



**2020/2261(INI)**

30.9.2021

# **COMPROMISE AMENDMENTS**

## **1 - 37**

**Draft report**

**Monica Semedo**

(PE696.616v01-00)

on the situation of artists and the cultural recovery in the EU  
(2020/2261(INI))



**Amendment 1**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 1 replacing AMs 14, 16, 17 and 18

**Motion for a resolution**  
**Recital B**

*Motion for a resolution*

B. whereas the CCSI mainly comprise small and medium-sized enterprises **(SMEs) and** self-employed entrepreneurs, who often draw on irregular and mixed incomes from different sources;

*Amendment*

B. whereas the CCSI mainly comprise ***of micro***, small and medium-sized ***organisations and*** enterprises ***with restricted access to financial markets, as well as*** self-employed ***artists, cultural workers, freelance professionals and*** entrepreneurs, who ***are more likely to work part-time and*** often draw on irregular and mixed incomes from different sources;

Or. en

**Amendment 2**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 2 replacing AM 24

**Motion for a resolution**  
**Recital C**

*Motion for a resolution*

C. whereas the containment measures taken ***by the Member States affected the CCSI more than any other sector***; whereas the CCSI experienced losses in turnover of over 30 % for 2020 – a cumulative loss of EUR 199 billion – with the music and performing arts sectors experiencing losses of 75 % and 90 % respectively<sup>8</sup> ;

*Amendment*

C. whereas the containment measures taken ***in response to the COVID-19 pandemic have severely undermined the fragile cultural and creative ecosystem, thus endangering the cultural and artistic creation and expression and weakening the contribution of arts and culture on our wellbeing, cultural diversity, democracy and more***; whereas the CCSI experienced losses in turnover of over 30 % for 2020 – a cumulative loss of EUR

199 billion – with the music and performing arts sectors experiencing losses of 75 % and 90 % respectively<sup>8</sup> ;

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<sup>8</sup> Ernst & Young, Rebuilding Europe: The cultural and creative economy before and after the COVID-19 crisis, January 2021.

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<sup>8</sup> Ernst & Young, Rebuilding Europe: The cultural and creative economy before and after the COVID-19 crisis, January 2021.

Or. en

### **Amendment 3** **Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 3 replacing AMs 31, 32, 33 and 34

#### **Motion for a resolution** **Recital E**

##### *Motion for a resolution*

E. whereas the development of *the* European framework for working conditions in the CCSI will require coordination with EU policies on competition, the internal market, social policy, fundamental rights and equality, *and* copyright;

##### *Amendment*

E. whereas the development of *a multidimensional* European framework for working conditions in the CCSI will require coordination with EU policies on *employment*, competition, the internal market, social policy, fundamental rights and equality, copyright, *and funding for culture, as well as permanent monitoring of the progress of Member States on improving working conditions in the CCSI and sharing best practices among them while fully respecting the fields of competence of the European Union and its Member States*;

Or. en

### **Amendment 4** **Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 4 replacing AMs 35, 36, 37 and

**Motion for a resolution****Recital F***Motion for a resolution*

F. whereas since Parliament's call for improvements to the situation of artists in its **resolution** of June 2007, **no** progress has been made and most of **its** demands remain valid;

*Amendment*

F. whereas since **the** Parliament's call for improvements to the situation of artists in its **resolutions** of June 2007, **November 2016 and September 2020, not much** progress has been made and most of **their** demands remain valid, **especially in the light of the great differences between support schemes for artists and cultural professionals in different Member States and the fact that the situation of artists has deteriorated and thus most of its demands have become urgent**;

Or. en

**Amendment 5****Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 5 replacing AMs 22, 40, 41, 42 and 43

**Motion for a resolution****Recital G***Motion for a resolution*

G. whereas the COVID-19 crisis has **made** artists and cultural and creative professionals even more **vulnerable**, as the loss of earnings for non-standard workers, who make up the majority of the CCSI, has been exacerbated by weak or absent national social security schemes and dedicated support measures;

