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REPORT

on cultural industries in Europe
(2007/2153(INI))

Committee on Culture and Education

Rapporteur: Guy Bono

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MOTION FOR A EUROPEAN PARLIAMENT RESOLUTION

on cultural industries in Europe (2007/2153(INI))

The European Parliament,

- having regard to Article 151 of the EC Treaty,
- having regard to the United Nations Educational, Scientific and Cultural Organisation (UNESCO) Convention on the Protection and Promotion of the Diversity of Cultural Expressions, 2005,
- having regard to the Council conclusions of 13 and 14 November 2006 and 24 and 25 May 2007, in particular as regards the contribution of the cultural and creative sectors to the achievement of the Lisbon objectives, and the Council's resolution of 16 November 2007 on a European agenda for culture,
- having regard to Directive 2007/65/EC of the European Parliament and of the Council of 11 December 2007 amending Council Directive 89/552/EEC on the coordination of certain provisions laid down by law, regulation or administrative action in Member States concerning the pursuit of television broadcasting activities¹,
- having regard to the Council Decision 2006/515/EC of 18 May 2006 on the conclusion of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions²,
- having regard to the Commission communication on a European agenda for culture in a globalising world (COM(2007)0242) and the accompanying Commission staff working document (SEC(2007)0570),
- having regard to its resolution of 4 September 2003 on cultural industries³,
- having regard to its resolution of 15 January 2004 on a Community framework for collective management societies in the field of copyright and neighbouring rights⁴,
- having regard to its resolution of 13 March 2007 on the Commission Recommendation of 18 October 2005 on collective cross-border management of copyright and related rights for legitimate online music services⁵,
- having regard to its resolution of 7 June 2007 on the social status of artists⁶,
- having regard to Rule 45 of its Rules of Procedure,

¹ OJ L 332, 18.12.2007, p. 27.

² OJ L 201, 25.7.2006, p. 15.

³ OJ C 76 E, 25.3.2004, p. 459.

⁴ OJ C 92 E, 16.4.2004, p.425.

⁵ OJ C 301 E, 13.12.2007, p.64.

⁶ Texts adopted, P6_TA(2007)0236.

- having regard to the report of the Committee on Culture and Education and the opinions of the Committee on Industry, Research and Energy and the Committee on Women's Rights and Gender Equality (A6-0063/2008),
- A. whereas culture is both a public benefit and an end in itself, fulfilling individuals and society and operating as a means towards economic growth, employment and social cohesion, and regional and local development, as demonstrated by recent research, particularly the study by KEA European Affairs for the Commission on the economy of culture in Europe,
- B. whereas cultural industries could neither exist nor add to European cultural and economic value without an ongoing input of new content from a thriving creative community of creators, in all artistic fields, such as film makers, composers, authors, visual artists and designers,
- C. whereas cultural industries are industries that give intellectual works additional economic value and at the same time generate new values for individuals and society; whereas those cultural industries include traditional industries such as the film, music and publishing industries, the media and industries in the creative sector (fashion and design), tourist, arts and information industries,
- D. whereas, in the light of the definition given by the UNESCO Convention, cultural industries encompass all sectors that combine the creation, production and marketing of goods and services, the distinctive character of which lies in contents which are intangible and cultural in nature; whereas the product of cultural industries is typically protected by intellectual property rights,
- E. whereas, however, greater recognition, the securing of a special legal status and greater support for the entire cultural and creative industries, including micro businesses and SMEs as well as individual artists, are needed to help these sectors achieve their full potential and to contribute also to the Lisbon Strategy objectives,
- F. whereas cultural industries produce and disseminate a wide range of content to inform, educate and entertain the public, based increasingly on new technologies and new digital and audiovisual formats, in regard to which the Member States and European Union must play their part as promoters and regulators, guaranteeing that just and adequate economic rewards accrue to the creators of original content through ensuring adequate and efficient protection of copyright and related rights, thereby securing the sustainability of European cultural industries,
- G. whereas new forms of production, distribution and consumption are emerging in today's information and digital technology society and they are generating new cultural goods and services that need protection from piracy, but also, more generally, suitable entrepreneurial and economic models to ensure the accessibility, opening-up and diversity of products with a cultural content while preserving their specific nature as compared to ordinary commercial products and granting fair remuneration to all categories of right holders for the use made of copyright-protected cultural content,
- H. whereas cultural products and services have special characteristics which distinguish them

from other products and services, and which must be taken into account when drawing up and implementing European Union policies,

