holding a conference to continue the debate on a complementary theme and that Germany plans its own follow up.

Chris Smith and I also spoke at a number of other conferences, notably the ones part-funded by this Department and the Commission. We are most grateful to the Commission for their involvement at all stages: preparatory, providing speakers and also, of course, their substantial financial support. It will be most interesting to see how they take matters forward in the light of the detailed conference reports being produced by the organisers.

What sort of issues are these reports likely to cover? I will not attempt to mention all of them but concentrate on those which came up several different times and are particularly important.

## Access

One of this Department's central aims is to maximise access to culture, sport and tourism, so that the greatest number of people have opportunities to enjoy them and participate, whether as creators, trainee employees, visitors, spectators or players. It is of course also important to promote excellence: supporting top quality, innovation and events which would not otherwise take place. But that is not the whole answer; we must consider everyone's needs, be they national, linguistic or regional, or a function of basic education or ability.

A prime example is the importance of using sport to combat social exclusion. This was discussed at a Sports Ministers troika, a Sports Ministers Council of Europe meeting, and also at the European Council. It is to be developed further in a Commission Green Paper. Other conferences covered various facets of access, concluding that:

- **museums** - better information is needed to stimulate public usage;
- **heritage and tourism** - consideration of the environment is vital to sustain good quality and long term access for visitors;
- **creative industries** - access to all necessary support (finance, training, advice) is important for those starting creative ventures;
- **audiovisual industries** - the role of public service broadcasting was affirmed, as was the importance of optimising access to content in the era of new digital technologies.



## Employment and employability

The increasing impact of the many creative industries on both employment and employability mean that culture has considerable and growing economic significance. European policy-makers should acknowledge this. The cultural and creative industries are now generating the jobs of the future faster than most other sectors. In addition, cultural investment has been found to be catalytic to other policy aims. Cultural measures can be key tools of the development and job creation aims of the Structural Funds, and have a contribution to make in the implementation of policy in many other areas. But to take full advantage of the synergies which culture can create, an informed understanding of cultural issues is needed.

Various conferences discussed this topic, concluding that:

- **audiovisual industries** - a more flexible working regime is needed to develop existing skills and to adapt to new working methods and the new technologies;
- **creative industries** - the sector's economic importance is underrated, and certain areas need support in order to achieve their full potential;
- **sport** - more exchange of ideas and experiences will help create secure jobs, especially for the young unemployed.

Ministers are aware of the socio-economic benefits arising from cultural regeneration initiatives, which they discussed at an informal seminar near Manchester in March. At the Culture and Audiovisual Council in May they debated a Commission working paper on culture and employment and we are all now looking forward to seeing the promised Green Paper.

## New Technologies

This topic has had most publicity in relation to the new digital technologies in the audiovisual sector but it affects all our policy areas and goes far beyond Europe. That is why we focused the Presidency discussion with the Council of Europe on the impact of new technologies. We must identify their potential benefits and harness them efficiently via innovative and effective proposals that enhance and strengthen the creative industries. This may entail considerable organisational changes. Key issues include access (for example, to information, television programmes or exhibits), the retention of wide consumer choice under free market conditions (amid a world of multinationals) and the maintenance of cultural and linguistic diversity. However, we should not lose sight of our original aims - such as the fundamental importance of enabling visitors to experience the actual objects in a museum or gallery. I note with enthusiasm that the Austrian and German Presidencies intend to consider this important area further.

Conference conclusions on this topic included:

- **audiovisual** - a continuous and flexible response, including new working methods and skills, is necessary to develop technologies and new services, especially in view of the implications of the Internet for traditional distribution systems;
- **composers, museums and creative industries** - new technologies not only offer great opportunities to bring works and collections to a much wider audience, but they also pose challenges and threats, for instance, to the value of copyright.

## Cultural Statistics

Finally, we must not underestimate the underlying importance of quality, trustworthy statistics. They are neither straightforward nor yet well-developed at a European level but reliable, harmonised data is necessary to formulate effective and informed policy decisions and to evaluate their results meaningfully. Hard statistics may not provide the whole picture but they can persuade others of the importance of culture at least as easily as assertions about the qualitative or intangible benefits of arts, culture, sport and the creative industries (significant though these may be, for example, the impact of socio-economic regeneration on crime reduction and health).



This topic merited a specific conference, not least as it ties in closely with the work of the Commission - indeed, we are keen for the Commission to incorporate cultural statistics into its current statistical programme as this would benefit the promotion of the creative industries. Some conclusions on statistics are that:

- **cultural statistics** - these are particularly useful to measure participation, funding, employment and economic performance, but there is much work to be done;
- **creative industries** - it is vital to define and measure these industries in order to maximise the power of advocacy and target policy initiatives effectively;
- **museums** - more research is required to identify characteristics of public usage and hence the needs of museum visitors and potential users, and the results need to be shared.

### Conclusion

Many of the issues touched on above tie in with the Commission's initial proposals for the future of European cultural action, whose aims also look further ahead by encouraging dialogue with other cultures. I hope that:

- the European legislative framework develops in a way that is more favourable to culture;
- the cultural dimension is considered in support policies;
- culture and cultural dialogue assume a high profile in Europe's external relations in a world that is functioning in an increasingly global way.

Our Government remains keen to encourage cultural exchange and co-operation with other European countries and also to involve people more in European matters. The Presidency has provided an ideal opportunity to do this. Immediate impact has been made by the many cultural events that took place and provided tangible evidence of the strong cultural links throughout Europe. To mention one significant example, we have marked the end of the Presidency by promoting European poetry from all 15 Member States to a wide range of people in June. The translated poems appeared on Eurotunnel posters, London Underground trains, on cinema and theatre tickets, on sets of free postcards available in many cafés and restaurants, and were read out on radio.

It is good to know that other Member States hold similar views and Austria's recent transmission to all EU capitals of the opera *'Fidelio'* was also a fine example of attracting new audiences and sharing European culture. Such events are most enjoyable and stimulating. They are fine manifestations of policy ideas. I hope too that the conferences described in this booklet will themselves achieve a lasting and wide-reaching practical impact via the future policies that they help determine.



#### Mark Fisher

Minister for the Arts  
Department for Culture, Media and Sport



# The Second World Summit on Television for Children

9-13 March – Queen Elizabeth II Conference Centre, London

## Aims

Broadcasters, producers, writers and academics - as well as 31 specially invited Junior Delegates aged between 10 and 13 from around the world - spent a week of robust debate and discussion on all aspects of children's media.

