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# A fresh boost for culture in the European Community

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## Foreword

In presenting its plans to Parliament and the Council to provide a fresh boost for culture in the European Community for the period 1988 to 1992, the Commission's intention is to provoke an in-depth discussion of the aims and form of Community action in the cultural sector.

Keen to build on the achievements of recent years,<sup>1</sup> the Commission is convinced that increased cultural activity is now a political as well as a social and economic necessity, given the twin goals of completing the internal market by 1992 and progressing from a People's Europe to European Union.

The Commission paper, then, is designed to trigger thought and action among decision-makers and action-takers throughout the Community as an integral part of the European venture.

Europe's cultural identity is nothing less than a shared pluralistic humanism based on democracy, justice and freedom. Expressed in the diversity of our local, regional and national cultures, it is the basis for European Union, which has goals other than economic and social integration, important though these may be.

And it is this sense of being part of a European culture which is one of the prerequisites for the solidarity which is vital if the advent of the large market — and the resulting radical changes in living conditions within the Community — is to secure the popular support it needs.

The Commission is convinced that in proposing new general guidelines and a concrete programme for meaningful priority action, it is contributing to the much-needed fresh boost for culture in the European Community in a way that is fully in accord with the spirit of the Treaty.

*Carlo Ripa di Meana*

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<sup>1</sup> Supplements 6/77 and 6/82 — Bull. EC.

# General guidelines

## Introduction

The Commission is convinced that increased Community activity in the cultural sector is a political and economic necessity given the twin goals of completing the internal market by 1992 and progressing from a People's Europe to European Union.

This memorandum is in two parts: the first defines general guidelines; the second sets out a priority programme for the period 1988 to 1992.

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A fresh boost for culture in the Community is a political necessity. There is growing concern within the Community as to the future of cultural cooperation in Europe. This concern reflects an increasing awareness of what is at stake in the interrelationship between the economy, technology and culture. The debate as to whether or not the Community has the necessary competence to intervene cannot hide the growing clamour from its citizens to participate in cultural life or their demand for new mechanisms for exchanges and cooperation in this area. The Community's governments and institutions must give a positive answer to the legitimate expectations of the people of Europe.

The success of various symbolic initiatives has demonstrated that Europe's cultural dimension is deeply rooted in the collective consciousness of its inhabitants. Their values constitute a common cultural heritage characterized by dialogues and exchanges between peoples and men of culture based on democracy, justice and liberty. It expresses itself in the diversity of our local, regional and national cultures. It is the basis of European Union, which has goals other than mere economic and social integration, however important these may be.

The sense of being part of European culture is one of the prerequisites for that solidarity which is vital if the advent of the large market, and the considerable changes it will bring about in living conditions within the

Community, is to secure the popular support it needs.

New impetus for Community measures in the cultural sector is also an economic necessity.

The explosion of new technologies which is currently transforming our industrial society into a civilization based on information and communication presents a triple challenge: Europeans must preserve the special features of their culture, adapt to new means of expression, particularly in the audiovisual field, and become competitive in new forms of trade. The stakes are high because the links and interrelationship between the economy, technology and culture mean that cultural activities now account for an increasing proportion of the economy as a whole.

Technological change and the advent of the large market will profoundly alter existing structures in the Community. It will mean opportunities and risks in the cultural field and for those working in it. Opportunities must be seized and risks minimized. The responsibility for this lies with individuals, firms, the Member States and the Community institutions, whose particular job will be to avoid excessive dispersion of effort and to act as a catalyst for the cooperation which is essential if the Community is to achieve its main priorities.

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The general guidelines are designed to provoke in-depth discussion of the aims and forms of Community action in the cultural sector. Discussion along these lines, a joint attempt to clarify matters, is an essential first step to laying the foundations for concerted, coordinated action on culture within the Community, in Europe and worldwide.

The priority programme for the period 1988 to 1992 formulates and proposes a number of significant operations in five basic areas which could constitute a 'framework programme' for giving fresh impetus to Community and European action on culture. Several aspects of this action already fall within the framework of the Commission's activities in areas such as the internal mar-

ket, industry, research and innovation. In this connection particular care will have to be taken to avoid duplicating activities under Community programmes.

### Plan of action

The Commission will naturally continue and step up its cultural activity within the Community system.

In discharging its economic, social and legal responsibilities, the Commission will pay particular attention to the free movement of cultural goods and services; better living and working conditions for those engaged in cultural activities, the creation of new jobs in the cultural sector in association with the expansion of tourism and regional and technological development, and the emergence of a cultural industry which will be competitive within the Community and in the world at large.

The Commission will also continue the work begun in 1977 in a variety of areas: training, including the award of scholarships for training in various aspects of art and restoration; encouragement for the most representative areas of cultural activity, such as music, the plastic arts, theatre and dance; the promotion of cultural events with a Community-wide impact, such as festivals; prizes and the 'European cities of culture' scheme; conservation of the architectural heritage, and studies to pinpoint the problems of the cultural sector. At the same time, the Commission will step up efforts begun two years ago to clarify its aims and approach, gradually defining the main lines of support with the help of those engaged in cultural activities and in cooperation with those responsible for culture in the Member States.

In implementing its information and communication policy, the Commission will be at particular pains to integrate the cultural dimension, which the Community citizen sees as being intimately linked to his feelings of identity and of belonging to the European Community. Information, communication and culture are all bound up with one another in that the creation of a large market establishes a European area based on com-

mon cultural roots as well as social and economic realities.

The unity of European culture as revealed by the history of regional and national cultural diversity is the keystone of the ambitious construction which aims at European Union.

These three lines of action do not, however, make up the entire cultural challenge facing the Community. The complexity and scale of this challenge and the minimal financial resources — whether public or private — available at regional, national and Community level suggest that those engaged in cultural activity need to work more closely together.

