

COUNCIL  
OF EUROPE



CONSEIL  
DE L'EUROPE

CMD009383

Committee of Ministers  
Comité des Ministres



Strasbourg, 23 December 1996

Restricted  
CM(96)184

For consideration at the 583d meeting  
of the Ministers' Deputies  
(4 February 1997, B level, item 7.1)

**8th CONFERENCE OF EUROPEAN MINISTERS RESPONSIBLE  
FOR CULTURAL AFFAIRS  
Budapest, 28-29 October 1996**

***Report by the Secretary General submitted in pursuance of paragraph 8  
of resolution (71) 44 of the Committee of Ministers***

1. The 8th Conference of European Ministers responsible for Cultural Affairs was held in Budapest on 28 and 29 October 1996. Of the 44 CDCC member countries present, 18 were represented at ministerial level; the conference was attended by almost 170 participants, including delegations from the Parliamentary Assembly, the CLRAE, observer countries such as Canada, the United States and Israel -with the CDCC-, the European Union and other intergovernmental organisations such as UNESCO and non-governmental organisations such as Audiovisual Eureka, the FERA (European Federation of Film Directors) and Europa Cinemas. The full list of participants appears in Appendix 1.

2. The 7th Ministerial Conference organised in Paris in 1992 around the theme of "Reading, Books and Publishing in Europe" gave rise to a certain number of initiatives, the most outstanding of which are the activities concerning the development of a private book industry in the Central and Eastern European countries, where the entire chain of book production had been administered by the State. This impetus encouraged a number of collateral activities concerning electronic publishing, in collaboration with the Structural Funds of the European Union. Since 1993, an archival dimension has been added to the programme: one of the most far-reaching projects concerns the elaboration of a recommendation on the democratization of access and computerization of the Komintern archives.

Nowadays, however, as culture is also driven by the audiovisual sector, cinema and television, it was therefore necessary that this subject should be addressed by a ministerial conference. Taking "European Cinema - a Common Future" as its central theme, the Budapest Conference showed the important place the Council of Europe intends to set aside for this sector in its programme. At present, both the Culture Committee and EURIMAGES are working to promote European cinema at the greater European level. In this respect, particular attention is accorded to the Central and Eastern European countries which, in terms of cinema, must also be able to affirm their important place in the European market.

3. Work was conducted on the basis of various reports and contributions from the different delegations and ending with the conclusions submitted to the Conference by the Hungarian presidency as well as a general report. These last two items appear in Appendices II and III to the present report.

4. The discussions were devoted to the examination of four sub-themes: production, the distribution of European films in Central and Eastern Europe, the protection of the audiovisual heritage and young people and the cinema.

Production and distribution cannot be dissociated; the role of EURIMAGES in this regard was acknowledged and formed the subject of a special debate. The Conference recommended that this body undertake a study evaluating all the aspects of its activities, with a view to strengthening and developing its activity in the field of distribution.

As regards the protection of the audiovisual heritage, the Conference emphasized the importance of Council of Europe activity which, since 1985, has adopted a recommendation of the Committee of Ministers on the subject. At present, a draft European convention on the protection of the audiovisual heritage is being prepared and the Conference has invited the Culture Committee to finalise this within six months. This project should concentrate on a certain number of objectives, the most important of which are: (a) the preservation, restoration and study by individuals for scientific and research purposes of audiovisual works; (b) the legal deposit system; (c) the need to have archive bodies receiving both legal and voluntary deposits, and (d) the satisfactory representation of audiovisual production not protected by legal deposit.

Finally, the relationship between young people and the world of the image represents a major challenge which is not sufficiently taken into account these days. It is for this reason that the Conference has invited the Culture Committee to prepare one or more studies which may result in a recommendation concerning principally: (i) the production and distribution of films for young people; (ii) the promotion of cultural pluralism in the cinema; (iii) the familiarization of youth with audiovisual language and (iv) the ways and means to increase co-operation with the countries of Central and Eastern Europe.

5. The Conference was structured around two plenary meetings and two round tables set aside for discussion of the four sub-themes mentioned above; an informal meeting between the ministers and heads of delegation was also held at plenary level. A short plenary session held at the end of the first day enabled the representatives of the Committee of Ministers and the Parliamentary Assembly to make their contribution to the subject under discussion. A large number of participants assembled for a press conference, organised in collaboration with the Association of European Journalists, at the end of the two days.

The Conference was surrounded by a number of other events, the most outstanding of which was the inauguration of the Corvin Cinema with the high definition projection, produced by Thomson/Ex Camera and transmitted live by satellite from Paris, of a film by the Hungarian cinema director, Istvan Szabó. The reflection on the new technologies continued the next day in a colloquy organised by Audiovisual Eureka. Moreover, cinema directors of Hungarian origin from all over the world had assembled to commemorate the 11th centuries' anniversary of Hungary's birth and invited the Conference participants to their closing gala at the Budapest Opera House.

6. Finally, the representatives of the Council of Europe and all the delegations appreciated the excellent practical organisation of the Conference and expressed their sincere gratitude to the Hungarian government and, in particular, to Mr Bálint Magyar, the Minister of Culture and Education, as well as his collaborators, for their remarkable work.