*Amendment*

G. whereas the COVID-19 crisis has **exposed the pre-existing vulnerabilities of the CCSI characterised by intermittence, heterogeneity and instability, fragile livelihoods of artists and cultural workers, as well as the tight budgets of many cultural institutions and the insufficient public funding and has put** artists and cultural and creative professionals **and workers into** even more **precarious situations** as the loss of earnings for **freelancers and** non-standard workers, who make up the majority of the CCSI, has

been **often** exacerbated by weak or absent national social security schemes and dedicated support measures;

Or. en

**Amendment 6**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 6 replacing AMs 45, 46, 47, 48, 49, 50 and 101

**Motion for a resolution**  
**Recital H**

*Motion for a resolution*

H. whereas the ongoing impact of the pandemic has made it impossible for cultural and creative workers to carry out their **jobs and** generated uncertainty over future prospects that **could cause** professionals to leave the sector, which will have a long-lasting effect on the composition of the European CCSI as a whole and discourage young people from working in these **industries**;

*Amendment*

H. whereas the ongoing impact of the pandemic has made it impossible for **the majority of artists and** cultural and creative workers to carry out their **activities and to keep their jobs, while it** generated uncertainty over future prospects that **are already causing** professionals to leave the sector, which will have a long-lasting effect on the composition **and diversity** of the European CCSI as a whole and discourage young people **as well as people from marginalised groups** from working in these **sectors and decrease creativity of the European society and economy as a whole**;

Or. en

**Amendment 7**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 7 replacing AMs 39, 44, 52, 53, 54, 55, 56 and 60

**Motion for a resolution**  
**Recital I**

*Motion for a resolution*

I. whereas **the** Member States enacted substantial emergency measures to help the CCSI to survive the crisis; whereas, however, this support was not available to **some** artists on account of their particular working status and was not sufficient to ensure sustainable working conditions;

*Amendment*

I. whereas **many** Member States enacted substantial emergency measures to help the CCSI to survive the crisis; whereas, however, this support **varied greatly among Member States and was not always suitable for all CCSIs and was sometimes delivered with delays which jeopardise parts of the CCSIs; whereas the support** was not available to **several categories of cultural workers, artists and cultural mediation professions** on account of their particular working status and **as such** was not sufficient to ensure sustainable working conditions; **whereas the late and sometimes insufficient public support lead the sector to have to rely on itself for support, emphasizing the need for functioning support mechanisms to safeguard social rights of artists and cultural professionals and protect diversity of cultural expression;**

Or. en

**Amendment 8**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 8 covering AMs 11, 62 and 120

**Motion for a resolution**  
**Recital J a (new)**

*Motion for a resolution*

*Amendment*

**Ja.** **whereas several definitions of artists and cultural workers coexist in the EU making potential harmonisation challenging; whereas, many workers in the cultural and creative industries, including but not limited to writers, literary translators, producers, technicians, suffer from uncertainty due to the lack of consistent definition of their**

*status;*

Or. en

**Amendment 9**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 9 replacing AMs 63, 64 and 65

**Motion for a resolution**  
**Recital K**

*Motion for a resolution*

K. whereas several Member States have specific legislation in place providing a special status for artists to guarantee them access to social benefits; whereas, however, this legislation varies considerably between the Member States, which *can hinder* the mutual recognition of the status of artists and cross-border collaboration and mobility;

*Amendment*

K. whereas several Member States have specific legislation in place providing a special status for artists to guarantee them access to social benefits; whereas, however, this legislation varies considerably between the Member States, which *hinders* the mutual recognition of the status of artists and *cultural and creative workers*, cross-border collaboration and mobility, *thereby creating barriers to cultural and artistic creation, expression and free movement and ultimately European cultural diversity and social sustainability*;

Or. en

**Amendment 10**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 10 replacing AMs 15, 69, 70, 71, 72 and 73

**Motion for a resolution**  
**Recital L**

*Motion for a resolution*

L. whereas artists tend to *have* atypical work patterns *and* often *lack*

*Amendment*

L. whereas artists *and cultural and creative workers* tend to *engage in* atypical



*proper* social security protection, *notably in cross-border contexts, which often leads to their exclusion* from pension and unemployment payments;

work patterns *due to the nature of the sector itself and are often subjected to insecure working arrangements impeding their access to full* social security protection *and excluding them* from pension, *health care* and unemployment payments;

