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REPORT

on the New European Agenda for Culture
(2018/2091(INI))

Committee on Culture and Education

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CONTENTS

	Page
MOTION FOR A EUROPEAN PARLIAMENT RESOLUTION	3
EXPLANATORY STATEMENT	15
INFORMATION ON ADOPTION IN COMMITTEE RESPONSIBLE	18
FINAL VOTE BY ROLL CALL IN COMMITTEE RESPONSIBLE.....	19

MOTION FOR A EUROPEAN PARLIAMENT RESOLUTION

on the New European Agenda for Culture (2018/2091(INI))

The European Parliament,

- having regard to the Social Summit for Fair Jobs and Growth held in Gothenburg on 17 November 2017, to the Leaders' Agenda on education and culture of November 2017 and to the European Council conclusions of 14 December 2017 on the social dimension of the Union, education and culture,
- having regard to its resolution of 12 May 2011 on unlocking the potential of cultural and creative industries¹,
- having regard to its resolution of 12 September 2013 on promoting the European cultural and creative sectors as sources of economic growth and jobs²,
- having regard to its resolution of 13 December 2016 on a coherent EU policy for cultural and creative industries³,
- having regard to its resolution of 10 April 2008 on cultural industries in Europe⁴,
- having regard to its resolution of 7 June 2007 on the social status of artists⁵,
- having regard to its resolution of 12 May 2011 on the cultural dimensions of the EU's external actions⁶,
- having regard to its resolution of 8 September 2015 entitled 'Towards an integrated approach to cultural heritage for Europe'⁷,
- having regard to its resolution of 19 January 2016 on the role of intercultural dialogue, cultural diversity and education in promoting EU fundamental values⁸,
- having regard to its resolution of 12 April 2016 on learning EU at school⁹,
- having regard to its resolution of 10 April 2008 on a European agenda for culture in a globalising world¹⁰,
- having regard to its resolution of 14 June 2018 on structural and financial barriers in the

¹ OJ C 377 E, 7.12.2012, p. 142.

² OJ C 93, 9.3.2016, p. 95.

³ OJ C 238, 6.7.2018, p. 28.

⁴ OJ C 247 E, 15.10.2009, p. 25.

⁵ OJ C 125 E, 22.5.2008, p. 223.

⁶ OJ C 377 E, 7.12.2012, p. 135.

⁷ OJ C 316, 22.9.2017, p. 88.

⁸ OJ C 11, 12.1.2018, p. 16.

⁹ OJ C 58, 15.2.2018, p. 57.

¹⁰ OJ C 247 E, 15.10.2009, p. 32.

access to culture¹,

- having regard to its resolution of 2 March 2017 on the implementation of Regulation (EU) No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions No 1718/2006/EC, No 1855/2006/EC and No 1041/2009/EC²,
- having regard to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, adopted by the UN Educational, Scientific and Cultural Organisation (UNESCO) on 20 October 2005,
- having regard to the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro Convention) of 27 October 2005,
- having regard to Regulation (EU) No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions No 1718/2006/EC, No 1855/2006/EC and No 1041/2009/EC³,
- having regard to the Council resolution of 16 November 2007 on a European Agenda for Culture⁴,
- having regard to the Council conclusions of 23 December 2014 on a Work Plan for Culture (2015-2018)⁵,
- having regard to the EU Work Plan for Culture for the period 2015-2018,
- having regard to the Council conclusions of 27 May 2015 on cultural and creative crossovers to stimulate innovation, economic sustainability and social inclusion⁶,
- having regard to the joint communication by the Commission and the Vice-President of the Commission / High Representative of the Union for Foreign Affairs and Security Policy (VP/HR) of 8 June 2016 entitled ‘Towards an EU strategy for international cultural relations’ (JOIN(2016)0029),
- having regard to the Commission report on the implementation of the European Agenda for Culture (COM(2010)0390),
- having regard to the Commission Green Paper of 27 April 2010 entitled ‘Unlocking the potential of cultural and creative industries’ (COM(2010)0183),
- having regard to the proposal for a decision of the European Parliament and of the Council on a European Year of Cultural Heritage (2018) (COM(2016)0543),
- having regard to the Commission communication of 26 September 2012 entitled

¹ Texts adopted, P8_TA(2018)0262.

² OJ C 263, 25.7.2018, p. 19.

³ OJ L 347, 20.12.2013, p. 221.

⁴ OJ C 287, 29.11.2007, p. 1.