The Summit was attended by over 1500 delegates from 81 countries, large and small. As well as representatives from the major American, European and Asian broadcasters, delegates came from countries as diverse as Guatemala, Mongolia, Bosnia and the Lebanon.

## Topics Covered

- Free market versus subsidy;
- Regulation versus censorship;
- Children versus parents;
- Children's television as a business versus public service;
- Availability and access for all children - regardless of age, race and wealth - to both quality television programming and new technology.

Keynote speakers included The Rt Hon **Chris Smith** MP, Secretary of State for Culture, Media and Sport, together with **Mary Robinson** (UN Commissioner for Human Rights), **Ed Markey** (US Senator), and **Janet Holmes à Court** (Chairman, Australian Children's Television Foundation).

Children played a major role at the Summit - having masterclasses, manning a children's information centre and taking part in many of the adult sessions. The Junior Delegates, from countries as far apart as Australia, Canada, Bosnia, South Africa, Argentina and the UK, produced their own original Children's Charter on Electronic Media which they presented to the adult delegates at the final session.





## Key Issues and Conclusions

The key concerns identified during the Summit were:

- The danger of creating a two-tier society, and the increasingly large gap between the 'haves' and the 'have nots' with availability to television and new media. Chris Smith emphasised the UK Government's commitment to ensuring access for all children to the widest range of media;
- Vertically-integrated, multi-national media conglomerates were considered by international delegates to threaten indigenous culture through their worldwide domination of children's television. Major international broadcasters recognised the need for locally produced programming and made a commitment to take local culture into consideration.

The Summit announced that the Third World Summit will be held in Athens in 2001, hosted by the European Children's Television Centre (ECTC) and Options Eurocongress. Proposals for future Summits were received for well into the next millennium. Plans are also under way to create a development fund and a World Summit Foundation to promote ongoing initiatives.

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# Sustaining the Cultural Heritage of Europe

13 March – Royal Institute of British Architects, London

## Aims

This conference was organised by the International Council on Monuments and Sites (ICOMOS), with financial support from the Department for Culture, Media and Sport and the European Commission. The aims of the conference were to discuss:

- how to achieve the balanced development of cultural tourism;
- how to increase public awareness of the relevant issues, and community benefit.

There were 230 attendees from 25 European countries.

## Topics Covered

The conference considered the following issues:

- European cultural heritage from a world perspective;
- Partnerships between cultural heritage and tourism;
- Meeting changing social needs by conservation;
- New uses for old buildings;
- Balancing authenticity and modernity;
- Sustaining tradition of European rural life through heritage tourism;
- Case studies in Canterbury, Greenwich, Warsaw and Windsor.

The principal speakers were The Rt Hon **Chris Smith** MP (Secretary of State for Culture, Media and Sport), **Aristotelis Bouratsis** (Head of Cultural Programmes, DG X, European Commission), HRH The **Duke of Gloucester** KG, GCVO, FSA, RIBA (Patron of ICOMOS UK), Dr **Henry Cleere** OBE (World Heritage Co-ordinator, ICOMOS), **Sir Angus Stirling**, D.Litt. (formerly Director, The National Trust), **Walter Leu** (Director, European Travel Commission), Prof. Sir **James Dunbar-Nasmith** CBE (Vice President, Europa Nostra), **Christiane Schmückle-Mollard** (Architecte en Chef des Monuments Historiques, France), and Prof. **Andrzej Rottermund** (Director, The Royal Castle, Warsaw).



## Key Issues and Conclusions

The key issues identified were:

- Tourism should be recognised as a positive activity with potential to benefit the place, the community and the visitor;
- The relationship between tourism and the environment needs to be managed so that it is sustainable in the long-term;
- Tourism activities need to respect the scale, nature and character of the place;
- Long-term survival should not be prejudiced by short-term considerations;
- Harmony needs to be sought between the needs of the visitor, the place and the host community;
- Change is inevitable but can be beneficial;
- The tourism industry, local authorities and other agencies need to work together.

It was concluded that there should be further discussion and co-operation between those involved in tourism and in heritage organisations, to assist the sharing of experience and knowledge between the professions and others in the countries of Europe. ICOMOS UK's Statement of Principles for the Balanced Development of Cultural Tourism should be brought to a wider audience (including through the use of the Internet) and it would be desirable to produce a brochure of available skills. Emphasis was placed upon the value of the involvement by public organisations in heritage and cultural tourism matters.



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# European Museums beyond the Millennium

17-20 March – National Museums & Galleries on Merseyside

## Aims

This forum was organised by the Museums & Galleries Commission (MGC), with support from the Department for Culture, Media and Sport and the European Commission. The principal aims were:

- to provoke thought on the future of museums;
- to explore mechanisms for creative interaction between European museums;
- to encourage dialogue on cultural provision between European museums and decision-makers.

## Topics Covered

- Visitors and users;
- Collections in the 21st Century;
- Frontiers of change;
- Employment and training.

**Mark Fisher** MP, Minister for the Arts, gave the opening address. Other speakers were **Aristotelis Bouratsis** (DG X, European Commission), **Juan Ignacio Vidarte** (Director, Museo Guggenheim, Bilbao), **Charles Landry** (Director, Comedia Consultancy Ltd), **Barbara Woroncow** (Director, Yorkshire & Humberside Museums Council, President of the Museums Association), and **Wim van der Weiden** (Director, National Museum of Natural History, Leiden, The Netherlands). The sessions were chaired by **James Joll** (Chairman, MGC) and **Richard Foster** (Director, National Museums & Galleries on Merseyside).

## Key Issues and Conclusions

The forum identified the following main points:

- Museums can become models for new patterns of economic, social and cultural collaboration between the peoples of Europe:
  - by exploiting opportunities to promote public access and European networks of physical and electronic cultural centres;
  - by encouraging staff exchanges and visits and the sharing of collections through loans and exchanges.
- It is a matter of concern to museums that many people never visit them and may feel themselves excluded;
- European museums must work in new and closer ways - both with one another and with other cultural and non-cultural agencies - to encourage visitors and other potential users to benefit from and participate fully in the life of museums, which are an important part of the community;



- New technology offers many opportunities to bring collections into libraries, schools and even people's homes. It also presents challenges: museums must protect their intellectual property from commercial piracy whilst making it as freely available as possible on the Internet;
- New approaches are needed to the collecting and documentation of post-war history and life, which:
  - recognise common European life-styles whilst respecting cultural diversity;
  - provide a balanced record of life in Europe during the second half of the 20th Century;
  - agree priorities for collection and display;
  - document the many objects in modern society which are made of perishable materials.
- European funding schemes, past and present, have failed to meet real priorities, and Europe needs new approaches to its cultural programmes;
- Mobility for museum professionals in Europe remains a myth for most museum workers, as there is little mutual recognition of museum qualifications. Differences between training structures and standards in Member States are currently too great to allow this.