ANNEXE I

**LISTE DES PARTICIPANTS**

***ALBANIE / ALBANIA***

Mr Vath KORESHI, Script writer, Director of "Art Magazine", Ministry of Culture,  
Ms Marjeta LJARJA, Actress, Director of Arts Dept., Ministry of Culture  
Ms Mimoza SOFRONI, Co-ordinator of Foreign Dept., Ministry of Culture

***AUTRICHE / AUSTRIA***

Mag. Norbert RIEDL, Director, Federal Ministry of Science, Transport and the Arts  
Ms Bettina LEIDL, Federal Ministry of Science, Transport and the Arts  
Mr Andreas HRUZA, Film Institute  
Dr Veit HEIDUSCHKA, WEGA Film  
Ms Yvonne BERNARD, Kulturfilmproduktionsgesellschaft m.b.H.

***BELARUS***

Mr Vladimir P. SKOROKHODOV, Rector, Institute of Culture  
Mr Mikhail V. KAJOURO, Specialist, Ministry of Culture

***BELGIQUE / BELGIUM***

Communauté française

Mme Paule CARAEL, Chargée de mission, Direction de l'Audiovisuel, Direction Générale  
de la Culture et de la Communication

Communauté flamande

M. Walter LEROUGE, Directeur d'Administration, Media et Film, Département des  
Sciences, Innovations et Mass Media

***BULGARIE / BULGARIA***

Mr Georgy KONSTANTINOV, Vice Minister, Ministry of Culture  
Ms Anna SENDOVA, Director, Directorate of International Cooperation, Ministry of Culture  
Mr Dimitar DERELIEV, Director, National Film Center

***CROATIE / CROATIA***

Mr Bozo BISKUPIC, Minister, Ministry of Culture  
Mr Mato KUKULJICA, Director of National Film Archive  
Dr Ante PETERLIC, University Professor

**CHYPRE / CYPRUS**

Ms Claire ANGELIDOU, Minister, Ministry of Education and Culture  
Ms Marina ECONOMOU-STAVRINIDI, Cultural Officer, Ministry of Education and Culture  
C. LEONTIOU, Embassy of Cyprus, Budapest

**REPUBLIQUE TCHEQUE / CZECH REPUBLIC**

Mr Jaromir TALIR, Minister, Ministry of Culture  
Mrs Jana KUCEROVÁ, Head of the Foreign Department, Ministry of Culture  
Mrs Hana VÁCHALOVÁ, Vice Director of Cinema Dept., Ministry of Culture  
Mr Jaromil JIREŠ, Film Director, Ministry of Culture  
Mr Vladimír OPELA, Director, National Film Archives

**DANEMARK / DENMARK**

Ms Lene WITTE, Deputy Secretary, Ministry of Culture  
Mr Niels BOEL, Head of Section, Ministry of Culture  
Ms Mona JENSEN, Director of the Danish Film Institute

**ESTONIE / ESTONIA**

Mr Jaak ALLIK, Minister, Ministry of Culture  
Ms Tiina LOKK, Expert of Distribution, Ministry of Culture  
Mr Mark SOOSAAR, Film Expert

**FINLANDE / FINLAND**

Mr Claes ANDERSSON, Minister, Ministry of Education  
Mr Veikko KUNNAS, Secretary for Cultural Affairs, Ministry of Education  
Mr Jarmo LINDÉN, Special Adviser, Ministry of Education  
Mr Matti LUKKARILA, Director, Finnish Film Archive

**FRANCE**

M. François NICOULLAUD, Ambassadeur, Budapest  
M. Alain LOMBARD, Directeur des Affaires internationales, Ministère de la Culture  
Mme Anne DEVAUCHELLE, Directeur des Affaires internationales, Centre National du Cinéma  
Mme Paule IAPPINI, Chef de Service, Centre National du Cinéma  
Mme Agnès CUKIERMAN, Chargée des Relations avec le Conseil de l'Europe, Ministère des Affaires étrangères  
Mme Elisabeth BARSACQ, Premier Secrétaire, Ambassade de France, Budapest  
M. Henri LEBRETON, Conseiller Culturel, Ambassade de France, Budapest  
M. Didier DUTOUR, Attaché Audiovisuel, Ambassade de France, Budapest  
M. Claude-Eric POIROUX, Europa Cinéma  
M. Denis CHATEAU, Président du GIE

**ALLEMAGNE / GERMANY**

Mr Eduard LINTNER, Parliamentary State Secretary, Federal Ministry of the Interior  
Mr Georg-Heinrich von NEUBRONNER, Embassy of Germany, Budapest  
Dr. Joachim SCHULZ-HARDT, Secretary General, Kultusministerkonferenz  
Mr Detlef FLOTHO, Adviser, Ministry of the Interior  
Dr. Frank SCHILLING, Adviser, Ministry of the Interior  
Dr. Max DEHMEL, Adviser, Federal Ministry of Economics  
Dr. Thomas HERTEL, Adviser, Ministry of Culture /Sachsen-Anhalt  
Ms Juana BIENENFELD, Adviser, Ministry of Culture / Hamburg

**GRECE / GREECE**

Mr Eugenios GIANNAKOPOULOS, Secretary of State  
Ms Sophia HINIADOU, Counsellor  
Mr Yannis BACOYANNOPOULOS, Special Adviser  
Mr Costas VRETTAKOS, President of Greek National Film Centre

**SAINT-SIEGE / HOLY SEE**

His Excellency Mgr. Angelo ACERBI, Apostolic Nuncio in Budapest  
Rev. Bernard ARDURA, O.Praem, Under-Secretary, Pontifical Council for Culture  
Monseigneur Enrique PLANAS Y COMA, Vatican film Library