The Commission is therefore planning to continue its coordination effort using the formulas adopted under the Esprit<sup>1</sup> and Media<sup>2</sup> programmes by choosing one or two schemes which have a significant impact at Community level and are likely to win the support of the general public and the special interest groups involved.

Finally, in the case of certain specific schemes where joint action by all Member States in the Community framework would not be possible, the Commission, in a spirit of cooperation, but also with an eye to the proper application of the Treaty, will try — through its own direct involvement — to associate the Community with measures undertaken by groups of Member States to give them a Community dimension and facilitate their future expansion. In this respect, the Commission is ready to fulfil the expectations now apparent in the Community in the field of television and cinema coproductions.

In the belief that the time has come — without departing from the principle of subsidiarity — to give cultural activities in the Community a higher profile, the Commission proposes to advance simultaneously on all three fronts with a concrete programme involving a series of significant priority measures based in the main on the outcome of

<sup>1</sup> European strategic programme for research and development in information technology.

<sup>2</sup> Action programme for the European audiovisual media products industry.

the conference on the relationship between the economy, technology and culture held in Florence in March, 1987.<sup>1</sup>

To ensure that these principles of action — cultural action in the framework of the Community system, coordination and co-operation even in specific frameworks or projects not necessarily covering all Member States — are implemented in an articulate and efficient way, the Commission intends to set up a Permanent Committee on Culture presided over by the Commission which would permit the study of appropriate proposals taking into account all the specific characteristics of the sector.

It is to be hoped that the Council too will establish appropriate structures to prepare in

the most efficient way discussions in the Council.

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The Commission wishes to engage in a constructive dialogue on the main thrust of these general guidelines with those politically responsible in the Community with a view to the early adoption of a framework programme of priority measures for the period 1988 to 1992.

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<sup>1</sup> Bull. EC 3-1987, point 1.1.1 *et seq.*

## Framework programme for the period 1988 to 1992

The draft framework programme which the Commission is proposing for the period 1988 to 1992 covers five fields:

- I. Creation of a European cultural area
- II. Promotion of the European audiovisual industry
- III. Access to cultural resources
- IV. Training for the cultural sector
- V. Dialogue with the rest of the world.

Each of these fields encompasses several different aspects for which concrete proposals for priority projects are made.

Depending on the individual case, these projects will be given priority treatment either within the Community framework, or as a coordinated effort between the Member States, or within the context of European cultural cooperation.

Each proposal is described in a fact sheet giving indications as to the type of action envisaged.

The framework programme implies a budgetary commitment for the period 1988 to 1992, for which an initial estimate is given in the financial statement annexed to this communication.

### **I. Creation of a European cultural area**

This field is directly linked to activities mounted by the Commission in the discharge of its economic, social and legal responsibilities.

With an eye to the advent of the large internal market, the creation of a European cultural area involves giving priority to the free movement of cultural goods and services, improving the living and working conditions of those involved in cultural activities, creating new jobs in the cultural sector in association with the expansion of tourism and

regional and technological development and encouraging the emergence of a cultural industry which will be competitive within the Community and in the world at large.

With this deadline and these objectives in mind the Commission naturally plans to continue and intensify its cultural activity within the Community system. It will be at particular pains to integrate the cultural dimension into the formulation and management of the various Community policies. This will mean improved interdepartmental coordination.

To this end the Commission is proposing that Community action geared to the creation of a European cultural area should concentrate on four priorities:

(i) enabling cultural activities and those engaged in them to adjust to the requirements of the large market, in the light of technological change;

(ii) providing better information on cultural Europe by developing a reliable statistical tool and devising a programme of studies and surveys in association with the Council of Europe;

(iii) encouraging the development of European sponsorship accessible to small business and industry by promoting the creation, development and coordination within the Community of 'Foundations for the Promotion of the Arts';

(iv) actively promoting a publishing policy that maintains a balance between the legitimate interests of authors, publishers, distributors and readers.

The practical measures proposed in line with these four priorities are considered in detail in the following fact sheets:

(i) Fact sheet I.1: Completion of the internal market: cultural aspects

(ii) Fact sheet I.2: Information on cultural Europe

(iii) Fact sheet I.3: Business sponsorship

(iv) Fact sheet I.4: A policy for publishing.

## Fact sheet I.1

### Completion of the internal market: cultural aspects

The completion of the internal market implies — at a cultural level — the realization of four major objectives, i.e.:

- (i) the free movement of cultural goods and services;
- (ii) better living and working conditions for those involved in cultural activities;
- (iii) the creation of new jobs in the cultural sector in association with regional development, notably in relation to rural areas, tourism and technology;
- (iv) the emergence of a cultural industry which is competitive within the Community and in the world at large.

The competitiveness of the 'audiovisual' sector is to be considered one of the main priorities, from the industrial point of view as well as from the cultural point of view. One must keep in mind the impact of the audiovisual challenge on the social, industrial, technological, cultural and political fields. Culture cannot remain unaffected by the new techniques of production, distribution and financing which, thanks to technological progress and to the opening of the internal market, are developing in this field both in Europe and worldwide. On the other hand, the European audiovisual industry must take into account the specificity of European culture, which with its national and regional differences can be considered one of the bases of European Union. (See section and fact sheets on the promotion of the European audiovisual industry).

As far as the free movement of works of art in the Community is concerned, the Commission considers that an effort should be made to speed up the process of adopting or formalizing existing proposals. The Commission will shortly be presenting a series of concrete proposals on:

- (i) the definition of criteria which the Member States would use to identify 'national treasures possessing artistic, historic or archaeological value' (Article 36 EEC);
- (ii) the implementation of procedures guaranteeing protection for national treasures;
- (iii) action to combat art thefts in the Community by means of agreements on the introduction of descriptive records for works of art, the opening of a European Information Centre on stolen works of art, and the drafting of a 'code of ethics' applicable to intra-Community trade in works of art;
- (iv) the harmonization of existing tax provisions applicable to various categories of cultural goods,<sup>1</sup> giving practical shape to the solutions advocated in the White Paper, with particular reference to a VAT clearing mechanism;<sup>2</sup>
- (v) the abolition of the temporary importation deposit.