Or. en

## **Amendment 11** **Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 11 replacing AMs 74, 75 and 76

### **Motion for a resolution** **Recital M**

#### *Motion for a resolution*

M. whereas artists' remuneration often comes from different sources such as contracts, royalties, grants and subsidies, which renders their income highly unpredictable, leaves them in precarious situations and weakens their resilience;

#### *Amendment*

M. whereas artists' *and cultural and creative workers'* remuneration *is* often *unstable and uncertain, it* comes from different sources such as contracts, royalties, grants and subsidies, which renders their income highly unpredictable, leaves them in precarious situations and weakens their resilience;

Or. en

## **Amendment 12** **Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 12 replacing AMs 82, 83, 84 and 85

### **Motion for a resolution** **Recital N**

#### *Motion for a resolution*

N. whereas the lack of collective bargaining for self-employed artists further

#### *Amendment*

N. whereas the lack of *and obstacles to* collective bargaining for self-employed

serves to undermine their position on the labour market and leads to a lack of adequate social protections;

artists ***and cultural and creative workers***, further serves to undermine their position on the labour market and leads to a lack of adequate social protections ***and a long-term negative effect on their position and security***; ***whereas collective management of authors rights represents a major source of income for a majority of creators and artists in Europe, ensuring their continuous remuneration and should also protect them from unfair practices of large and dominant media and streaming platform companies***;

Or. en

### **Amendment 13 Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 13 replacing AMs 86, 87 and 88

#### **Motion for a resolution Recital O**

##### *Motion for a resolution*

O. whereas cross-border mobility is an essential part of ***an artist's*** work but is often hampered by bureaucratic procedures, a lack of clear information and ***myriad*** administrative rules and requirements across the Member States, notably as regards social protection and taxation;

##### *Amendment*

O. whereas cross-border mobility is an essential part of ***artists, authors, performers and all cultural creators and cultural workers*** work but is often hampered by bureaucratic procedures, a lack of clear information and ***many*** administrative rules and requirements across the Member States, notably as regards ***to*** social protection and taxation, ***as well as complicated and expensive procedures for the specific transportation needs for artistic fragile equipment***; ***whereas these barriers to cross-border cultural mobility undermine the principle of free movement***;

Or. en

**Amendment 14**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 14 replacing AMs 89, 90, 91, 92 and 93

**Motion for a resolution**  
**Recital P**

*Motion for a resolution*

P. whereas public grants are considered the most effective form of financial support for the CCSI, but are often difficult to access;

*Amendment*

P. whereas public grants are considered the most **vital and** effective form of financial support for the CCSI, but are often **insufficient, overly bureaucratic and too** difficult to access **or inaccessible particularly for marginalized groups and sometimes biased by political influence which discourages especially aspiring artists and creators from applying; furthermore the lack of an overarching European funding strategy for the sector by the Commission, the diverse sources within the MFF and their lack of mainstreaming additionally hinders access to public grants;**

Or. en

**Amendment 15**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 15 replacing AMs 102, 103 and 104

**Motion for a resolution**  
**Recital R**

*Motion for a resolution*

R. whereas access to finance remains the main challenge **for** individual artists, who are often ineligible for loans and bank guarantees **and are highly dependent on** public grants and subsidies;

*Amendment*

R. whereas access to finance remains the main challenge **especially for smaller actors in the CCSI, including** individual artists, **artists collectives, and cultural and creative workers**, who are often ineligible for loans and bank guarantees **thus**

*increasing the importance of access and availability of public and private grants and subsidies; reiterates the importance of supporting all cultural sectors, including cultural mediation professions, which play a vital role as an interface between the public and the artistic work or heritage, thereby ensuring access to and dissemination of culture to a wide audience;*

Or. en

**Amendment 16**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 16 replacing AMs 105, 106 and 107

**Motion for a resolution**  
**Recital S**

*Motion for a resolution*

S. whereas private investors have scaled back their financial support for cultural projects during the crisis;

*Amendment*

S. whereas *many* private investors *and public funders* have scaled back *or completely cancelled* their financial support for cultural projects, *especially those with a cross-border dimension*, during the crisis; *whereas this underlines the importance of reliable and constant public funding;*

