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REPORT

on the importance and dynamics of the theatre and the performing arts in an enlarged Europe
(2001/2199(INI))

Committee on Culture, Youth, Education, the Media and Sport

Rapporteur: Geneviève Fraisse

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PROCEDURAL PAGE

At the sitting of 13 December 2001 the President of Parliament announced that the Committee on Culture, Youth, Education, the Media and Sport had been authorised to draw up an own-initiative report, pursuant to Rule 163 of the Rules of Procedure, on the importance and dynamics of the theatre and the performing arts in an enlarged Europe.

The Committee on Culture, Youth, Education, the Media and Sport had appointed Geneviève Fraisse rapporteur at its meeting of 15 October 2001.

The committee considered the draft report at its meetings of 17-18 June and 10-11 July 2002.

At the latter meeting it adopted the motion for a resolution by 17 votes to 8, with 1 abstention.

The following were present for the vote: Mario Mauro (acting chairman); Geneviève Fraisse (rapporteur); Ole Andreasen (for Marieke Sanders-ten Holte), Pedro Aparicio Sánchez, Per-Arne Arvidsson (for Christopher J.P. Beazley), Juan José Bayona de Perogordo (for Francis Decourrière), Giuseppe Brienza (for Vasco Graça Moura), Chantal Cauquil (for Felekna Uca pursuant to Rule 153(2)), Alain Esclopé (for Florence Kuntz), Francesco Fiori (for Theresa Zabell pursuant to Rule 153(2)), Janelly Fourtou (for Pietro-Paolo Mennea), Vitaliano Gemelli (for Michl Ebner pursuant to Rule 153(2)), Lissy Gröner, Cristina Gutiérrez Cortines (for Domenico Mennitti), Ruth Hieronymi, Ulpu Iivari, Renzo Imbeni, Giorgio Lisi (for Sabine Zissener pursuant to Rule 153(2)), Lucio Manisco, Maria Martens, Christa Prets, Juan Ojeda Sanz, Herman Schmid (for Alexandros Alavanos pursuant to Rule 153(2)), Doris Pack, Roy Perry, Kathleen Van Brempt (for Barbara O'Toole) and Gianni Vattimo.

The report was tabled on 15 July 2002.

The deadline for tabling amendments will be indicated in the draft agenda for the relevant part-session.

MOTION FOR A RESOLUTION

European Parliament resolution on the importance and dynamics of the theatre and the performing arts in an enlarged Europe (2001/2199(INI))

The European Parliament,

- having regard to Articles 1 and 6 of the EU Treaty and Articles 3, 5 and 151 of the EC Treaty,
- having regard to Articles 13 and 22 of the Charter of Fundamental Rights of the European Union,
- having regard to the resolution of the Council of Ministers for Culture of 7 June 1991 on the development of the theatre in Europe¹,
- having regard to its resolution of 26 October 1991 on the promotion of the theatre and music in the European Community²,
- having regard to its resolution of 11 March 1992 on the situation of artists in the European Community³,
- having regard to the first Commission report on the consideration of cultural aspects in European Community action⁴,
- having regard to the resolution of the Council of Ministers of Culture of 17 May 1993 on the promotion of the translation of contemporary European dramatic works⁵,
- having regard to the Council resolution of 4 April 1995 on cooperation with the associated countries of Central and Eastern Europe in the cultural domain⁶,
- having regard to the report of the High-Level Panel on the free movement of persons submitted on 18 March 1997,
- having regard to its resolution on the first Commission report on the consideration of cultural aspects in European Community action⁷,
- having regard to its resolution of 9 March 1999 on the situation and role of artists in the European Union⁸,
- having regard to the Council resolution of 17 December 1999 on the promotion of the free