- I. whereas appropriate and effective protection of copyright and related rights is an essential means to enable creators to be fairly remunerated for their creative efforts, and within the context of the commercial exploitation of their works, and whereas such protection is therefore indispensable to the survival of the cultural industries,
- J. whereas cultural industries and the creative community have a vital contribution to make towards promoting cultural diversity, ensuring consumer choice, increasing the diversity of entrepreneurship, democratising access to culture, enhancing European identity and integration, and promoting intercultural dialogue,
- K. whereas cultural industries contribute significantly to local and regional development and cohesion, since they are a magnet for tourist investments, create new categories of commercial products and services of a 'local' nature and, by creating new jobs and economic development opportunities, prevent the social marginalisation of remote or disadvantaged regions,
- L. whereas authors play a fundamental part in the activities of the cultural industries and should therefore be provided with an economic, legal and social environment that will enable the development of their creative potential,
- M. whereas there is a need to ally culture closely with education and training in order to increase the productive and creative capacity of the cultural sector,
- N. whereas experience with the 'European Capitals of Culture' has shown, in practical terms, how the cultural sector contributes to the economic and social life of the city and the enrichment of its inhabitants,
- O. whereas State aid and other subsidies for the benefit of the creative sector should be seen as an investment and not a luxury and must be evaluated equally in accordance with the EU rules on competition, the Protocol to the Treaty of Amsterdam on the system of public broadcasting in the Member States, Article 151 of the EC Treaty, and the UNESCO Convention on Cultural Diversity,
- P. whereas private and public investment as well as patronage should be encouraged in the cultural sector,
- Q. whereas concentration in the cultural industries sector poses risks for diversity and the supply of cultural goods to consumers,
- R. whereas creativity is a condition for the development of innovation in Europe and European technology companies would benefit from working in symbiosis with creators within 'clusters',
- S. whereas there is a need for further support for small and micro businesses and for the promotion of their networks, and for the individual workers in those businesses, who contribute hugely to creating wealth in an economy, and whereas creators should be

assisted in pursuing training as creative entrepreneurs and encouraged to live from their creativity,

- T. whereas the fragmentation of the creative sector in Europe, which can be only partially justified by reasons of language and national identity, and the absence of any genuinely European-scale cultural industries, are liable to limit Europe's cultural role globally,
 - U. whereas cultural diversity and the free flow of ideas have their roots in originality, the multiplicity of identities and equality between men and women,
 - V. whereas equality between men and women is one of the European Union's core values, which is passed on through culture, and whereas that transmission of values furthers European integration,
 - W. whereas gender balance is far from being a reality in the cultural industries,
 - X. whereas women hold positions of responsibility in the cultural industry primarily in small and medium-sized enterprises (SMEs) or when they establish their own businesses,
 - Y. whereas the participation of women in the TIMES sector (telecommunications, Internet, media, e-commerce and software), a basic plank of the cultural industry, is extremely low at 30 %, and whereas only 20 % of new businesses in that sector are established by women,
1. Welcomes the fact that the Council and the Commission are ready to recognise the central role played by culture and creativity as important factors in promoting European citizenship, bringing the arts closer to the European public and achieving the objectives of the Lisbon Strategy, thereby bolstering still further their importance in the development of the European project;
 2. Stresses that, within the framework of today's 'post-industrial economy', the competitiveness of the European Union will also have to be reinforced by the sectors of culture and creativity; calls, within this framework, on the Commission and the Member States to set as their priorities, policies based not only on entrepreneurial innovation, but on the innovation of cultural actions and creative economies;
 3. Notes that cultural industries are key providers of value-added services, which are the basis of a dynamic, knowledge-based economy and should thus be recognised as an important contribution to competitiveness in the European Union;
 4. Considers that cultural industries, which are an important source of job creation in the European Union, particularly need to harness creative talent; urges the Member States to encourage new, innovative types of life-long learning that foster creative talent;
 5. Calls on the Council and the Commission to clarify what constitutes the European vision of culture, creativity and innovation and to elaborate structured political measures for practical implementation for developing European creative industries, incorporating these in a genuine European strategy for culture; considers that, to this end, the identification of the sector of cultural industries and undertakings is a priority;