As far as better living and working conditions are concerned, the Commission considers that the time has come to make a start on a study of social legislation geared to two basic concerns: the specificity of artistic pursuits and the need for genuine social protection. All too often artists, who have no protection either as employees or as self-employed, are extremely vulnerable to the ups and downs of life.

<sup>1</sup> In November the Commission withdrew its proposal for a seventh Directive on the harmonization of the laws of the Member States relating to turnover taxes — common system of VAT to be applied to works of art, collectors' items, antiques and used goods (OJ C 25, 1.2.1978; OJ C 136, 31.5.1979). It will be presenting a new proposal as soon as possible.

<sup>2</sup> OJ C 250, 18.9.1987; Bull. EC 7/8-1987, point 1.2.1 *et seq.*

## *Fact sheet I.2*

### **Information on cultural Europe**

The growing need for better information on the cultural sector is obvious not only to governments but also to Europe's institutions (the European Community and the Council of Europe), to regional and local authorities, to cultural organizations and to others active in this area.

The gaps in cultural statistics, now unreliable and scarcely comparable, must be bridged as soon as possible so that those active in the cultural field, administrators and political authorities in the Community can base their decisions on accurate information on cultural life in the Community seen against its socio-economic background.

The same applies to sociological surveys on the cultural activities and habits of the people of Europe.

Finally, the exchange of information on cultural activities in the Community is still in its infancy, although there is a genuine desire to see more and more contacts between practitioners and the general public is becoming increasingly aware of cultural activities all over Europe.

The Commission is therefore proposing to launch a three-pronged operation, in cooperation with the Council of Europe:

- (i) to involve the Statistical Office of the European Communities in the establishment of a reference centre for European cultural statistics;
- (ii) to obtain a clearer picture of the cultural activities and habits of the people of Europe;
- (iii) to encourage and support the efforts of information experts with a view to the publication of a 'European cultural diary', available to practitioners and the general public, thanks to the creation of a Europe-wide computerized network.

## *Fact sheet I.3*

### **Business sponsorship**

In the spirit of the resolution adopted by the Culture Ministers meeting within the Council on 13 November 1986,<sup>1</sup> the Commission shares the concern expressed by the French Government in its Blue Book<sup>2</sup> to advance in the direction defined by that resolution:

- (i) by encouraging the creation, in the Member States, of organizations to advise and act as a go-between for the business world and those engaged in cultural activities;
- (ii) by forging links between these organizations;
- (iii) by systematically encouraging national or European companies to support cultural projects, not merely to enhance their own image but also to contribute to the development of cultural activities and the promotion of Europe's heritage.

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<sup>1</sup> OJ C 320, 13.12.1986.

<sup>2</sup> Bull. EC 3-1987, point 3.4.1.

Taking its cue from the main findings and suggestions made by Mr Jacques de Chalendar in his recent publication *Le mécénat en Europe* (Patronage in Europe)<sup>1</sup> the Commission proposes to focus Community action in this area on sponsorship by small business and industry.

The Commission has established that the development of business sponsorship in Europe presupposes improved information and better management of patronage by small business and industry, which have relatively little experience in this area, in contrast to the multinationals (which are well-used to this particular form of private funding for cultural activities).

In general terms, the Commission is proposing the adoption of Community legislation, notably on taxation, before the end of 1992, to facilitate cultural sponsorship by small business and industry.

As to sponsorship by small business and industry — regarded by the Commission as a priority objective in developing general business sponsorship in Europe — the Commission proposes to give special support to national 'Foundations for the Promotion of the Arts', whose basic role is to develop the cultural market by acting as a go-between for the business world and the cultural sector. The Commission believes that one of the priorities here should be to help these Foundations to set up a European data bank at Community level as a strategic tool for the development of a European market for culture.

This European data bank would allow these Foundations to mount operations on the basis of a European index of cultural projects 'on the single market', a list of applicants for funding graded by criteria such as timing, budgets, geographical location, branch of the arts, age of target audience, etc.

If such a specific project were launched within the Community it should, in the Commission's opinion, be extended gradually to all member countries of the Council of Europe, given the integration of the European and international markets.

The start-up phase of this project within the Community should entail a token budget contribution of 1 million ECU for the period 1988 to 1992. Observers from the Secretariat of the Council of Europe should be associated with its management from the outset.

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<sup>1</sup> Published by Documentation française (1987) under the aegis of the French Ministry of Culture and Communication and the Council of Europe.

#### *Fact sheet I.4*

### **A policy for publishing**

The objectives of a Community policy for publishing — specifically for traditional publishing — are bound to be complex in that it will have to reconcile the legitimate interests of authors, publishers, distributors and readers on a fragmented market with several main language areas.

Yet, despite the complexities, the cultural and industrial issues at stake in the face of the powerful challenge of the audiovisual sector imply a pragmatic and effective renewal of Community action, in close liaison with the trades represented on the Advisory Committee on Books set up at the Commission.

Hitherto the Community's main concern, shared by publishers and booksellers, has been book pricing.<sup>1</sup> The situation and possible remedies should be reviewed periodically by the Advisory Committee on Books (notably promoting the translation of works by living authors, which calls for a selection procedure that will strike a balance between cultural and commercial interests).

The Commission is also proposing priority action at Community level:

- (i) to look into the need for Community rules on reproduction;
- (ii) to look into the possibility of harmonizing procedures for the suppression of piracy, with reference to the negotiations within GATT;
- (iii) to encourage cooperation between European libraries by judicious application of the new technologies (including the interconnection of computerized library systems).