⁵ OJ C 463, 23.12.2014, p. 4.

⁶ OJ C 172, 27.5.2015, p. 13.

- ‘Promoting cultural and creative sectors for growth and jobs in the EU’ (COM(2012)0537),
- having regard to the Commission communication of 18 December 2012 on content in the Digital Single Market (COM(2012)0789),
 - having regard to the Commission communication of 26 September 2012 entitled ‘Towards an integrated approach to cultural heritage for Europe’ (COM(2014)0477),
 - having regard to the 2012 report by the Working Group of EU Member States’ Experts on Access to Culture,
 - having regard to the Commission communication of 20 December 2010 on removing cross-border tax obstacles for EU citizens (COM(2010)0769),
 - having regard to the Commission communication of 11 November 2011 on double taxation in the single market (COM(2011)0712),
 - having regard to the 2015 report on ‘Ways to tackle cross-border tax obstacles facing individuals within the EU’ by the Commission’s expert group on removing tax problems facing individuals who are active across borders within the EU,
 - having regard to the 2017 report by the Working Group of EU Member States’ Experts on intercultural dialogue under the open method of coordination (OMC), entitled ‘How culture and the arts can promote intercultural dialogue in the context of the migratory and refugee crisis’,
 - having regard to the Rome Declaration of 25 March 2017, in which the leaders of 27 EU Member States and EU institutions stated their wish for an ambitious Union, ‘where citizens have new opportunities for cultural and social development and economic growth’, ‘a Union which preserves our cultural heritage and promotes cultural diversity’,
 - having regard to the Davos Declaration of 22 January 2018 on high-quality Baukultur for Europe, in which European Ministers of Culture highlighted the ‘urgent need [...] to develop new approaches to protecting and advancing the cultural values of the European built environment’ and for ‘a holistic, culture-centred approach to the built environment’,
 - having regard to Rule 52 of its Rules of Procedure,
 - having regard to the report of the Committee on Culture and Education (A8-0388/2018),
- A. whereas the priorities for the New Agenda and the sector-specific approach are welcome; whereas equal, tailor-made support focusing on sector-specific challenges should be given to all cultural and creative sectors, and whereas cultural diversity and intercultural dialogue should be maintained as cross-cutting priorities; whereas culture is a public good and the New Agenda for Culture should aim at preserving, expanding and disseminating a vibrant and diverse cultural scene, ensuring access for all and fostering participation;

- B. whereas the New Agenda for Culture should provide a flexible framework for changing cultural ecosystems and fostering synergies between sectors;
- C. whereas Europe is emerging from a severe financial crisis, during which national and regional budgets for culture have, unfortunately, often been among the first to suffer cuts;
- D. whereas Europe is facing growing social inequalities and youth unemployment, rising populism and radicalisation, as well as having an increasingly diverse population; whereas culture is therefore more important than ever in achieving social cohesion and intercultural dialogue and in guaranteeing citizens' freedom and diversity of expression, communication, and creation, and in building bridges among individuals;
- E. whereas Europe's creative and cultural sectors are the EU's strongest assets; whereas they represent 4.2 % of the EU's GDP, create 8.4 million jobs, equal to 3.7 % of total employment in the EU, and are economically resilient, even in times of crisis; whereas these sectors encourage creativity, which feeds into all sectors of activity, while providing a higher percentage of employment among young people and women than other sectors;
- F. whereas Europe's music sector is very dynamic, accounting for 1 million jobs and a turnover of EUR 25 billion; whereas, however, it remains severely underfunded, particularly when taking into account new online distribution models; whereas, out of a total budget of EUR 1.46 billion for Creative Europe, as of July 2018 only EUR 51 million have gone to music projects, and mainly towards classical music; whereas this does not reflect the diversity of Europe's music sector, nor its economic, social and cultural contribution;
- G. whereas culture plays an important role in social cohesion and integration, particularly through the participation of minorities, disadvantaged groups, marginalised communities, migrants and refugees in cultural and social life, and whereas the special call for migrants' integration in the Creative Europe programme has proved to be efficient but oversubscribed and underfunded;
- H. whereas artists and cultural professionals often face precarious and unstable situations with weak or no social security and unpredictable incomes;
- I. whereas cultural awareness and expression has been recognised at EU level in the revised recommendation on Key Competences for Lifelong Learning; whereas the arts and humanities should be fully incorporated into education systems so as to contribute to shaping a Europe that is collaborative, creative and mobilised to promote sustainability, integration and civic cohesion;
- J. whereas cultural networks are a powerful tool in forging interpersonal bonds and long-lasting peaceful connections and dialogue across national borders and therefore in fostering international cultural relations, which are at the heart of global regulations and the emergence of a European cultural space;