**HONGRIE / HUNGARY**

Dr Bálint MAGYAR, **Chairman of the Conference**, Minister of Culture and Education  
Mr Péter INKEI, Under-Secretary of State for Culture, Ministry of Culture and Education  
Dr András FORGÁCS, Under-Secretary of State for International Relations, Ministry of Culture and Education  
Ms Gabriella SZÉKELY, Head of the Film Section, Ministry of Culture and Education

**ISLANDE / ICELAND**

Mr Björn BJARNASON, Minister, Ministry of Culture and Education  
Ms Karitas H. GUNNARSDÓTTIR, Head of Division for Arts and Museums, Ministry of Culture and Education  
Mr Bödvar Bjarki PETURSSON, The National Film Archive of Iceland

**IRLANDE / IRELAND**

Mr Michael D. HIGGINS, Minister, Dept. of Arts, Culture and the Gaeltacht  
M Chris O'GRADY  
Mr Kevin O'DRISCOLL  
Mr Declan BALE

**ITALIE / ITALY**

Mr Pietro Ercole AGO, Ambassador, Budapest  
Dott. Mario LIGGERI, Deputy General Director, Depart.of Living Arts and Director of the Film Section  
Prof. Giuseppe MANICA, Director of the Italian Cultural Institute, Cultural Attaché of the Embassy of Italy in Budapest  
Mr Giovanni CATALUCCIO, Assistant for film activities, Italian Cultural Institute  
Budapest

**LETTONIE / LATVIA**

Mr Rihards PIKS, Minister, Ministry of Culture  
Mr Andris ROZENBERGS, Expert, National Film Center

**LITUANIE / LITHUANIA**

Mr Juozas NEKROSIUS, Minister, Ministry of Culture  
Mr Liuga AUDRONIS, Senior Officer of Cinema Division, Ministry of Culture

**LUXEMBOURG**

M. Jean BACK, Chargé de la Direction du Centre national de l'Audiovisuel

**"Ex-République Yougoslave de MACÉDOINE" / "Former Yugoslav Republic of MACEDONIA**

Mr Slobodan UNKOVSKI, Minister, Ministry of Culture

**MALTE / MALTA**

Dr Peter GRECH, Asst. Attorney General, Office of the Attorney General, Ministry of Justice and the Arts  
Mr Joseph J. MIPSUD, Director of Culture and Broadcasting

**MOLDAVIE / MOLDOVA**

Mr Ion GROSU, Counsellor, Embassy of the Republic of Moldova, Budapest

**NORVEGE / NORWAY**

Mr Roy KRISTIANSEN, Deputy Director General, Ministry of Cultural Affairs  
Mr Sigurd SANDVIN, Political Adviser, Ministry of Cultural Affairs  
Ms Nina OKLAND, Head of Division, Ministry of Cultural Affairs  
Mr Nils A.Klevjer AAS, Curator, Film Institute

***PAYS-BAS / NETHERLANDS***

Mr Theodoor ADAMS, Director, Cultural Policy Directorate, Ministry of Education, Culture and Science

Mr Peter M. SCHREIBER, Senior Adviser, Ministry of Education, Culture and Science

Mrs Gamila Ylstra, Head of Film Department, Ministry of Education, Culture and Science

***POLOGNE / POLAND***

Mr Tadeusz SCIBOR-RYLSKI, Head of State Committee of Cinema

Ms Iwona LUKIJANIUK, Deputy Director of Film Polski

Ms Barbara BARTNIK, Adviser

***PORTUGAL / PORTUGAL***

Mr Queiroz de BARROS, Ambassador, Head of the Delegation, Budapest

Ms Catarina VAZ PINTO, Assistant Minister, Ministry of Culture

Ms Ana COSTA ALMEIDA, President, Institute of Film and Audiovisual

Mr Jose Manuel COSTA, Vice Director, Cinematheque

***ROUMANIE / ROMANIA***

M. Mihai UNGHEANU, Secrétaire d'Etat, Ministère de la Culture

M. Decebal MITULESCU, Vice-président du Centre national du Cinéma

M. Constantin BADEA, Chargé des Affaires internationales, Ministère de la Culture

Mme Roxana TROFIN, Directrice de projet de Coopération européenne, Centre national du Cinéma

***RUSSIE / RUSSIA***

Mr Sergej LAZARUK, Deputy Chairman, The Committee of Russian Federation for Cinematography

Mr Yuri VASIUCHKOV, Chief of Department, Committee of Cinematography

Ms Natalia POPESKU, Chief expert, Committee of Cinematography

Mr Valery PLATONOV, Embassy of Russia, Budapest

Mr S.D. LIVNEV, Director, Film Studio "Gorky"

Mr Stanislav LENGINOWITSCH, Representant of Roskomkino and Gosfilmfond in Austria and Germany

***SAN MARINO / SAINT-MARIN***

Mr Guido CECCOLI, Deputy Permanent Representative to the Council of Europe  
Member of the Permanent Delegation to UNESCO

***SLOVAQUIE / SLOVAK REPUBLIC***

Mr Jozef GERBOC, Director of the Department for Arts

Mr Milan OZVOLD, Member of RTV Council



**SLOVÉNIE / SLOVENIA**

Ms Marjutka HAFNER, Secretary General, Ministry of Culture  
Ms Barbara BERCE, Counsellor to the Minister, Ministry of Culture  
Mr Tone FRELIH, Director, Film Foundation of the Republic of Slovenia  
Mr Silvan FURLAN, Programme Director, Slovenska Kinoteka