Or. en

**Amendment 17**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 17 covering AMs 51, 78, 108? 110 and 111

**Motion for a resolution**  
**Recital S a (new)**

*Motion for a resolution*

*Amendment*

***Sa. whereas although the participation of women in the cultural and creative sectors is high, there is still much gender based discrimination, lack of access, gender pay gap, obstacles to representation and visibility. and women rarely occupy key creative roles or decision-making positions in cultural institutions; whereas women artists are often silenced and subject to disproportionate criticism as a result of their work and women and LGBTIQ+ artists are more likely to be targeted by attacks or subjected to restrictions;***

Or. en

**Amendment 18**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 18 covering AMs 51, 78, 79 and 113

**Motion for a resolution**  
**Recital S b (new)**

*Motion for a resolution*

*Amendment*

***Sb. whereas artists and cultural professionals from marginalized groups, including women, young people, representatives of racial, ethnic and geographic minorities, people with vulnerable socio-economic background, people with disabilities, LGBTIQ+ people, have lesser access to artistic and cultural careers, fewer possibilities to develop long-term careers in the sector; whereas the impact of the COVID-19 pandemic has been especially strong on women and has exacerbated the already existing obstacles in terms of access, equal payment, representation and visibility in***

*the CCSI of those groups;*

Or. en

**Amendment 19**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 19 replacing AMs 20, 118 and 119

**Motion for a resolution**  
**Recital T**

*Motion for a resolution*

T. whereas freedom of expression and freedom of the arts, as enshrined in the EU Charter of Fundamental Rights, are sometimes hindered by the use of antiterrorism legislation or allegations that artistic works insult religious feelings or national symbols;

*Amendment*

T. whereas freedom of expression and freedom of the arts, as enshrined in the EU Charter of Fundamental Rights, ***are currently under threat in several Member States by state interference and politically driven restrictions and*** are sometimes hindered by the use of antiterrorism legislation or allegations that artistic works insult religious feelings or national symbols, ***or are deemed to be offensive or inappropriate, also resulting in cases of self-censorship;***

Or. en

**Amendment 20**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 20 covering AMs 98, 99, 100 and 116

**Motion for a resolution**  
**Recital T a (new)**

*Motion for a resolution*

***Ta. whereas, in light of the consequences of the pandemic, a whole generation of young artists and cultural***

*Amendment*

*workers will struggle to find cultural employment or enrol in higher art education as a result of the narrowing of opportunities; whereas artists under 30 are more likely to be unemployed, to accept unpaid work and to be subject to exploitative working conditions such as unpaid salaries and precarious contracts;*

Or. en

**Amendment 21**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 21 replacing AMs 122, 123, 124, 125 and 127

**Motion for a resolution**  
**Paragraph 1**

*Motion for a resolution*

1. Urges the Commission and the Member States to recognise the fundamental role of culture for society, *the* well-being *of EU citizens and* the economy, and to translate this recognition into financial and structural support;

*Amendment*

1. Urges the Commission and the Member States to recognise the *intrinsic value of culture, as well as the* fundamental role of culture for society, *its progress and our* well-being, the economy *and inclusiveness*, and to translate this recognition into *adequate and continuous* financial and structural support;

Or. en

**Amendment 22**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 22 replacing AMs 133, 135, 136 and 252

**Motion for a resolution**  
**Paragraph 2**

*Motion for a resolution*

2. Calls on the Member States and the Commission to recognise the European added value of cross-border cooperation and to eliminate barriers to cross-border mobility in the EU;

*Amendment*

2. Calls on the Member States and the Commission to recognise the European added value of cross-border cooperation and to eliminate ***all*** barriers to ***sustainable and inclusive*** cross-border mobility in the EU, ***and with third countries for artists and cultural professionals***;

Or. en

**Amendment 23**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 23 replacing AMs 137, 138, 139 and 140

**Motion for a resolution**  
**Paragraph 3**

*Motion for a resolution*

3. Calls on the Commission and the Member States to provide workers in the CCSI with clear information and guidelines on mobility opportunities and administrative requirements in all Member States, including on visas, taxation, social security and access to training;