6. Calls on the Commission, accordingly, to arrange for the collection of systematic statistics in this area, so that the European Union and the Member States have consistent and comparable statistical data, as these are needed to elaborate suitable targeted policies for promoting the cultural and creative sector;
7. Calls on the Member States to include entrepreneurship studies in national secondary and higher education programmes, particularly in the humanities, arts and culture fields;
8. Calls on the Commission and the High Representative for the Common Foreign and Security Policy to incorporate Europe's cultural dimension, and specifically its cultural industries and creators, more fully and effectively into the European Union's external relations, as well as into the European Neighbourhood Policy, and at the major forums for dialogue with other regions of the world;
9. Considers that flourishing cultural industries depend to a large extent on the opportunities for ensuring cross-frontier mobility, and for this reason the problems of the European arrest warrant must be addressed and specific rules drawn up in this connection, and repeats the requests it set out in this connection in the above resolution on the social status of artists;
10. Welcomes the idea of promoting mobility for the people, goods and services in the creative sector, with due regard for the rules and principles laid down in the UNESCO Convention on Cultural Diversity, and calls on the Commission to present Parliament with a Green Paper on this subject, which does justice to the specificity of the sector as both a cultural and economic asset;
11. Points to the need to develop a social and economic model which provides a suitable safety network for creative entrepreneurs, principally for those who are self-employed, in the sectors of culture and the creative economy, sectors where there has so far been a high percentage of partial employment and unstable working conditions;
12. Considers that well-organised collective cross-border management of copyright and related rights and business models respectful of the rights of all right holders are essential to allow creative potential to be exploited to the full whilst securing fair remuneration to all categories of right holders;
13. Reminds the Commission of its above-mentioned resolution of 13 March 2007, and calls for a Community approach taking account of the specific nature of the digital era, the importance of safeguarding European cultural diversity, small stakeholders and local repertoires, on the basis of the principle of equal treatment;
14. Requests the Commission, to proceed systematically and as soon as possible with the full application of Article 151(4) of the EC Treaty, in order to ensure that culture and the cultural sector are taken into account in all the other Community policies, in particular those relating to the internal market, competition, trade, companies and research and development, and to take better account of the special nature of the cultural sector in implementing those policies as well as in external policy relating to the conclusion of international treaties in accordance with the UNESCO Convention on Cultural Diversity, and to play a proactive role and improve international cooperation;