With particular reference to libraries in Europe, the Commission, in response to the resolution on collaboration between libraries in the field of data processing adopted by Culture Ministers meeting in the Council on 27 September 1985<sup>2</sup> and the guidelines contained therein, has already conducted numerous studies and consultations to gain greater insight into the problems involved in order to be in a position to come up with a proposal for special action in this field. In view of the complexity of the sector as a whole there are clearly a number of problems which will first have to be ironed out at Community level, and possibly throughout Europe, including the harmonization of the cataloguing and indexing standards now in use in the Member States, and the promotion among European manufacturers of common standards for systems interconnection.

<sup>1</sup> Bull. EC 11-1985, point 2.1.93; judgment given by the Court of Justice of the European Communities on 10 January 1985 in Case 229/83 *Leclerc v Au blé vert* [1985] ECR I.

<sup>2</sup> OJ C 271, 23.10.1985.

## II. Promotion of the European audiovisual industry

With communications playing an increasingly important role in European society, the Community's audiovisual policy must promote medium-term integration of the European industry.

If no concerted action is taken at European level, spontaneous integration will not occur quickly enough. And the resulting delay would leave the European market, the richest in the world, open to invasion by non-European concerns capable of meeting the demand for hundreds of satellite channels and cable networks, squeezing out the European industry in the process. The resulting decline of the audiovisual industry in Europe would probably be irreversible.

Since 1983 the Commission, at Parliament's request, has been studying the problems of

Europe's audiovisual industry in the era of satellite and cable television.

Politicians and people in the industry already recognize that frontiers are now of little significance. There is a general awareness that the invasion of American and Japanese programmes represents a threat to Europe's cultural independence.

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In 1985 the Commission launched a three-point plan of campaign in the audiovisual sector:

- (i) the adoption of common technical standards for broadcasting by satellite;<sup>1</sup>

<sup>1</sup> Council Directive of 3 November 1986 on the adoption of common technical specifications of the MAC/packet family of standards for direct satellite television broadcasting: OJ L 311, 6.11.1986, Bull. EC 11-1986, point 2.1.53.

(ii) the free movement of television and radio broadcasts and the promotion of television productions: proposal for a Directive on broadcasting, <sup>1</sup> now being considered by the Council and Parliament;

(iii) the promotion of the European audiovisual industry by other means; this is the subject of concrete proposals (Fact sheets II. 1, II.2 and II.3).

At present, the campaign is based on three initiatives:

1. the proposal for a Directive on broadcasting (Chapter II), which provides for a percentage of programming time to be reserved for programmes of Community origin;<sup>2</sup>

2. the multiannual Media programme (Measures to encourage the development of the audiovisual industry), which concentrates on the production, distribution and funding of audiovisual material;

3. European Cinema and Television Year (1988), mounted in close cooperation with the Council of Europe, which sets out to heighten awareness of the nature and importance of the audiovisual industry within the industry itself, in political circles, and among the general public.

### **The proposal for a Directive on broadcasting**

The aim is to give direct support to the Community's cultural industries by requiring Member States to ensure that television companies reserve a percentage of total broadcasting time for programmes of Community origin.

Television companies would also be required to include in this percentage a number of Community works which have not yet been televised in the Community, thereby guaranteeing new productions a place in programming plans.

Finally, television companies would have to allocate initially 5% and subsequently 10% of their programming budget to Community works created by independent producers, thereby stimulating production through the

development of new sources (small businesses in particular) and providing more scope and outlets for creative talent.

### **The Media programme**

The Media programme must be seen in the context of completing the internal market.

In parallel with major technological projects (Esprit, RACE, etc.), the programme sets out to exploit the diversity of the national audiovisual industries at Community level, so that they reap the benefits of operating in a wider market. It is hoped that the programme will act as a catalyst, creating the transnational dimension required to make the European audiovisual industry competitive on the world market. This is to be achieved by improving the production and distribution of programmes in response to the demand created by technological innovation.

Non-member countries can participate in the programme too.

Media comprises two phases: a preparatory phase, in which the projects are defined on the basis of research and pilot schemes, and an implementation phase, during which the projects are carried out. The first projects, devised in collaboration with experts from the industry, are based on the following guidelines:

(i) The top priority is the creation of a European film distribution system, which will make it easier for national productions to move more freely throughout the Community. The development of multilingualism is of prime importance in this connection. The programme pays particular attention to the requirements of small language areas.

<sup>1</sup> OJ C 179, 17.7.1986; Supplement 5/86 — Bull. EC.

<sup>2</sup> Chapter II is in line with the resolution on measures to ensure an appropriate place for audiovisual programmes of European origin adopted by the Representatives of the Governments of the Member States on 24 July 1984 (OJ C 204, 3.8.1984). Moreover, in its resolutions on the Green Paper entitled 'Television without frontiers' (Bull. EC 5-1984; point 1.3.1 *et seq.*), Parliament calls on the Commission to include measures to promote the production of television programmes in its proposal for a Directive on broadcasting (OJ C 288, 11.11.1985).

(ii) The introduction of new production technologies is one of the keys to a competitive European audiovisual industry. Media provides for pilot projects (research and development on computer graphics (computerized production)) and the production of long television fiction series.

(iii) Any integrated production and distribution system will have to be matched by European financing arrangements. Prompted by the Media programme, four credit institutions<sup>1</sup> have formed a group to provide financial backing for the cinema and the audiovisual industry.

For 1988 the Commission is requesting a total appropriation of 5.5 million ECU to finance the Media programme.

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Five major projects are in preparation (two on distribution, two on production and one on funding). The distribution projects can be launched as soon as the necessary funds become available:

#### *A 'European cooperative' for distributing low-budget films*

This is the first attempt to set up a transnational film distribution network in Europe.