*Amendment*

3. Calls on the Commission and the Member States to ***support and*** provide ***authors, performers, other creative professionals and*** workers in the CCSI with clear information and guidelines on mobility opportunities and ***review and where necessary revise*** administrative requirements in all Member States, including on visas, taxation, social security and access to training ***and recognition of artistic education degrees, VET and academic, with a view on simplifying and unifying access to all aforementioned, as well on Union programmes and funds that can serve their needs, such as Creative Europe, but also those not directly or specifically targeted at the CCSI; calls for specific programmes dedicated to the mobility of young creators and innovators to promote exchanges and innovation in the fields of***



**Amendment 24**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 24 replacing AMs 142, 143, 144, 145, 146, 197 and 198

**Motion for a resolution**  
**Paragraph 4**

*Motion for a resolution*

4. Welcomes the establishment of mobility information points to provide assistance to artists and ***recommends that*** all Member States establish ***one***;

*Amendment*

4. Welcomes the establishment of mobility information points to provide assistance to artists and ***cultural professionals and support sustainable mobility; calls on*** all Member States ***to establish at least one such mobility and information point to offer free and tailored support to artists and cultural and creative workers; recommends the Commission to provide consistent and more comprehensive information targeted to cultural cross-border workers as well as authors, performers and creators, on mobility through initiatives such as updated toolkits and handbooks;***

**Amendment 25**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 25 replacing AMs 151, 185, 191, 215, 216, 217, 218 and 220

**Motion for a resolution**  
**Paragraph 4 a (new)**

**4a. Encourages greater synergy between the cultural and educational sector and promotes greater participation of artistic and cultural schools and institutions in activities under Erasmus+, and in other actions under EU programmes, both for students and teachers; calls on the Member States to fully include and promote access to art education, VET and academic, as part of a holistic approach for the CCSI recovery and society as a whole; notes the importance of providing access to lifelong learning, upskilling and reskilling and training through, among others, mentoring programmes, as well as the development of EU-wide training material for the transition from education to cultural and creative employment;**

Or. en

**Amendment 26**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 25a replacing AMs 153, 155 and 156

**Motion for a resolution**  
**Paragraph 5**

5. Calls on the Member States to transpose Directive (EU) 2019/790 on copyright in the digital single market and, in particular, to guarantee fair remuneration for authors and performers;

5. Calls on the Member States to transpose Directive (EU) 2019/790 on copyright in the digital single market **with a strong focus on protection of cultural and creative works and those creating them**, and, in particular, to guarantee fair, **appropriate and proportionate** remuneration for authors and performers; **calls on the Commission to closely monitor effective implementation of these**

*key principles;*

Or. en

**Amendment 27**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 26 replacing AMs 81, 109, 159, 163, 165, 167, 170 and 176

**Motion for a resolution**  
**Paragraph 5 a (new)**

*Motion for a resolution*

*Amendment*

**5a. Highlights that the current pandemic has underlined the importance of the digital sphere and amplified the dependency of artists and users on dominant digital platforms; in this regard highlights the need for more transparency; recalls that for some artists and creators who were mainly dependent on public events, this change in economic paradigm represents a challenge in terms of stability of revenue; is worried about the fact that many artists and creators cannot ensure in this new business model the same amount of revenue as the practice of imposing buy-out clauses by dominant or large streaming platforms deprive authors or their royalties and hinders adequate and proportionate remuneration for creators; asks therefore the Commission to evaluate and to take measures to ensure that revenues are duly and fairly distributed to all creators, artists and right holders;**

Or. en

**Amendment 28**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 27 replacing AMs 172, 173, 174, 175, 177 and 178

**Motion for a resolution**  
**Paragraph 6**

*Motion for a resolution*

6. Welcomes the Commission's inception impact assessment and **ongoing** public consultation on collective bargaining **agreements**, which is **designed to define the scope of application of EU competition rules in order to remove obstacles and improve working conditions through** collective bargaining **on behalf of solo** self-employed workers in the CCSI;