Delegates welcomed the EC's proposals for a joint framework programme for culture (Culture 2000). The conference agreed that European museums should be encouraged to undertake more statistical and market research about their public usage, and to share and compare the results. A programme of surveys should also be introduced to assess the contents and condition of the collections held by European museums.

The conference also agreed that museums must develop new and imaginative European partnerships that focus on realistic priorities and on strategies likely to achieve them, with the emphasis on action and lasting outcomes. European museums should work together and, where appropriate, with the European Commission, to maximise the opportunities and meet the challenge offered by information and communication technology. Finally, delegates proposed that discussions should begin among European governments and museum organisations on the development of a realistic common structure of minimum competencies for museum professionals.

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The proceedings of the conference will be published in July and widely distributed.



# The Economics of Museums Conference

21-22 March – University of Durham

## Aims

This conference was organised by the Department of Economics, University of Durham, together with the Association for Cultural Economics International, and was supported by the British Academy, the British Council, the Royal Economic Society and the Department for Culture, Media and Sport.

The principal aims of the conference were:

- to provide a forum for the presentation and discussion of completed and ongoing research;
- to encourage exchange of information and views between economists and those responsible for museum policy.

The conference was attended by representatives of museums and galleries in the UK, Europe and overseas, by museum associations, lottery distributors and local authorities, and by academics from the UK, the Irish Republic, France, Germany, Italy, the Netherlands, Switzerland and the USA.

## Topics Covered

- Structure of the museum sector;
- Organisation and marketing of museums;
- Pricing and management objectives;
- Policy issues, including role of education;
- Funding of museums.

The principal speakers were Professor **Bruno Frey** (Zurich), Professor **Michael Hutter** (Witten/Herdecke), Professor **Charles Mel Gray** (St Thomas, Minneapolis), Professor **Adrian Darnell** (Durham), Professor **Gianfranco Mossetto** (Venice), Dr **Robert Anderson** (British Museum), Professor **Stephen Bailey** (Glasgow Caledonian), Professor **John O'Hagan** (Trinity Dublin), Professor **Mark Schuster** (MIT), and Professor **Stephen Creigh-Tyte** (Department for Culture, Media and Sport).



## Key Issues and Conclusions

The meeting identified the following main points:

- Museums must be responsive to their visitors' needs and aspirations and provide a 'total' experience;
- Museums must take advantage of new technology in presentation and education;
- The implications for general education policies in generating lifelong interest in museums;
- The role and influence of pricing on access is still not well understood;
- The deaccessioning of art assets as a means of acquiring other art assets is now common in USA, but not in Europe;
- The common nature of the 'mixed' economy of private and public provision of the museum sector, even in the USA.

The conference concluded that more research is required into the characteristics and needs of museum visitors in order to develop successful marketing and access policies. This is especially important in the light of the rapid changes in the museum sector.

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The conference was organised by Professor Peter Johnson and Dr Barry Thomas at the University of Durham. Mrs Tricia Wears was the conference secretary, and is happy to answer enquiries. The proceedings of the conference will be published in the Journal of Cultural Economics at the end of 1998.



# Sports Troika Meeting

2 April – Twickenham Rugby Union Stadium, London

## Aims

This was the first time European Union Ministers of Sport had met since the Heads of Government signed up to the Amsterdam Declaration in 1997. The aims of the meeting were:

- to build on the Heads of Government Declaration on Sport;
- to provide the European Commission with guidance on the proposed Green Paper on Sport in the European Union (due to be published at the end of the year);
- to focus particularly on how sport could be used throughout the European Union to reduce social exclusion (a key theme for the UK Presidency).

The meeting was hosted by **Tony Banks** MP, the Minister for Sport, and attended by, amongst others, Dr **Peter Wittmann**, the Austrian Sports Minister, **Georges Lanners**, representing Luxembourg, and **Spyros Pappas**, Director-General of DG X of the European Commission.

## Topics Covered

Mr Pappas summarised the Declaration on Sport and introduced its three main aims:

- to forge an identity with the European Union through sport, bringing people and communities together;
- to invite all European Union organisations to listen to sports bodies;
- to give particular reference (voice) to amateur sport.

A general discussion followed, particularly on the interpretation of amateur sport. The following points were raised, which the European Commission agreed to take into account:

- the need for a clear distinction to be made between amateur and professional sport;
- the impact of Employment and Community Law on sport (particular reference was made to the Bosman Case and a current judo case in Belgium);
- the need to consider freedom of movement of sporting individuals between Member States;
- the funding position (both public and private sponsorship) between professional and amateur sport.

Mr Pappas introduced the three elements the *Green Paper on Sport in the European Union* is expected to cover:

- The European model of sport;
- The role and importance of television in sport;
- The social dimension of sport.

Mr Banks asked if, when drawing up the Green Paper, the Commission could pay specific attention to the UK's policy paper *Using Sport in Europe to Combat Social Exclusion and Regenerate Communities*, which was discussed at the meeting.



## Key Issues and Conclusions

The meeting identified the following needs:

- A better model of co-ordination between all the agencies involved in sport in Europe needs to be identified, so that existing resources are used more effectively and more resources can therefore be released;
- Imaginative and practicable sports schemes, aimed specifically at achieving measurable results against social exclusion, need to be encouraged and developed;
- The scope for using Eurathlon to support projects aimed at reducing social exclusion needs to be considered as part of the Commission's review of the Eurathlon Programme;
- Attention needs to be focussed on youth unemployment and the ways of creating secure jobs in the sport sector, by stepping up the exchange of experience at national and local level;
- The way European Law is impacting on the day to day business of sports governing bodies needs to be examined.

The meeting concluded that the first ever Green Paper on Sport in the European Union should aim in particular to incorporate the key issues agreed above. This would then constitute a valuable statement of aims which would be of relevance to all European Union countries.

Dr Wittman expressed his intention to pursue all these issues during Austria's Presidency of the European Union in the second half of the year.

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# European Audiovisual Conference: Challenges and Opportunities of the Digital Age

6-8 April – The International Convention Centre, Birmingham

## Aims

The Department for Culture, Media and Sport co-hosted the European Audiovisual Conference, with financial support from the European Commission and the assistance of the British Screen Advisory Council. The conference was the most significant initiative in the audiovisual sector during the UK Presidency.