General remarks

1. Welcomes the New Agenda for Culture and stresses that it represents a huge opportunity to adopt a comprehensive and coherent policy for culture at European level recognised by European citizens and outside the EU; stresses however that it can only be successful if supported by a significant budgetary increase for Creative Europe and by the development of synergies and interactions with other EU-funded programmes in order to create a holistic, cross-cutting approach to culture;
2. Reaffirms the role of culture and the cultural and creative sectors (CCSs) as a driving force in pursuing the objectives of cohesion policy and social inclusion across the Union, and calls for this to be taken into account in the assignment of structural and cohesion funding;
3. Recognises that the 2018 European Year of Cultural Heritage (EYCH) represents an opportunity to increase awareness of the unique strength and diversity and intrinsic value of EU culture and cultural heritage and the vital role they play in our societies and economies in creating a sense of belonging, promoting active citizenship and defining our identity and fundamental values of freedom, diversity, equality, solidarity and social justice;
4. Welcomes the Commission's intention to present an Action Plan for Cultural Heritage and emphasises the need to focus on both tangible and intangible aspects of Europe's heritage and on the links it has with contemporary artistic and creative projects and expression; stresses, moreover, the need to create a permanent structured dialogue with stakeholders for gathering knowledge, capacity-building and coordinating advocacy for cultural heritage in Europe, as a way to consolidate the long-term legacy of the European Year of Cultural Heritage, and to assist with the implementation of the Action Plan; underlines that this structured dialogue should include all cultural, creative and heritage sectors; calls on the Member States, furthermore, to prepare complementary Action Plans at national level, and considers the Action Plan to be an opportunity to address all the issues raised within the 10 European initiatives beyond the EYCH 2018 and to bring forward the recommendations issued during the EYCH 2018;
5. Calls on the Commission to ensure that the need to respond to new unforeseen circumstances will not hinder the attainment of already agreed objectives in the field of culture; recalls that new initiatives should be financed by a new budget from new sources and not via a reallocation of existing funds;
6. Calls on the Commission to set up a single EU portal dedicated to cultural heritage, bringing together information from all the EU programmes funding cultural heritage and structured into three main sections: funding opportunities for cultural heritage, a database with examples of best practices and excellence from the field of cultural heritage and relevant references, and news and links concerning cultural heritage-related policy developments, actions and events;
7. Calls on the Commission and the Member States to develop new approaches to systematic data collection for all CCSs and to ensure that effective statistical codes and more qualitative indicators are used, bridging the divide between the increasingly data-poor public sector and the information-rich digital operators who use this information to acquire market share and destabilise market players;

8. Calls on the Commission to introduce EU scoreboards to measure cultural and media pluralism, to develop indicators and to monitor freedom of artistic expression at European level and diversity in the creation, distribution and supply of creative works;
9. Welcomes the launch of ‘Music Moves Europe’ as a significant first step in stimulating creativity, diversity and innovation in Europe’s music sector and the sectoral action on music in the Creative Europe programme; calls on the Commission to focus on mobility of artists and repertoire within and beyond Europe, distribution, funding for SMEs, transparency and responsibility of digital platforms to artists, diversity of streaming services, accessibility of information online and a mapping of the sector when developing further EU action on music;
10. Welcomes the creation of an online directory of European films and the launch of the first EU Film Week and encourages the Commission and the Member States, in collaboration with artists and the creative industries, to reinforce the visibility of European cinema in Europe and on a global scale, notably through enhancing the availability of European films and through promoting the development of European platforms providing access to licensed EU films, while remunerating artists and right holders fairly and respecting the principle of territoriality; emphasises furthermore the positive experience of the LUX Prize in promoting European films and facilitating their distribution;
11. Calls on the Commission to recognise the importance of the Urban Agenda for the EU and to encourage cooperation between Member States and cities, among other stakeholders, in order to stimulate growth, liveability and innovation in the cities of Europe and to identify and successfully tackle social challenges;
12. Calls on the Commission to introduce a dedicated action for the mobility of art works, possibly in the form of a touring grant, as this would extend the lifecycle of many projects that are funded through the Creative Europe programme;

