REPORT

on the implementation of the New European Agenda for Culture and the EU Strategy for International Cultural Relations (2022/2047(INI))

Committee on Culture and Education

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EXPLANATORY STATEMENT - SUMMARY OF FACTS AND FINDINGS

1. Introduction

1.1. Description of the process

This report has the objective of assessing and evaluating the implementation of the 2018 New European Agenda for Culture (NEAC) and the 2016 Joint Communication of the European Commission towards an EU Strategy for International Cultural Relations (ICR) (“the Joint Communication”). The two documents outline the EU’s political priorities in the cultural field, with regard to both the internal and the external dimension of cultural policies.

The Rapporteur has gathered information and drafted this implementation report following intensive consultations with stakeholders and based on numerous written contributions and sources, including the European Parliamentary Research Service (EPRS) study published in September 2022 entitled “Culture: in or out?” and the Commission’s report of 29 June 2022 on the Work Plan for Culture 2019-2022. In addition to this, meetings of the Shadow Rapporteurs with stakeholders were organised in June, July and September 2022, where experts from academia, civil society and representatives of the Czech Council Presidency were invited to share their perspective on the implementation of the two documents and give recommendations on the way forward, particularly in view of the adoption in Council of the Work Plan for Culture 2023-2026.

This implementation report addresses most of the themes outlined in the NEAC and in the Joint Communication, with a special focus on the accessibility of culture in an inclusive way, the availability of funding opportunities at EU level, the engagement of civil society in the co-designing and co-creation of cultural policies and projects, and the contribution of culture and tangible and intangible cultural heritage to social cohesion, sustainable development and the fight against climate change.

The report is organised around three main pillars, reflecting the structure of the NEAC:

I. the social dimension
II. the economic dimension
III. the external dimension of cultural policies, including a focus on the Joint Communication

Many of the issues relate to both the internal and external dimension of cultural policies and are interconnected; the Rapporteur’s recommendations are therefore meant to be received in a holistic manner.

1.2. Policy context

In accordance with Article 167 TFEU, Member States are responsible for their own policies for the cultural sector, while the role of the European Commission is to help address common challenges, with due regard for the EU principles of subsidiarity and proportionality.

Since 2007, the European Commission has been structuring its priorities in the field of culture through the European Agenda for Culture, which set out three strategic objectives: the
promotion of cultural diversity and intercultural dialogue; the promotion of culture as a catalyst for creativity; and the promotion of culture as a vital element in the Union’s international relations. It also introduced two tools for cooperation in the field of culture at EU level: the Open Method of Coordination (OMC) with EU Member States, and a Structured Dialogue (SD) with civil society.

On 8 June 2016, the Commission and the EEAS published a Joint Communication “Towards an EU Strategy for International Cultural Relations”. The text outlines the importance of cultural diversity and the EU’s commitment to promoting ICR through three dedicated work streams: supporting culture as an engine for sustainable and economic development; promoting culture and intercultural dialogue for peaceful inter-community relations; reinforcing cooperation on cultural heritage; and a set of guiding principles.

In 2018, the Commission adopted the New European Agenda for Culture (NEAC), taking into account the evolution and development of the cultural sector. As stated by the Commission, the NEAC came as a response to the European Leaders’ invitation, repeated on several occasions in 2017, “to do more, through culture and education, to build cohesive societies and offer a vision of an attractive European Union. It aims to harness the full potential of culture to help build a more inclusive and fairer Union, supporting innovation, creativity and sustainable jobs and growth.” The NEAC consists of three strategic areas, with specific objectives corresponding to three dimensions of cultural policies:

- social dimension - harnessing the power of culture and cultural diversity for social cohesion and well-being
- economic dimension - supporting culture-based creativity in education and innovation, for jobs and growth
- external dimension - strengthening the EU’s international cultural relations

The NEAC also identifies two cross-cutting areas of policy action at EU level:
- Protecting and valorising cultural heritage
- Digital innovation and strategy

Complementary to the NEAC, Member States define their shared priorities for cultural policy-making at EU level in multi-annual Work Plans adopted in the form of conclusions by the Council of the EU. The current Council’s Work Plan for Culture comes to an end in 2022, and a new Work Plan is under preparation, covering the period 2023-2026.

The last couple of years have been nothing short of exceptional for the EU and the world as a whole. From the COVID-19 pandemic to the social and civil unrest due to the murder of George Floyd in the US and the re-evaluation of cultural and power relations between the Global North and the Global South; from the rise of authoritarian regimes and challenges to the rule of law and human rights and the Russian war of aggression against Ukraine, to the ever more urgent climate crisis. The EU, along with the wider world, is going through a period of uncertainty and instability, and debates are taking place on its own founding values and priorities. Whilst the rapporteur does not share the idea of a fully-fledged “war of cultures”, it is certainly relevant to reflect on the way in which the EU and its Member States conceive their cultural policies in this challenging context.

A report on the implementation of these key documents seems therefore timely and
appropriate.

The report has several objectives. Firstly, to assess the implementation of the work streams in the two documents and the extent to which the EU has ensured that the guiding principles have remained at the centre of its work. Secondly, to evaluate the extent to which the calls of the EP and of civil society have (or have not) been taken into account. Thirdly, to take stock of successes and failures in the implementation of the NEAC and to establish necessary actions to ensure the continued development of the ICR of the EU and its Member States.

2.  Main findings and recommendations

2.1. Assessment of the New European Agenda for Culture

Overall, the Commission and stakeholders alike have a positive response to the implementation of the NEAC, whose strategic ambitions are met impressively, despite the outbreak of the COVID-19 pandemic, which has hit the cultural and creative sectors and industries (CCSI) in a disproportionate way. Stakeholders raised a number of topics as particularly important to address.

a) The recovery of CCSI

The main recommendation received by experts and stakeholders suggests the Commission should go beyond the crisis approach, which only leads to short-term solutions, and rather adopt a systemic approach to future policy-making in the field of culture. This became particularly evident in the aftermath of the COVID-19 crisis, which showed clearly that the recovery of the CCSI should not aim at “going back to normal”, because normal was the problem. Precarious and non-harmonised employment schemes, salaries and incomes, lack of common European minimum standards, are all issues that stakeholders identified as urgent to address, and where a European dimension would bring added value. When referring to CCSI resilience, wellbeing, and potential for social cohesion, it is key to keep a human-centred approach.

The COVID-19 crisis made exchanges between partners more fluid, eliminating the need for regular displacements and missions abroad to meet up with consortium counterparts. However, stakeholders highlighted that the digital dimension of projects, as useful as it can be, would never be able to replace human contact and interaction.

b) Funding

An area for improvement concerns the accessibility of cultural funding. The CulturEU website is a positive step in the mapping of EU funding opportunities in the field of culture and creative work, particularly due to its multilingual features.

The background paper from the workshop on complementary sources of funding for cultural heritage, held in January 2021, was also considered very positive. The paper includes many best practices including public-private partnerships, sponsorship, lottery funding, loans, and philanthropy.
Nevertheless, a paradox can be witnessed: while all information about EU funding for culture is publicly available on the internet, a large group of actors, particularly smaller associations and operators, find it extremely hard to navigate the complexity of EU tenders, calls for proposals and grant applications. Although the CulturEU website has been translated into all 24 official languages of the EU, the Commission’s Funding & Tender webpage, from where potential beneficiaries access the detailed funding guides and calls and where they need to submit their proposals, is still only available in English. Proposals are also accepted, for the most part, exclusively in English, regardless of the project’s main language(s).

The high level of bureaucracy creates obstacles for smaller associations and cultural operators who do not have the operational capacity or technical competences to prepare complex applications in English; this in turn may have a negative impact on cultural diversity, and risks favouring the most prominent organisations.

The solidarity of cultural actors is indeed one of the positive aspects that was highlighted, and all stakeholders in general wished for more diversity including in the application and implementation phases of projects, by including public and private, big and small sized actors, from different sectors etc., in order to bring closer together actors that otherwise would not have cooperated.

Another good element in the current financing model of the EU that should be further enhanced is the availability of “cascade funding”. Initiatives such as iPortunus within the EU and the European Spaces for Culture outside of the EU, whereby large organisations and/or public institutes act as intermediaries between the Commission and the final beneficiaries of the grants, allow the creation of a scale dimension that is useful and mutually beneficial, and offer better support to individual beneficiaries, who otherwise could not receive direct financial support from the Commission.

2.2. Assessment of the Joint Communication ‘Towards an EU Strategy for International Cultural Relations’

Conversations with stakeholders concerning the evaluation of the Joint Communication were structured around three main axes.

a) The notion that 2016 was a starting point but not an end result

Stakeholders are keen to highlight that 2016 was a starting point and not the end-result. The Joint Communication is not a strategy yet, it is a document outlining the way towards a future strategy. The steps are very modest, yet transformative. It is particularly relevant to highlight the fact that DG DEVCO (now INTPA) and DG NEAR were not involved into the drafting of this Joint Communication and in general in the shaping of EU ICR since the beginning. This led to some problems in the coordination between the institutional actors in the field of EU External Relations, with a stronger focus on culture as a tool of foreign diplomacy, whereas sustainable development questions have been put in the background.

The contemporary context in which we find ourselves gives us an opportunity to recalibrate the strategy, taking into consideration some elements that are not that visible in the 2016 document, including the situation of creative and cultural expression in illiberal countries, the
role of culture for sustainable development, and the tone adopted by the EU in its ICR.

b) The common understanding of ICR and the active engagement of CSOs

When talking about ICR, the language one chooses has become increasingly important. Originally, the EU and its actors used the phrases “cultural diplomacy” and “cultural relations” quite interchangeably, but over time the cultural sector has highlighted how fundamentally different these two concepts are. This is not just semantic: words carry their own meaning and depending on which are used, different messages are conveyed.

- **Cultural relations** are reciprocal, non-coercive transnational interactions between two or more cultures, encompassing a range of activities that are conducted both by state and non-state actors within the space of cultural and civil society. The overall outcomes of cultural relations are greater connectivity, better mutual understanding, more and deeper relationships, mutually beneficial transactions and enhanced sustainable dialogue between states, people, non-state actors and cultures. They work on a two-way direction.

- **Cultural diplomacy** relates to states liaising with other states or their people through the medium of culture, with a dominance of the governmental and one-way advocacy perspective over the mutual benefits and dialogue perspective. Cultural diplomacy is influenced by the politics inherent in foreign policy, is accountable to relevant state institutions and can be instrumentalised to support policy objectives.

It is crucial to overcome the conventional conversation exclusively framed around the use of culture as a “soft power” tool to influence through attractiveness. This framework in fact does not reflect the current theories and practices of ICR, which focus on the relational process and outcome of cultural relations and are based on building trust between people, recognising power relations and seeking equity and fairness in order to address collective challenges.

The EU is gradually adapting to these remarks and has been making some small yet important changes to its use of language, for example by renaming the DG “Development and Cooperation” (DEVCO) into “International Partnerships” (INTPA), in order to tip the balance towards the equal partnership between the EU and third countries.