**ESPAGNE / SPAIN**

Mme Esperanza AGUIRRE, Ministre de l'Education et de la Culture  
M. José Maria OTERO, Directeur Général de l'"Instituto de la Cinematografia y Artes Audiovisuales"  
M. Rafael RODRIGUEZ-PONGA, Directeur Général de la Coopération et la Communication Culturelle  
M. Pablo BENAVIDES, Ambassadeur d'Espagne, Budapest  
M. José Maria VALDEMORO, Conseiller  
Mme Isabel MARTINEZ-CUBELLS, Conseiller/Presse  
M. José Manuel VELA

**SUEDE / SWEDEN**

Mr Jon DUNÅS, Head of Section, Ministry of Culture  
Mr Hans SAND, Counsellor for Cultural Affairs, Swedish Representation in Brussels  
Mr Staffan GRÖNBERG, Head of International Department, Film Institute

**SUISSE / SWITZERLAND**

M. David STREIFF, Directeur, Office fédéral de la culture  
M. Marc WEHRLIN, Chef de la Section cinéma, Office fédéral de la culture  
M. Claude BARBEY, Chef suppléant de la Section culture et Unesco, Département fédéral des Affaires étrangères

**TURQUIE / TURKEY**

Mr Ismail KAHRAMAN, Minister, Ministry of Culture  
Mr Ibrahim HASLAK, Secretary of State  
Mr Turgut ASLAN, Head of Department  
Mr Engin ÖTKEM, Head of Department  
Mr Necmettin KARAERKEK, Attaché  
M. Faruk GUNALTAY, Membre d'Eurimages, Strasbourg  
Mr I. BIRSEL, Ambassador, Budapest

**UKRAINE**

Mr Dmitro TKACS, Ambassador, Budapest  
Mr Szergiy BORODENKOV, Attaché  
Mr Andriy ZAJATS, Attaché  
Mr Yuriy MUSKA, Counsellor

***ROYAUME-UNI / UNITED KINGDOM***

Lord INGLEWOOD DL, Parliamentary Under Secretary of State for the Department of National Heritage

Mr Peter WRIGHT, Department of National Heritage, Film Branch

Mr Richard WOOLARD, Private Secretary of Lord Inglewood

Mr Jon TECKMAN, Department of National Heritage

***UNION EUROPEENNE / EUROPEAN UNION***

Council of Ministers

Mr Alan FORREST, Head of Division, Education, Culture, Audiovisual and Youth

European Commission

Mr Jacques DELMOLY, Head of Unit, Directorate General I.A

***ETATS OBSERVATEURS / OBSERVER STATES***

***CANADA***

M. Victor RABINOVITCH, Vice Ministre adjoint, Ministère du Patrimoine canadien

M. Francois MACEROLA, Président-Directeur Général, Téléfilm Canada

M. Pierre LAMPRON, Président SODEC (Société de développement des entreprises culturelles)

Mme Louise TERRILLON-MACKAY, Chargé de Mission, Ministère du Patrimoine canadien

***ISRAËL / ISRAEL***

Mr Yair LEVIN, Deputy Director General, Ministry of Education and Culture

Mr Arye GABAY, Ambassador in charge of relations with the Council of Europe  
Marseille - France

Dr Aliza SAVIR, Director, Department of Arts and Literature, Ministry for Foreign Affairs

Mr Katriel SHORY, President of the Union of Film Producers

***ETATS-UNIS D'AMERIQUE / UNITED STATES OF AMERICA***

Mr D.M. BLINKEN, Ambassador, Budapest

Mr W. MORGAN, Adviser for Culture and Press

Ms Susan ELBOW, First Secretary

Ms Jennifer DENHARD, Second Secretary

Ms A. JUHOS, Assistant

Ms J. FEIG, Assistant

## **AUTRES PARTICIPANTS / OTHER PARTICIPANTS**

### ***UNESCO***

Mr Maté KOVACS, Chef de la Section de la Dimension culturelle du développement / Head of the Section of the Cultural Dimension of Development -Secretariat of the World Decade for Cultural Development

### ***EUREKA AUDIOVISUEL***

Mme Sylvie FORBIN, Directeur / Director

Mme Martine STEPPE, Chargée de mission, relations avec le Conseil de l'Europe / In charge of relations with Council of Europe

Mme Patricia VIDONI-COUTIER, Chargée de mission - relations presse / In charge of press relations

Mlle Anital KRICSFALVI, Assistante / Assistant

### ***FERA (Fédération européenne des réalisateurs de l'audiovisuel/European Federation of Film Directors)***

M. Robert ENRICO, Président

M. Joao CORREA, Secrétaire Général

## ***CONSEIL DE L'EUROPE / COUNCIL OF EUROPE***

### ***COMITÉ DES MINISTRES / COMMITTEE OF MINISTERS***

M. Tom GRÖNBERG, Ambassadeur, Représentant Permanent de la Finlande auprès du Conseil de l'Europe / Ambassador, Permanent Representative of Finland to the Council of Europe