*Amendment*

6. Welcomes the Commission's inception impact assessment and **recent** public consultation on collective bargaining **for self-employed**, which is **examining the possibility of removing the competition law obstacle to** collective bargaining **for self-employed and freelancers; urges in this regard that the Commission take the broadest possible approach, in order to ensure access to collective bargaining for all solo-self-employed, including artists and cultural workers; invites the Commission to further evaluate current state aid rules and their application for the CCSI and the possible needs for adaptation; calls on Member States to acknowledge the right of association for all workers in the CCSI and promote collective bargaining;**

Or. en

**Amendment 29**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 27 replacing AMs 179, 180, 184, 194, 207 and 209

**Motion for a resolution**  
**Paragraph 7**

*Motion for a resolution*

7. Underlines the urgent need to improve the working conditions in the CCSI; encourages the Member States to utilise upward convergence to establish minimum standards for artists and cultural

*Amendment*

7. **Points out that atypical employment (part-time and fixed-duration contracts, temporary work and economically dependent self-employment) is commonplace in the media and culture**

*workers* in relation to working conditions and social security;

*sector, often leading to precarious working situations for artists and cultural professionals*; underlines the urgent need to improve the working conditions in the CCSI; encourages the Member States to utilise upward convergence to establish minimum standards for artists and cultural *professionals* in relation to working conditions, *fair remuneration* and social security *while recognizing the special characteristics of the CCSI such as seasonal work and the non-monetized quality of creativity*;

Or. en

### **Amendment 30** **Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 29 replacing AMs 181, 187, 188, 189 and 192

### **Motion for a resolution** **Paragraph 8**

#### *Motion for a resolution*

8. ***Recommends the creation of a*** European framework for working conditions ***in the CCSI***; welcomes, in this regard, the forthcoming OMC discussions between the Member States on the status of artists;

#### *Amendment*

8. ***Calls on the Commission to propose a European Status of the Artist setting out a common framework for working conditions and a minimum standards common to all EU countries while fully respecting the responsibilities of Member States and the EU in regards to labour market and cultural policy, through the adoption or application of a number of coherent and comprehensive guidelines with respect, but not exclusively, to contracts, means of collective representation and management, social security, sickness and unemployment insurance, pension schemes , direct and indirect taxation, non-tariff barriers and information asymmetries***; welcomes, in this regard, the forthcoming OMC discussions between the

Member States on the status of artists *as a first step; calls for the establishment of a working group in the framework of the OMC to facilitate best practice sharing between Member States as well as to facilitate the monitoring of progress in relation to the amelioration of the conditions of artists;*

Or. en

**Amendment 31**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 30 replacing AMs 200, 201, 202 and 203

**Motion for a resolution**  
**Paragraph 10**

*Motion for a resolution*

10. Urges *the* Member States to fulfil their obligation to defend *and respect* artistic freedom in order to uphold the fundamental right to freedom of expression and ensure that EU citizens can freely enjoy *and consume* artistic creations;

*Amendment*

10. Urges *all* Member States to fulfil their *responsibility and* obligation to *foster and* defend artistic freedom in order to uphold the fundamental right to freedom of expression and *to* ensure that EU citizens can freely enjoy artistic creations *and participate in culture and urges the Commission to sanction those Member States that fail to comply their obligations; invites the European Commission to develop further research on the topic and prepare a roadmap for achieving better protection of freedom of artistic expression in Europe; calls upon the Member States to jointly establish a structured dialogue amongst artists, legal experts and relevant stakeholders to determine common standards for freedom of artistic expression and develop and implement relevant guidelines;*

Or. en

**Amendment 32**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 31 replacing AMs 192, 199, 210, 211 and 213

**Motion for a resolution**  
**Paragraph 11**

*Motion for a resolution*

11. Calls on the Member States to **reconsider** access to **basic** social protection for artists, regardless of their employment status;

*Amendment*

11. Calls on the Member States to **ensure full** access to social protection for artists **and cultural workers**, regardless of their employment status, **and including access to unemployment allowance, health care and pensions; urges Member States and the Commission to take specific measures for the different categories of the creative professions to tackle unstable income, unpaid work and job insecurity and safeguard a total minimum standard for their income;**