Cultural and artistic dimension

13. Recognises the intrinsic value of free cultural, artistic and creative expression and of the broadest possible public access to culture, including through dedicated measures;
14. Calls on the Commission to ensure that European festivals receive support, as they are an essential element in bringing citizens together from across Europe and beyond, while strengthening links between them; underlines that festivals are a uniting force with an impact on society, citizenship, the economy, cultural heritage and external development;
15. Calls on the Commission to consider designating a European Cultural Personality of the year, the event for which would include a series of activities and projects across Europe that would honour the life and work of this person and emphasise his or her impact on fostering European values and identity;
16. Calls for the professionalism of artists, authors, cultural operators, copywriters and audiovisual operators to be used as vital support for the development of a European cultural dimension, intercultural dialogue, cultural and artistic innovation, territorial cohesion and social inclusion;

17. Calls on the Commission to recognise culture as a ‘soft power’ that enables and empowers its citizens to be responsible leaders in society, with integrity, enthusiasm and empathy;
18. Calls on the Commission to enable Europe to be a place of responsible citizens who build relationships beyond their own cultures, challenge thinking and encourage innovation, and develop and engage others;
19. Calls on the Commission to encourage cultural diversity, integration of migrants and quality of citizenship;
20. Calls on the Commission to encourage collaboration between culture professionals, educators, engaged citizens and business professionals in order to stimulate a renewed public interest in culture;
21. Calls on the Commission to ensure that cultural networks are supported as a means of collective knowledge, experience and memory, providing an informal exchange of information, stimulating discussion and development of culture to improve further mobility and cooperation possibilities and contributing to an integrated Europe cultural space;

Social dimension

22. Welcomes the Commission’s intention to introduce a dedicated action on mobility within Creative Europe, but underlines that this requires an appropriate budget and simplified administrative procedures in order to avoid obstacles, such as those linked to visas, in particular those from third countries; stresses that specific action is needed to address the hindrances and obstacles resulting in excessive or double taxation for artists;
23. Calls on the Commission to put in place a single portal containing information on all available residency programmes and mobility opportunities;
24. Invites the Member States to consider removing Article 17 of the OECD Model Tax Convention from bilateral tax treaties between EU Member States; calls on the Commission, as an intermediate solution, to establish a sector-specific Code of Conduct on Withholding Taxes detailing the options for reducing costs and simplifying procedures by presenting best practice and available exceptions;
25. Calls for a guarantee of the right of creative and artistic workers to fair remuneration, contractual agreements and working conditions; points to the project-based, precarious and atypical employment of cultural workers in Europe; calls on the Member States, therefore, to adopt comprehensive measures in order to reduce the grey area through harmonisation and improve the contractual conditions of artists and creators across the EU and on a European scale, with respect to collective representation, social security and direct and indirect taxation; calls for security systems across the Union to fully take into account the specificities of non-standard forms of employment;
26. Underlines that cultural heritage and cultural spaces play an important role in city regeneration and the promotion of cohesion between residents; therefore encourages the Commission and its Joint Research Centre (JRC), whose work gives a sense and

direction to cities' stories, to further develop the Cultural and Creative Cities Monitor, and calls on cities and municipalities to make better use of it;

27. Recognises the added value of neighbourhood-based cultural activities in providing social, economic and health benefits to local communities, notably in low-income and marginalised areas, such as outskirts and rural areas; calls on the Member States, cities and municipalities therefore to support these activities through concrete measures, such as tailored zoning regulations, funding initiatives and the reuse of abandoned facilities;
28. Underlines that culture has a demonstrated impact in fostering social cohesion and enhancing life satisfaction and wellbeing and that it therefore plays a crucial role in easing the pressure that Europe faces in hosting an increasingly culturally diverse population; stresses the role that culture and intercultural dialogue can play in empowering migrants and facilitating their integration;
29. Regrets that, according to the 2017 Eurobarometer, 36 % of Europeans did not participate in any cultural activity the previous year; calls on the Commission and the Member States therefore to strengthen the links between culture, art, creation, education, innovation, and artistic research; calls on them furthermore to invest in audience engagement, community involvement, and cultural capability, and to implement the necessary measures in order to guarantee access to and participation in cultural life, especially for the most disadvantaged groups;
30. Encourages closer synergies between the cultural sector and education, for example by encouraging extracurricular activities or artists' involvement in schools; recalls in this respect the need to provide artists, managers, teachers, facilitators, social workers and other professionals engaged in these contexts with sufficient public financial support;
31. Stresses the importance of effective measures to promote the intellectual and cultural development of children; calls on the Commission and the Member States, within their respective spheres of competence, to provide adequate funding for the support of cultural production projects targeting children;
32. Stresses the added value of the arts, music and humanities in school curricula as they contribute to increased creativity, inspire an interest in culture and promote critical thinking; underlines that cultural and creative skills are increasingly needed in the digital landscape and calls on the Commission and the Member States, therefore, to overcome a strict division between disciplines and transition from the STEM approach to a STEAM approach both in formal and non-formal education, and to adopt a lifelong-learning approach to cultural, creative and audiovisual practitioners; acknowledges the important role of music and the arts in school curricula; invites the Commission and the Member States to examine the development of a textbook on European cultural history;
33. Stresses that for culture to thrive it is essential to ensure a safe and adequate learning environment for students and teaching staff; calls, in this regard, on the Member States to make robust investment in maintaining public facilities, especially schools, with a view to improving seismic safety, where appropriate, and eliminating architectural barriers;
34. Notes that the pace of technological change makes it imperative to adopt a lifelong-