15. Calls on the Commission and the Member States to inject new life into the UNESCO Convention on Cultural Diversity and fully to take into account the principles on which it is based in their internal and external policies;
16. Calls on the Commission to put in place a structure for strengthening coordination of activities and policies which have an impact on the cultural and creative sector and to set up a task force for culture and the creative economy, so as to explore more closely the direct contribution of culture and of creativity on innovation, economic growth and social development in the European Union; and to propose concrete measures in cooperation with Parliament in the context of Community policies;
17. In the context of rapid technological and market evolution, and with a view to ensuring that cultural industries and creators benefit from the development of digital platforms, urges the Commission to rethink the critical issue of intellectual property from the cultural and economic point of view and to invite all those active in the sector, involving notably telecom operators and Internet service providers, to join forces and seek solutions that are equitable to large and small stakeholders, in the interest of a balance between the opportunities for access to cultural events and content and intellectual property that guarantee fair, effective remuneration to all categories of right holders, real choice for consumers, and cultural diversity; draws attention, on this point, to the fact that criminalising consumers who are not seeking to make a profit is not the right solution to combat digital piracy;
18. Invites the Commission to take measures relating to prevention, education and awareness-raising among consumers, especially among young people in schools on the value of intellectual property and creativity in general and to encourage consumers to respect intellectual property;
19. Calls on the Commission in particular to support efforts to introduce new business models in the digital age that enable the consumer to reap the full benefits of new technologies and at the same time preserve the legitimate right to payment for artistic and cultural creation;
20. Calls on the Commission to recognise that, as a result of the Internet, traditional ways of using cultural products and services have completely changed and that it is essential to ensure unimpeded access to online cultural content and to the diversity of cultural expressions, over and above that which is driven by industrial and commercial logic, ensuring moreover, fair remuneration for all categories of right holders;
21. Is of the opinion that a reform of intellectual property rights is vital for promoting creativity and encouraging the development of cultural works; recommends the "Paris Accord" as a framework for a fair interest balance between creators and consumers;
22. Calls on the Commission and the Member States to provide the necessary resources to ensure that intellectual property rights are respected and protected;
23. Urges the Commission, in the fight against piracy, to make all parties, including consumers, aware of their responsibilities and to put in place awareness-raising and education campaigns;

24. Considers it essential to have adequate funding for cultural and creative industries as well as for creative communities, and calls on the Council, the Commission and the Member States to take the action required, recommending mixed methods of funding and financial security, and promoting a regulatory and fiscal framework that favours cultural industries as well as creative communities, and more particularly the application of tax credits and reduced rates of VAT to all cultural products, including online works;
25. Stresses the significance to the European creative sector of free information infrastructures such as the WorldWideWeb, which are based on open participation models and open standards and asks the Commission to put forward a strategy for more open and interoperable information infrastructures;
26. Considers it necessary for the Structural Funds, programmes for SMEs and the Seventh Framework Programme for research, technological development and demonstration activities (2007-2013) to give pride of place to development and sufficient funding for the cultural and creative industries, including SMEs and individual artistic undertakings in the field, and repeats its request that the Commission put forward a study on the impact of funding from the Structural Funds, and the Seventh Framework Programme, for the cultural and educational sectors;
27. Reiterates the importance, and calls for the prioritisation of the European Investment Bank's objectives within the Innovation 2010 Initiative (i2i); encourages the Commission and the Member States to explore further ways of providing financial assistance for the start-up and growth of SMEs in the cultural and creative sectors (for example by means of the Seventh Framework Programme; encourages the use of the Structural Funds to support traditional art and heritage sectors and cultural and innovative industries; calls on the Commission to monitor those activities and help the dissemination of best practices;
28. Calls on the Commission to promote access to cultural industries in connection with technical assistance programmes for third countries, in particular China, India and Latin America;
29. Calls on the Commission to encourage and support partnerships between the cultural industries sector and the information and communication technology sectors in order to promote synergies between creativity and innovation within the context of the Lisbon Strategy;
30. Calls on the Commission to look into the possibility of setting up a programme similar to the MEDIA Programme, complete the procedures for implementing the initiative for the European digital library, stimulate and support the music, theatre and publishing industries in order to facilitate the transnational distribution of works, and, as a preliminary step, set up a mechanism under the 'Culture' programme allowing non-audiovisual cultural industries to have access to Community funding to promote books (inter alia by way of joint stands at book fairs), and also promote music and professional training;
31. Calls on the Commission and the Member States to increase the amount of aid for translation, as the budgets allocated to the European cultural programmes are not sufficient to enable their aims to be fulfilled;