Or. en

**Amendment 33**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 30a replacing AMs 206, 214, 262 and 263

**Motion for a resolution**  
**Paragraph 11 a (new)**

*Motion for a resolution*

**11a. Calls on Member States to take due account of the unique situation of artists from marginalised groups in the development of all relevant policies, funding programmes and activities and to remove all obstacles for achieving gender equality in the sector, namely by introducing measures which enable equal access, participations and representation**

*Amendment*

*of all cultural workers and artists;*

Or. en

**Amendment 34**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COPM 32 replacing AMs 222, 223 and 224

**Motion for a resolution**  
**Paragraph 12**

*Motion for a resolution*

12. Calls on the Member States to ***encourage and promote*** private investment in the CCSI;

*Amendment*

12. Calls on the Member States to ***increase their support to the CCSI through strengthening the public investment and encouraging*** private investment in the CCSI ***as well as public-private partnerships; calls on the Member States to ensure easier access to finance for artists and all cultural creators;***

Or. en

**Amendment 35**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 33 replacing AMs 168, 230, 232, 242 and 251

**Motion for a resolution**  
**Paragraph 13**

*Motion for a resolution*

13. Calls on the Commission and the Member States to facilitate access to public grants and loans by reducing administrative burdens at all stages of the application and reporting processes;

*Amendment*

13. Calls on the Commission and the Member States to facilitate access to public grants and loans by reducing administrative burdens at all stages of the application and reporting processes ***and ensure transparency; emphasises the necessity to promote synergies between all relevant***



*EU funding schemes with specific amounts dedicated to the cultural and creative sector, like Horizon Europe, Creative Europe, InvestEU, Digital Europe, the Cohesion Policy Funds and the RRF to be exploited in order to better support artists and cultural workers and provide new, accessible and where possible regular funding streams;*

Or. en

**Amendment 36**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 34 replacing AMs 236, 237, 238, 239 and 243

**Motion for a resolution**  
**Paragraph 14**

*Motion for a resolution*

14. Reiterates its call on the Commission and the Member States to include culture in the national recovery and resilience plans and to earmark at least **2 %** of the budget envelope of the Recovery and Resilience Facility to culture;

*Amendment*

14. ***Stresses the importance of directing an adequate part of economic recovery measures to the CCSI; reiterates its call on the Commission and the Member States to include culture in the national recovery and resilience plans and to earmark at least 2% of the budget envelope of the Recovery and Resilience Facility to culture with concrete, inclusive and accessible to all measures, leaving no one behind; is alarmed that in some Member States submitted plans appear to earmark a lower percentage or lacks of dedicated funding at all to those sectors; calls on the Commission to publish data on amounts and purpose of funds earmarked in the Plans to ensure transparency and facilitate democratic oversight;***

Or. en

**Amendment 37**  
**Monica Semedo**

Compromise amendment replacing Amendment(s): COMP 35 on AMs 219, 227, 235, 244, 245, 246 and 247

**Motion for a resolution**  
**Paragraph 15**

*Motion for a resolution*

15. Calls on the Commission and the Member States to support the short-term recovery of the **CCSI** and to bolster the resilience **and** competitiveness **of these industries** in the long term in order to tackle any major crises as effectively as possible in the future;

*Amendment*

15. ***Highlights that the CCSI are the first sectors and most severely hit by the pandemic and the last to recover, while given the restrictions in capacity of cultural events and venues, the recovery for the CCSI is expected to be even slower; underlines that the recovery of CCSI must go hand-in-hand with transition towards sustainability of the sector; calls on the Commission and the Member States to support the short-term recovery of the whole cultural ecosystem and to bolster the resilience, competitiveness and innovation of the CCSI in the long term, and to reinforce these sectors by providing fair and structured support to all, especially the most vulnerable actors, and foster employment opportunities for artists, authors, performers, cultural workers and cultural mediation professionals by supporting cooperation across disciplinary domains, as well as to ensure comprehensive monitoring of the socio-economic situation in the CCSI with the help of the European Framework for working conditions, in order to tackle any major crises as effectively as possible in the future and accompany their digital and green transition;***

Or. en