learning approach that is accessible to cultural practitioners and to enhance synergies between culture and education in formal and non-formal domains;

35. Recognises the potential of creative hubs as co-working spaces for CCS professionals; stresses nevertheless that the sectors primarily need capacity-building in terms of digital and managerial skills instead of merely concentrating on new digital innovation;
36. Notes that democratic principles and European values such as freedom of expression, respect for human rights and the rule of law, democracy and solidarity are faced with increasing challenges due to growing polarisation both within Europe and globally; calls on the Commission and the Member States, therefore, to develop a strategic approach for the protection of cultural rights, freedom of artistic expression and media pluralism, and the right to freely participate in cultural life, including by supporting the development of indicators and monitoring systems at European level;
37. Agrees that cultural participation and everyday creativity contribute greatly to fostering intercultural dialogue and building healthy societies; stresses the need, however, to guarantee enough scope within EU funding instruments to account for the intrinsic and unique value of artists' work;
38. Points to the need to promote women's access to all artistic, cultural and creative professions and encourages the Member States to remove obstacles preventing women from accessing managerial roles in cultural institutions and foundations, academies and universities;

Economic dimension

39. Stresses that the Commission and the Member States should contribute to the development of cultural organisations by providing stable, reliable and sustained financial support; regrets that, despite the EU added value of cultural investment, Creative Europe merely represents 0.15 % of the overall EU budget, of which only 31 % is earmarked for culture; notes that the policy areas of Creative Europe will be expanded; takes note of the new multiannual financial framework (MFF) proposal and welcomes the proposed increase in funding as a good first step, but calls for the budget to be doubled for the new Creative Europe programme and for it to be made more accessible for smaller organisations;
40. Stresses that the popularity of Creative Europe, combined with its underfunding and administrative complexity, led to a mere 16.2 % success rate, and significant regional and geographic imbalances in terms of the projects receiving support; points out that this, combined with the administrative complexity, acts as a dissuasive factor, generating frustration about the programme and EU cultural action, and prevents many CCS actors from applying; calls, therefore, for a rethink of the selection process on the basis of the shortcomings identified in the mid-term evaluation report;
41. Underlines the importance of facilitating and streamlining access to Creative Europe for small cultural operators and SMEs; stresses, in this regard, the need to introduce a dedicated strand reserved for these operators and businesses, in particular those from areas affected by natural disasters;