32. Considers that there is a need to encourage the cultural and creative sector by improving qualification, apprenticeship and training systems, in particular by seeking to provide students at all levels of education in cultural and artistic disciplines with training that will prepare them for professional life, as well as by encouraging better synergies between businesses in the sector and schools and encouraging closer ties between schools and institutions in the Member States that are already working to that end; considers that there is also a need to make further progress towards the mutual recognition of diplomas in art studies;
33. Emphasises the special nature of certain professions or crafts and skills in the cultural, creative and craft sectors, the continuity of which must be safeguarded by means of appropriate mechanisms for passing on knowledge;
34. Calls on the Commission and the Member States to take appropriate steps to enhance the status of traditional skills in order to encourage mobility and facilitate access to employment for those occupied in the relevant sectors in the European Union;
35. Calls on the Member States to pay particular attention to women's earning levels in the cultural industry, with a view to ensuring that pay schemes do not result in gender-related salary discrimination;
36. Stresses the important role of cultural industries in the fight against gender stereotypes, promoting equality between men and women and changing mentalities; invites the Member States to encourage cultural industries to transmit those ideas through their initiatives;
37. Calls on the Member States and their local authorities to ensure a better communication between the creative industries and the financiers with the development of services for business management consultancy, financial consultancy, information and training for small businesses, entrepreneurs and workers in the cultural and creative sector;
38. Attributes great importance to the provisions of Directive 2007/65/EC and calls on the Member States to ensure its timely transposition and on the Commission to provide Parliament with information on the implementation of that directive;
39. Emphasises the opportunities created by far-reaching, high-speed broadband and by new wireless technologies in the development and dissemination of new innovative cultural services and content across both rural and urban areas in each of the 27 Member States; furthermore, calls on the Member States to give priority to the development of broadband networks in rural and peripheral areas in order to overcome the digital divide; notes that technological advances enable consumers to access cultural content more quickly;
40. Reminds the Commission and the Member States of the position they have so far taken as regards audiovisual services within the framework of international trade talks and calls upon them to continue in future, within the framework of the WTO-GATS negotiations, to make neither offers to liberalise audiovisual services nor demands that they be granted a derogation from the application of most-favoured-nation treatment;

41. Welcomes the creation in 2007 of Parliament's annual film prize (PRIX LUX) as a means of strengthening cultural policy, promoting cultural and linguistic diversity, preserving cultural tradition and supporting cultural exchanges; calls for that prize to take account, in particular, of women's participation and creativity in recognition of their contribution to the development and advancement of European cinema;
42. Instructs its President to forward this resolution to the Council, the Commission, the governments and parliaments of the Member States, UNESCO and the Council of Europe.

EXPLANATORY STATEMENT

The KEA study 'The economy of culture in Europe' commissioned by the Commission and published in November 2006 draws attention to important data on the contribution that culture makes to economic growth and its impact on employment.

For instance, the study shows that in 2003 the cultural sector contributed about 2.6 % of the EU's GDP and showed higher growth than that of the economy in general. Moreover in 2004 more than five million people, or 3.1 % of the EU's active population, were working in this sector.

In addition to its direct contribution to the economy the cultural and creative sector has an indirect impact on the European social and economic environment by promoting innovation in other sectors of the economy.

The creative sector makes a significant contribution to the development of information and communication technologies, playing an important role at local, regional and urban level, and would appear to be essential to safeguard sustainable development.

Over the past few decades there has gradually been an increase in awareness of culture's economic dimension and its role in creating jobs and in rural and urban development. The challenge posed by this emerging cultural industry is to respond to the appearance of new goods and services on worldwide markets.