Importantly, all the stakeholders involved in conversations have mentioned how the approach of the EU to ICR may still be perceived by some of its partners in third countries as too Eurocentric and possibly edging towards neo-colonialism. It seems relevant for the EU and its institutions to take a step back and assess their approach to ICR, which needs to be based on a people-to-people and a bottom-up approach. The EU needs to systematically engage with stakeholders and increase the variety of partners and viewpoints. An important good practice to keep and foster is the experience of the Voices of Culture initiative, a platform for structural dialogue between the EU cultural sector and the Commission. Especially following the latest report by Voices of Culture on ICR, stakeholders call for the regular inclusion of and consultation with civil society in dialogues with the Commission and with the Member States under the OMC.

Importantly, the conversation should not only be with CSOs, but should also be led by CSOs. The best example to show how this formula is a winning one is given by the European Spaces of Culture, implemented by EUNIC. Instead of setting the EU’s priorities through thematic
selection criteria, the Spaces of Culture grants allow the local communities to choose what topics they want to focus on in their cultural projects. The result was that local CSOs autonomously chose to focus on those priorities the EU would have wanted to put forward, such as promoting human rights, democracy, and the fight against climate change. By empowering local CSOs and leaving them the ownership of this choice, the actions of EU actors and partners become more legitimised than they would be if the same topics were in a way imposed by the top.

For these reasons, stakeholders suggest strengthening the role of EU Delegations who, being closer to the ground and in constant contact with the EUNIC clusters in the country/regions, have more potential to engage in fruitful conversations with CSOs, and move away from the one-size-fits-all way of thinking.

Along the same lines and mirroring what was mentioned in relation to the administrative burden of EU grant applications within Creative Europe, it has been pointed out that extremely competent partners from third countries often do not manage to overcome the cumbersome procedures and are therefore unable to take the lead of a consortium, even if they are best placed to do so in terms of content and local knowledge.

c) The leadership and implementation of ICR

According to stakeholders, the EU political leadership when it comes to ICR is rather fragile. ICR organisations have frequent meetings and exchanges with EU colleagues in EEAS, DG INTPA and DG NEAR, but these conversations happen at policy/desk-officers and at Head-of-Unit level. There is an urgent need for senior management buy-in (stakeholders noted the personal role played by a former DEVCO Director General in the development of ICR), an involvement of COREPER representatives and Ambassadors, as well as a more visible political engagement by the relevant Commissioners. Particularly, stakeholders notice a significant difference in involvement and interest between the previous and the current EEAS management, with former HR/VP Mogherini having been a good catalyst for conversations on ICR.

In the Rapporteur’s view, this low prioritisation of ICR in the EU external action strategy is reflected in the appointment of the responsible focal points for culture in EU Delegations, who are usually people in the outreach teams rather than operational managers or policy experts. This leads to a dangerous misconception of culture as a field linked merely to communications and events, showcasing artistic productions to an audience and reasoning in silos, rather than as a self-standing policy field to be transversally addressed in all relations with third countries and parties. The value of culture itself seems lost in translation.

2.3. Overarching recommendation: Monitoring and evaluation

Both relevant for the New European Agenda for Culture and for the Joint Communication towards an EU Strategy for ICR, monitoring and evaluation (M&E) has been identified as another area where there is room for improvement. There is a clear need for a better definition of what ‘success’ of a cultural project means: particularly, the need to look at both quantitative and qualitative Key Performance Indicators, be open-minded in evaluating success, and value failure as a learning mechanism. Measuring cultural success, particularly
in qualitative terms, is difficult, but more thorough and qualitative M&E can also be useful for enhancing cultural diversity.

3. Conclusion

Overall, the Rapporteur deems that the NEAC and the Joint Communication are very good starting points for policy-making in the cultural field.

The Commission and the Member States have advanced on most, if not all, of the NEAC’s objectives, mostly through the creation of platforms for creative and cultural professionals and through the publication of OMC reports and exchanges of best practices. Nevertheless, more ambition and an increased commitment to following up on project results and recommendations are needed.

The Joint Communication remains a milestone in the EU’s ICR and important steps forward have been taken. However, its implementation seems to depend heavily on the commitment of individual EU policy-makers and staff in the Commission, the EEAS and EU Delegations. The Rapporteur strongly believes that this corroborates the need for a fully-fledged strategy, including appropriate financial and human resources.

Finally, the Rapporteur underlines that in both the implementation of the NEAC and the Joint Communication, a rethinking of the M&E methods is needed, in particular by including qualitative indicators, to enhance the continuity and sustainability of successful projects and ultimately ensure that positive outcomes are not lost over time.
The European Parliament,

– having regard to the UN 2030 Agenda for Sustainable Development and the UN Sustainable Development Goals (SDGs), in particular SDG 17 on revitalising the global partnership for sustainable development,

– having regard to the Final Declaration adopted by the UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022, held in Mexico City from 28-30 September 2022,

– having regard to the Declaration adopted following the informal meeting of the Ministers of the Member States of the European Union responsible for Culture and European Affairs, held in Paris on 3 May 2019,

– having regard to the Council of Europe Resolution of 8 December 2010 establishing an Enlarged Partial Agreement on Cultural Routes,

– having regard to the report by the Open Method of Coordination (OMC) Working Group of Member States’ Experts of 4 May 2017 entitled ‘How culture and the arts can promote intercultural dialogue in the context of the migratory and refugee crisis’,

– having regard to the report by the OMC Working Group of Member States’ Experts of 17 December 2019 entitled ‘Sustainable cultural tourism’,

– having regard to the report by the OMC Working Group of Member States’ Experts of 4 June 2021 entitled ‘Towards gender equality in the cultural and creative sectors’,

– having regard to the report by the OMC Working Group of Member States’ Experts of 5 September 2022 entitled ‘Strengthening cultural heritage resilience for climate change’,


– having regard to the Convention on the Rights of Persons with Disabilities (CRPD),

– having regard to the Rome Declaration of the G20 Ministers of Culture of 30 July 2021,

– having regard to Article 8(2) of the Rome Statute of the International Criminal Court,

– having regard to the Council of Europe Convention on Criminal Offences relating to Cultural Property (Nicosia Convention),
having regard to the Commission communication of 22 May 2018 entitled ‘A New European Agenda for Culture’ (COM(2018)0267),

having regard to the joint communication of the Commission and the High Representative of the Union for Foreign Affairs and Security Policy of 8 June 2016 entitled ‘Towards an EU strategy for international cultural relations’ (JOIN(2016)0029),

having regard to the document entitled ‘Shared Vision, Common Action: A Stronger Europe – A Global Strategy for the European Union’s Foreign and Security Policy’ presented by the Vice-President of the Commission / High Representative of the Union for Foreign Affairs and Security Policy (VP/HR) on 28 June 2016,

having regard to the joint guidelines of the European External Action Service and EU National Institutes for Culture published in January 2021,

having regard to the Commission communication of 28 October 2018 on the implementation, results and overall assessment of the European Year of Cultural Heritage 2018 (COM(2019)0548),

having regard to the Commission communication of 15 September 2021 entitled ‘New European Bauhaus: Beautiful, Sustainable, Together’ (COM(2021)0573),

having regard to the Commission report of 29 June 2022 on the Work Plan for Culture 2019-2022 (COM(2022)0317),

having regard to the Council conclusions of 15 November 2018 on the Work Plan for Culture (2019-2022),

having regard to the Council conclusions of 7 June 2019 on an EU strategic approach to international cultural relations and a framework for action,

having regard to the Council conclusions of 22 January 2018 on the integrated approach to external conflicts and crises,

having regard to the Council conclusions of 21 June 2021 on EU approach to cultural heritage in conflict and crises,

having regard to the Council conclusions of 18 May 2021 on the recovery, resilience and sustainability of the cultural and creative sectors,

having regard to the Council conclusions of 8 June 2018 on the need to bring cultural heritage to the fore across policies in the EU,

having regard to the Rome Declaration of 25 March 2017, endorsed by the leaders of 27 Member States and of the European Council, the European Parliament and the European Commission,

having regard to its resolution of 11 December 2018 on the New European Agenda for Culture,

\[1\] OJ C 388, 13.11.2020, p. 30.
– having regard to its resolution of 5 July 2017 on Towards an EU strategy for international cultural relations,
– having regard to its resolution of 20 January 2021 on achieving an effective policy legacy for the European Year of Cultural Heritage,
– having regard to its resolutions of 7 June 2007 on the social status of artists and of 20 October 2021 on the situation of artists and the cultural recovery in the EU,
– having regard to its resolution of 8 March 2022 on the role of culture, education, media and sport in the fight against racism,
– having regard to its resolution of 17 September 2020 on the cultural recovery of Europe,
– having regard to its resolution of 14 September 2022 on the New European Bauhaus,
– having regard to its resolution of 15 September 2020 on Effective measures to ‘green’ Erasmus+, Creative Europe and the European Solidarity Corps,
– having regard to Decision (EU) 2020/2229 of the European Parliament and of the Council of 23 December 2020 amending Decision No 445/2014/EU establishing a Union action for the European Capitals of Culture for the years 2020 to 2033,

4 OJ C 125 E, 22.5.2008, p. 223.
5 OJ C 184, 5.5.2022, p. 88.
7 OJ C 385, 22.9.2021, p. 152.
8 Texts adopted, P9_TA(2022)0319.
10 OJ L 189, 28.5.2021, p. 34.

– having regard to the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions,

– having regard to the Universal Declaration of Human Rights, in particular Article 27 thereof on the right to participate in cultural life,

– having regard to the 2022 report of the Organisation for Economic Co-operation and Development entitled ‘The Culture Fix: Creative people, places and industries’,

– having regard to the preparatory action on culture in EU external relations and its recommendations,

– having regard to the EU action plan against trafficking in cultural goods,

– having regard to the Council of Europe Santiago de Compostela Declaration of 23 October 1987, on the occasion of the proclamation of the Camino de Santiago as the first European Cultural Route,

having regard to Article 3(3) of the Treaty on European Union,

– having regard to Articles 6 and 167 of the Treaty on the Functioning of the European Union,

– having regard to Rule 54 of its Rules of Procedure, as well as Article 1(1)(e) of, and Annex 3 to, the decision of the Conference of Presidents of 12 December 2002 on the procedure for granting authorisation to draw up own-initiative reports,

– having regard to the opinions of the Committee on Foreign Affairs and the Committee on Development,

– having regard to the report of the Committee on Culture and Education (A9-0279/2022),

A. whereas the 2018 Commission communication on a new European agenda for culture (COM(2018)0267) and the 2016 joint communication entitled ‘Towards an EU strategy for international cultural relations’ (JOIN(2016)0029) have played a decisive role in shaping the EU’s and Member States’ cultural policies, both in their national and international dimensions;

B. whereas the Council Work Plan for Culture 2023-2026 will serve as the main roadmap for the coordination of EU cultural policies in the years to come and will represent an opportunity to trigger a paradigm shift enabling the cultural and creative sectors (CCS) to adapt to a new normality after the pandemic and develop resilience in the face of possible challenges ahead;

C. whereas culture is a public good, and the cultural and creative sectors and industries (CCSI) should be supported with ambitious policy frameworks, adequate public and private financing, and an enabling environment for workers in the CCSI, as well as for

audiences’ access to culture; whereas the New European Agenda for Culture should aim at preserving, expanding and disseminating a vibrant and diverse European cultural scene fostering the participation of all, leaving no one behind;

D. whereas cultural creation is an essential way to communicate opinions, including critical opinions towards those in power, and whereas it is therefore crucial to guarantee freedom of expression in culture, including freedom of expression in the media;