42. Regrets that in the Commission's MFF proposal culture and the arts are not mentioned in the majority of the policy fields to which they contribute, and calls on the Commission, therefore, in collaboration with CCSs, to design holistic and coordinated strategies for mainstreaming culture and the arts in other policy areas, with a particular focus on accessibility of funding for smaller organisations;
43. Underlines the crossover impact of culture and calls on the Commission and the Member States to report on how much funding is allocated to culture across all funding programmes and ensure that it amounts to at least 1 % of the next MFF; invites the EU regions to designate culture, cultural heritage and CCSs as a priority in the structural funds and to encourage Member States to include a cultural dimension in the strategic objectives of their operational programmes;
44. Calls on the Commission to develop a 'one-stop shop' portal listing all existing EU funding instruments in a user-friendly, comprehensive, innovative and efficient manner, with clear application guidelines and assistance;
45. Calls on the Commission and the Member States to guarantee that enough resources within EU funding instruments are allocated on the basis of the intrinsic value of artistic and creative projects;
46. Calls on the Commission to give particular attention to cultural areas that are endangered because of lack of funding or attention, one such area is poetry.
47. Calls on the Commission and the Member States to adopt a tailored approach to each sector; points out that grants are vital when considering the cultural ecosystem as a whole, valuing intangible assets correctly and supporting innovative artistic and cultural practices; points out that, while financial instruments such as guarantees, loans and own funds are suitable for profit-generating projects, grants should remain the primary source of funding, in particular for smaller entities;
48. Calls on the Commission to report on the implementation of the Cultural and Creative Sector Financial Guarantee Facility; regrets its limited geographical coverage and suggests that micro finance should be provided when dealing with very small actors, given that CCSs are overwhelmingly composed of SMEs, 95 % of which are microenterprises; stresses the need to ensure that banks better value copyright and intangible assets;
49. Encourages further development of the European Capitals of Culture initiative and sustainable cultural tourism, in collaboration with the cultural sectors, communities and citizens, as well as UNESCO, on the designation of heritage sites, and with the Council of Europe, through the development of cultural routes; calls for the promotion of EU regions as European destinations of excellence (EDEN);

Digital4Culture

50. Notes that the digital revolution has radically transformed the way art and culture are produced, distributed and enjoyed, presenting opportunities but at the same time posing great challenges to the already strained working conditions of artists and creators and threatening their economic survival; calls on the Commission and the Member States

therefore to promote fair remuneration, decent working conditions and the modernisation of welfare systems for the cultural and creative sectors, as well as recognition of the status of artists;

51. Recognises the positive contribution of digital technologies in facilitating and broadening the scope for conservation of, and access to, cultural, artistic, creative and audiovisual content and services, for instance through augmented and virtual reality and human-machine interfaces, but also the production of educational and narrative video games and the creation of a Cultural Heritage Cloud; calls on the Commission and the Member States in this regard to encourage synergies in this area, in particular with the Digital Europe and Horizon Europe programmes;
52. Considers that the protection of copyright is at the core of CCS revenue and welcomes the new copyright directive proposal and its measures to protect news publishers, close the value gap between creative industries and digital platforms, increase transparency and balance in the contractual relations of authors and performers, and guard against the seizure of intellectual property; stresses that it is vital to create a fair digital marketplace in which creators are fairly compensated;
53. Calls on the Commission and the Member States to ensure that digital platforms that play an active role in distributing, promoting and monetising copyright-protected content have a clear obligation to obtain licences from right holders and to fairly remunerate artists, authors, news publishers, producers, journalists and creators for the digital use of their work;
54. Stresses the need for the link between the European Agenda for Culture and the Digital Agenda to be maintained if existing synergies are to be stepped up;
55. Recalls the importance of fostering, especially among minors, data protection and digital and media literacy, this being the most effective solution to tackling, among other issues, online manipulation and microtargeting;
56. Stresses that it is crucial to provide cultural workers with adequate digital skills and competences, in order to foster the promotion and fruition of cultural heritage;

External dimension

57. Regrets that the safeguarding and promotion of culture was not included as a goal in the 2030 Agenda for Sustainable Development; stresses that culture is an engine for sustainable development and intercultural dialogue, and that synergies could be used given Creative Europe's neighbouring and international dimension;
58. Calls on the Commission to report regularly to Parliament on the implementation of the strategy for international cultural relations and to increase resources for EU delegations for cultural promotion initiatives and projects, also in collaboration with the European Union National Institutes for Culture (EUNIC);
59. Supports the Council initiative to draw up a comprehensive approach to international cultural relations and calls for the creation of cultural focal points in all EU delegations, the appropriate training of officials and the involvement of local and grassroots actors,

civil society and international cultural networks, including in the preparatory action on European Houses for culture; reiterates its request for the Commission and the European External Action Service to report on the state of implementation of international cultural relations every two years;

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60. Instructs its President to forward this resolution to the Council and Commission and to the governments of the Member States.

EXPLANATORY STATEMENT

Europe is facing multiple challenges, such as growing social inequalities, diverse populations, populism, radicalisation, and security threats that shake the foundations of European integration and call into question the solidarity between Member States. In these trying times, it is important to rediscover the bonds that connect us all. To this end, culture has a vital role to play, as it creates a sense of belonging, promotes active citizenship and defines our basic values and identity.