Secrétariat / Secretariat: M. Denis HUBER

## ***ASSEMBLEE PARLEMENTAIRE / PARLIAMENTARY ASSEMBLY***

### ***Sous-commission des Médias / Sub-Committee on the Media***

Sir Russell JOHNSTON (Royaume-Uni/United Kingdom), Président de la Commission de la culture et de l'éducation / Chairman of the Committee on Culture and Education

M. René KOLLWELTER (Luxembourg)

M. José NIZA (Portugal)

Mr Eamon WALSH (Irlande / Ireland)

Secrétariat / Secretariat: M. Joao ARY, Co-secrétaire de la Commission de la Culture et de l'Education / Co-secretary to the Committee on Culture and Education

**CONSEIL DE LA COOPERATION CULTURELLE / COUNCIL FOR CULTURAL CO-OPERATION**

Mme Tania OREL-STURM, Présidente / Chair

**EURIMAGES / EURIMAGES**

M. Gaetano ADINOLFI, Président / President

Mme Mireille PAULUS-LEVY, Secrétaire Exécutive / Executive Secretary

**OBSERVATOIRE EUROPEEN DE L'AUDIOVISUEL / EUROPEAN AUDIOVISUAL OBSERVATORY**

M. Ismo SILVO, Directeur / Director

**CONGRES DES POUVOIRS LOCAUX ET REGIONAUX D'EUROPE / CONGRESS OF LOCAL AND REGIONAL AUTHORITIES OF EUROPE**

Mr Gyozo VARGA, Vice-président Komarom-Esztergom / Vice-President Comarom-Esztergom County Council, Hongrie / Hungary

**SECRETARIAT DU CONSEIL DE L'EUROPE / COUNCIL OF EUROPE SECRETARIAT**

M. Daniel TARSCHYS, Secrétaire Général / Secretary General

Mme Michela CECCHINI, Cabinet du Secrétaire Général / Private Office of the Secretary General

**DIRECTION DE L'ENSEIGNEMENT, DE LA CULTURE ET DU SPORT**

M. Raymond WEBER, Directeur / Director

Mme Vera BOLTHO, Chef de la Division des Politiques et de l'Action culturelles / Head of the Cultural Policy and Action Division

Mme Elisabeth ROHMER, Administrateur / Administrative Officer

Mme Sabine RINCK, Assistante administrative / Administrative Assistant

Mme Danièle IMBERT )

Mme Marie-Pierre FRONTEAU ) Assistantes / Secretaries

DIRECTION DE LA COMMUNICATION / DIRECTORATE OF INFORMATION

Mr Jack HANNING, Chef du Service des Relations avec la presse et le public / Head of the Department of Relations with Press and the Public  
Mlle Sabine ZIMMER, Attachée de presse / Press Attaché  
Mlle Sylvie RIAUX, Assistante / Secretary

PROTOCOLE

M. Muammer TOPALOGLU, Chef du Protocole / Head of the Protocol  
Mlle Isabelle FLECKSTEINER, Assistante / Secretary

**RAPPORTEUR GENERAL / GENERAL RAPPORTEUR**

M. Jean PETAUX, Enseignant, Institut d'Etudes politiques, Directeur de la Communication, Domaine Universitaire, Talence (France)

**INTERPRETES / INTERPRETERS**

Mme Danielle HEYSCH, Chef d'équipe / Head of the team  
Mme Marianne REVAH  
Mr Kingsley SHORTER  
Mme Andrea SUBERCASEAUX  
M. Didier JUNGLING  
M. Michel DAVIDENKOFF  
M. Peter SCHMIDT  
Mme Heide SPAETH-ENGLING  
Mme Maria GROSSCHMIDT  
Mme Erika KESSLER

## APPENDIX II

### CONCLUSIONS OF THE PRESIDENCY

#### **Introduction**

The strengthening of support for the European cinema and audiovisual sector is not only an essential economic imperative but also a cultural requirement. Responding to these two demands is the common concern of the Council of Europe through its EURIMAGES Fund as well as its other actions in favour of the promotion of European cinematography, and of other intergovernmental bodies created in Europe for that purpose as the European Union, through its programme MEDIA II.

Concern for the cinema is clearly a duty above all for the European ministers responsible for culture, and, in this respect, there is no doubt that a Council of Europe ministerial conference gathering all ministers of the signatory States of the European Cultural Convention is the most appropriate forum in which to start a discussion, give political impetus and seek solutions which it is becoming increasingly urgent to implement.

At a moment when so many events have marked the centenary of cinema, it is no longer possible to ignore the fact that we have entered the era of the image as a result of which aspects of our culture are being challenged. When we see the ease with which young people enter this new world - where only the technology is virtual, while the terrible reality is everyday life - then we see how much of a political responsibility it is to reflect on this societal change. The process of finding, recovering or preserving what it is that really makes us European is to a great extent determined by images, and above all by moving images, whether we see them on big or small screens.

The Council of Europe is putting forward an overall approach to action: it reaffirms the need for political impetus and intergovernmental co-operation in Greater Europe but also plans to involve the many professionals concerned.

There are four specific themes which can respond to the objective of this overall approach; among these, the one which aims to take into account the needs of young people is to be examined in a transversal way, since the fact that it should be given priority implies a search for solutions in each area and in each aspect of the cinema and audiovisual sector.

#### **1. European cinema production**

Cinema in Europe cannot develop without the involvement of public authorities, which have established to a large extent legislative or regulatory frameworks to facilitate production: while **direct financial support** may very often be necessary, other directions should also be explored (indirect support, taxes, mobility of professionals, etc ...). In order to be competitive, European production will also have to take account of the necessity to produce commercially strong films nevertheless expressing the cultural values of Europe and their diversity.