The aim of the conference was to give orientations for the way ahead over the next few years which would strengthen and position the European audiovisual sector to capitalise on the new technologies. In doing so this important sector should become a major creative force and innovative employer, and a world class competitive player.

## Topics Covered

The conference consisted of plenary sessions and working groups. There were four working groups which examined the four key issues in the digital era:

- Employment and the nature and conditions of creative work in the audiovisual industries;
- European financial and promotional support for the audiovisual industries;
- The objectives and kinds of regulation required for audiovisual services, of all kinds, and however distributed;
- The need to adjust intellectual property rights to take account of new media.

450 participants attended the conference, comprising European and international Government Ministers, industry leaders, experts, and senior representatives from the public and private sectors across the creative community.

## Key Issues and Conclusions

There was strong support, in all four working groups, for the importance of content and of the content creator, not just existing 'traditional broadcasting programming' but new forms of content and new services which broadcasters would be able to deliver on new digital platforms. The role of the creative community was seen as continuing to be central, delivering as it does one of the key aspects of content - its cultural identity. There was no sense of there being any subordination of cultural to commercial policy objectives. The conference represented a resounding and positive statement of European strengths and of the need to build on them forthwith. There was very strong support for the continuing centrality of the role of public service broadcasters. Additionally, there was widespread agreement on the need for a continuous, flexible response, in all areas, to developing technologies and new services.



## ■ Working Group I

The group examined a number of questions concerning employment in the audiovisual industry. Development of existing skills, new working methods and new technological skills all pointed to a more flexible working regime. Strong European-wide economic structures generally would be essential, within which the European audiovisual industry could generate job growth and be a major player in the emerging information society.

Digital techniques, especially inter-activity, would revolutionise distribution possibilities at vastly reduced costs, and the consumer would have a more direct impact on what content would be successful. To maximise the potential of digital techniques the group concluded that a clear path for migration from the analogue to the digital world would be essential. It is also essential to develop existing and new services before Internet accomplishes full video capacity and can thereby bypass European distribution systems with quality of image equal to that now receivable by television.

Digital infrastructures would have some substitution effects - some areas might disappear and the speed of change would exclude people with outdated skills; but market forces should be allowed to determine the outcomes. Schemes for the reallocation/retraining of those affected might be needed. For the employed as well as the freelance, lifelong learning and maintaining skills levels would be crucial. In response to technological changes, individuals and small/medium enterprises with skills to sell to customised markets, such as special interest TV, would become more important.

## ■ Working Group II

This group emphasised the need for the protection and promotion of Europe's unique cultural diversity. A consensus emerged that maintaining European public intervention in support of the audiovisual sector was now more essential than ever. There was broad agreement that European and national policies could best complement each other through greater emphasis, at the European level, on industrial and structural objectives, and at the national level, on cultural objectives. The majority of delegates believed that MEDIA II had in large part achieved the objective set in 1995 but if the programme was to have a significant long-term effect on the structures of the European audiovisual business, its financial resources would need to be significantly increased. The programme should be expanded and established on an on-going basis.

Development was an important theme in this working group. Whilst project-led support focusing on small to medium-sized production companies was generally felt to be an important priority, some delegates felt that more emphasis should be placed on supporting slates of projects from companies with a proven track record of international success. This stemmed from the importance of the global market and a need to incentivise the export of EU audiovisual products to key foreign markets on the basis of a sustained export drive, possibly backed by a coherent export credit guarantee scheme, a market intelligence network or the underwriting of commercial risks associated with the establishment of distribution/sales bases in key non-EU markets.

The group emphasised the crucial role that broadcasters play now and would increasingly play in the digital future in the European audiovisual production industry. There was a general feeling that a key aspect of future European policy might be to incentivise greater investment by these new service providers in European audiovisual works.

### ■ Working Group III

The group made the following policy recommendations:

- Developing the right regulatory framework;
- Promoting the creation of EU content;
- Safeguarding public service broadcasters;
- Opening gateways;
- Facilitating on-line services;
- Achieving analogue switch-off;
- Promoting co-operation between regulators.

There was considerable emphasis on the creation of European content, with reference to requiring investment by broadcasters in European production and also emphasis on promoting integrated European players who can build a virtuous circle of continuing investment in continuing success. The group placed particular importance on the role of public service broadcasting and the Commission was invited to promote a more consistent EU approach to 'must carry' provisions for digital services.

The group recommended that the Commission and Member States monitor the openness and transparency of gateways, specifically in conditional access systems, navigation systems and Applications Programme Interfaces. Open systems technology and industry self-regulation were to be preferred but direct regulation might be considered in default. In this, as elsewhere, the group advocated 'regulated self-regulation'. Where services are provided within Member States, those States should be sure that the industry has established systems for informing consumers of what is being provided and facilitating consumer control of what is accessed.

The group recommended that the Commission should encourage Member States to adopt a timetable for analogue switch-off as quickly as possible and should also promote coordination in selling the released frequencies for other uses. The group also recommended improved structures to promote the exchange of information and best practice and consistent approaches between regulators in the various Member States.

## ■ Working Group IV

Discussions took place within the wider context of on-going and planned work within the European Community, the World Intellectual Property Organisation (WIPO) and the TRIPs agreement of the World Trade Organisation. Four key issues were seen to hold particular significance for the future:

- protection of audiovisual performances;
- international protection for broadcasts;
- authorship and management of rights;
- territoriality, applicable law, enforcement and liability.

There was general consensus that strong intellectual property protection and a clear and stable legal framework are essential for the European audiovisual sector. One of the principal purposes of copyright protection is to stimulate creativity and protect investment in the cultural, entertainment and media sectors and it is an important factor in job creation. Intellectual property rights are the currency of the information age and in this, digital theft is worse than analogue piracy. It was concluded that all the European interested parties represented were ready to participate in a constructive manner in the preparatory work for a new and enhanced international regime of broadcasters' rights.

On the important issue of management of rights, it was generally agreed that use of collective management systems should be voluntary, that so-called 'one-stop shops' were not necessarily the answer, that development of licensing schemes and rights management systems should be encouraged, and there should be effective legal protection for technological protection measures employed by rights owners.

The Government considers the conference to have been a significant and successful occasion which focused the minds of the audiovisual industry, the creative community and Governments on the scope for success in the digital future. It sees the purpose of the Birmingham conference as giving new direction for the audiovisual industry in the face of fast changing developments and the growth and inter-relationship of new services in the multi-media environment.