¹ OJ C 188, 18.7.1991, p. 3

² OJ C 305, 25.11.1991, p. 518

³ OJ C 94, 13.4.1992, p. 213

⁴ COM(96) 160

⁵ OJ C 160, 12.6.1993, p. 1

⁶ OJ C 247, 23.9.1995, p. 2

⁷ OJ C 55, 24.2.1997, p. 37

⁸ OJ C 175, 21.6.1999, p. 42

movement of persons working in the cultural sector¹,

- having regard to the decision of Parliament and the Council of 14 February 2000 establishing the ‘Culture 2000’ programme²,
 - having regard to the Council resolution of 23 July 2001 on exchange of information and experience concerning conditions for professional artists in the context of EU enlargement³,
 - having regard to its resolution of 5 September 2001 on cultural cooperation in the EU⁴,
 - having regard to the conclusions of the Forum on cultural cooperation in Europe, organised in Brussels by the Commission on 21 and 22 November 2001,
 - having regard to the Council resolution of 21 January 2002 on the role of culture in the development of the European Union⁵,
 - having regard to its resolution of 28 February 2002 on the implementation of the ‘Culture 2000’ programme⁶,
 - having regard to the Commission study on mobility and the free movement of persons and productions in the cultural sector,
 - having regard to Rule 163 of its Rules of Procedure,
 - having regard to the report of the Committee on Culture, Youth, Education, the Media and Sport (A5-0264/2002),
- A. whereas the term ‘performing arts’ covers theatre, dance, opera, music, circus, street performers, puppetry and all interdisciplinary works, and whereas the theatre, which originated in Europe, is emblematic of the European area of the performing arts,
- B. whereas theatre and democracy have been intrinsically linked since the beginning of their respective histories, and whereas drama and the performing arts have always mirrored society, providing a public space where openness and also resistance may find expression,
- C. whereas this sector, in contrast to the audiovisual industry, occupies a limited amount of time and space,
- D. whereas the Member States are primarily responsible for the situation of culture in Europe, and whereas their cultural policies favour dissemination at national level rather than European exchanges,
- E. whereas Member States could thus pursue cultural policies and measures designed to

¹ OJ C 8, 12.1.2000, p. 3

² OJ L 63, 10.3.2000, p. 1

³ OJ C 213, 31.7.2001, p. 9

⁴ OJ C 72E, 21.3.2002

⁵ OJ C 32, 5.2.2002, p. 2

⁶ Adopted texts P5 TAPROV(2002)0088

rekindle public interest in the theatre, primarily by disseminating major works that form part of world and European heritage,

- F. whereas the vitality of the theatre and performing arts should not depend chiefly on public subsidies, and whereas States and local authorities should play a leading role in supporting the creation of new works and the free movement of both performers and works, primarily by encouraging a more diverse range of sources of funding,
- G. whereas patronage and sponsorship play an important role in the creation of new works and artistic events, and should be encouraged and developed by means of partnerships between institutions, cultural associations and private enterprise,
- H. whereas the rekindling of public interest in the theatre can influence the law of supply and demand by increasing demand and making audiences an important source of income,
- I. whereas the financial contribution from European programmes for the performing arts is approximately 40% for Kaleidoscope and 30% for the first two years of Culture 2000, and whereas this consistent support calls for a suitable framework policy to remove obstacles and promote cooperation,
- J. having regard to the lack of comparative statistics on the situation of the theatre and performing arts in Europe, particularly with regard to the mobility of performers, the dissemination of new works and audience attendance levels,
- K. having regard to the expanded possibilities for culture which digitalisation will bring about in terms of new job possibilities and mobility of cultural workers, as stated in the study 'Exploitation and development of the job potential in the cultural sector in the age of digitalisation' commissioned by the European Commission DG Employment and Social Affairs,
- L. whereas the job security of those working in the performing arts* is often uncertain and precarious, and whereas many entertainment halls and companies are in a fragile financial position,
- M. whereas the performing arts consist in individual and personal expression, whereas each project results from meetings and affinities between artists, and whereas this original production method precludes any form of interventionist policy,
- N. whereas performers have always travelled about in Europe, whereas it is now natural for new works in the performing arts to be produced and disseminated on a European scale, and whereas most performers wish to have a Europe-wide career,
- O. whereas the lack of coordination between various social and tax laws is an obstacle to the mobility of those working in the performing arts, and whereas the different ways in which the Member States charge income tax and VAT can sometimes constitute direct or indirect discrimination,

* *Translator's note: the phrase 'those working in the performing arts' throughout the text includes all kinds of performers, back-stage and front-of-house staff, writers, directors, administrators, etc.*