Special attention must be paid to **co-production**. Often accused in the past of generating films which are "artificially" European, this failing has gradually vanished since the **Council of Europe's Co-production Convention** came into effect with its definition of the European cinematographic work and which harmonises the conditions of implementation of the agreements, as well as **the important role of the EURIMAGES Fund**, which contributes to productions of higher quality, to the implementation of co-operation policies and thus to the conclusion of co-production agreements. Indeed, co-productions enable European works with significant distribution potential to be financed. We should unerringly endeavour to ensure that the identity of films is respected. This is feasible, even in the case of multilateral co-productions. The Ministers should therefore make a commitment that their administrations will be both flexible and open on this score.

For all these reasons and with a view to strengthening EURIMAGES, we feel that the Council of Europe should invite the **Board of the EURIMAGES Fund** to undertake or have undertaken a study evaluating all the aspects of its activities (production, distribution and exhibition). In this way, we wish to confirm our intention to promote the complementary nature of its role in relation to other comparable pan-European and national bodies. In this respect, the development of constructive joint activities between EURIMAGES and those bodies should be fostered;

In particular, as Minister of Culture and Education of Hungary, I would wish that European cinema acquire a strong identity a distinctive feature. In addition, I would like to suggest a prize for the most successful films as they represent the only means to enhance the prestige of European cinematography.

## **2. Distribution of European films in Central and Eastern Europe**

Distribution problems affect all European countries. It is in the countries of Central and Eastern Europe, however, that the situation is especially serious and and requires specific and urgent action.

Unfortunately, it is clear that films from outside Europe are increasingly filling our screens and squeezing out European productions. Central and Eastern European countries are much more exposed to this fundamental trend than others: if no special attention and assistance is given to them, it is highly likely that a large part of European cinematography will not be distributed either within these countries, or elsewhere.

To counter this trend, and allow the best possible distribution of films, **three areas for action could be put forward:**

- the development of **networks of cinemas** which specialise in screening European films or other means of strengthening the presence of European films in these countries should be discussed;

- improved information of professionals of Central and Eastern European countries to allow them to better take advantage of the **financial means made available** by the European institutions for the development of their film industry;
- taking account these countries' interest in support mechanisms for distribution, it would be desirable for the Council of Europe to examine the development of **EURIMAGES'** action in this field.

### 3. Protection of the audiovisual heritage

The works of the past, in whatever medium, are threatened by more or less long term deterioration. Many of them are lost for ever - or risk being lost in the short term - and they are the 20th century's memory. The actions to be undertaken should be threefold:

- (1) safeguard the European audiovisual heritage as far as possible,
- (2) provide for very strict protection rules for future works,
- (3) put new technologies at the service of conservation and of access to the audio-visual heritage by respecting the objectives of conservation of these works on their original medium, their physical integrity and their creative dimension.

As far as the rules on protection are concerned, a ***European convention on the protection of the audio-visual heritage*** appears to be the most appropriate instrument as it would enable the problem to be addressed at the level of the whole of Europe which is no doubt the most representative framework for European culture. This is why we confirm our will to pursue the drafting of the Convention is clearly stated. The Conference invites the Culture Committee of the Council of Europe to finalise this draft within six months so as to open the Convention for signature by member States at the end of 1997 at the latest.

### 4. Children and young people and the cinema

European cinema also needs to broaden its audience by including young, new spectators who need urgently to be educated in terms of understanding audiovisual language. In an era of increasingly rapid consumption of images from many sources, young people should be in a position to make a choice and ***select works of quality***. At present, they don't systematically receive such training in most school systems or in extracurricular systems. The Conference invites to the Council of Europe to start a work of reflection on this subject with the view to collecting programmes and practice largely in use in Europe, and to select those which could be most easily and usefully implemented at a multilateral level.



The areas which should be covered are:

- (1) exchange of information concerning **national and European policies** towards films aimed at a young audience;
- (2) development of **film and media education** in formal and informal educational structures;
- (3) fostering the use of the **new electronic technologies** in providing educational materials for teaching the audiovisual language;
- (4) encouragement of the production and distribution of programmes stressing cultural diversity;
- (5) examination of projects that are likely to have long term effects and suggest **models for continuous learning**;
- (6) development of **research** into how learners best acquire critical and creative skills in relation to the media.

On the basis of this reflection, the Conference proposes that the Culture Committee of the Council of Europe prepare one or more studies which may result in a recommendation on cinema and young people. These studies should mainly deal with:

- i. the production and distribution of films for young people;
- ii. the promotion of cultural pluralism in the cinema;
- iii. familiarisation of youth with audiovisual language;
- iv. ways and means to increase the co-operation with the countries of Central and Eastern Europe in all these field.

## **Conclusion**

At the dawn of a new millenium, we affirm that the cinema should retain its position, even if its environment and status are changing considerably. Today, we become aware of this development because from now on it is imperative that the industry adopt a common strategy in the wider Europe and realise the wealth of its diversity.

### APPENDIX III

## GENERAL REPORT

### **INTRODUCTION**

The title of the 8th Conference of European Ministers responsible for Cultural Affairs, which was held in Budapest on 28 and 29 October 1996, underlines the twofold nature of the Greater Europe project in the field of the cinema. Consideration needs to be given to the common future of Europe's cinema. The future itself must be envisaged in terms of strengthening already existing structures and adapting them to the foreseen developments; as for the common dimension it must be understood that this concerns both States taking part in the conference and the various European cooperation agencies.