E. whereas Europe is a cultural community, based on shared values and history, and on continuing integration; whereas culture and cultural heritage, including the European Cultural Routes, have great potential to promote the values of the European Union, to strengthen its diverse identities and to help achieve its goals at global level, as well as to contribute to the solution of global challenges;

F. whereas the 2018 European Year of Cultural Heritage supported and promoted culture and cultural heritage as ‘a shared source of remembrance, understanding, identity, dialogue, cohesion and creativity for Europe’; whereas the general objectives of the Year were to ‘encourage and support the efforts of the Union, the Member States and regional and local authorities, in cooperation with the cultural heritage sector and broader civil society, to protect, safeguard, reuse, enhance, valorise and promote Europe's cultural heritage’; whereas the preservation, protection and promotion of cultural heritage in all forms can act as a catalyst for strengthening intercultural relations, peace, democracy, long-term sustainable economic recovery, sustainable tourism and regional development, as well as reconciliation and cultural coexistence, enhancing the involvement of local communities, both at European and international level;

G. whereas culture creates social and economic benefits, both inside and outside of the Union, and has an important function in the economy and in job creation; whereas the CCSI represent at least 4.4 % of EU GDP and employ around 7.6 million people, thus having the potential to be drivers of local and regional development; whereas the CCSI have a high degree of fragmentation, with over 90 % of CCSI companies being small- and medium-sized enterprises, 33 % of the workforce being self-employed and having atypical working arrangements; whereas the CCSI only recoup a minimal share of the economic value they generate, negatively impacting cultural and creative workers;

H. whereas the impact of the COVID-19 pandemic on the European CCSI has been dramatic but uneven across sectors, and has exacerbated the challenges faced by the sectors and the often atypical working conditions of artists and cultural workers; whereas site-based activities have been heavily affected by lockdowns, travel restrictions and other necessary public health-related measures, while sectors with a stronger digital capacity were in a better position to face the crisis; whereas some cultural habits lost during the pandemic have not systematically returned in some sectors;

I. whereas the Recovery and Resilience Facility (RRF) investments fail to reflect the enormous economic and social significance of the CCSI, leaving these sectors

17 Ernst & Young, Rebuilding Europe: The cultural and creative economy before and after the COVID-19 crisis, January 2021.
considerably underrepresented in the EU’s overall effort to support the recovery and resilience of the European economy following the pandemic; whereas Parliament called for an investment target of 2 % of the RRF in the CCSI and reiterated the importance of appropriate investments in the EU cultural agenda; whereas only 16 Member States have included culture in their National Recovery and Resilience Plans and, although the 2 % target has been met on average at EU level, the majority of Member States have remained well under this figure;

J. whereas Parliament, in its resolutions of 7 June 2007 and of 20 October 2021, called for strengthening the working conditions in Europe’s CCSI and for the establishment of a European Status of the Artist as a common framework for working conditions and minimum standards common to all EU countries;

K. whereas cultural participation can be intended both as passive partaking and as active creation, regardless of the level – amateur or professional – to which the activity is undertaken; whereas both active and passive cultural participation have numerous economic, social and health benefits;

L. whereas the Commission communication of 22 May 2018 on a New European Agenda for Culture (COM(2018)0267) highlighted the importance of culture and the arts in the integration of refugees and other migrants;

M. whereas arts and cultural activities have long been recognised by the World Health Organization (WHO) to be beneficial to health, including mental health, and to individual and societal well-being, particularly thanks to their multifaceted nature and components, including social interaction, sensory activation, emotional expression, cognitive stimulation and physical activity, and to their capacity to stimulate multiple psychological, behavioural and social processes; whereas arts and culture have demonstrated that they are invaluable for the resilience of societies in times of crises;

N. whereas the arts and artistic disciplines are important components and enablers of both formal, informal and non-formal education and personal development; whereas learning through and about arts and artistic disciplines contributes to developing skills and competences, such as creative thinking and other transferrable skills; whereas these components are not being sufficiently developed in national school curricula; whereas through the strengthening of science, technology, engineering, the arts and mathematics (STEAM), Member States can promote a culture of innovation and creativity starting from a young age in a lifelong learning perspective;

O. whereas artistic research should be brought to a peer dialogue with other research disciplines and funded as such, because of both its self-value and its crucial contribution to triggering innovation;

P. whereas the EU’s Creative Europe programme for the CCS plays a key role in promoting the arts, culture and audiovisual content and in supporting high-quality

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19 Fancourt, D. and Finn, S., What is the evidence on the role of the arts in improving health and well-being? A scoping review, WHO Regional Office for Europe (Health Evidence Network (HEN) synthesis report 67), Copenhagen, 2019.
media, especially through supporting grass-roots projects, small companies and individual artists; whereas it contributes to the Union's strategy for international cultural relations with the aim of ensuring its long-term impact through a people-to-people approach involving cultural networks, civil society and local organisations; whereas most of the target outputs of the Council Work Plan for Culture 2019-2022 have been achieved through actions provided for by the programme;

Q. whereas cultural relations are commonly defined\textsuperscript{20} as reciprocal, non-coercive, transnational interactions between two or more cultures, encompassing a range of activities that are conducted both by state and non-state actors within the space of cultural and civil society; whereas the overall outcomes of cultural relations are greater connectivity, better mutual understanding, more and deeper relationships, mutually beneficial transactions and enhanced sustainable dialogue between states, peoples, non-state actors and cultures, therefore building more resilient societies;

R. whereas cultural diplomacy relates to states liaising with other states or their peoples through the medium of culture, with a dominance of the governmental and one-way advocacy perspective over the mutual benefits and dialogue perspective; whereas cultural diplomacy is influenced by the politics inherent in foreign policy, is accountable to the relevant state institutions and can be instrumentalised to support policy objectives\textsuperscript{21};

S. whereas the EU’s efforts in international cultural relations and cultural diplomacy, which are valuable components of its diplomatic toolbox, should aim to promote values such as solidarity and fraternity, involving actors at all levels of public institutions and civil society; whereas the allocation of financial resources specifically for international cultural relations to these actors would considerably increase their capacity to unlock their potential;

T. whereas third countries’ diasporas in the EU and European diasporas in third countries can be important actors in strengthening cultural relations between the EU and other countries;

U. whereas the EU created a special system known as the ‘cultural exception’ in 1993 in order to protect cultural goods and services from free trade rules, as culture should not be seen as a commercial commodity and should not be subject to market needs;

V. whereas the UN 2030 Agenda for Sustainable Development and the UN Sustainable Development Goals (SDGs) fall short in explicitly addressing culture, despite culture being a global public good and both a cross-cutting dimension of sustainable development and a goal in itself, as made clear by global campaigns such as #Culture2030Goal;

W. whereas digital technologies affect all aspects of cultural life, as well as the work of artists, cultural workers, organisations and institutions, and can help them facilitate interaction with different audiences and opening access to their work; whereas various


EU funding programmes and initiatives are supporting the digital transition of the sector, in particular Horizon Europe, Erasmus+, Creative Europe and the New European Bauhaus (NEB); whereas digitalisation has enormous potential and has changed the ways in which the CCSI create, produce and share content, boosting opportunities to grow and increase cultural participation; whereas digitalisation also poses challenges in terms of diversity, fair remuneration and access to culture, and deepens inequalities, including as a result of the lack of adequate digital skills;

1. Acknowledges the overall satisfactory implementation of the New European Agenda for Culture and of the joint communication entitled ‘Towards an EU strategy for international cultural relations’; nonetheless, notes that the assessment of the implementation of the New European Agenda for Culture has highlighted shortcomings, mainly in terms of priorities; stresses that, despite the fact that the two documents have withstood the challenges posed by unforeseen crises such as the COVID-19 pandemic, their strategic framework needs to be updated to set out the overarching goals of the EU’s cultural policy, as well as the practical tools to be used to implement them, including by clarifying how the Council Work Plan for Culture and the EU Strategy for International Cultural Relations contribute to making the updated New European Agenda for Culture operational;

2. Acknowledges that the Council Work Plan for Culture 2023-2026 represents an essential tool for steering Member States’ strategies in addressing the issues that are relevant for the CCSI in Europe; in this regard, in terms of priorities, the 2023-2026 Council Work Plan for Culture should focus on:

   i. Recovery and resilience of the CCSI, by further strengthening their ability to respond to future shocks;

   ii. Culture and sustainability, by featuring culture as a driver of sustainable development, well-being and social justice;

   iii. Status, working and social conditions of cultural and creative professionals;

   iv. Protection and promotion of cultural heritage;

   v. Strengthening and ensuring the effective development and implementation of international cultural relations strategies;

3. Highlights that the Council Work Plan 2023-2026 should increase cultural policy collaboration and should include frameworks of evaluation as an approach for monitoring implementation; points out that the working methods envisaged by the Council Work Plan should be revised with a view to making them procedurally lighter and more effective and that the setting up of targeted working groups should be considered;

4. Recalls that the Council Work Plan for Culture 2023-2026 represents an opportunity to advance towards a more comprehensive cultural policy at EU level; stresses that this ambition requires commensurate funding; recalls that the CCSI only recoup a minimal share of the economic value they generate and require new, alternative and stable sources of funding;
5. Welcomes the strengthening of the Creative Europe 2021-2027 programme, notably the doubling of its budget compared to its predecessor, and the stronger emphasis on cultural diversity, inclusion, mobility, transnational creation and policy cooperation, and the digitalisation, greening and resilience of the CCSI; nevertheless, is deeply worried that the Creative Europe programme is still significantly underfinanced in terms of achieving its objectives and that any annual budget cuts to the programme will seriously harm the recovery of the CCSI; insists, therefore, on the need to ensure an adequate level of financing of Creative Europe through a forthcoming revision of the multiannual financial framework (MFF);

6. Invites the Member States to make full use of the potential offered by the EU funding, programmes and policies dedicated to culture and their synergies with appropriate programmes, notably Horizon Europe, Erasmus+, the NEB and others; encourages the Commission to continue harnessing these synergies, with a view to maximising their positive effects, both in terms of substance and the availability of funding in both their internal and external dimensions; insists that culture and cultural heritage should be horizontally mainstreamed in all EU policies, especially the Green and Digital Transition policies; invites the Member States to promote the development of culture and technical research, and to protect natural, historical and artistic heritage, also in the interest of future generations;

7. Acknowledges that the cultural OMC lacks concrete and institutionalised follow-up mechanisms; recommends, therefore, the implementation of specific timelines and indicators that may allow for follow-up actions or evaluation of Member States’ performance; calls for the expansion of collaboration with non-EU countries in OMC groups, as it has proved beneficial;

8. Regrets the fact that reports produced at OMC level have a limited direct influence on policymaking at the national, regional and local levels owing to the lack of proper dissemination and connectivity between the participating countries and national ministries; recommends, therefore, that reports with clear and concrete policy recommendations be produced, supported by a more evidence-based approach; furthermore, invites the Commission to disseminate information, by digital means, on the OMC findings widely at national and EU level in as many languages as possible;