- P. whereas the theatre is, in essence, an expression of the wealth of the various European languages, and the dissemination of works in their original language is an ideal and essential for linguistic and cultural diversity,
- Q. whereas contemporary dramatic works must be translated if texts, writers and directors are to travel,
- R. whereas festivals and touring performances play a major role in discovering and promoting writers, performers and works in the fields of theatre, choreography, opera and circus, and encouraging their mobility,
- S. whereas the lack of professional recognition of performers' qualifications between the Member States is a genuine obstacle,
- T. whereas initiation into the performing arts disciplines at a very young age contributes to the development of the individual and a spirit of openness to cultural diversity,
- U. whereas there are many ways in which research and technological development on lighting, sound, images, acoustics and machinery can be applied to creating and disseminating the performing arts and contribute to interdisciplinary developments in this area,
- V. having regard to the innovation of 'cultural fallow areas' enabling groups of performers to promote new and original artistic projects and new publics to discover live theatre,
- W. whereas East and West share a common past and future, whereas in the field of culture and the arts enlargement is more a matter of renewing old ties, whereas the strong Central and Eastern European traditions in theatre, choreography, circus and music, backed up by a high standard of training and the heritage of a substantial network of cultural institutions, will enable this sector to consolidate its position,
- X. whereas increased cooperation with the countries of Central and Eastern Europe in the field of theatre and the performing arts may contribute to the success of enlargement and public support for the European project, whereas the appropriate framework for a European area of the performing arts is an enlarged Europe including the Member States, the candidate countries and non-member States as far as Russia,
- Y. mindful of the importance of the performing arts to dialogue between peoples, and of the need to include culture in development policies and in the partnership with the Mediterranean countries,

SUPPORT FOR THE PERFORMING ARTS SECTOR

1. Considers that the development of a European area of the performing arts presupposes the following specific objectives:
 - (a) supporting the mobility of those working in the performing arts through additional information and technical and financial assistance;

- (b) facilitating a wider dissemination of productions through aid for translation, subtitles for dramatic works and support for European festivals;
 - (c) promoting public information and awareness-raising measures in respect of the performing arts;
 - (d) developing basic and continuing vocational training for performers, technicians and others working in the performing arts to enable them to benefit from their occupation's European dimension;
2. Believes that, through the Culture 2000 programme and/or by launching specific pilot projects, 'cooperation platforms' made up of recognised professionals from the relevant sectors of the arts world to promote mobility of those working in the performing arts, wider dissemination of works and continuing training might prove desirable;
 3. Hopes to see the assessment and review of the Culture 2000 programme result in a better distribution of the budget and objectives so as to make it possible to devote a specific annual budget to the performing arts, fine arts, heritage, translation and reading;
 4. Calls on the Commission and the budgetary authority to provide for a mechanism to fund the operations of organisations of European cultural interest and, in the same vein, to ensure a balance between the various performing arts;
 5. Calls for the European statistical system to study the situation of the theatre and the performing arts, audience attendance levels, the mobility of performers and the ability of productions to travel within an enlarged Europe, and calls on the Commission to increase Eurostat's production of cultural statistics;
 6. Calls on the national public authorities to take an even-handed approach in strengthening their policies of support for the performing arts, cultural events and experimental performances and to promote amateur performance and access for all to these sectors of the arts;
 7. Calls on the Member States to apply the minimum VAT to cultural goods (as referred to in the 6th VAT framework directive) in order to promote local and European culture;
 8. Emphasises the importance of patronage and sponsorship for new works and artistic events, and reiterates its request to the Member States to grant tax relief to patrons;
 9. Urges the Member States to ensure that their cultural policies are consistent with a European dimension, by increasing their efforts to produce, welcome and disseminate European works from their own and other countries;
 10. Calls on the Member States to remember that public television has a cultural mission to promote broadcasts of the performing arts and provide cultural information, also during prime-time viewing hours, and that this mission will become especially important when digital terrestrial television is launched;
 11. Calls on the Member States to promote theatre and the performing arts as a whole as a means of social inclusion, particularly in disadvantaged spaces and places;