Most of the films produced in Europe, and often the most original, fall into the 'low-budget' category, i.e. they cost less than 2 500 000 ECU to make.

The broad outlines of this project, drawn up in collaboration with experts from the industry and representatives from institutions in the 12 Member States, provide for the setting up of a 'European cooperative', open to all Community distributors, which would administer a budget of (recoverable) advances on revenue fed initially by an annual contribution from the Commission (2 million ECU, i.e. approximately 50% of costs in 1988), subsequently by contributions from national institutions and repayments of advances. Films of Community origin (at least three distributors from different Community countries, including country of origin) would qualify for the advances scheme, pro-

vided they present a coherent distribution programme (cinema followed by video and TV). The distributors would undertake to provide at least 50% of the distribution costs, the remaining 50% being advanced by the cooperative.

#### *Multilingualism: the other distribution priority*

The ability to broadcast the same programme in several languages is vital, particularly for satellite television.

Contacts have already been established with the European Broadcasting Union (EBU). The idea is that the Commission will take part in the 'EBU Production Foundation', which concentrates mainly on promotion of the various multilingual techniques: dubbing, subtitling and filming in several languages. In view of its wide experience in the field of multilingualism, the Joint Interpreting and Conference Service, which is already involved in this work, will continue to contribute to research into the various techniques employed in language conversion.

#### **European Cinema and Television Year**

European Cinema and Television Year was approved by the Milan European Council in June 1985 and endorsed by a resolution adopted by Culture Ministers meeting in the Council on 13 November 1986.<sup>2</sup>

A Steering Committee, chaired by Mrs Simone Veil, was set up at the beginning of 1987. The Committee, which broke down into six working parties, vetted and selected projects submitted by the national committees in the 24 participating countries (the Member States of the Council of Europe plus the three other members of the Council for Cultural Cooperation) and by European cinema and television organizations.

<sup>1</sup>Banca Nazionale del Lavoro (Sezione Credito Cinematografico), Rome; Institut pour le financement du cinéma et des industries culturelles (IFCIC), Paris; Union financière pour le cinéma et l'audiovisuel (UFCA), Paris; and Instituto de Crédito Industrial, Madrid.

<sup>2</sup> OJ C 320, 13.12.1986.

In all some 250 projects were submitted to the Steering Committee, ranging from co-productions to studies, the experimental use of new technologies, the use of archive material, the creation of data bases, the compilation of a compendium of legislation, the endowment of European prizes, the organization of festivals, etc.

Two of these projects are of particular interest to the Commission:

- (i) the proposal to set up a European cinema and audiovisual arts academy;
- (ii) the proposal for an 'Audiovisual Charter' on authors' rights and the political

implications of protecting these rights in a democratic society.

The Commission also feels that the opportunity provided by European Cinema and Television Year should be used to encourage the production of programmes and other material for high-definition television using the resources (production and broadcasting) of the European HDTV system. It is confirming the proposal it presented on this subject to the Steering Committee.

Further details on these projects are given in Fact sheets II.1, II.2 and II.3.

### *Fact sheet II.1*

#### **A cinema and audiovisual arts academy**

The proposal to create a European cinema and audiovisual arts academy, which is a combination of various projects proposed to the Steering Committee for European Cinema and Television Year, is of particular interest as a vehicle for bringing European specialists together to work on joint initiatives in the cultural field.

One possible initiative would be an annual prize-giving, a symbolic event which would promote a sense of unity in the world of cinema and television, which tends to be very nationally oriented. The selection process, which would be organized with the help of European cinema and television organizations, would be carried out on a broad base by means of a postal vote. This project would involve continuing cooperation between experts from the European cinema and television industries and would have repercussions throughout the industry. It is obvious that such an ambitious objective will take a long time to attain.

The potential of the project clearly extends beyond the time-scale of European Cinema and Television Year. It would give the Commission an opportunity of promoting regular European events.

As to the form of the proposed institution, the US Academy of Motion Picture Arts and Sciences, familiar to all, could be transposed (rather than copied) into a European context.

The project is currently being studied by a working party set up by the Steering Committee for European Cinema and Television Year. At a meeting in Venice on 5 September, Mr Carlo Ripa di Meana asked the Committee to give an opinion on the project.

Expenditure in 1988 should be low, since all that is involved is a few meetings. Funding would come from the budget for European Cinema and Television Year, although other sources should not be excluded.

The Commission itself might consider it appropriate to provide start-up funding to ensure that the future institution is in keeping with the declared objectives.

It is clear, however, that the running cost of the Academy would not be financed from the Community budget.

## *Fact sheet II.2*

### **Audiovisual Charter**

The project, submitted by the Federation européenne des réalisateurs audiovisuels (European Federation of Cinema and Television Producers), is of obvious interest for the Commission.

According to the Federation, the crisis in cinema and television production in Europe, threatened by outside competition, the 'serialization' of films within programme grids and the budgetary constraints on television, involves problems and values which extend far beyond the industry itself.

In other words, the problem is not a corporate or economic one (on the contrary, producers can expect an enormous increase in the demand for programmes), but rather a political issue relating to the freedom to create and to communicate.

The project includes plans for a meeting during European Cinema and Television Year, to be attended by producers, academics, Nobel Prize winners in all disciplines, etc., to define the problem clearly in a solemn declaration, a sort of European 'Audiovisual Charter', which would attract the attention of politicians and the general public.

The meeting would coincide with a major media event relayed by Eurovision. It could be held in a symbolic location, such as Delphi.

The project should be financed from the European Cinema and Television Year budget and by interested bodies (such as the Greek Government and the municipal authorities in Berlin ('European city of culture' in 1988)). The Commission is following the progress of this initiative with particular interest.

## *Fact sheet II.3*

### **High-definition television programmes (European standards)**

The advent of high-definition technology will mark the third television generation (after black-and-white and colour).