9. Welcomes the setting up of the Voices of Culture Structured Dialogue (SD), providing a platform for civil society organisations (CSOs) in the cultural sector to engage with the Commission and the OMC; acknowledges that the structured dialogue with civil society has facilitated trans-sectoral cooperation, networking and exchanges; highlights, however, the insufficient interactions between the OMC and the structured dialogue platforms and therefore encourages more frequent and systematic exchanges between the members of the SD and the OMC, as well as broadened participation to include all subsectors; calls on the Commission and the Member States to regularly follow up on the recommendations put forward in final reports, conferences, workshops and any other events organised within the OMC and SD structures; encourages the Member States to follow up on those recommendations with concrete policy changes and action plans;

10. Welcomes the Pilot Project – Establishing a European Heritage Hub to support a holistic and cost-effective follow-up of the European Year of Cultural Heritage; in line
with Parliament’s resolution on achieving an effective policy legacy for the European Year of Cultural Heritage\(^{22}\); asks the Commission and the Member States to support the creation of more partnerships with the private, public and non-profit sectors for the preservation of cultural heritage, in full compliance with the principle of additionality, and to review and update the European Framework for Action on Cultural Heritage in order to ensure the protection of cultural heritage in post-pandemic Europe; stresses that it is important to continue building on this legacy with the appropriate resources; reiterates the importance of the European Heritage Label as a project enhancing awareness of the cultural and historical roots of the EU in an innovative way;

11. Invites the Member States to fully apply the principle enshrined in Article 27 of the Universal Declaration of Human Rights, and recognise the right to cultural, artistic and scientific life and related cultural rights as human rights for all, enabling all individuals to participate in the cultural life of the community, to enjoy the arts and to share their benefits; calls on the Member States to take all appropriate measures to eliminate any obstacle to the enjoyment of such rights, including but not limited to, obstacles linked to socio-economic characteristics, income, and physical accessibility, and to ensure the necessary conditions for everyone to engage freely in cultural activities;

12. Insists that freedom of artistic expression is a key component of creativity and cultural production, as it ensures that artistic works reflect the diversity and richness of our societies, and must therefore remain guaranteed for all creators; invites the Commission to integrate freedom of artistic expression as a self-standing indicator of respect for the rule of law in its annual reports; invites the Commission and the European External Action Service (EEAS) to explore concrete paths to uphold the freedom of artistic expression of artists at risk, especially as a consequence of wars and geopolitical instability;

13. Reaffirms its strong commitment to gender equality and endorses gender mainstreaming as one of its policy approaches to ensure equality; reiterates the role that culture can play in the promotion of gender equality as well as the economic and cultural empowerment of women and gender minorities; calls on the Commission to go beyond its proposal to introduce selection criteria that reward projects guaranteeing gender equality in their organisation, to introducing monitoring and evaluation mechanisms for obtaining sufficient data on gender equality and gender mainstreaming among the beneficiaries of the different European programmes, and possible improvement measures; calls on the Commission and the Member States to facilitate access to the CCSI, including to entrepreneurship, for women and gender minorities;

14. Stresses that data collection should be considered as a key cross-cutting priority in the Council Work Plan for Culture 2023-2026; calls on the Member States and the Commission to work more on collecting updated and comparable data on culture, including by mapping and benchmarking good practices and structurally involving experts, stakeholders and public authorities and the audience, not only from the cultural sector, but also from all sectors of the economy;

15. Stresses the need for more rigorous monitoring and evaluation of the implementation of all actions within the framework of the New European Agenda for Culture and the 2016 joint communication entitled ‘Towards an EU strategy for international cultural

relations’, both at strategic and project level, based on quantitative as well as qualitative
targets, and for systematic, reporting of a high standard; asks the Commission to
develop more indicators and a broader perspective on evaluating project results, also
taking into account qualitative outcomes such as community building and lessons learnt
from discontinued projects; urges the Commission and the Member States to ensure the
sustainability of EU-funded cultural projects and initiatives over time;

Social dimension

16. Encourages the Member States to promote and invest in both the active and passive
participation of people in cultural and artistic activities, not only via communication and
outreach campaigns, but also and predominantly via coherent, comprehensive and
inclusive policy measures and incentives to identify and remove administrative,
financial and linguistic barriers to participation, including those related to socio-
economic characteristics, income and physical accessibility, and for marginalised,
disadvantaged and vulnerable groups, with a particular focus on sub-urban, rural and
isolated areas, as well as areas at risk of depopulation;

17. Invites the Member States to promote existing cultural and artistic activities and provide
further opportunities for active participation, to increase the ability to reach new
audiences, to integrate and mainstream cultural participation objectives in policy-
making beyond cultural policy, and to adopt a cultural rights approach shifting away
from a narrow focus on access towards meaningful participation, leaving no one behind;

18. Regrets the fact that the latest available data collected by Eurostat on cultural
participation dates back to 2015; given the drastic change that CCSI have undergone
since then, notably as a result of the COVID-19 pandemic as well as of innovative
technological developments, invites the Commission to set up a Eurostat survey on
cultural participation and trends in the EU, collecting and analysing statistical data at
different territorial scales (national, regional, etc.), with special attention to participation
in sub-urban, rural and peripheral areas and within marginalised socio-economic
communities and disadvantaged and vulnerable groups;

19. Acknowledges the work undertaken by the Commission to harness the power of culture
and cultural diversity for social cohesion, well-being and participation, and for
strengthening overall citizenship, knowledge of EU rights and values, and democracy;
highlights the role of culture in times of crisis and calls for an assessment of which
cultural strategies and policies have proven effective in positively impacting on social
inclusion, employment opportunities and economic development; recommends
continued work to this end, and building on the outcomes and lessons learnt from all
relevant projects and workshops, such as the workshop for the experts of the EU
Member States on culture for social cohesion held in November 2020, and from the
Porto Santo Charter on cultural democracy;

20. Calls on the Commission and the Member States to ensure the inclusion of the most
marginalised and under-represented groups in cultural activities and initiatives, not only
as passive recipients but also as active creators of these activities, fostering a sense of
common belonging and a shared future among all people; welcomes, in this regard, the
launch of an independent study entitled ‘The importance of citizens’ participation in
culture for civic engagement and democracy – policy lessons from international
research’, and looks forward to its publication in November 2022; encourages the Commission to share the results of the study and take the appropriate follow-up actions;

21. Underlines the importance of cultural programmes in integrating refugees and migrants into European societies, and encourages the Commission and the Member States to continue to promote the actions envisaged in the New European Agenda for Culture – Integrating refugees and other migrants;

22. Encourages the Member States to recognise the role of the arts and culture in the promotion of a healthy lifestyle, of mental health and of individual and societal well-being; stresses the importance of cultural and artistic initiatives aimed at improving the health and quality of life of persons with disabilities; regrets the harm caused by the interruption of such activities during the COVID-19 pandemic; calls, therefore, on the Member States to include arts and culture as part of a complete psychosocial support measures for the most vulnerable and disadvantaged groups and communities;

23. Underlines the fundamental importance of culture for the development of identities and individual expression, in particular for those who are often victims of discrimination, for example women, ethnic and other minorities, persons with disabilities and members of the LGBTIQ+ community, as well as for developing an understanding of society and of intercultural competences, contributing to combating hate and racism, and to building peaceful societies;

24. Highlights the importance of culture for the lifelong education of people of all ages; expresses concern about the common narrowing of school curricula, which tend to relegate arts and artistic disciplines to a more marginal position compared to other subjects; recalls the importance of comprehensive and well-structured school curricula, which include the arts and artistic disciplines, with a view to enhancing an individual’s responsibility and aptitude to engage in cultural activities, and insists on the need to promote the relevant skills; urges the Member States, therefore, to allocate the appropriate financial and human resources and incentives to arts and artistic disciplines as curricular as well as extra-curricular activities in all stages of education, and by training educators on the importance and power of culture for society and overall well-being; in this context, urges the Commission to move beyond a ‘STEM approach’ and fully adopt a ‘STEAM approach’ (Sciences, Technologies, Engineering, Arts and Mathematics) instead;

25. In parallel with the work on the continued professionalisation of the CCSI, calls for strategies to be developed to support the many amateur artists in Europe;

26. Recalls that cross-border mobility remains an essential component of artists’ and cultural workers’ careers, including for artists and cultural workers who are third-country nationals; stresses the importance, therefore, of the mutual recognition and cross-border portability of artistic competences and creative skills and qualifications in order to facilitate it; recalls that funding instruments supporting and increasing opportunities for international mobility should also foster the work-life balance of artists and cultural professionals, and stimulate environmentally and socially sustainable mobility as much as possible;

27. Stresses the importance of mobility for students and young professionals in the CCSI to enabling a broader and more diversified education, providing more concrete and
attractive career prospects and presenting a broad and diverse range of cultural activities; encourages the Commission and the Member States to ensure better mobility opportunities to this end, including through Erasmus+ and other European and national initiatives;

28. Calls on the Commission, building on the success of ‘DiscoverEU’, the free Interrail initiative for young people, to consider creating an action within the framework of the Erasmus+ programme so that young Europeans can obtain a travel voucher to visit and discover the Camino de Santiago Routes and other European Cultural Routes;

29. Reminds the Commission and the Member States of the commitments expressed through the ratification by the EU of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, related, in particular, to mobility exchanges and the facilitation of travel to the Member States in line with the preferential treatment of artists and other cultural professionals and practitioners, as well as cultural goods and services from developing countries; calls on the Commission to propose ways to facilitate the mobility of cultural workers from third countries, particularly those coming from the Global South, through the appropriate institutional and legal frameworks, including visa facilitation;

30. Welcomes the establishment of the Culture Moves Europe mobility scheme for professionals in the CCSI under Creative Europe; underlines that this scheme will be able to achieve its full potential if supported by an adequate budget in the future and if able to reach a wider audience; regrets, however, that administrative, financial and linguistic obstacles to mobility still exist and calls for this scheme to dismantle persisting structural barriers to artistic and cultural mobility; calls for the promotion of cross-border approaches to culture and of the search for partners for the creation of major European and international cultural co-productions and residency programmes, with the objective of fostering the mobility of artists and creators by reinforcing cooperation between all actors involved and exchanges of best practices, including with non-EU countries;

31. Calls on the Commission and the Member States to strengthen their efforts to provide quality information on mobility and exchange programmes for artists and other cultural professionals and practitioners, as well as material support to tackle all kinds of obstacles to mobility in the CCSI, including administrative, financial and linguistic obstacles, as well as obstacles linked to disability;

**Economic dimension**

32. Considers that the workers in the CCSI, having been seriously hit by the COVID-19 pandemic, must benefit from a genuine and targeted European recovery, particularly given the fact that this sector is composed mostly of individuals as well as small and micro organisations and companies working on the basis of atypical, part-time or project-based employment schemes and depending on irregular income and lacking long-term financial predictability; calls on the Member States to dedicate 2% of their budgets to culture, as Parliament has requested on many occasions;

33. Welcomes the Commission’s support to Member States in ensuring fair remuneration and improving the socio-economic conditions for artists and creators through general and sector-specific dialogues; underlines that, in addition to the measures supporting the
economic recovery of the CCSI, the support from the RRF should be used in particular to improve the working conditions, training and up- and reskilling of professionals in the CCSI in order to keep up with the ongoing structural changes in these sectors;