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A full report of this conference has been published, and further information can also be found at website: <http://europa.eu.int/eac>



# New Technologies: Strengths, Weaknesses, Opportunities and Threats for the Cultural Sector

16 April – Justus Lipsius Building, Brussels

## Aims

The aims of this meeting of the cultural groups of the European Union and the Council of Europe were:

- to engage in informal discussion of the strengths and weaknesses of the cultural sectors when dealing with the new digital technologies, and of the opportunities and threats for culture which the new technologies create;
- to further encourage productive dialogue between the Council of Europe and the European Union, and so foster co-operation in the field of culture, by focusing on a specific topic of mutual interest.

## Topics Covered

Discussion was focused on an analysis of the strengths, weaknesses, opportunities and threats for the cultural sector in Europe.

### ■ Strengths:

- creativity in problem solving;
- communications and presentational expertise;
- experience in dealing with access issues;
- the rich and diverse source material of European cultural heritage;
- culture's links to education, employment and policies to combat social exclusion.

### ■ Weaknesses:

- a fear of losing 'traditional' audiences;
- lack of cooperation between cultural operators;
- poor information about potential markets;
- business skills shortages (inability to capitalise on strengths);
- resistance to change (for instance working practices).

### ■ Opportunities:

- increased audiences for cultural products (new markets, new appetites);
- new revenue streams;
- new opportunities for creation, exhibition, data storage and marketing;
- lateral and diverse approaches to performance, education and participation;
- new opportunities for income generation and employment.

### ■ Threats:

- competition from the commercial sector;
- loss of benefit from intellectual property rights;
- audience surfeit and apathy;
- commercial homogeneity and loss of diversity;
- erosion of community identities;
- loss of audience for live performance and physical exhibition;
- exclusion of those without physical access to the necessary technology.



The meeting was attended by the members of the Cultural Affairs Committee (the working group of the European Union Culture Council), together with **Bernard Wicht** (Chairman-elect, Council of Europe Culture Committee), **Vera Boltho** (Head of Cultural Policy Action Division, Council of Europe), **Enrica Varese** (DG X, European Commission), **Peter Johnston** (DG XIII, European Commission), **Bruno Favel** (Council of Europe New Technologies Project Group), and **Mit Mitropoulos** (Council of Europe New Technologies Project Group).

The meeting was also a useful opportunity for both institutions to exchange information about projects they were currently undertaking in the field of culture and new technologies (see below).

### Key Issues and Conclusions

The meeting identified a series of issues which both institutions have recognised through their work in this field:

- Links need to be developed further between the cultural and commercial sectors in order to keep cultural content creators in touch with the latest developments in technology;
- There is a reluctance on the part of cultural operators and audiences to explore the opportunities presented by the new technologies which is only beginning to be overcome;
- There was concern that cultural content creators are at risk of being left behind by rapid technological developments;
- Cultural diversity, access and participation in the new technologies were issues which needed to be grasped very quickly by artists, industry and policy-makers alike so that they can be properly addressed.

The discussion showed the breadth of interests involved and the potential of the new technologies as a tool for the cultural sector. Many of the strengths and weaknesses identified in the cultural sector towards new technologies were not new, in that creativity is an essential advantage while lack of organisation is not.

The opportunities and threats were notable for seeming so much larger than those the cultural sector is used to: the sheer reach of multimedia and the size of potential markets and audiences on offer means that success can truly be on an international scale. Conversely, failure need not be on such a scale because at this level proportionate measures become less relevant.

The meeting proved a valuable opportunity to discuss an important area of common interest, and was effective in arousing enthusiasm at the institutional level for continuing dialogue on this subject.

An important benefit of the exchange of information was the raising of awareness among participants of relevant reports, centres and websites (listed below), many of which are primarily available via new technology.

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## Reports

Reports mentioned by participants at the meeting and after:

<http://www.artec.org.uk/seminardoc/ACereport.html>

<http://mitpress.mit.edu/e-journals/Leonardo/isast/articles/souillac/souillac.html>

<http://www.dds.nl>

<http://www.dds.nl/n5m>





## Centres

E-l@b in Riga, Latvia - Electronic media and art centre. Net-radio, international mailing lists. and online exhibitions. <http://re-lab.net>

Cyberns in Novi Sad, Serbia - digital and electronic media laboratory

The Creative Towns initiative - 11 cities linked across Europe to encourage dialogue, public access and exchange.

The Virtual Platform in Amsterdam, Netherlands

CICV Montbelliard, France

Artec, in London, UK - centre for training, design, consultancy and production in interactive multimedia. Responsible for the Periphera project for training and development in remote areas. <http://www.artec.org.uk/artec>

The Society for Old and New Media in Amsterdam, Netherlands - cultural knowledge and innovation centre for public technology. <http://www.waag.org>

Public Netbase in Vienna, Austria - non profit Internet access and content provider. Event and information programme, workshops and lecture series. <http://www.t0.or.at>

Terravista in Lisbon, Portugal - free on-line space and cyber cafés. <http://www.terravista.pt> (in Portuguese)

YES (Your European Space) project - initiative to take the Terravista concept across Europe. <http://www.terravista.pt/yes>

Opennet-B92 in Belgrade - expertise centre for net-radio. <http://www.opennet.org>

## Websites

Syndicate/V2\_East interactive website - established to encourage communication and coproduction between institutions and artists in East and West Europe <http://www.v2.nl/east/>

Xchange - network of and for broadcasters and audio content providers <http://xchange.re-lab.net>



# Heritage Partnerships - Wider Perspectives

11-12 May – Church House Conference Centre, London

## Aims

This high level conference/workshop aimed to provide a forum for heritage conservation practitioners to present and share experiences on issues facing heritage conservation across Asia and Europe. It was an opportunity to exchange practical expertise, to network and to develop long-term partnerships.

The conference was supported by the Asia-Europe Foundation, the Foreign and Commonwealth Office, The British Council, the National Trust and ICOMOS UK. It brought together heritage conservation practitioners, both non-governmental and governmental, responsible for heritage in its widest perspective, from the member states of the Asia-Europe Meeting (ASEM). Representatives from heritage conservation organisations in Central and Eastern Europe, Russia, the Ukraine, Norway and Malta also attended as observers.