There is no need to reiterate the importance of images in European society, an importance which is so self-evident. The cinema highlights every aspect of Europe's memory, its culture, its creations and its identity. Many of the delegations chose to emphasise this point, one hundred years after the appearance of the first moving images.

The four chosen themes - production, distribution, protection of the audiovisual heritage and the cinema and young people - were dealt with in different ways, which reflected both their structural interconnections and their own particularities. Production and distribution issues were hence grouped together, while a distinction was maintained between protection of the audiovisual heritage and the issue of the cinema and young people.

The debate showed the need to strengthen the existing structures established by the Council of Europe to promote the creation and distribution of films: first and foremost the Eurimages Fund, but also the European Audiovisual Observatory and broader implementation of the European Convention on Cinematographic Co-production.

The delegations' observations on the subjects of protection of the audiovisual heritage and young people and the cinema brought to light many areas of agreement, but also a variety of pragmatic approaches and a wealth of useful experiences.

Consideration of the common nature of the future of Europe's cinema entails a more general appraisal of the culture and intrinsic values of Greater Europe.

This general report aims to outline the main themes underlying current thinking about Europe's cinema, on the basis of the preparatory studies and draft texts submitted to participants at the 8th Conference. It will then identify the areas in which a consensus emerged in the course of the proceedings. The third stage will consist in pointing out the few subjects on which differences in opinion came to light. The report would not be

complete if it did not conclude by confirming the principal working orientations identified during the ministerial conference, which may constitute as many reference points in developing and reinforcing a common policy with regard to cinematographic co-operation at Greater European level.

This approach is all the more valid in that the general consensus which prevailed throughout the conference's proceedings makes it possible to be even more forceful in putting forward the major policy proposals that emerged from the workshops and the plenary sessions.

## **I. MAJOR ORIENTATIONS**

The main ideas on which all of the conference's proceedings were based can be summed up in seven major orientations:

- 1) Cultural quality is an essential element in a film's importance.
- 2) Europe's cinema must be conceived as a single entity founded on genuine cultural diversity, making it both a mirror and a window, a reflection of and an opening on the European identity.
- 3) Production and distribution cannot be dissociated since they are so clearly links in the same chain, which are absolutely essential to the future of a live, dynamic European cinema.
- 4) Bearing this in mind, not only because Europe needs the cinema but also because Europeans must have access to blackboards, books and films, to use the words of Jean Cocteau cited on several occasions during the conference, the Council of Europe and its means of action (the conventions, Eurimages and the Audiovisual Observatory) must give a strong impetus and make an even clearer commitment than in the past to take practical, pragmatic measures, without excluding studies and reflections on the medium-term future particularly with regard to young people, who are of prime importance to the future of the European cinema.
- 5) The process of gradual enlargement from the Council of Europe to Greater Europe makes it even more necessary to take account of cultural and economic differences between member States with regard to assistance in the production, distribution and use of moving images. This state of affairs amply justifies the special treatment that public, national and international policies must give the cinema, which like books cannot be regarded as a mere consumer product entirely subject to market laws.
- 6) The same European context calls for emphasis to be placed on the determination, already expressed in the past, to ensure that the Council's programmes complement those of the European Union: Media II and the Eureka Audiovisual programme.

- 7) Since this is indeed a matter of a shared European identity and culture, for which the future of the cinema is a vector, Europe as a whole is here confirming anew its values and its concern to preserve its memories, but also to open up to the different cultures of the world.

## **II. MAIN AREAS OF CONSENSUS**

Whether in terms of production and distribution, protection of the audiovisual heritage or the relationship between young people and the cinema, the proceedings clearly showed that there are areas of real consensus.

### **A. PRODUCTION AND DISTRIBUTION OF EUROPEAN CINEMA**

1. The future of its cinema is both a cultural and an economic challenge for Europe. Only through good quality production, suitable for dissemination throughout the continent and elsewhere, will the European cinema succeed in achieving recognition. To be competitive European production must take account of the need to produce films with strong commercial potential, while at the same time expressing Europe's cultural values, whether common or diverse.

2. In this connection, attention was drawn to the importance of co-production. Co-production is not only a true school for European co-operation, involving pooling of artistic and technical resources, but also makes it possible to marshal financial resources which most European countries have difficulty in raising at a purely national level. Countries which have not yet ratified the European Convention on Co-Production were called upon to do so, and some announced their intention to respond.

3. The participants reiterated the need to support cinematographic creation through a system of national and international public subsidies for production, distribution and showing of films.

4. At international level the complementary instruments which the Media programme and Eurimages constitute have proved their worth. For instance, Eurimages has made a significant contribution to the development of co-production in Europe and has succeeded in opening up to the countries of Central and Eastern Europe. Nevertheless, after a number of years in activity the Fund should undergo an assessment, entailing consultation with professionals.

5. Eurimages has to face a number of challenges:

- the need to safeguard the consistency and effectiveness of its operations while affording the countries of Central and Eastern Europe scope for co-operation;
- the requirement that it tailor its selection criteria to the market's demands, the true state of affairs in European co-production and the interests of all its members, irrespective of their size;

- the discrepancy between its resources and increased demand for contributions in the fields of distribution and assistance for local cinemas.