34. Recalls, however, that the heterogeneity of public investments leads to the CCSI recovering at different speeds, causing increased disparities within the EU’s cultural ecosystem, which is in need of a stable and reliable structure and funding, and ultimately threatening Europe’s cultural diversity; underlines that the recovery of the CCSI needs to take into account the ongoing efforts towards increased sustainability and digitalisation, as well as improve the labour and remuneration conditions of workers in the CCSI in order to overcome the structural problems that already existed before the COVID-19 pandemic;

35. Reminds the Commission of Parliament’s repeated calls for a European Status of the Artist to be proposed, which would set out a common framework for adequate, fair and transparent working conditions and minimum standards common to all EU countries, including fair remuneration, in full respect of the responsibilities of the Member States and the EU with regard to labour market and cultural policy, in order to improve the socio-economic conditions of all CCSI workers in all Member States and to ensure the underlying conditions that de facto guarantee genuine creativity and freedom of expression; looks forward to the publication of the relevant OMC report, expected by mid-2023; calls for input from relevant CSOs, including social partners, on matters related to social protection, to be duly taken into account with a view to ensuring appropriate follow-up on this matter;

36. In addition, encourages all Member States to implement Directive (EU) 2019/790 on copyright in the digital single market23, and calls on those Member States which have not yet done so to transpose the Directive into their national laws, guaranteeing fair, appropriate and proportional remuneration of authors and performers; calls on the Commission to support the transposition and implementation efforts;

37. Notes with regret that the procedures to apply for EU funding, including those for the Creative Europe programme, are often still too burdensome and create unnecessarily obstacles for all potential beneficiaries, especially small and micro organisations in the CCSI, whose administrative capacities are limited, and that this applies to organisations both in Europe and in third countries; calls, therefore, on the Commission to work towards an increased awareness of the diverse funding possibilities and further simplify these procedures to allow a wider pool and variety of organisations, including small and medium-sized organisations in the most disadvantaged areas, to have access to EU funding;

38. Asks the Commission to implement the principle of multilingualism and cultural diversity when simplifying these procedures, enabling applications in additional languages, starting with the European languages, in order to allow a fair chance to organisations and individuals who do not have the capacity or means to ensure translation into English;

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39. Welcomes the recent setting-up of ‘cascade funding’ as a means to better reach all beneficiaries, especially individuals and small and medium-sized organisations; invites the Commission to further develop such schemes in all programmes of relevance to the CCSI; advises the Commission to consider, when setting up such schemes involving intermediary organisations, the issues of potential conflicts of interest between the intermediary and the final recipients, the overhead costs for intermediaries in the logistics and administration of the grants, and the criteria for the selection and final evaluations of the grants;

40. Calls on the Commission and the Member States to ensure that EU and national cultural policies and initiatives are backed by sufficient funding, easier access to credit, and capacities, particularly during times of severe economic hardship, in order to move beyond a crisis-management approach and adopt instead a long-term strategy for cultural policies;

41. Recalls the Commission’s key objective of accompanying the development of creative partnerships between the cultural and other sectors;

42. Highlights the success of the European Capitals of Culture initiative with respect to the development of cities and regions across the EU and associated countries; stresses the need for additional funding for the European Capitals of Culture (ECOC), as the COVID-19 pandemic, followed by rising inflation, have significantly worsened the framework conditions for the implementation of the ECOC; welcomes the Commission’s Cultural and Creative Cities Monitor, developed by the Joint Research Centre, which contributes to objectively assessing the cultural and natural assets of regions and cities, based on the link between culture and tourism; encourages the Commission to follow up on the Cultural and Creative Spaces and Cities policy project, to promote cultural participation and social and urban regeneration;

43. Advises the Commission and the Member States to build on the recommendations of the OMC report on Sustainable Cultural Tourism to ensure the correct balance is achieved between safeguarding and conserving cultural heritage on the one hand, and enhancing visitor access and facilities on the other; at the same time, urges the Member States to remain vigilant on the risks of mass tourism for cultural heritage as well as natural ecosystems, and emphasises the need to strike a balance between the growth and development of the tourism sector in cities which are art and tourist destinations, and the quality of life of the citizens who live there permanently;

44. Acknowledges the important contribution of the New European Bauhaus (NEB) initiative as a creative and inter- and transdisciplinary initiative which aims to deliver the EU’s Green New Deal targets by bridging the worlds of science, technology, art and culture, and mainstreaming environmental sustainability throughout all EU policies; recalls that this initiative should be based on innovation at all levels and the active participation and meaningful involvement of all people, including from socially disadvantaged backgrounds, and local communities; stresses that the new Council Work Plan for Culture should mirror the relevance of the NEB initiative, including its external dimension, with clear target outputs; calls again on the Commission to present a proposal as soon as possible to make the NEB a new stand-alone, freshly funded EU programme within the next MFF;
45. Highlights the vast contribution that the arts and culture make to raising awareness of environmental, climate and sustainability issues and their social dimension, and to inspiring positive behavioural change; recalls in particular that traditional knowledge, which constitutes part of cultural heritage, is key to enhancing climate change mitigation and adaptation efforts; to this end, encourages the Commission to work more closely with Member States and civil society and national and local organisations to raise awareness about this topic among citizens and to provide specific funding for such cultural initiatives through synergies with other dedicated EU programmes, funds and policies;

46. Encourages the Commission, the EEAS and the Member States to design their cultural programmes in line with the principles of environmental sustainability and the fight against the climate crisis, and assess the environmental impact of all EU-funded projects throughout their life cycle; recommends that stakeholders and beneficiaries of EU funding seek the most environmentally friendly methods and approaches in the design, planning and implementation of their projects;

47. Welcomes the OMC report on ‘Strengthening cultural heritage resilience for climate change – where the European Green Deal meets cultural heritage’ and encourages the Commission and the Member States to actively follow up on the recommendations and make use of the examples of good practice;

48. Points out that special attention should be paid to sustainability issues during the restoration of cultural heritage and traditional buildings; recognises the potential of the NEB in contributing to the protection and restoration of cities and their cultural heritage in the event of disasters caused by natural and human-induced hazards; emphasises the need for further exchanges of best practices between Member States, as well as with third countries, on the protection, conservation and restoration of cultural heritage, including innovative measures to improve the energy efficiency of existing buildings, while always preserving their architectural interest or historical character, taking special account of the authenticity and quality of the end result of the restoration so as to avoid affecting the physical integrity, architectural coherence, historical character or the value of historical or artistic buildings or of historical centres, in compliance with the relevant national rules on conservation and the 1964 Venice Charter for the Conservation and Restoration of Monuments and Sites;

49. Recalls Article 3 of the Treaty on European Union, which stipulates that the EU must ensure that Europe’s cultural heritage is safeguarded and enhanced; calls, therefore, on the Commission to take this paramount consideration into account in its decision on the inclusion of lead metal on the list of substances subject to authorisation in Annex XIV to the Registration, Evaluation, Authorisation and Restriction of Chemicals (REACH) Regulation; reiterates that such a measure could result in the closure or delocalisation of many craft enterprises in such areas as the stained glass industry and ultimately impact the restoration of the vast heritage of the Union, as well as lead to the disappearance of many traditional agricultural productions; insists on the need to reconcile the required level of protection for human health and the environment with the preservation of European heritage and asks for a permanent exemption of the cultural sector from the above-mentioned regulation;

50. Calls on the Commission and the EEAS to strengthen cooperation with the Council of
Europe, including with regard to the Cultural Routes, with a view to promoting the fundamental values of cultural diversity, intercultural dialogue and the sustainable territorial development of lesser-known destinations, while preserving, protecting and rehabilitating the cultural and natural heritage of these sites;

51. Acknowledges digitalisation as a means of maximising the benefits of cultural heritage; stresses the challenges imposed by digitalisation on the CCSI and their need to constantly rethink and reshape business models, as well as for reskilling of CCSI employees; emphasises the importance of guaranteed funding for sustainable digitalisation, preservation and online availability of cultural and creative content and European cultural heritage; recalls the importance of investing in digital literacy for all, including as a means to enjoy culture;

52. When addressing the digitalisation of cultural heritage, asks the Commission and the Member States to be mindful of developments related to the metaverse, by preserving European cultural heritage when it is virtually replicated or in any way transposed into the metaverse;

53. Notes in particular the positive contribution of the EU Digital Innovation Hubs and the Creative Innovation Labs, which support the European CCSI in their innovation capacity in the digital and audiovisual areas;

54. Welcomes the inclusion of the ‘Culture, Creativity and Inclusive Society’ cluster within Horizon Europe and the increase of calls for research and innovation in the field of cultural heritage and the CCSI, and welcomes the recent launch of the new European Institute of Innovation and Technology (EIT)’s Knowledge and Innovation Community (KIC) on Culture and Creativity; looks forward to the results of these calls for proposals, particularly the contribution that research and innovation can make to developing European international cultural relations (ICR);

55. Asks the Commission to protect the intellectual property of the digitalised European landscape, which must remain European;

56. Regrets the gradual disappearance of cultural material in paper form and the repercussions of this trend on the publishing sector, particularly on small and medium-sized publishing houses and bookshops;

External dimension and international cultural relations

57. Considers that culture and intercultural dialogue make a key contribution to fostering mutual understanding within a society and between different societies, and to restoring communication beyond linguistic boundaries on the international stage in challenging global contexts, demonstrating the value of, respecting and supporting cultural diversity and human rights; highlights the role of the EU in promoting a continuous dialogue on cultural policies between its Member States and third countries, and calls on the Member States to ensure adequate funding as a result, in order to strengthen the EU’s international capacity in the field of culture and to enable European CCSI, including smaller organisations and artists, to become active internationally;

58. Condemns the use of culture, including through their cultural and educational institutions, by authoritarian governments in particular, which attempt to redefine
international rules and values by challenging their universality and to exercise their political influence by violating artistic and academic freedom;

59. Emphasises the potential of EU international cultural relations to counter disinformation in third countries and foreign interference towards the EU, and the hostile narratives against the EU in illiberal and authoritarian regimes; calls on the EEAS to analyse the prevalence and influence of malicious state actors in European international cultural relations in which the EU is involved;

60. Points out the difference in terms of decision-making processes, programme design and implementation, and overall philosophy between ‘EU cultural relations’ and ‘EU cultural diplomacy’; underlines that both approaches can coexist and complement each other but that each serves a different purpose;

61. Regrets the lack of a clear and coherent EU strategy for ICR; strongly encourages the Commission and the EEAS to regularly exchange practices and lessons learnt and to develop, in collaboration with the European Union National Institutes for Culture (EUNIC) Clusters and CSOs in third countries, coherent strategies, based on the commonly shared understanding of what constitutes ICR, including steps towards their implementation and tailor-made guidelines for cultural relations activities to be implemented by the EU delegations in third countries and Member States’ diplomatic representations; recommends that these strategies include investments in the visibility of, and strategic communication about, the EU’s shared cultural heritage and its contribution to the promotion of democracy and values;

62. Stresses that the EU needs to engage in ICR using its own instruments, so as to present a cultural image of the EU on the global stage that is greater than the sum of its parts, thereby complementing the work of Member States’ cultural institutes abroad; calls for the development of the EU’s own autonomous toolbox for its ICR and cultural diplomacy, drawing on the experience of, and partnerships with, EUNIC and Member States’ cultural institutes abroad, as well as the civil society and cultural sectors of third countries; stresses that any such toolbox should work towards implementing activities both to promote European culture abroad and to provide the CCS in third countries with technical and material capacity-building and financial support, and should therefore be backed by sufficient own resources and funds;