MOBILITY OF THOSE WORKING IN THE PERFORMING ARTS

12. Calls on the Member States to help performers, those working in the cultural field and programme-makers to become more mobile, by setting up co-financing mechanisms to fund their travel for research or production purposes, and calls on the Commission to support such cooperation;
13. Calls on the Member States to recognise and make firmer the social security status of those working in all the performing arts, especially circus workers and street performers;
14. Calls on the Commission, with due respect for subsidiarity, in view of recent analyses to consider coordinating social and tax laws applicable to those working in the performing arts and to draw up a White Paper;
15. Urges the Member States and the Commission to abolish double taxation by the State of origin and the host State, to abolish all tax discrimination against non-nationals working in the performing arts and to establish tax measures to encourage mobility of performers and those working in the cultural field;
16. Calls on the Member States to set up a 'one-stop shop' for all the formalities required for recruiting and employing national and non-national performers and cultural workers;
17. Calls on the Commission to include in its cultural portal more information for professionals on structures to assist mobility, social and fiscal legislation and administrative formalities in the EU and candidate countries, as proposed in the study on 'Exploitation and development of the job potential in the cultural sector in the age of digitalisation' commissioned by the European Commission DG Employment and Social Affairs;
18. Calls for a European federation of professional organisations and trade unions in the performing arts sector to create a 'European passport' for artists to ensure that their interests are represented;
19. Encourages performing rights organisations to cooperate more closely with each other to ensure that European artists working outside their country of origin are properly remunerated;

DISSEMINATION OF WORKS AND PRODUCTIONS

20. Underlines the importance of specific aid for translations of works and surtitles for productions and calls on the Commission to bear this in mind;
21. Calls on the Commission to encourage the creation of a platform of European networks of translators of European plays;
22. Calls on the Commission to support the creation of a database of contemporary plays, an incidental music and sound creation fund (recordings and scores) and a database of technical information on entertainment halls;
23. Calls on the Commission to give thought to convergence of the legal and technical

regulations governing scenery and itinerant structures (such as circuses, tented structures and mobile theatres), so as to remove the obstacles to the free movement of the entertainment industry in Europe;

24. Urges national and regional theatres and festivals to give more space in their programmes to writers and productions from other European countries;
25. Calls on the Member States to create more multi-purpose residential centres for European writers and performers;
26. Suggests that the Commission could sponsor a European performing arts prize as part of the 2003 invitation to tender for Culture 2000;

BASIC AND CONTINUING TRAINING

27. Calls on the Commission to establish a nomenclature of performing arts occupations and to harmonise the common technical vocabulary for all the Member States;
28. Calls on the Council and Commission to include on the political agenda mutual recognition between Member States of performing arts qualifications;
29. Calls on the Member States and the Commission to establish European programmes for continuing training for performers and technicians and to publicise the continuing training on offer in each Member State;
30. Calls on the Commission to devote more of its Erasmus, Socrates and Leonardo programmes to training those working in the performing arts;
31. Encourages academies, training institutes, and those working in the performing arts to develop itinerant training programmes and intensive courses in the various disciplines of these arts;
32. Calls on the Member States to give more weight to foreign language teaching in training courses for performers, in order to prepare students for professional mobility in the future;
33. Calls on the Member States to introduce performing arts education in schools from an early age through collaboration between teachers and performers;

WIDER CULTURAL COOPERATION

34. Calls on the Member States to increase their cultural cooperation with the countries of Central and Eastern Europe, by instituting a multiannual action plan to encourage mobility of performers, travelling productions, exchange of training, and technical and logistical support for professionals, and calls on the Commission to support this policy;
35. Calls on the Member States, and specifically on the candidate countries, to use some of the Structural Funds to rehabilitate and renovate theatres, opera houses and entertainment halls;
36. Welcomes the fact that the Vth Euro-Mediterranean Conference held in Valencia in April

2002 agreed to the principle of creating a Euro-Mediterranean Foundation for intercultural dialogue, and calls on the Member States, the Commission and the Mediterranean partners to place special emphasis on exchanges in the field of the performing arts;

37. Calls on the Member States to simplify the process for obtaining visas and residence permits for performers and cultural workers;
38. Calls on the Convention to include as fundamental principles in the future European Constitution cultural diversity, support for artistic creation, artistic freedom and access to culture for all citizens;
39. Calls on the Convention to ensure that its work for the 2004 IGC includes giving full effect to Article 151 of the Treaty and calls on the Member States to implement that article in their cultural cooperation policies;
40. Instructs its President to forward this resolution to the Council and Commission, the governments and parliaments of the Member States and the candidate countries.