27.11.2007

OPINION OF THE COMMITTEE ON INDUSTRY, RESEARCH AND ENERGY

for the Committee on Culture and Education

on Cultural industries in Europe
(2007/2153(INI))

Draftswoman: Neena Gill

SUGGESTIONS

The Committee on Industry, Research and Energy calls on the Committee on Culture and Education, as the committee responsible, to incorporate the following suggestions in its motion for a resolution:

1. Notes that cultural industries are key providers of value-added services, which are the basis of a dynamic, knowledge-based economy and should thus be recognised as an important contribution to competitiveness in the European Union;
2. Considers that cultural industries, which are an important source of job creation in the EU, particularly need to harness creative talent; urges the Member States to encourage new, innovative types of life-long learning that foster creative talent;
3. Recognises, in the context of Lisbon agenda, that cultural industries stimulate growth and create jobs; considers, therefore, that emphasis needs to be placed on skills development in the creative sectors and supporting innovation in these sectors; calls on the Commission to ensure that sufficient resources are made available for cultural industries across the Member States;
4. Attributes great importance to the amended proposal for the Directive of the European Parliament and of the Council amending Council Directive 89/552/EEC on the coordination of certain provisions laid down by law, regulation or administrative action in Member States concerning the pursuit of television broadcasting activities ("Audiovisual media services without frontiers Directive")¹ and calls on the Member States in due course to ensure its timely transposition and on the Commission to provide it with information on the implementation of that directive;

¹ COM(2007)0170.

5. Emphasises the opportunities created by far reaching, high-speed broadband and by new wireless technologies in the development and dissemination of new innovative cultural services and content across both rural and urban areas in each of the 27 Member States; furthermore, calls on the Member States to give priority to the development of broadband network in rural and peripheral areas in order to overcome the digital divide; notes that technological advances enable consumers to access cultural content more quickly;
6. Reiterates the enormous opportunities for cultural industries offered by the digital switchover in terms of the advantages of innovative services provided via digital broadcasting, such as lower costs, better quality, greater diversity and more competition; calls for a regulatory framework which would provide greater flexibility to use the spectrum;
7. Is of the opinion that the robust protection of intellectual property rights is central to the competitiveness of cultural industries and is vital if the EU is to attract, foster and develop creative talent and cultural content; recognises that individual consumers would benefit from this, as decreasing levels of piracy would result in lower prices and consumers would be able to purchase more creative products of higher quality;
8. Calls for the enforcement of intellectual property rights in the online world; notes that Directive 2004/48/EC of the European Parliament and of the Council of 29 April 2004 on the enforcement of intellectual property rights¹ and Directive 2000/31/EC of the European Parliament and of the Council of 8 June 2000 on certain legal aspects of information society services, in particular electronic commerce, in the Internal Market ('Directive on electronic commerce')² provide for the effective protection of copyright; believes that within this framework, internet service providers and content providers should cooperate; notes furthermore that the fight against online piracy is a prerequisite to offering and distributing valuable content via the internet; believes, however, that any approach needs to take into account the checks and balances associated with law enforcement and the central role of courts dealing with infringements, as well as data protection rules;
9. Calls upon internet service providers to cooperate in the fight against internet piracy by enforcing their contractual terms and conditions, which permit them to remove or block access to infringing material and to suspend and terminate accounts with subscribers who infringe intellectual property rights; in the same vein, calls on internet service providers to apply filtering measures to prevent copyright infringements;
10. Urges the Member States to reject protectionist policies and instead tackle regulation that currently disadvantages EU cultural industries, thereby enabling and forcing these industries to better compete both in the EU and globally;
11. Urges the Commission to review the list of cultural goods and services set out in Annex III of Council Directive 2006/112/EC of 28 November 2006 on the common system of value added tax³; notes that a more general examination of the variations in reduced VAT rates for cultural goods and services across the EU is needed in order to tackle market

¹ OJ L 157, 30.4.2004, p. 45. Corrected in OJ L 195, 2.6.2004, p. 16 and OJ L 204, 4.8.2007, p. 27.

² OJ L 178, 17.7.2000, p. 1.