63. Calls on the Commission and the EEAS to carry out a study to assess the feasibility of either introducing a dedicated chapter for ICR in the Neighbourhood, Development and International Cooperation Instrument (NDICI) – Global Europe or strengthening the external dimension of Creative Europe, possibly through the creation of a strand dedicated to funding ICR projects; urges the Commission and the EEAS to make fresh funding available to this end, to ensure that any new actions are not funded at the expense of the existing programmes;

64. Urges the Member States, the Commission and the High Representative of the Union for Foreign Affairs and Security Policy to redouble their efforts to achieve common EU positions in multilateral forums and networks and, where appropriate, to speak with one voice on issues that have an impact on international cultural relations;

65. Stresses the need for the EU to be fully present in cultural events worldwide, especially those that are global, such as the World Expo; calls for the EU to be allowed the
possibility of hosting a World Expo, which could be held in different Member States;

66. Welcomes the recommendations published by the Voices for Culture SD on ICR and invites the Commission, the EEAS and the Member States to take these into due account when developing their ICR strategies; in particular, urges the Commission, the EEAS and the Member States to apply a bottom-up, human rights, and a people-to-people approach when building their cultural relations with third countries, and to design and implement their ICR strategy and project programming in a way that takes into account the needs and demands of their partner countries and local communities, while treating them as equal partners; stresses that such strategies should respond to the needs and specific political and socio-economic situation of each partner country or region, rather than being the product of a ‘one size fits all’ approach; calls for appropriate funding for ICR in the current programmes for culture and education, both through the NDICI’s geographical and thematic programmes; notes that cooperation with local organisations, including intercultural and interreligious actors, is vital in strengthening relations based on shared values, such as peace, tolerance and mutual understanding, and ensuring the long-term sustainability of EU-funded projects;

67. Praises the work done by the Member States’ cultural institutes and organisations, and by the EUNIC Clusters in third countries; encourages further cooperation between them and the development of their network with local CSOs, with particular attention to be paid to smaller Member States and Member States with limited or no cultural visibility abroad, and to their cultural representation needs;

68. Welcomes the fact that several Commission and EEAS units are engaging in cross-cutting work on ICR; calls on the Commission and the EEAS to improve the coordination mechanisms between the entities concerned, including through the creation of more coherent and streamlined working methods, in order to maximise efficiency, avoid overlapping actions and ensure institutional memory;

69. Welcomes the creation of cultural focal points in EU delegations; encourages the EU delegations to strengthen their role, enhance their skills and integrate them into their political teams, rather than their communications and events teams; calls for the allocation of the necessary budgetary and personnel resources to the EU’s ICR and cultural diplomacy teams in the Commission and EEAS headquarters, as well as in the EU delegations, in order to facilitate and strengthen cultural cooperation with all relevant local actors, including public institutions, CSOs and academia in third countries;

70. Encourages the Member States and the EEAS to integrate cultural policies, ICR and cultural diplomacy into the selection processes and training of all their diplomatic staff, in order to raise awareness among diplomats of ICR as a key, independent field within public diplomacy, and build the appropriate political and policy competences in the field of ICR and cultural diplomacy; looks forward to the results of the newly launched European Diplomatic Academy based on a European Parliament pilot project and to the publication in November of the feasibility study commissioned by the EEAS;

71. Welcomes the first results of the European Spaces of Culture Preparatory Action; underlines the positive outcomes of the innovative collaboration models undertaken by the project partners, based on a call for ideas co-created with local stakeholders in the
spirit of equal partnership; invites the Commission to continue funding this highly successful action; encourages cultural actors in the EU and third countries to explore further collaboration arrangements, such as co-creation of joint works of art and international co-productions, in order to foster mutual cross-linguistic and cross-border understanding;

72. Stresses that the EU has the potential to strengthen its international cultural cooperation partnerships through its outermost regions (ORs) and overseas countries and territories (OCTs), which are located at geographical, cultural and linguistic crossroads around the world; calls for the EU to design international cultural cooperation projects involving ORs and OCTs in order to foster regional integration and build new partnerships with partner countries;

73. Insists on the need to step up the fight against illicit trafficking in cultural goods; welcomes the recent Commission consultation in preparation of a new action plan to provide a clear, comprehensive and effective framework to the EU contribution to fighting illicit trafficking in cultural goods, aimed at disrupting criminal activities and protecting cultural heritage in the single market, as part of the EU strategy on organised crime; calls for better cooperation between the EU and third countries in the preservation and protection of cultural heritage and the fight against illicit trafficking in cultural goods;

74. Recalls how archaeological and cultural heritage constitutes an integral part of the identity of a people; condemns, therefore, the unlawful removal of, and trafficking in, cultural objects; welcomes the efforts undertaken by certain Member States to return cultural works and artefacts to their places of origin as part of their external policy strategy and in order to foster mutual understanding of one another’s cultural heritage, as well as to support the development of autonomous cultural policies in third countries; calls on the Commission and the EEAS to actively support those Member States in their negotiating processes with third countries in a holistic approach and to actively support the efforts of all Member States with regard to the protection and reparations of their cultural and historical heritage, in line with the MONDIACULT 2022 declaration;

75. Recalls the importance of promoting culture as a facilitator of sustainable development, which brings high potential for social and economic growth; calls on the Commission to facilitate the contribution of cultural actors and CSOs to sustainable development through their active participation in regular dialogue, professional networks and multi-stakeholder partnerships, as well as through NDICI-funded actions in the area of culture; calls on the Commission and the EEAS to monitor and report regularly to Parliament on the state of implementation of actions on international cultural cooperation and the results achieved by NDICI in this regard;

76. Recalls that, within the SDGs, promoting and safeguarding culture is both an end in itself, notably as enshrined in targets 4.7, 8.9 and 11.4, as well as a key contributor to the implementation of the UN 2030 Agenda; highlights the cross-cutting nature of culture and cultural projects, which enables them to contribute positively to the achievement of all SDGs; invites the Commission, EU delegations to third countries and the Member States to explore further the interlinkages between culture and cultural policies and the achievement of all SDGs, including through the participation of artists and cultural workers in inclusive dialogue, professional networks, exchanges and multi-
stakeholder partnerships, and support for CSOs; calls on the Commission and EEAS to organise more briefings and exchanges of views and practices in order to ensure the proper implementation of these common priorities;

77. Highlights the potential of culture and tangible and intangible cultural heritage as a vector of communication, exchange and peace, promoting reconciliation and conflict prevention; in this context, encourages enhanced cooperation with UNESCO on protecting cultural heritage and deploying fact-finding missions;

78. Asks the Commission to strongly condemn the destruction of historical, artistic and cultural heritage in recent conflicts, as well as the systematic and politically or ideologically targeted destruction of historical, artistic and cultural heritage, as well as the eradication of the identities and cultures of sovereign states, peoples or minorities; recalls that the destruction of cultural heritage may constitute a war crime and a violation of human rights, and, in this context, recalls the Responsibility to Protect commitments undertaken by the Member States, including with regard to the protection of cultural heritage in the aftermath of, as well as during, armed conflicts; calls for the inclusion of the protection of cultural heritage within the EU’s common security and defence policy missions and operations by providing assistance and training to local partners in addressing the security challenges affecting cultural heritage; calls for targeted sanctions against the individuals and entities responsible for destroying, vandalising or trafficking in cultural heritage as an important step in establishing deterrence and ensuring accountability for such acts;

79. Calls on the Commission and the EEAS to provide technical and material assistance to partners in Member States and third countries in raising awareness and developing the necessary skills and knowledge to preserve and manage cultural heritage, including through cooperation with youth organisations and educational institutions in third countries;

80. Warns the Commission, the EEAS, the EU delegations in third countries and the Member States that the EU-funded restoration of war-torn cultural heritage sites in third countries should not benefit belligerents who are accused of human rights violations, legitimise authoritarian regimes, or normalise relations with them;

81. Calls on the Member States to take due account of Parliament’s position when approving the Work Plan for Culture 2023-2026;

82. Instructs its President to forward this resolution to the Council and the Commission.
OPINION OF THE COMMITTEE ON FOREIGN AFFAIRS

for the Committee on Culture and Education

on the implementation of the New European Agenda for Culture and the EU strategy for international cultural relations
(2022/2047(INI))

Rapporteur for opinion: Nacho Sánchez Amor

SUGGESTIONS

The Committee on Foreign Affairs calls on the Committee on Culture and Education, as the committee responsible, to incorporate the following suggestions into its motion for a resolution:

– having regard to the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions,

– having regard to the Council Conclusions of 23 May 2018 on the need to bring cultural heritage to the fore across policies in the EU¹,

– having regard to the Council Conclusions of 21 December 2018 on the Work Plan for Culture 2019-2022²,

– having regard to Article 8(2) of the Rome Statute of the International Criminal Court,

– having regard to the Nicosia Convention on Criminal Offences relating to Cultural Property,

– having regard to the joint communication from the Commission and the High Representative of the Union for Foreign Affairs and Security Policy of 8 June 2016 entitled ‘Towards an EU strategy for international cultural relations’ (JOIN(2016)0029),

– having regard to Article 167(3) and (4) of the Treaty on the Functioning of the European Union (TFEU),


having regard to the Council conclusions of 22 January 2018 on the integrated approach to external conflicts and crises,

having regard to the Council conclusions of 7 June 2019 on an EU strategic approach to international cultural relations and a framework for action,

having regard to the Council conclusions of 21 June 2021 on an EU approach to cultural heritage in conflicts and crises,

having regard to its resolution of 5 July 2017 on Towards an EU strategy for international cultural relations,

having regard to its resolutions of 30 April 2015 on the destruction of cultural sites perpetrated by ISIS/Da’esh and of 10 March 2022 on the destruction of cultural heritage in Nagorno-Karabakh,

having regard to the joint guidelines of the European External Action Service and EU National Institutes for Culture published in January 2021,

having regard to the preparatory action on culture in EU external relations and its recommendations,

having regard to the EU action plan against trafficking in cultural goods,

having regard to Resolution CM/Res(2010)53 adopted by the Council of Europe establishing an Enlarged Partial Agreement (EPA) to enable closer co-operation on Cultural Routes,

A. whereas culture has major potential to promote the EU’s humanist values, solidify its identity and contribute to the fulfilment of its objectives worldwide;

B. whereas culture is a key factor in addressing major global challenges and, if conceived as a bottom-up free flow of ideas and creations, is also a fundamental tool for peace and conflict prevention and a resource for stability and regeneration in any fragile context;

C. whereas culture is one of the most valuable drivers of social cohesion, intercultural encounters and sustainable social, economic and human development, and can foster mutual understanding between peoples and nations worldwide;

D. whereas culture is deeply rooted in local realities and key determinants of societal and personal bonds in many of the EU’s partner countries and regions, including those in Africa, Latin America, Asia and the EU’s Eastern and Southern Neighbourhood; whereas developing a profound understanding of these realities and taking them fully into account could contribute to enhancing the comprehensiveness and fairness of the EU’s partnerships, and to increasing the overall effectiveness of the EU’s external

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action;