## Topics Covered

Participants discussed a wide set of issues affecting both the built and the natural heritage. Topics ranged from heritage in the community, raising awareness, training and the role of volunteers to achieving sustainable tourism, site management, restoration or reconstruction, spatial planning and building an organisational structure for heritage conservation. Other areas covered were donations, legacies, sponsorship, heritage retailing and membership.

Keynote speakers represented a cross section of heritage conservation expertise from Europe and Asia. They included, the Rt Hon **Chris Smith** MP (Secretary of State for Culture, Media and Sport), **Derek Fatchett** MP (Minister of State for Foreign and Commonwealth Affairs), **Charles Nunneley** (Chairman, The National Trust), Sir **Tim Lankester** (UK Governor, The Asia-Europe Foundation), Dr **David Drewry** (Director-General, The British Council), Professor Dr **Adul Wichiencharoen** (Member, World Heritage Committee), Professor **Xavier Greffe** (Professor of Economics, Sorbonne University, France), **Trevor Croft** (Director, The National Trust for Scotland), **Spyros Pappas** (Director-General, DG X, European Commission), **Wiendu Nuryanti** (Secretary-General, International Centre for Culture and Tourism, Indonesia), **Rik Vos** (Director General, Instituut Collectie Nederland, The Netherlands), **Colin Tweedy** (Chief Executive, Association for Business Sponsorship of the Arts), and **Martin Drury** (Director-General, The National Trust).



## Key Issues and Conclusions

The main issues and conclusions which emerged were:

- The importance of linking people and place (sense of belonging);
- The complexity of defining, across ASEM, the spirit of conservation (for whom and why we are protecting the heritage);
- The technical skills involved in the sustainability of heritage sites (including education and raising awareness);
- The complexity of, and different approaches across ASEM to, heritage conservation;
- The different approaches across ASEM to the issue of reconstruction or restoration;
- The importance of building partnerships between the member states of ASEM to promote the protection and conservation of the world heritage.

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# Advertising Association National Conference

Media, Consumers and Commercial Communications - seeking the balance between freedom and regulation in a changing European market

11-12 May – Oulton Hall Hotel, Leeds

## Aim

The aim of the conference was to discuss the future of regulation in a rapidly changing marketplace.

There were 83 delegates representing advertisers, advertising agencies and the media from the UK and other European Union countries.

## Topics Covered

- Freedom of commercial speech;
- Regulation and self-regulation;
- The Single Market.

The Conference was chaired by **James Best**, Chairman, BMP DDB & Chairman, The Advertising Association. The keynote speaker was the Rt Hon **Chris Smith** MP, Secretary of State for Culture, Media and Sport, who spoke on Media, Consumers and Commercial Communications: UK Policy. Other principal speakers were **Graham Mather** MEP, **John Mogg** (Director-General, DG XV, European Commission), **Nigel Walmsley** (Chairman, Carlton Television), **Chris Jones** (Chief Executive Officer, J Walter Thompson Worldwide), **James Murray** (Director, Bureau Européen des Unions de Consommateurs), **Simon Bullimore** (President, Incorporated Society of British Advertisers), **Caroline Crawford** (Director of Communications, Advertising Standards Authority), and **Peter Rogers** (Chief Executive, Independent Television Commission). The panel Chairman was **Tony Murray** (Adline).



## Key Issues and Conclusions

The key issues identified were:

- European and UK regulation;
- Digital technology;
- The European Commission's Green Paper on Commercial Communications;
- How to achieve the Single Market;
- The voice of the consumer.

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# A Working Culture: Culture, Creativity and Employment

14-16 May – Royal National Theatre, South Bank, London

## Aims

Designed to follow up the Dublin (Temple Bar) conference on *The Economy of the Arts* in 1994, the aims of *A Working Culture* were to:

- establish benchmarks which identify the cultural/creative sector as a growth sector;
- publicise latest research in this field;
- identify particular opportunities for growth;
- identify obstacles to growth or actions needed to realise the potential growth;
- highlight good practice and analyse the effectiveness of current EU programmes;
- draw out lessons for the European Commission, national governments and other bodies.

## Topics Covered

- Creativity and business;
- People as the creative resource and employment policy in the sector;
- The rights of the artist and ownership of cultural property;
- Free movement and creativity;
- Cultural diversity and local and regional development;
- Innovation, technology and new ways of working;
- Case studies as a policy tool.

The conference was sponsored by DGs V and X of the European Commission, the Department for Culture, Media and Sport, the Department for Education and Employment, the four national Arts Councils, the London Borough of Lambeth, the Royal National Theatre and BT. The Rt Hon **Chris Smith** MP, Secretary of State for Culture, Media and Sport, opened the conference; other key participants included **Mark Fisher** MP, Minister for the Arts, Commissioner **Padraig Flynn**, **Andrew Smith** MP, Employment Minister, the broadcaster **Sue MacGregor**, **Michael Wimmer** of the Austrian Cultural Service (OKS), **Heather Rabbatts** Chief Executive of Lambeth, **Chris Brookes** of OECD and **Carol Tongue** MEP.



## Key Issues and Conclusions

In order to focus discussions, the Secretary of State posed the following questions to delegates:

- How can creativity in children be stimulated and nurtured, both inside and outside formal education, thereby promoting the creative talent and growing the intelligent consumers of the future?
- What do young people need in order to be equipped for careers in the creative and cultural sectors? What skills must they learn and how successful or unsuccessful is the vocational education system in providing them?
- What support is needed by creative people starting their own businesses or other creative ventures? Are there particular problems which people in creative fields face in accessing finance, training, advice and other forms of support, and how can we address any such problems?
- What mix of funding is required to sustain a healthy non-profit-making cultural sector, and what scope is there to find supplements to public support to enable the sector to grow?
- What support is needed by the small and medium-sized enterprises in the creative sector? Is the pattern of support, whether provided by the private or public sectors, adequately tailored to the particular needs of those small industries?
- What strategies are needed to support exports across the creative sector? In an increasingly international marketplace, what supporting role do Governments or the European Union have to play as the European creative industries seek to win an expanding share of the market?
- In setting regulatory frameworks, what balance should be struck between the economic freedoms the creative industries need to succeed on the one hand, and on the other the delivery of other essential policy objectives such as protection of the consumer and the promotion of cultural diversity?
- What measures are needed to protect the rights of the artist, and in particular what steps should we take at the European level to protect intellectual property rights?
- What steps do the creative industries and governments need to take to respond to the threats and fully exploit the potential of technological developments for our share of the marketplace? The advancement of digital technology will radically change the means of delivery of many of the cultural goods and services on which Europe has come to depend. This poses enormous opportunities as well as significant threats.