High-definition television is television where sound and picture quality are as good as those of 35 mm film.

The consequences for the world market will be enormous and the economic stakes very high indeed. The crucial period for this technology will be the early 1990s.

The Japanese have a considerable headstart and are already trying to persuade consumers, particularly in the United States, the key market, that the time has come to switch to Japanese-style HDTV. They are backed by a powerful lobbying campaign and supporting software.

However, the Japanese system poses an economic problem in that it is totally incompatible with existing systems. In Dubrovnik in May 1986 it failed to obtain the approval of the CCIR (International Radio Consultative Committee), which lays down worldwide technical standards. At the Dubrovnik Plenary Assembly the Europeans submitted an alternative HDTV system, compatible with existing systems, which would leave the consumer free to decide when to switch to the new standard.

The Commission encouraged the formation of the European HDTV Forum (made up of representatives from the Member States, broadcasters, the EBU, Eureka, the film and other industries, and the Commission). Technological development is being carried out within the framework of the Eureka programme under the leadership of an industrial consortium, in association with European laboratories and universities and with Commission support.

The European technical parameters for a worldwide production standard were finalized and submitted to the CCIR in June 1987 and the system was first demonstrated in Berlin in August.

If these efforts are to be successful, development of the production and transmission equipment by the industrial consortium must be accompanied by the production of programmes compatible with the technical specifications of the European system so that both are available by the dates forecast for the demonstration and launching of the HDTV service.

The Commission is liaising with the industries concerned (equipment manufacturers and programme producers) to ensure that high-definition television programmes are produced in time, and will do whatever else is necessary to help the project succeed.

### III. Access to cultural resources

This vast field warrants priority treatment because it should facilitate exploitation of European culture in all its diversity, including languages.

The Commission proposes that the Community effort should concentrate on three areas:

- (i) improving knowledge of languages in Europe by promoting multilingualism;
- (ii) supporting the promotion of culture in the regions by encouraging European cultural events in the most representative sectors of cultural activity, particularly within the framework of the 'European cities of culture' programme;
- (iii) introducing a 'young people's pass' in line with the resolution on special conditions of admission for young people to museums and cultural events adopted by Culture Ministers meeting in the Council on 20 December 1985.<sup>1</sup>

As far as European cultural events are concerned, the Commission intends to refine its overall approach, sector by sector, with the help of experts and in collaboration with those responsible for culture in the Member States. It will continue to give priority to the most significant European initiatives, espe-

cially those which give young European artists a chance to perfect their techniques and show off their talents (e.g. the European Community Youth Orchestra) in Europe and in the world at large.

Action here will obviously vary from one cultural activity to another and must be adapted to the creative freedom of those involved. It may call for various types of Community intervention, such as financial support for festivals, musical ensembles, dance companies, theatre groups, the granting of scholarships and prizes, etc.

Management of a policy along these lines will need to be very flexible within the limits set by a significant budget and guidelines drawn up beforehand within the Community.

The activities proposed are dealt with in the following fact sheets:

- (i) Fact sheet III.1: Improving knowledge of languages;
- (ii) Fact sheet III.2: Promoting culture in the regions;
- (iii) Fact sheet III.3: Preserving Europe's cultural heritage;
- (iv) Fact sheet III.4: 'Young people's pass'.

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<sup>1</sup> OJ C 348, 31.12.1985.

### *Fact sheet III.1*

#### **Improving knowledge of languages**

Multilingualism is one feature of the Community's rich cultural diversity, but language can be an obstacle to better mutual understanding, which young people in particular need to overcome.

The basic aim must therefore be to help enrich contacts, knowledge and ultimately, the very substance of culture by gradually introducing aids to communication (e.g. language training, translation, dubbing, subtitling, etc.).

In the context of its work on education, the Commission has taken a number of initiatives to develop language teaching in schools. These should be continued and stepped up. In this connection, the Commission will be presenting a draft programme for action on this front in the course of 1988.

The same is true of support for literary translation, particularly of major works in 'minority' languages. Echoing Parliament's concern, the Commission intends to step up current activities in this area, in association with the European Publishers' Group (EPG), by:

- (i) improving the procedure for selecting works for translation on the basis of preestablished criteria;
- (ii) promoting the publication of translated works in popular editions;
- (iii) awarding annual prizes for the best translations of literary works from minority languages selected by a European jury.

The Commission also proposes that the Community, working closely with regional and national authorities and, where appropriate, the Council of Europe, should make grants available to recognized national and European youth movements for the organization of cultural visits for young people in the 15-24 age group, giving them an opportunity of speaking other languages and familiarizing themselves with the cultural heritage and tourist attractions of the Community's regions. An initial experimental phase might involve awarding a limited number of scholarships each year for educational visits as part of a pilot scheme (for example, 1 000 awards of 10 ECU per day per young person for educational visits of 15 to 30 days enabling mixed-language groups to learn more about one another while following a transfrontier itinerary through the regions of at least two Member States; this would mean an experimental budget of 300 000 ECU a year for a trial period of three years).

Finally, reference should be made to the Commission's proposals on multilingualism in the audiovisual sector and on training for translators and interpreters.

### *Fact sheet III.2*

#### **Promoting culture in the regions**

The Commission's three main concerns in this field are to widen audiences, to promote decentralization and to step up cultural exchanges.

Together, these concerns could form the basis of a promotional campaign whose cultural, social and regional impact would help to develop Europe's regions and make artists better

known. By promoting European cultural events in the most representative sectors of cultural activity, the Community would bring European authors, actors and musicians into contact with each other and with a wide public within a European cultural area and would provide support for creative activity.

The Commission intends to continue to encourage European cultural events and tourism and to refine its overall approach, sector by sector, with the help of experts and in collaboration with those responsible for culture and for the promotion of tourism at both national and regional levels. It will continue to give priority to the most significant European initiatives, especially those which give young European artists a chance to perfect their techniques and show off their talents (e.g. the European Community Youth Orchestra) in Europe and in the world at large.