E. whereas cultural diversity plays an important role in the promotion of human rights, conflict prevention, reconciliation and counter-extremism; whereas EU efforts towards fostering international cultural relations and cultural diplomacy should strive to promote values such as solidarity and fraternity, involving actors at all levels of public institutions and civil society;

F. whereas third countries’ diasporas in the EU and European diasporas in third countries can be important actors in strengthening cultural relations between the EU and other countries;

G. whereas the EU created a special system known as the ‘cultural exception’ in 1993 in order to protect cultural goods and services from free trade rules, as culture should not be seen as a commercial commodity and should not be subject to market needs;

H. whereas clearly targeted resources for international cultural relations would greatly enhance their ability to fully develop;

I. whereas the EU’s intercultural relations are a valuable component of the diplomatic toolbox;

J. whereas the EU needs to engage in international cultural relations using its own instruments to shape the cultural face of the EU worldwide and complement the work of Member States’ cultural institutes abroad, and ensure that sufficient resources and funds are available to achieve this end;

K. whereas Article 167(3) TFEU states that ‘the Union and the Member States shall foster cooperation with third countries and the competent international organisations in the sphere of culture, in particular the Council of Europe’;

L. whereas illiberal and authoritarian regimes attempt to redefine international rules and values by challenging their universality and claiming them to be a weapon of cultural hegemony deployed by the EU; whereas such regimes attempt to typify the EU as a neo-colonial actor in their global discourse; whereas these regimes’ actions have a far-reaching impact worldwide and seek to redefine international rules and multilateralism; whereas such regimes, under the pretence of cultural cooperation, are pursuing influence operations to shape or disorient European public debate, undermine European democratic values and depict themselves in a positive light; whereas travelling to authoritarian countries to develop cultural projects can expose cultural stakeholders to malign influences; whereas in order to combat such regimes’ claims it is necessary for the EU to further invest in strategic communication and visibility campaigns to promote shared values and cultural heritage;

M. whereas, in the context of conflicts and wars worldwide, attacks on cultural heritage have taken place; whereas this destruction of cultural heritage makes communities more vulnerable and restricts the exercise of their right to freedom of belief, thought and expression; whereas deliberate attacks on cultural heritage in the course of armed conflict are considered war crimes under international law;

1. Acknowledges the efforts of the Commission and the European External Action Service
(EEAS) to implement the joint communication ‘Towards an EU strategy for international cultural relations’, demonstrating the EU’s added value and promoting cultural cooperation and relations with partner countries, as well as its efforts to develop a closer model of cooperation with Member States, the EU national institutes for culture (EUNIC), and private and public operators from the EU and its partner countries;

2. Encourages the Commission and the EEAS to consider the added value of civil society organisations’ involvement in efforts to foster the EU’s international cultural relations, and to stimulate an effective engagement of these actors in this regard;

3. Underlines the need to strengthen synergies and complementarities between the actions undertaken by the EU and its Member States in third countries, including through their diplomatic and consular representations and the EUNIC network;

4. Urges the Member States, the Commission and the High Representative of the Union for Foreign Affairs and Security Policy to redouble their efforts to achieve common EU positions in multilateral forums and networks and, where appropriate, to speak with one voice on issues that have an impact on international cultural relations;

5. Calls on the Council, the EEAS and the Commission to mainstream culture as a strategic pillar through all of the EU’s external action policy areas; supports the inclusion of culture in all existing and future bilateral and multilateral agreements, with due respect for the commitments made under the UNESCO Convention on Cultural Diversity; encourages Member States to include international cultural relations in their regular foreign policy reporting;

6. Highlights that European culture could be best represented and identified by means of a common and consolidated embodiment of the EU worldwide, which goes beyond the image of different particular EU Member States’ cultures or an aggregate of those cultures;

7. Welcomes the creation of focal points in EU delegations, the development of the Cultural Relations Platform and the joint implementation of programmes allowing cultural actors and public stakeholders to develop innovative ideas and concrete projects, finance cultural relations and facilitate networks, as well as to share expertise and best practices;

8. Calls on the EEAS and the Commission to strengthen cooperation between the EU and third countries to protect cultural heritage and fight illicit trafficking, looting and destruction of cultural property; urges the EEAS and the Commission to support Member States’ actions to repatriate stolen or looted cultural artefacts around the globe to their countries of origin or former owners in a way that takes an evidenced-based approach based on mutual understanding; calls on third countries to fully respect the historical and cultural character of cultural monuments and symbols, especially those classified as UNESCO World Heritage Sites;

9. Urges the Council, the Commission and the EEAS to enhance the protection of cultural heritage in conflict zones, such as by providing emergency support for its preservation and considering the introduction of targeted sanctions against the individuals and entities responsible for destroying or vandalising, trafficking, or counterfeiting cultural heritage as an important step in establishing deterrence and ensuring accountability for
such acts; calls for the inclusion of the protection of cultural heritage within the EU’s common security and defence policy (CSDP) missions and operations by providing assistance and training to local partners in addressing the security challenges affecting cultural heritage;

10. Stresses the importance of integrating the protection of cultural heritage into the various phases of conflicts; calls for the more systematic involvement of cultural actors in joint conflict analyses for countries that are at risk of, or are facing, conflict or instability; calls for greater focus in protecting and preserving cultural heritage in all multilateral forums, including after conflicts and crises, as it can help to protect identity, develop mutual understanding and lay the foundations for a sustainable recovery, reconciliation and lasting peace in post-conflict environments;

11. Emphasises the potential of EU international cultural relations to counter disinformation in third countries and foreign interference towards the EU, and the hostile narratives against the EU in illiberal and authoritarian regimes; calls on the EEAS to analyse the prevalence and influence of malicious state actors in European international cultural relations in which the EU is involved;

12. Recalls, for example, China’s attempts to pressure and censor the museum of Nantes in relation to an exhibition on Genghis Kahn initially planned for 2020 or the role played by Confucius Institutes in enabling China to exercise strict control over all topics related to China in the field of research and teaching, thus constituting a violation of the constitutional protection of academic freedom and autonomy;

13. Condemns the deliberate destruction of cultural sites in Ukraine as a result of the unprovoked and illegal Russian war of aggression; commends the efforts of volunteers, museum curators and cultural workers in Ukraine, as well as in the EU Member States, to rescue and protect artworks and artefacts belonging to Ukraine; calls for the EU and its Member States to support these efforts to preserve and reconstruct destroyed or damaged cultural sites, and to work in cooperation with international institutions to pressure Russia to return artefacts stolen from Ukraine;

14. Condemns Azerbaijan’s continued policy of erasing and denying the existence of the Armenian cultural heritage in and around Nagorno-Karabakh, in violation of international law and the decision of the International Court of Justice of 7 December 2021; condemns further the renewed aggression of Azerbaijan against Armenia, which further endangers Armenian cultural heritage; calls for the EU to actively pressure Azerbaijan to end hostilities and to participate in efforts to protect at-risk cultural heritage in Nagorno-Karabakh, notably by deploying mechanisms to facilitate UNESCO’s fact-finding mission;

15. Calls on the Turkish authorities to fully respect the historical and cultural character of cultural and religious monuments and symbols, especially those classified as UNESCO World Heritage Sites; calls on Türkiye to fully respect its international obligation to protect monuments of Alevi, Christian, Armenian, Pontian and Jewish origin;

16. Stresses the need for the EU to be fully present in cultural events worldwide, especially those that are global, such as the World Expo; calls for the EU to be allowed the possibility of hosting a World Expo, which could be held in different EU Member States;
17. Underlines the need to strengthen cooperation on international cultural relations between the Commission and the EEAS with EUNIC, as well as with like-minded partners and international organisations such as UNESCO, such as via the allocation of additional financial resources; stresses the need for the EU to focus particularly on international cultural relations with Africa and Latin America and the Caribbean, as well as the Western Balkans and the EU’s Eastern and Southern Neighbourhood, without disregarding other partners;

18. Calls on the EEAS and the Commission to further strengthen the role of EU delegations in EU international cultural relations and its focal points with the objective of better coordinating the EU’s cultural outreach and cooperation in partner countries, including by the allocation of the necessary resources, by enhancing the specific skills of the focal points needed to perform their duties at the highest level and by developing a tailor-made list of international cultural relations activities and programmes for EU delegations to implement with the appropriate resources;

19. Calls for the development of strategies based on international cultural relations for EU delegations and other EU actors, including EUNIC, in their relations with third countries and international organisations such as UNESCO, the Council of Europe, Interpol, the World Customs Organization and the International Council of Museums; calls for these strategies to embrace European cultural diversity, including regional languages, and encompass actions to promote respect for minorities and cultural diversity worldwide;

20. Calls for the EU, through the instruments in its educational programmes in partner countries, to invest in, and to cooperate with, youth organisations and educational institutions on raising awareness and developing the necessary skills and knowledge to preserve cultural heritage;

21. Calls for the allocation of the necessary budgetary and personnel resources to the EU’s international cultural relations and cultural diplomacy in order to strengthen the EU’s action in this regard, calls for an increase in cultural cooperation with local actors, including public institutions, civil society organisations and academia in third countries;

22. Calls on the EEAS and the Commission to consider the feasibility of introducing a dedicated chapter for international cultural relations in the Neighbourhood, Development and International Cooperation Instrument – Global Europe as part of the mid-term evaluation of the instrument, including as regards the recovery, protection, restoration and promotion of European cultural heritage and the continuation of cultural exchange programmes between the EU and third countries in conflict situations;

23. Calls on the Commission to further strengthen the international dimension of EU programmes (Erasmus, Horizon, specific delegation programmes, exchange programmes and the global leadership programme), to provide adequate financial resources, and to promote EU artists’ residencies; calls for the deepening of cooperation in cultural programmes with like-minded partners, such as the Council of Europe and its Enlarged Partial Agreement on Cultural Routes, with the aim of consolidating cultural relations with third countries and promoting cultural diversity and intercultural dialogue; recalls, in this regard, the crucial role that EU programmes in the fields of culture have as a key part of tackling disinformation and foreign interference in third
countries;

24. Calls for an update to the 2016 joint communication entitled ‘Towards an EU strategy for international cultural relations’ with a view to establishing a coherent permanent structural and institutional EU dimension and developing and implementing an overarching long-term strategy to be integrated permanently and horizontally within the EU’s external action toolbox;

25. Calls for the development of the EU’s own autonomous toolbox for its international cultural relations and cultural diplomacy, drawing on the experience and partnerships of EUNIC and Member States’ cultural institutes abroad, with cultural diplomacy and international cultural relations activities centring on events organised in a framework of cultural cooperation and co-creation, actively involving civil society and the cultural sectors of third countries’ societies;

26. Stresses that this toolbox could help to promote Europe’s culture and way of life, and to provide EU assistance on technical and material capacity-building, as well as financial support, for the cultural, creative and innovative sectors of third countries’ civil societies; underlines that this toolbox should include the protection of cultural heritage in EU external action, including the protection of minorities’ cultural heritage, the promotion of intercultural dialogue and the sustainable territorial development of lesser-known cultural tourist destinations by creating a ‘100 EU Tourist Sites’ initiative with 100 places of interest from all Member States, and that the toolbox should foster the mobility of artists and cultural professionals between the EU and third countries.
### INFORMATION ON ADOPTION IN COMMITTEE ASKED FOR OPINION