EXPLANATORY STATEMENT

The theatre is the figurehead of all the performing arts, music, dance and circus. This report has therefore focused on the theatre as the most European form of live performance. The theatre originated in Greek antiquity; its repertoire began with Aeschylus, Euripides and Sophocles and in the classical era spread to the four corners of Europe with Shakespeare and Molière and then Chekhov and Strindberg, to mention only the playwrights whose plays are most commonly performed. The theatre thus embodies linguistic diversity, from Greece to Great Britain, from France to Sweden. A look back at the origins of the theatre also serves as a reminder of the place where it began, in a public space, and specifically in a democracy. The theatre is a manifestation of democratic life. This is why, for the sake of linguistic diversity as well as for the development of citizenship, the European Union must commit itself to supporting live theatre. Until now this has been done tentatively, with music and opera being the first to achieve recognition. The performing arts are not an industry; there is no need to treat them in the same way as audiovisual production. The EU's previously-stated objective of cultural cooperation seems particularly well suited to live theatre. Actors are very concerned to preserve their independence and their individuality. They form links among themselves, as required for a particular production, meeting or project. They require aid but they do not want guidance. Cultural cooperation mirrors these two needs: actors must therefore be supported. The European Union can do so from the point of view of the Community and from that of each Member State. The Member States have a responsibility to make foreign productions more widely known by allowing them to travel to their countries; the EU's responsibility is to make this travel possible.

1. Specific features of the performing arts sector

Art forms that have shaped European identity

Theatre, opera and circus originated in their modern form on the Continent of Europe. The theatre appeared in the 6th century BC in Greece. Opera was born in Italy in about 1600 AD. In the 17th and 18th centuries the Italian repertoire played in Bucharest, Krakow, Prague, Pozsony, St Petersburg and Moscow; the German repertoire played in Budapest, Ljubljana, Zagreb, Poznan and Riga, where for a time Wagner ran the Vitinghoff theatre. The modern circus with a circular arena began in England in 1768. In 1924 the Italian family Boglione, which later became Bouglione, invented a new form of circus. These few dates sketch out a unique and diverse Europe. In the 21st century, through the culture of languages and translation and through travel and technology, the geography associated with these dates can be restored.

A subsidised non-industrial sector

The performing arts cover a non-market sector which does not make a profit. Funding for the performing arts, except for the circus and privately-owned theatres, comes mainly from public subsidy. The performing arts are still not a mass-produced product. Many modern productions combine such disparate elements as acting and choreography, opera singing and circus skills. These interdisciplinary forms are happy to use new technologies and are in their element at festivals which offer an equally warm welcome to dancers, actors and street performers.

2. The situation at present

A questionnaire was sent to the Member States and candidate countries. Despite the large number of replies, there is a shortage of national and European statistics which makes it difficult to paint a precise picture of the current situation of the performing arts.

Increased decentralisation, structures and public funding

Support policies for the performing arts are generally laid down by the national government. Some countries such as France, Portugal and Sweden prefer a centralised system. Germany, Austria, Spain, the Netherlands, Belgium and Great Britain prefer regional administration. In Central and Eastern Europe, particularly in Bulgaria, the Czech Republic and Slovakia, it was decided after 1989 to transfer some powers to the regional authorities to foster greater political and artistic freedom. Elsewhere, cultural activity is increasingly administered by local authorities.

Spain and Portugal have a large number of privately-owned theatres. Central and Eastern Europe, where theatre was formerly under State control, are experimenting with public-private partnership. Except for new circus companies which are rarely permanent, circuses are predominantly private, often family-run, enterprises. In general the State funds 50 % of public expenditure. In Slovenia, Austria, the Flemish community of Belgium and Iceland, it is the main source of funding; in the Netherlands, however, more than 60 % of public subsidy comes from the municipal authorities.

Public subsidies are subject to disparate criteria. Quality and innovation are obvious objectives but there are other priorities, such as fostering young audiences in Denmark, promoting international exchanges, renovating theatres, etc. It seems that the Member States are still not much concerned by the need for mobility in live theatre.

Unequal levels of support for the various disciplines

Budgets in the Member States have remained stable over the last decade, except in England which has redirected its arts policy principally towards funding for the theatre. Conversely, the countries of Central and Eastern Europe have seen major budget cuts in the last ten years.

Public subsidies for the various performing arts disciplines show large disparities. Theatre and dance receive consistent support. Children's theatre is supported in the Northern countries and puppet theatre remains important in the East. Opera receives generous support, but the trend is downwards. Opera is expensive, has a limited audience and its heritage does not lend itself to renovation. Circus is hardly supported at all, despite an awareness of its heritage and current creativity. France and Italy have a specific budget for it.