In this context the Commission attaches particular importance to development of the 'European cities of culture' programme. It will continue to support this intergovernmental initiative but intends to step up its own activities to assist the young authors, actors and musicians who are creating contemporary European culture.

### *Fact sheet III.3*

#### **Preserving Europe's cultural heritage**

As Parliament has repeatedly urged, the Commission intends to step up its activities in relation to Europe's architectural heritage. The European jury procedure will be retained, but the Commission will see to it that the programme is made more selective by concentrating support on one or two priority themes each year. These will correspond to the various architectural features of monuments and sites which are to be preserved and exploited in the regional and tourist environment (e.g. 'industrial' sites and monuments of the seventeenth century, Romanesque buildings (secular and religious) in the rural environment, Art Nouveau in the European cultural area, etc.).

The Commission also intends to continue work under its environmental action programme<sup>1</sup> on the effects of atmospheric pollution on historic monuments; these projects are currently covered by shared-cost research contracts.

It would also like to extend its activities to other areas of Europe's heritage and support efforts being made in the Community to preserve and exploit cultural riches both past and present and to develop their potential as tourist attractions: museums, galleries and libraries, whether of books, records, videos or films.

The Commission is well aware of what would be involved in a policy of this kind. It has no option but to be selective and confine itself to providing support for public and private initiatives at regional and national level. This means that choices must be made at European level. The Commission will be presenting proposals in due course after consulting experts, the relevant national authorities and the Council of Europe.

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<sup>1</sup> OJ C 328, 7.12.1987.

### *Fact sheet III.4*

#### **'Young people's pass'**

Echoing the French Government,<sup>1</sup> the Commission attaches great symbolic importance to the early introduction of a 'young people's pass' in line with the resolution of the Ministers responsible for Cultural Affairs meeting within the Council.<sup>2</sup>

This pass would be invaluable in facilitating access to cultural resources, particularly during the cultural visits for young people advocated as part of the scheme to improve knowledge of languages (see Fact sheet III.1).

This proposal fits in with the cultural aspirations of the 'Yes for Europe' action programme for the promotion of youth exchanges in the Community currently being examined by the Council.<sup>3</sup>

It also reflects the successful outcome of the efforts being made by the Commission for some time now to establish the vital links between the authorities and specialized bodies in various Member States; these culminated in June 1987 in the signing of the Lisbon Convention, which represents the first stage in the fight for standardization and mutual recognition. An enlarged meeting scheduled for spring 1988 should hopefully produce further developments. Renewed political commitment within the Community would undoubtedly pave the way for a major step forward in the plans to introduce the 'young people's pass'.

<sup>1</sup> Livre bleu, Fiche No 9.

<sup>2</sup> OJ C 348, 31.12.1985.

<sup>3</sup> OJ C 72, 27.3.1986; Bull. EC 2-1986, point 2.1.73; OJ C 77, 24.3.1987; Bull. EC 2-1987, point 2.1.70.

#### **IV. Training for the cultural sector**

Training for the cultural sector must be accessible to all since it provides a guarantee that traditions will be preserved and artistic creativity encouraged, but it is also an essential human investment if young Europeans are to adapt to the new information and communication technologies.

Given this basic objective, which presents a major, pressing challenge to European society in general and the younger generation in particular, the Commission intends to create a specific mechanism designed to

boost its general training effort and tailor it to the cultural sector.

Pending the creation of this mechanism, the Commission intends to launch a Community operation giving priority to the training of:

- (i) cultural administrators,
- (ii) sound and vision specialists,
- (iii) journalists and programme planners,
- (v) restoration specialists.

These proposals are dealt with in Fact sheets IV.1 to IV.5.

### *Fact sheet IV.1*

#### **Training for cultural administrators**

The development of culture in European society calls for more specialized training of cultural administrators to enable them to cope with the growing demands being made on them by extending their knowledge and experience to the cultural frontiers of Europe.

At present few European universities provide specialized training of this kind. Efforts in this direction must be coordinated and extended, particularly for administrators in national, regional and local cultural departments, the aim being to familiarize administrators with the European dimension in all its rich variety.

Initially, the Commission intends to work with the Council of Europe and the universities to organize working seminars, meetings and projects for civil servants involved in culture in the various countries and regions of the Community.

In the light of the lessons learned from this experimental phase, the Commission will examine the possibility of encouraging the creation of a university network providing European training based on a common programme.

In due course this network would be absorbed by the specific mechanism which the Commission intends to create for training for the cultural sector.

#### *Fact sheet IV.2*

##### **Training for sound and vision specialists**

The Commission agrees with the French Government<sup>1</sup> that the quality of the initial and continuous training given to those working in the audiovisual industry is essential to the development of European cinema and television.

The Commission therefore proposes, as a priority Community measure, to use experience already gained in the Member States to promote cooperation between European establishments offering technical training for the audiovisual industry, the aim being to develop and broaden this specialized training to meet the demands of a European market in culture.

A scheme along these lines could be carried out in cooperation with the Council of Europe and might initially be used to grant study or research scholarships to step up exchanges of teachers and students within the Community.

As with the training scheme for cultural administrators (Fact sheet IV.1), this scheme would be absorbed in due course by the specific mechanism which the Commission intends to set up for training for the cultural sector.

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<sup>1</sup> Livre bleu, Fiche No 2.

#### *Fact sheet IV.3*

##### **Training for journalists and programme planners**

From a European point of view, encouraging the training of people working in the information industry, notably in radio and television, is a matter of the utmost importance, given the impact these media have on the political and cultural awareness of the people of Europe.

The Commission therefore intends, in concrete terms, to encourage exchanges of journalists and programme planners in radio and television in collaboration with professional organizations and the media.