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## FINAL VOTE BY ROLL CALL IN COMMITTEE ASKED FOR OPINION

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<td>S&amp;D</td>
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<td>Marisa Matias, Manu Pineda, Miguel Urbán Crespo, Mick Wallace</td>
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<td>VERTS/ALE</td>
<td>Bas Eickhout, Markéta Gregorová, Sergey Lagodinsky, Piernicola Pedicini, Mounir Satouri, Viola von Cramon-Taubadel</td>
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**Key to symbols:**
+ : in favour  
- : against  
0 : abstention
17.10.2022

OPINION OF THE COMMITTEE ON DEVELOPMENT

for the Committee on Culture and Education

on the implementation of the New European Agenda for Culture and the EU Strategy for International Cultural Relations (2022/2047(INI))

Rapporteur for opinion: Sabine Verheyen

SUGGESTIONS

The Committee on Development calls on the Committee on Culture and Education, as the committee responsible, to incorporate the following suggestions into its motion for a resolution:

A. whereas culture and access to culture are fundamental to freedom and respect for human rights;

B. whereas under the 2021 Rome Declaration of the G20 Ministers of Culture all Member States committed to actions to protect cultural heritage at risk in crisis areas and recognises the great potential of cultural heritage to drive climate action and sustainable development;

C. whereas the COVID-19 crisis has shown that the cultural and creative sectors, usually vectors of social cohesion, are among the most vulnerable sectors;

1. Reaffirms that culture is a key element of human development, a driver of sustainable development and an integral component of its social, economic and environmental dimensions; recalls that culture can create jobs, stimulate growth and foster long-term societal changes and progress, contributing to the stability and sustainability of communities and the strengthening of social cohesion; recalls that culture is instrumental in the implementation of the 2030 UN Agenda pledge to ensure that no one is left behind; calls for strengthening the contribution of cultural actors to sustainable development through the recognition of authors, artists and cultural and creative operators as professional workers, participation in enhanced and inclusive dialogue, professional networks, exchanges and multi-stakeholder partnerships, and support for civil society organisations; underlines the need to strengthen the European Union’s diplomatic role as a global cultural partner in keeping with the spirit of the sustainable development goals; underlines that youth exchanges, city twinning and professional partnerships have been important vehicles for fostering intercultural understanding and should be promoted by the EU in its development and foreign policies; reaffirms the need to facilitate international exchanges with the aim of fostering cultural relations and eliminating obstacles to mobility in the cultural sector;

2. Reiterates that culture and cultural heritage, including international cultural cooperation,
is a lever for promoting EU values, including peace, democracy, the rule of law, fundamental freedoms, human rights and gender equality, offering the EU, its Member States and partner countries the opportunity to learn from cultures, good practices and know-how, to stimulate the development of the cultural and creative industries and to foster tolerance, intercultural and interreligious dialogue and mutual understanding;

3. Underlines that access to culture and education has to be ensured for people with disabilities, particularly in developing countries, to break the vicious cycle that causes the socio-cultural conditions of their lives to worsen;

4. Welcomes the inclusion of culture as an area of intervention in the Global Challenges thematic programme under the Neighbourhood, Development and International Cooperation Instrument (NDICI) – Global Europe Regulation in order to foster sustainable social and economic development and international cultural cooperation and to promote initiatives for cultural diversity; welcomes the contribution of the NDICI – Global Europe instrument to the Erasmus+ programme, in particular the actions aimed at countries from the Global South not involved in the Erasmus+ programme; calls on the Commission and the European External Action Service to properly monitor and report regularly to Parliament on the state of implementation of actions involving international cultural cooperation and the results achieved by the NDICI – Global Europe instrument, particularly in culture and education, including through the biannual scrutiny process (High-Level Geopolitical Dialogue), annual reporting and close evaluation of performance indicators;

5. Urges the Commission to provide appropriate funding for international cultural relations in current programmes for culture and education, in particular by including cultural financing opportunities in geographical allocations and also in the NDICI instrument’s thematic programmes; calls also for adequate funding for the protection, conservation and restoration of cultural heritage under NDICI – Global Europe, particularly in conflict-prone areas and regions vulnerable to natural disasters and climate change-related risks; calls, furthermore, on partner countries to strengthen their cultural policies; underlines that in order to be sustainable in the long-term, the EU’s external cultural funding activities must closely involve local partners, including civil society organisations, programmes must be appropriate to local realities and due consideration must be given to the post-funding period in project implementation and evaluation;

6. Stresses that the EU has the potential to strengthen its international cultural cooperation partnerships through its outermost regions (ORs) and overseas countries and territories (OCTs), which are located at geographical, cultural and linguistic crossroads around the world; calls for the EU to design international cultural cooperation projects involving ORs and OCTs in order to foster regional integration and build new partnerships with partner countries;

7. Stresses the need to protect cultural diversity and promote it as a condition for fruitful dialogue between countries and cultures; recalls that the EU has committed to contributing to the implementation of the United Nations Educational, Scientific and Cultural Organization (UNESCO) Convention on the Protection and Promotion of the Diversity of Cultural Expressions;
8. Welcomes the integration of a specific chapter on culture under Title III (Human and Social Development) of the proposed partnership agreement between the EU and the Organisation of African, Caribbean and Pacific States (OACPS); underlines that cooperation in this field should also address the fight against trafficking in cultural heritage and contribute to efforts to ensure the return, restitution and conservation of cultural works and artefacts; recalls that the EU-CARIFORUM Economic Partnership Agreement includes a separate protocol on cultural cooperation, which contains provisions on cultural exchanges and dialogue; calls for the preferential treatment of measures to facilitate the flow in cultural goods and services and to promote the mobility of artists from developing countries as defined by the 2005 UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions in order to create an equitable global cultural sector; calls for the strengthening of cultural programmes to stimulate job opportunities, tourism, inclusive and sustainable growth, and social cohesion, in order to promote youth empowerment and gender equality, tackle harmful social and gender norms and stereotypes, fight against any forms of discrimination and to support the cultural sector, which has been deeply impacted by the COVID-19 pandemic, as well as to support and promote cultural rights in non-EU countries, including freedom of expression for artists, journalists and academics, and to promote free dialogue and the exchange of good practices at international level;

9. Calls for the development of new models of cooperation between the EU and developing countries, in particular with their national cultural institutions;

10. Calls for the upcoming Youth Action Plan in European Union external action to include specific measures and programmes that contribute to exposing young people in both the EU and the Global South to other cultures and languages;

11. Emphasises that the protection, conservation and restoration of cultural and natural heritage is an essential factor in ensuring its transmission to future generations, in particular for young people; recalls that restoring cultural works and artefacts promotes the respect and mutual understanding of the value of different cultures, but also promotes peace, reconciliation and dialogue; encourages the EU and its Member States to facilitate dialogue and share best practices on the protection, conservation and restoration of cultural and natural heritage in the framework of the NDICI – Global Europe Regulation;

12. Underlines the unique role of indigenous peoples and local communities living on their ancestral land alongside nature and wildlife in protecting and promoting cultural and natural heritage, and their importance in implementing climate change mitigation and adaptation measures; underlines that in developing countries, the protection of minority and indigenous languages is essential for safeguarding the cultural identity and dignity of indigenous peoples and preserving their traditional heritage; calls for the NDICI – Global Europe instrument to provide adequate financing to strengthen the protection of cultural and natural heritage in respect of the rights, including the land rights, of indigenous peoples and local communities (IPLCs);

13. Calls for enhanced cooperation between the private sector and public actors in protecting and preserving cultural heritage in partner countries; recalls that the private sector contributes to the administration, financing and protection of cultural sites;
14. Calls for the interests of developing countries, which are very often despoiled of their cultural heritage as a result of conflicts, to be respected, protected and taken into account in the action plan against illicit trafficking in cultural property for 2022-2025;

15. Underlines that a lack of proper infrastructure, professional knowledge and trained professionals can be a barrier to the proper management of cultural heritage and artefacts;

16. Emphasises the importance of the exchange of ideas, information, art and other aspects of culture between nations and their people in order to foster mutual understanding; recalls that popular culture and art play an important role in how a country, nation or issue is perceived; emphasises the role of cultural works for cross-linguistic and cross-border understanding; stresses that cultural works such as films or literature create links between different cultures and that international co-productions should therefore be promoted;

17. Calls for the integration of adequate training, knowledge exchange and sharing of best practices into EU initiatives, including initiatives supporting education and exchange programmes.
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<td><strong>Members present for the final vote</strong></td>
<td>Eric Andrieu, Hildegard Bentele, Catherine Chabaud, Lefteris Christoforou, Antoni Comín i Oliveres, Mónica Silvana González, Pierrette Herzberger-Fofana, György Hölvényi, Rasa Juknevičienė, Beata Kempa, Karsten Lucke, Pierfrancesco Majorino, Tomas Tobé, Miguel Urbán Crespo</td>
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<tr>
<td><strong>Substitutes present for the final vote</strong></td>
<td>Alessandra Basso, Benoît Biteau, Caroline Roose</td>
</tr>
<tr>
<td><strong>Substitutes under Rule 209(7) present for the final vote</strong></td>
<td>France Jamet, Pierre Karleskind, Ljudmila Novak, Christine Schneider</td>
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### FINAL VOTE BY ROLL CALL IN COMMITTEE ASKED FOR OPINION

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<table>
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<tr>
<td>NI</td>
<td>Antoni Comín i Oliveres</td>
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<td>PPE</td>
<td>Hildegard Bentele, Lefteris Christoforou, György Hölvényi, Rasa Juknevičienė, Ljudmila Novak, Christine Schneider, Tomas Tobé</td>
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<td>Renew</td>
<td>Catherine Chabaud, Pierre Karleskind</td>
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<td>The Left</td>
<td>Miguel Urbán Crespo</td>
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<tr>
<td>Verts/ALE</td>
<td>Benoît Biteau, Pierrette Herzberger-Fofana, Caroline Roose</td>
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</table>

|     | -   |
| ID  | France Jamet |

|     | 0   |
| ECR | Beata Kempa |

**Key to symbols:**
- `+` : in favour
- `-` : against
- `0` : abstention
## INFORMATION ON ADOPTION IN COMMITTEE RESPONSIBLE

<table>
<thead>
<tr>
<th>Date adopted</th>
<th>14.11.2022</th>
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| Result of final vote | +: 19  
                          : 4  
                          0: 0 |
| Members present for the final vote | Asim Ademov, Christine Anderson, Andrea Bocskor, Tomasz Frankowski, Catherine Griset, Hannes Heide, Irena Joveva, Petra Kammerevert, Niyazi Kizilyürek, Peter Pollák, Marcos Ros Sempere, Monica Semedo, Andrey Slabakov, Massimiliano Smeriglio, Michaela Šojdrová, Sabine Verheyen, Maria Walsh |
| Substitutes present for the final vote | Isabella Adinolfi, João Albuquerque, Marcel Kolaja, Iuliu Winkler, Salima Yenbou |
| Substitutes under Rule 209(7) present for the final vote | Karen Melchior |
### FINAL VOTE BY ROLL CALL
IN COMMITTEE RESPONSIBLE

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<td><strong>19</strong></td>
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<td>Asim Ademov, Isabella Adinolfi, Tomasz Frankowski, Peter Pollák, Michaela Šojdrová, Sabine Verheyen, Maria Walsh, Iuliu Winkler</td>
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