The questions outlined above are obviously challenging and could not possibly be resolved at a conference lasting only two days. However, a written report outlining the direction of working group and plenary discussion and summarising the conference's outcomes will be produced in due course. It was also agreed that this should become an annual event, hosted by whichever country holds the European Presidency; the next will be held in Germany in 1999. In the meantime, the Austrians, as part of their Presidency, are hosting an event focusing on the educational rather than employment aspects of European culture and creativity.

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# Museums Week

16-24 May – Nationwide

## Aims

Museums Week is a major promotional event held each May. Its purpose is to raise the profile of museums and enhance public appreciation and support for them, and the publicity provided by Museums Week encourages new visitors. It is organised by The Campaign for Museums which is chaired by Loyd Grossman, who is a keen enthusiast for museums.

The Rt Hon Chris Smith, Secretary of State for Culture, Media and Sport, launched Museums Week and both he and Mark Fisher, Minister for the Arts, visited a number of individual museums.

## Theme

The main theme this year was Museums in the Community, both in the local community and, in view of the UK Presidency, in the European Community.

Nearly 1,000 museums in Britain took part. Each museum organised its own special events and local publicity around the central themes and publicity undertaken by the Campaign for Museums.





## Key Issues and Conclusions

As part of the suggested themes, museums were encouraged to stage events with a European flavour and to develop links with their European counterparts. Several did so. For example, the National Fishing Heritage Centre at Grimsby staged a joint exhibition with Esbjerg Museum in Denmark focusing on fishing communities in the UK and Denmark. Some museums drew on existing links while others developed less formal ones, for instance with twinned towns.

Foremost was Kent County Council Museums Service which organised joint events with museums in Nord Pas de Calais in France. One element was the staging of a joint exhibition of watercolours - "Light from across the Channel" - consisting of paintings from ten English and French museums. This was shown in both countries. They also organised a successful day's visit to Calais by delegates of leading British museums organisations, led by Mark Fisher, to meet French dignitaries and see a French museum.

Projects such as these build links between institutions and communities. They help people to understand the similarities and differences of life in other countries and broaden their comprehension of other cultures. They also enable individual museums to realise the benefits of partnerships in sharing skills, seeing new ways of operating and building contacts for future collaboration.

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# In Tune in Europe

A seminar for European writers of music and song

21-22 May – Millennium Gloucester Hotel, London

## Aims

The aims of the seminar were to identify and discuss common concerns of European music and song writers. It was organised by the Alliance of Composers Organisations, and sponsored by the Department for Culture, Media and Sport, and the European Commission.

40 composers attended from 14 countries, together with a number of observers from bodies such as the Arts Council of England, the European Music Office and the Music Publishers Association.

## Topics Covered

The topics discussed fell into two broad categories: 'cultural' and 'business':

- Cultural matters included sponsorship of the Arts, both domestic and throughout Europe, music education and new audiences;
- Business matters included copyright law, the impact of the new digital technologies and the role of publishers and collecting societies in the 21st Century.

In both cases, participants took the opportunity to discover what was happening in the different European countries and to discuss their own views and aspirations.

The seminar Director was **David Stoll** (Chairman, Association of Professional Composers). The main speaker was **Mark Fisher** MP, Minister for the Arts. The discussion groups were chaired by **David Bedford** (Concert Music), **Guy Fletcher** (Pop/Rock), and **Debbie Wiseman** (Film/Media Music).



## Key Issues and Conclusions

Similar concerns were raised by composers from around Europe about work conditions in their various countries:

- Concert composers were concerned that although some governments understood the need for ongoing support, others left it to a market which was often inadequate;
- Pop song writers were concerned about threats to the value of copyright posed by the new technologies: if service providers were to pressurise individual composers for direct licensing of their works over the internet, collective licensing would be under threat;
- Media and film composers experienced pressure to allow film and TV scores to be published, as a condition of receiving a commission.

Seminar participants resolved to establish an ongoing committee to represent the composer's point of view to national and European governments, to speak on behalf of composers and to be a central source of informed opinion on European creative music matters.

It was agreed that a steering group of 12 composers would meet in Brussels in the autumn to prepare briefing for the European Commission and for EU Member States on the implications of the European Copyright Directive. The group would also begin preparations for a further seminar to be held in Finland in the autumn of 1999.

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# The European Forum for the Arts and Heritage: 6th General Assembly

6-7 June – Manchester Conference Centre (UMIST), Manchester

## Aim

The European Forum for the Arts and Heritage (EFAH) serves as an umbrella for arts and heritage organisations, cultural networks, associations and professionals, and exists to give a voice to the cultural sector and to facilitate the flow of ideas across disciplines and borders on issues related to European cultural policy.

This meeting was organised in close co-operation with the North West Arts Board (of the English Regional Arts Boards) to facilitate discussion of ongoing developments in EU cultural policy. Financial support was provided by the Department for Culture, Media and Sport. The meeting was attended by some 50 delegates including representatives of EFAH member organisations, observers and invited arts and heritage organisations.

## Topics Covered

- **Mark Fisher** MP, Minister for the Arts, gave a verbal report on the outcome of the Culture Council and the UK Government's desire to improve its contribution to European cultural debates.
- **David Plowright** former chairman of Granada Television and former deputy chairman of Channel 4, spoke about the heritage of public service broadcasting, and opportunities for its future. He argued that four decades of commercial TV in the UK had led to positive and negative changes to the public service. He outlined the opportunities of the new age of digital television, and the need to preserve public broadcasting's traditional values by safeguarding programme diversity and expanding the relationship between the arts, heritage and broadcasting industries.
- **Aristotelis Bouratsis**, Head of Unit at DG X, gave a presentation about the European Commission proposal for a new framework programme for culture, called Culture 2000. He explained the institutional and political context of the proposal for a single and coherent instrument to promote cultural diversity in Europe on a multiannual basis (2000-2004).
- **Jane Robinson**, resource development officer at Northern Arts Board, gave a briefing on the place of culture in the revised structural funds within the framework of Agenda 2000 (the new programme for European Regional and Social Funds).



## Key Issues and Conclusions

The Assembly drew up guidelines for its future discussions on the EU Culture 2000 proposal, emphasising the need to take into account the timetable of negotiations under the forthcoming Presidencies of the European Union.

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# Pépinères Conference

The Third Meeting of the European Ministries involved in the European Pépinères Programme

8 June – Ikon Gallery, Birmingham

## Aim

- To discuss and agree the main findings of an evaluation by DAFSA (management consultants) of the management of the largest European artists' residency programme known as Pépinères.