Yet far from merely being a soft power, Europe's creative and cultural sectors are actually the EU's stronger assets. They are economically resilient, even in times of crisis, and they offer a higher percentage of youth employment than most other sectors. They are in fact the third largest employer in the EU, after the construction and food and beverage sector and they generate a considerable trade surplus.

The current unprecedented momentum at EU level for the protection and promotion of culture, as expressed in the Rome Declaration and at the Gothenburg Summit, combined with the 2018 Year of Cultural Heritage, offer a unique opportunity to shape a coherent, comprehensive and sustainable EU cultural policy. This is an opportunity we cannot afford to miss, if we wish to remain truly "united in diversity".

The aim of this own-initiative report is not only to feed into the shaping of cultural policies and the assessment of the results of the previous Agenda. It is also to ensure that the right balance is struck between social, economic and cultural policies and that there is consistency between the new Agenda and other programmes such as Creative Europe and Europe for Citizens.

Concerning the priorities of the new Agenda, the Rapporteur welcomes the choice to structure them around three dimensions: social, economic and external, as well as the inclusion of a sector specific approach. The rapporteur stresses that support should be given to all creative and cultural sectors, and that cultural diversity and intercultural dialogue should be kept as crosscutting priorities.

Culture has proven to have an impact on enhancing social cohesion, inclusiveness, dialogue and mutual understanding, and on creating a sense of belonging. Its role in empowering people through cultural participation and creation cannot be underestimated. This is particularly important and concerns all socio-economic and age groups including minorities, migrants, young and elderly, people with disabilities and with fewer opportunities. The biggest asset of European culture is its diversity of visions, voices and expressions and this need to be preserved, enhanced and promoted.

Mobility of artists and cultural workers has a crucial impact on the flourishing of European cultural space. It is a prerequisite to promote cultural diversity and cooperation. Therefore, the Rapporteur welcomes the intention to elaborate on the mobility scheme for artists and cultural professionals and calls for removing remaining obstacles such as visas and the risk of double taxation.

Enhancing synergies between education and culture will be another priority of the new cultural policy. It is necessary to recognise the value of cultural and arts education by moving from a STEM (Science, Technology, Engineering and Mathematics) to a STEAM (Science,

Technology, Engineering, the Arts and Mathematics) approach to education.

However, regardless of its ambition the new Agenda can only be successful if it is accompanied by sustainable and increased financial support for culture. The rapporteur stresses that the popularity of Creative Europe, combined with the fact that it is dramatically underfunded, lead to a mere 16,2% total success rate for the period of 2014-2017 and 14% when it comes to cooperation projects. This implies that nearly 85% of projects, including, a great number of high quality projects, that go through the bureaucratically burdensome application procedure do not receive any support. This acts as a dissuasive factor and prevents many actors within the cultural and creative sectors from even applying, despite facing a scarcity of funding.

The rapporteur therefore calls for the doubling of the budget of Creative Europe and for the development of a holistic and coordinated strategy for mainstreaming culture in other policy areas. To this end, he calls on the Commission and Member States to report on how much funding is currently allocated to culture across all funding programmes and to ensure that it amounts to at least 1% of the next MFF. The rapporteur also calls on the European Commission to develop a “one-stop-shop” website/portal where all existing EU funding instruments are listed in a user-friendly, comprehensive and efficient manner.

Music Moves Europe.

Europe’s music sector is very dynamic, accounting for 1 million jobs and 25bn euros in turnover. Europe is home to some of the world’s leading artists, composers, labels, venues, festivals and music streaming platforms. However, the music sector remains severely underfunded and has only benefited so far from 3% of the overall Creative Europe budget, a portion that in no way reflects the music sectors economic, social and cultural contribution. The rapporteur strongly supports the European Parliament’s Preparatory Action “Music Moves Europe” as a significant first step in stimulating creativity, diversity and innovation in Europe’s music sector and welcomes the Commission sectoral action on music in the Creative Europe. He stresses that special focus should be given to smaller actors, as in the recorded music sector 99% of record labels are SMEs and account for 80% of new releases.

External Dimension.

Cultural exchanges can act as a powerful bridge between people of different ethnic, religious and social backgrounds by reinforcing intercultural dialogue and mutual understanding. Throughout the history of the EU, cultural relations have been fundamental drivers of social cohesion and sustainable development. They play a crucial role in strengthening civil society capacities and people-to-people contacts, and in preventing radicalisation, with a view to protecting cultural heritage, and engaging in conflict prevention, resolution and resilience. Therefore, culture should become an essential part of the political dialogue with third countries and there is a need to systematically integrate culture into external action projects and programmes. The Rapporteur calls for the implementation of the Strategy for External Cultural Relations with due attention given to local, grass roots cultural organisations and players. The aim is not to export European culture but to create links and enhance intercultural dialogue and peaceful relations.