³ OJ L347, 11.12.2006, p.1. Directive as amended by Directive 2006/138/EC (OJ L384, 29.12.2006, p.92).

distortions, which currently affect the competitiveness of certain cultural industries;

12. Reiterates the importance of, and calls for maximisation of the use of, the European Investment Bank's i2i objectives; encourages the Commission and the Member States to explore further ways of providing financial assistance for the start-up and growth of small and medium-sized enterprises in the cultural and creative sectors (for example by means of the Seventh Framework Programme of the European Communities for research, technological development and demonstration activities (2007-2013)); encourages the use of the Structural Funds to support traditional art and heritage sectors and cultural and innovative industries; calls on the Commission to monitor these activities and help the dissemination of best practices.

RESULT OF FINAL VOTE IN ITRE COMMITTEE

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| Date adopted | 22.11.2007 |
| Result of final vote | +: 37 -: 0 0: 0 |
| Members present for the final vote | Jan Březina, Jerzy Buzek, Pilar del Castillo Vera, Jorgo Chatzimarkakis, Giles Chichester, Den Dover, Nicole Fontaine, Adam Gierek, Norbert Glante, Umberto Guidoni, András Gyürk, David Hammerstein, Erna Hennicot-Schoepges, Ján Hudacký, Romana Jordan Cizelj, Werner Langen, Anne Laperrouze, Eluned Morgan, Angelika Niebler, Reino Paasilinna, Miloslav Ransdorf, Vladimír Remek, Herbert Reul, Teresa Riera Madurell, Paul Rübig, Andres Tarand, Britta Thomsen, Radu Țîrle, Catherine Trautmann, Nikolaos Vakalis, Alejo Vidal-Quadras |
| Substitute(s) present for the final vote | Joan Calabuig Rull, Neena Gill, Eija-Riitta Korhola, Lambert van Nistelrooij, Vladimir Urutchev |
| Substitute(s) under Rule 178(2) present for the final vote | Umberto Pirilli |

17.7.2007

OPINION OF THE COMMITTEE ON WOMEN'S RIGHTS AND GENDER EQUALITY

for the Committee on Culture and Education

on the cultural industries in Europe
(2007/2153(INI))

Draftswoman: Claire Gibault

SUGGESTIONS

The Committee on Women's Rights and Gender Equality calls on the Committee on Culture and Education, as the committee responsible, to incorporate the following suggestions in its motion for a resolution:

- A. whereas cultural diversity and the free flow of ideas have their roots in originality, the multiplicity of identities and equality between men and women,
- B. whereas equality between men and women is a European Union core value, which is passed on through culture, and this transmission of values furthers European integration,
- C. whereas gender balance is far from being a reality in the cultural industries,
- D. whereas women hold positions of responsibility in the cultural industry primarily in small and medium-sized enterprises (SMEs) or when they set up their own businesses,
- E. whereas the participation of women in the TIMES sector (telecommunications, Internet, media, e-commerce and software), a basic plank of the cultural industry, is extremely low (30%), while only 20% of new businesses in that sector are set up by women,
- F. whereas, although a growing number of women now enter the labour market in the cultural industries sector, they still hold mainly middle-ranking and less important positions in large organisations,
- G. having regard to the role that women's organisations could play in the cultural industry and to their influence on improving the situation of women in all areas of life,