The evaluation was commissioned following a debate about operational difficulties at the second Pépinères meeting hosted by Luxembourg in November 1997.

Pépinères residencies involve a collaboration between local territorial authorities, arts organisations and national contact points. They offer young artists a funded short-term residency in unfamiliar surroundings to encourage them to develop their work.

The meeting was supported, and chaired, by the Department for Culture, Media and Sport on behalf of the UK Presidency. It was attended by representatives from the European Ministries of Culture of Finland, France, Denmark, Belgium, Portugal, Romania, Luxembourg, Spain, Slovakia, and The Netherlands, and from the Government of Québec. The Arts Council of England (ACE) represented the UK. The Pépinères management team, the European Parliament, DG X of the European Commission, and DAFSA (France) were also represented.

## Topics Covered

In two key sessions the meeting discussed the presentation of the evaluation's findings and proposals by the consultants, and the response by the Pépinères management.

The principal speakers were **Elizabeth Ann Macgregor** (Director, Ikon Gallery) and **Bram Buijze** (Netherlands Ministry of Culture), chairman of the Evaluation Steering Group.



## Key Issues and Conclusions

All representatives reiterated support for the founding principle of Pépinières which is to help, at a European level, the professional development of young artists and their integration into the local community.

Participants welcomed the changes to operational procedures explained by the Pépinières management team in response to the DAFSA findings. The meeting concluded with the majority supporting the continuation of the 5th programme of residencies beginning next year.

Representatives from Holland, Finland, Quebec and the UK (ACE) asked for more detailed assurances, with Québec supporting the UK view that Pépinières should now produce a much clearer Operations Document. The Netherlands and the UK (ACE) warned that reservations about further financial commitments were not likely to be lifted until documentation about future operational procedures and funding had been produced. This would ensure quality support for those artists who were invited to enjoy creative time and a unique opportunity to make art in the context of different European cultures.

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# Experts' Meeting on Cultural Statistics

24-26 June – Royal Statistical Society, London

## Aims

This event was supported financially by the Department for Culture, Media and Sport (DCMS), and by the European Commission. It was organised by DCMS with the dual purposes of exchanging professional views and progressing a Commission programme.

- A seminar on the use of statistics in research, policy-making and management in the cultural sector;
- A plenary session for the 'leadership group' (LEG) on cultural statistics in the EU. This is a project to develop harmonised and comparable cultural statistics from Member States.

The overall aim was to signal the importance of quality and trustworthy statistics to support the promotion of the creative industries in Europe, the Department's theme for the UK Presidency. This aim also fitted well with the UK Government's proposals to enhance the integrity of all official statistics, following its Green Paper discussion document 'Statistics: A Matter of Trust' published in February 1998.

There are a number of initiatives across the EU to develop cultural statistics on specific topics. However, they have not yet proved fully satisfactory either at national or at the European level. The LEG on cultural statistics in the EU is focused on creating an appropriate, commonly-agreed methodological framework, enabling the production of comparable, key cultural statistics. The LEG is organised to lead to quality statistics about participation in the cultural sector, all forms of financing of cultural activities, and employment in the cultural sector. One of the UK themes at this seminar was to place this work in the context of wider interest in the creative industries in Europe.



## Topics Covered

The seminar looked at:

- the vital needs for good quality and trustworthy cultural statistics in the EU;
- how these needs can be addressed, and over what time-frame.

**Mark Fisher MP**, Minister for the Arts, gave the keynote address on the need for cultural statistics. Arts Research Ltd, the publishers of the Arts Research Digest, organised one of the seminar sessions and published a supplement to the Digest reviewing the sources of cultural statistics in the UK and the Republic of Ireland. There were around 85 participants, 50 LEG members and 35 UK users or producers of cultural statistics. Participants came from the European Commission, from cultural ministries and agencies, statistical offices, academic and research institutions and consultancy organisations across the EU, and from appropriate international institutions.



## Key Issues and Conclusions

The meetings identified the following key issues to ensure that current developments lead to the production and dissemination of relevant and quality cultural statistics in the EU, to support a wide range of needs by policy-makers and other users:

- Clear and meaningful definitions, agreed across the cultural sector;
- A sound conceptual basis, to support the production of statistics that will meet users' needs;
- Building on existing sources within an overall framework (and learning through the exchange of experience and expertise with other countries);
- Making connections between initiatives wherever appropriate;
- Developing firm proposals to present to Ministers of Culture, the Commission and Eurostat's Statistical Programme Committee by late 1999/early 2000, outlining and illustrating how a coherent system will deliver harmonised and comparable statistics within the overall European Statistical System.

In terms of UK cultural statistics, the message was clear that there is much to do to meet the needs of policy makers, researchers and managers, even though there are some good sources of specific statistics. Cultural statistics are 'national statistics' in the sense in which the recent Green Paper described key statistics needed to paint a picture of society for public use.

With regard to the LEG, the Commission thanked the UK for bringing together for the first time all the members of the task forces of the LEG to review progress, to identify points of common interest and to plan the outputs. It was confirmed that some comparable statistics must and will be produced, alongside the work on methodology and definitions that will underpin the longer-term development of cultural statistics. It was also highlighted that the LEG task forces are mainly exploring existing sources and trying to harmonise *a posteriori* the national data that exist already.

It was clear from both meetings that there is political support for improving cultural statistics, to meet a wide range of needs. However, this also requires ensuring that adequate resources are allocated from Member States to guarantee success in obtaining comparable European cultural statistics.

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Further copies of this booklet may be obtained from Veronica Blackwood, on 211 6368.



## Conference Calendar

<b>MARCH</b>	The Second World Summit on Television for Children 9-13	Sustaining the Cultural Heritage of Europe 13	European Museums beyond the Millennium 17-20	The Economics of Museums 21-22	
<b>APRIL</b>	Sports Troika Meeting 2	European Audiovisual Conference: Challenges and Opportunities of the Digital Age 6-8	New Technologies: Strengths, Weaknesses, Opportunities and Threats for the Cultural Sector 16		
<b>MAY</b>	Heritage Partnerships - Wider Perspectives 11-12	Advertising Association National Conference 11-12	A Working Culture: Culture, Creativity and Employment 14-16	Museums Week 16-24	In Tune in Europe 21-22
<b>JUNE</b>	The European Forum for the Arts and Heritage: 6th General Assembly 6-7	Pépinières Conference 8	Experts' Meeting on Cultural Statistics 24-26		