The Commission also intends to encourage and support initiatives on European training for young and inexperienced journalists and programme planners, working on newspapers or in radio and television, in collaboration with institutes and schools of journalism and with professional organizations.

This twin-pronged action could take the form of specialist seminars and could perhaps lead to the granting of scholarships for part-time training spread over one or two years.

#### *Fact sheet IV.4*

### **Training for translators and interpreters**

#### **Translators**

The advent of the large internal market and the increase in communication will place additional demands on the translation market.

Looking further than the growing need for communication between the Community institutions and with the outside world, the Commission intends to encourage the development of the translation market.

It is in favour of initiating a dialogue to define a multilinguistic model facilitating communication across language barriers.

It will continue to use existing machine translation systems (such as Systran) and will press on with development of an advanced machine translation system (Eurotra).

The Commission will also step up its efforts to provide translators with other tools to rationalize and facilitate their work, such as the Eurodicautom terminology bank.

Translator training should be geared to providing a sufficient number of translators with the language combinations and specializations required by the market. This will involve tailoring education to the new requirements.

Finally, the Commission believes that the status of the translation profession and that of the new professions associated with it (e.g. computational linguistics) should be clarified at Community level.

#### **Conference interpreters**

Apart from the specific needs of the Community institutions, Europe needs qualified conference interpreters for its internal and external relations. A detailed knowledge of foreign countries and languages, a university degree (in any discipline — law, economics, science, etc.) and an aptitude for oral communication are all prerequisites for anyone wishing to become a successful interpreter.

The Joint Interpreting and Conference Service:

(i) has carried out a study on the teaching methods and principles involved in consecutive and simultaneous interpreting, in collaboration with the University of Paris III and with the assistance of the Directorate-General for Telecommunications, Information Industries and Innovation;

(ii) is helping to provide training for conference interpreters at postgraduate level at the request of Member States and non-member countries;

(iii) advises on the design of conference centres and participates in particular in the work of the International Association of Professional Congress Organizers (IAPCO).

Anxious to improve the quality of interpreting in multilingual meetings and convinced of the essentially international nature of the profession, the Commission plans to draw on the experience of the Joint Interpreting and Conference Service as well as (i) to make its expertise available to the relevant bodies in the Member States and (ii) to look into the feasibility of introducing a European diploma or certificate for conference interpreters.

#### *Fact sheet IV.5*

### **Training for restoration specialists**

The preservation of Europe's heritage is one of the main pillars of Community action on culture. This is not solely concerned with the preservation of monuments and sites; it also has an important bearing on specialized training and employment policy. With particular reference to training in restoration, which requires a high level of specialization, urgent action is needed throughout Europe to keep a number of very specific and essential skills alive.

Generally speaking, the Commission intends to pursue and develop its activities in this area, placing the accent on exchanges of teachers and students between the various European centres specializing in restoration techniques. The most flexible and appropriate way of providing support and encouragement would be to grant scholarships and award European prizes. This would mean a significant budgetary appropriation of at least 500 000 ECU a year, particularly if the Community were to decide, within the framework of cultural cooperation with the African, Caribbean and Pacific States party to the Lomé Convention, to provide support for the training of African students in restoration skills (e.g. the training courses organized by the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) in Rome).

The Commission's general scholarship programme also makes provision for Community financing for training and mobility scholarships for this new breed of art specialist.

## **V. Dialogue with the rest of the world**

Dialogue with the rest of the world is a necessity. It flows from a long-standing tradition which has its roots in the affinities between European culture and the major cultures of the world. But such a dialogue would also meet the expectations of non-member countries in Europe (West and East), Africa, the Caribbean and the Pacific,<sup>1</sup> Asia and Latin America, which believe that the Community venture should not be confined to economics and trade. Moreover, these countries would like to be better known within the Community and recog-

nized as fully fledged partners in the cultural sphere.

To this end greater coherence within the Member States regarding cultural exchanges outside the Community is called for so that, at a time of widespread austerity, the efforts of various public and private bodies within the Community can be combined to present various facets of European culture to the

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<sup>1</sup> The Lomé III Convention includes a section on cultural cooperation between the Community and the ACP States.

world at large<sup>1</sup> and, conversely, to promote a cultural picture within the Community of the non-member countries with which it enjoys close relations.

Dialogue should therefore be pursued on two levels.

Externally, Community action could be coordinated from the outset by working through the cultural attachés in the diplomatic representations of the Member States, the Commission's external offices and national cultural centres. With on-the-spot coordination and cooperation, this action should allow European cultural events to be organized in non-member countries by combining initiatives hitherto mounted independently by the Member States.

To meet the growing demand from Member States' embassies in non-member countries, priority could be given to pilot projects in the fields of music and dance, painting and sculpture, film, design and, finally, book promotion thanks to joint participation by the Twelve in major international book

fairs. A first attempt at concerted action could be launched in Eastern Europe using the European Community Youth Orchestra, which already has an established international reputation, as a vehicle.

Internally, and also on the initiative of non-member countries, the coordinated organization of travelling festivals presenting one or more aspects of the cultural life of non-member countries in the Community's regions should be supported by national and regional authorities in the Member State visited, by the embassies and consulates of the other Member States in the non-member country concerned and by the Information Offices of the Commission and Parliament, the cultural role of which should be expanded.

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<sup>2</sup> This is not a totally new objective. It has already been tackled in a resolution on events including European audiovisual productions in third countries adopted by the Ministers responsible for Cultural Affairs meeting within the Council (OJ C 153, 22.6.1985).

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The Commission is convinced that increased activity in the cultural sector is a political and socio-economic necessity given the twin goals of completing the internal market by 1992 and progressing from a People's Europe to European Union. In presenting the general guidelines and the priority programme for 1988-92 contained in this Supplement, the Commission wishes to provoke in-depth discussion of the aims and means of Community action in this area.