1. Points out that in the cultural SMEs where women are best represented cooperation between men and women is conducive to the emergence of an enriching creativity and diversity of ideas;
2. Calls on the Member States to include entrepreneurship studies in national secondary and higher education programmes, particularly in the humanities, arts and culture fields;
3. Calls on the Member States to put an end to all forms of discrimination that hamper access by women to training and a career in the cultural industries sector and urges them to promote greater knowledge and wider dissemination of art produced by women, to promote women's involvement in cultural institutions and international cultural exchanges and to make it easier for women entrepreneurs to gain access to funding for entrepreneurship programmes, loans and other bank services, considering that they can have a real influence on ridding the cultural sector of gender-related stereotypes;
4. Encourages the Member States to facilitate women's access to management posts in the cultural industry, as the most prestigious positions in the sector are still primarily held by men;
5. Notes that the programme to support the European audiovisual sector (MEDIA 2007) does not provide for specific measures to support the participation of women; calls on the Commission to take this factor into account in future programmes;
6. Urges the Member States and the Commission to promote measures to support women's creative activities in the cultural industry in order to enhance the profile and recognition of women artists in cultural production (cinema, music, theatre, art, etc.);
7. Welcomes the recent creation (2007) of the European Parliament's annual film prize (PRIX LUX) as a means of strengthening cultural policy, promoting cultural and linguistic diversity, preserving cultural tradition and supporting exchanges; calls for this prize to take account, in particular, of women's participation and creativity in recognition of their contribution to the development and advancement of European cinema;
8. Recommends that the Member States set themselves the objective of increasing the number of women in all decision-making posts in the cultural sector and that they monitor achievement of this objective;
9. Calls on the Member States to pay particular attention to women's earning levels in the cultural industry, with a view to ensuring that pay schemes do not result in gender-related salary discrimination;
10. Recommends that the Member States give greater support and recognition, as well as financial assistance, to women's organisations in the cultural industry in connection with activities seeking to put an end to discrimination against women in the cultural sector;
11. Stresses the important role of cultural industries in the fight against gender stereotypes, promoting equality between men and women and changing mentalities; invites the Member States to encourage cultural industries to transmit these ideas through their initiatives.

PROCEDURE

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| Title | The cultural industries in Europe |
| Procedure number | 2007/0000(INI) |
| Committee responsible | CULT |
| Opinion by Date announced in plenary | FEMM 21.6.2007 |
| Enhanced cooperation – date announced in plenary | |
| Drafts(wo)man Date appointed | Claire Gibault 19.3.2007 |
| Previous drafts(wo)man | |
| Discussed in committee | 4.6.2007 16.7.2007 |
| Date adopted | 16.7.2007 |
| Result of final vote | + : 26 - : 0 0 : 1 |
| Members present for the final vote | Edit Bauer, Hiltrud Breyer, Věra Flasarová, Nicole Fontaine, Claire Gibault, Lissy Gröner, Zita Gurmai, Esther Herranz García, Anneli Jäätteenmäki, Urszula Krupa, Roselyne Lefrançois, Siiri Oviir, Doris Pack, Marie Panayotopoulos-Cassiotou, Zita Pleštinšská, Christa Prets, Karin Resetarits, Teresa Riera Madurell, Amalia Sartori, Eva-Britt Svensson, Anna Záborská |
| Substitute(s) present for the final vote | Gabriela Crețu, Jill Evans, Anna Hedh, Marusya Ivanova Lyubcheva |
| Substitute(s) under Rule 178(2) present for the final vote | Ján Hudacký, Peter Šťastný |
| Comments (available in one language only) | ... |

RESULT OF FINAL VOTE IN COMMITTEE

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| Date adopted | 22.1.2008 |
| Result of final vote | +: 33 -: 1 0: 0 |
| Members present for the final vote | Ivo Belet, Guy Bono, Nicodim Bulzesc, Marie-Hélène Descamps, Věra Flasarová, Milan Gaľa, Claire Gibault, Vasco Graça Moura, Luis Herrero-Tejedor, Ruth Hieronymi, Mikel Irujo Amezaga, Ramona Nicole Mănescu, Manolis Mavrommatis, Marianne Mikko, Ljudmila Novak, Dumitru Oprea, Doris Pack, Zdzisław Zbigniew Podkański, Mihaela Popa, Christa Prets, Karin Resetarits, Pál Schmitt, Hannu Takkula, Helga Trüpel, Thomas Wise, Tomáš Zatloukal |
| Substitute(s) present for the final vote | Rolf Berend, Victor Boștinaru, Emine Bozkurt, Ignasi Guardans Cambó, Gyula Hegyi, Viktória Mohácsi, Ewa Tomaszewska |
| Substitute(s) under Rule 178(2) present for the final vote | Donata Gottardi |