Fragile and precarious employment

Performers by definition have no job security, even if some countries such as Germany have permanent companies. Performers and technicians have frequent periods of unemployment between productions. Some States such as the Netherlands, Sweden, Slovenia, Iceland, Finland, Hungary, Estonia and Austria have introduced measures which are similar to a minimum wage. Illegal recruitment is an endemic problem in the circus. With regard to

music, a certain amount of social dumping is becoming apparent in the East.

3. A policy blueprint

EU commitment

In 1991 a Council of Ministers resolution recognised the role of live theatre in Europe. The Kaleidoscope programme (1996 to 98), devoted to the performing arts, funded 399 projects (152 specifically for theatre, dance and circus, representing 42% of the budget). The Culture 2000 programme supported 80 projects (out of 405) concerned with the performing arts, representing 20 % of the total budget. For the year 2003 the performing arts will be a priority. There is also a specific budget line (A – 3042) for European cultural organisations such as the Informal European Theatre Meeting, the European Theatre Convention, the Union of European Theatres and the European Opera Centre. But there is an obvious imbalance between the sums allocated to music and opera as against those for theatre and dance.

Through the Structural Funds the EU also funds projects to refurbish and renovate theatres. And the Socrates, Leonardo and Connect programmes support initiatives for education and training in the performing arts. To remedy the lack of statistical information on culture, in 2000 three working groups on cultural employment, participation in cultural activities and cultural expenditure were set up in Eurostat.

Social dialogue and networks

The International Federation of Musicians (IMF), the International Federation of Actors (FIA) and EURO-MEI together make up the European Alliance of Entertainers and Artists (EAEA), which is recognised by the European Trade Union Confederation (ETUC). This alliance is a member of the 'Committee of the European social dialogue for culture', which is a grouping of employers and trade unions together with the Employment DG in the Commission. The European networks aim to exchange information and best practice (Informal European Theatre Meeting, European Theatre Convention), to promote coproductions (THEOREM, the Union of European Theatres), and to promote training (European Federation of Circus Schools, PARTS for dance and RESEO for opera).

4. Challenges

Performers' mobility, translation and dissemination of works

Dance, circus and opera productions which can easily be understood by people of all nations tour around Europe more than theatre, which comes up against linguistic barriers. Surtitles and translation have become essential tools; there is a need for translations of contemporary plays.

Those who work in the performing arts all face the same difficulties in moving around Europe. Recent studies have made it possible to make a clear and valuable diagnosis of the situation. There is a lack of coordination at Community level between the various regulations, social protection systems and tax policies applicable to performers and this, together with the multiplicity of bilateral agreements between countries, exacerbate the socio-economic vulnerability of those working in the performing arts and considerably hinder their mobility.

A European system of training

The performing arts are often taught at university level. In Central and Eastern Europe there is a tradition of secondary-level education. Some accredited private structures fill in the gaps. There are too few establishments providing training for technical work in the theatre (lighting, sound, scenery, costumes, management etc.). Training for circus and street performers is less structured. Since 1970, schools have been set up in Italy, France, Belgium, Germany, Great Britain and the Netherlands, but there are still obstacles, in the form of the itinerant way of life, illiteracy and registration fees. Professional dancers, who have a very short career, face the problem of retraining. Very few become choreographers or dance teachers. They have a greater need for continuing training than do other live theatre professionals.

Making a success of cultural enlargement

Before the Wall came down, the theatre was public territory and a way of expressing resistance and identity. Theatre administrators and performers played an essential role in the velvet revolutions. As freedom of expression increased and the media developed, the theatre found a new place, often outside the former major institutions. Renewing the ties between East and West is a matter of repertoire and also of travel. But exchanges remain limited and unbalanced: performers from the East face administrative and financial barriers and those from the West seek good-quality training. The PHARE and TACIS Community programmes do not include a cultural objective; the candidate countries, having developed genuine artistic cooperation through the THEOREM programme, gained access to the Culture 2000 programme in 2001. This programme, in which several Western festivals and theatres participate, coproduces, invites and disseminates productions from Eastern Europe. This work, providing information, contact, research and support, makes it possible for productions to be mounted and disseminated to a wider audience.