The Rapporteur recognises the importance of the above-mentioned aspects but insists that there should always be a balance between them and that the intrinsic value of culture is the

main objective of cultural policies. The rapporteur stresses that sufficient funds should be allocated based on the intrinsic value of artistic and creative projects and the need to respond to new unforeseen circumstances, such as refugee integration, should be supported by new funds and not undermine already agreed upon objectives and programmes in the field of culture.

The rapporteur welcomes the strategy digital4culture given that the digital revolution has radically transformed the way art and culture are produced, distributed and enjoyed, presenting opportunities for wider content dissemination but at the same time posing great challenges to the already strained working conditions of artists and creators and threatening their economic survival. The rapporteur stresses that the protection of copyright and related rights are at the core of the creative and cultural industries revenue.

As there can be no art without artists, the rapporteur stresses the need to protect creators in the digital landscape and to this end welcomes the proposal for the Copyright Directive. He calls on the European Commission and Member States to ensure that digital platforms that play an active role in distributing, promoting and monetising copyright protected content have a clear obligation to obtain licenses from right holders and to fairly remunerate artists, authors, news publishers, producers, journalists and creators for the digital use of their work. It is important to make it clear that liability exemptions can only apply to genuinely neutral and passive online service providers, as defined by the E-Commerce Directive and the case law of the CJEU.

The European Year of Cultural Heritage mobilised many civil society actors and public bodies across the EU and proved that culture could, and should be, mainstreamed in all policy areas. It is high time to ensure the sustainable legacy of this initiative, both on content and on an organisational level, so these efforts are not lost. The rapporteur stresses the need to take into account both the tangible and intangible elements of cultural heritage and to examine the connection they have with contemporary culture and creation.

The Rapporteur underlines the urgent need to develop new approaches to data collection for all cultural and creative sectors and the use of more qualitative indicators to better shape cultural policies and measure their impact. Currently there is a huge gap between the increasingly data-poor public sector and the information-rich digital operators. Lastly, as the digital dissemination of European art is of utmost importance, the rapporteur also recommends the development of a European digital platform providing access to licensed EU films.

INFORMATION ON ADOPTION IN COMMITTEE RESPONSIBLE

Date adopted	20.11.2018
Result of final vote	+: 21 -: 4 0: 2
Members present for the final vote	Isabella Adinolfi, Dominique Bilde, Nikolaos Chountis, Silvia Costa, Mircea Diaconu, Damian Drăghici, Angel Dzhambazki, María Teresa Giménez Barbat, Giorgos Grammatikakis, Petra Kammerevert, Svetoslav Hristov Malinov, Rupert Matthews, Luigi Morgano, Yana Toom, Helga Trüpel, Sabine Verheyen, Julie Ward, Theodoros Zagorakis, Bogdan Andrzej Zdrojewski, Milan Zver
Substitutes present for the final vote	Norbert Erdős, Santiago Fisas Ayxelà, Dietmar Köster, Emma McClarkin, Michel Reimon
Substitutes under Rule 200(2) present for the final vote	Nicola Danti, Tomáš Zdechovský

FINAL VOTE BY ROLL CALL IN COMMITTEE RESPONSIBLE

21	+
ALDE	Mircea Diaconu, María Teresa Giménez Barbat
EFDD	Isabella Adinolfi
PPE	Norbert Erdős, Santiago Fisas Aixelà, Svetoslav Hristov Malinov, Sabine Verheyen, Theodoros Zagorakis, Tomáš Zdechovský, Bogdan Andrzej Zdrojewski, Milan Zver
S&D	Silvia Costa, Nicola Danti, Damian Drăghici, Giorgos Grammatikakis, Petra Kammerevert, Dietmar Köster, Luigi Morgano, Julie Ward
VERTS/ALE	Michel Reimon, Helga Trüpel

4	-
ECR	Angel Dzhambazki, Emma McClarkin, Rupert Matthews
ENF	Dominique Bilde

2	0
ALDE	Yana Toom
GUE/NGL	Nikolaos Chountis

Key to symbols:

+ : in favour

- : against

0 : abstention