6. This being the case, a real effort should be made to improve Eurimages' refunding policy either by revising reimbursement methods or by improving income controls through measures such as the creation of a European register of audiovisual works or the establishment of a collection agency.

7. Lastly, the need for a global vision of the problem of film production and distribution was underlined.

8. In this connection, it was pointed out that dissemination of films poses a fundamental problem for the survival of European cinema.

Because of the way in which the market is partitioned films produced in a given country are rarely distributed outside that country's borders, and this phenomenon is heightened by the fact that national policies give preference to distribution in the country of origin to the detriment of wider circulation.

9. Therefore a machinery must be devised to improve this situation by for example:

- i. promoting export subsidies in accordance with international regulations;
- ii. developing mechanisms that bring the distribution side to the fore from the inception of a co-production project;
- iii. improving existing arrangements within the European programmes (Media II and Eurimages) with the aim of enhancing the presence of European films in the Greater European market.

10. This policy of support for distribution cannot be dissociated from well conceived programming of films in local cinemas.

It is not sufficient that a film be distributed; it must still be afforded real access to cinemas.

The ministers therefore declared themselves in favour of continuing and stepping up support programmes for local cinemas.

## **B. PROTECTION OF THE AUDIO-VISUAL HERITAGE**

The draft Convention for the Protection of the Audio-Visual Heritage and the Statement of Intent on the same subject were very well received by the delegations present. The delegations stressed the extent to which the audio-visual heritage is a major component and referent of our European identity. It has become clear that the history of our European societies over the past hundred years cannot be understood without taking account of the cinema and of moving images.

This is why the urgency of governmental action was stressed many times, both in view of the past and in a concern to protect an equally threatened present: television images constitute an integral part of our heritage and they too must be conserved as far as possible.

Image protection and conservation require appropriate technical methods capable of ensuring long-term survival.

The concern of the member states is such that certain delegations, recalling the need to act quickly, strongly regretted that the draft convention could not be opened for signature at the present Conference. They were especially disappointed given that most of them acknowledged that the current draft had been subject to wide consultation by both the states and the professionals and archivists concerned.

Without forgetting the small number of differences of opinion which will be discussed later, what stood out at the round table on "Protection of the Audio-Visual Heritage" was a desire for rapid finalisation of the draft convention.

The importance of protecting the audio-visual heritage and the urgent need for practical action fully justify setting a deadline for the conclusion of the work in the Conference's final declaration; that deadline was set for the end of 1997.

### **C. CINEMA AND YOUNG PEOPLE**

The round table on this subject brought out a number of points of consensus, which may be grouped together under five main headings.

1. The need for young people to acquire a critical sense with regard to the media in general and the cinema in particular. To this end, the school system should include cinema education programmes and provide training for teachers. At the same time, efforts should be made to raise the awareness of parents and families. Schools should consequently be encouraged to develop their own policies, in close consultation with students.

2. Outside the education system, film-making and video workshops could be developed. Details of interesting trials along these lines should be gathered together and distributed.

3. The future of the cinema hinges on the demand of the generations to come. The film industry should therefore be encouraged to produce films capable of attracting a young audience, while laying stress on quality films able to counteract low-quality products.

4. The diversity of European cultures should be reflected in films in which young people can see themselves and find their own experiences and daily lives. Such an initiative would make young people more aware of the diversity of European cultures and of the world.

5. Naturally, as for all other films, production and distribution are closely linked. Consequently, film policies aimed at young people should encourage the development of *additional distribution methods over and above the methods generally used*; these methods could be more specific, such as cinema clubs or an itinerant European festival of cinema for young people.

### **III. DIFFERING PRACTICES**

Rather than speaking about divergences in points of view, it is more appropriate to underline a number of differing practices which are mainly demonstrated in approaches to the protection of the audio-visual heritage and in cinematographic policies aimed at young people.

A number of delegations expressed the concern that the draft Convention for the Protection of the Audio-Visual Heritage should be harmonised with the texts in force: the Bern and Rome Conventions and the European Directives. The financial dimension, including budgetary requirements, was also mentioned, leading some states to argue that the financial issues should be left up to national parliaments to decide. Certain governments also felt that a precise definition of European moving images should be formulated. This is not simply a rhetorical matter, as it concerns the treatment of all national productions and should enable states to establish a selection system according to objective criteria; cinematographic works would be exempted from such a system, as they must be conserved in their entirety.

The discussions on cinema and young people brought out the fact that a majority of the countries were in favour of specific support for the production of films aimed at young people. However, some countries prefer to facilitate a more general education policy. In any case, the participants are aware that the cinema relies on market forces which cannot be ignored; however, experience has shown that it is possible to point the cinema in a certain direction. Some delegations expressed concern about exposing young people to controversial films, thereby raising the issue of the machinery society should put in place in order to protect its young people. Other states emphasised young people's ability to "separate the wheat from the chaff" and to distinguish correctly between fiction and reality.

### **IV. CONCLUSIONS FOR THE FUTURE**

As was stated in the introductory speech to the Round Table on Cinema and Young People, the 8th Conference was neither a beginning nor an end but rather one step in a global political process.

As both memory and a messenger of the future, the cinema, like all other moving images, must confront a difficult reality in Europe which requires a common political will combining the governmental realisations expressed many times during the Conference.

By providing evaluation and support and adapting its tools, the Council of Europe intends to play a full role along with the other bodies of European co-operation.