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# **DRAFT REPORT**

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

Committee on Culture and Education

Rapporteur: Giorgos Grammatikakis

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## MOTION FOR A EUROPEAN PARLIAMENT RESOLUTION

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

*The European Parliament,*

- having regard to the Social Summit for Fair Jobs and Growth held in Gothenburg on 17 November 2017, to the Leaders' Agenda on education and culture and to the European Council conclusions of 14 December 2017 on the social dimension, education and culture,
- having regard to its resolution of 12 May 2011 on unlocking the potential of cultural and creative industries<sup>1</sup>,
- having regard to its resolution of 12 September 2013 on promoting the European cultural and creative sectors as sources of economic growth and jobs<sup>2</sup>,
- having regard to its resolution of 13 December 2016 on a coherent EU policy for cultural and creative industries<sup>3</sup>,
- having regard to its resolution of 10 April 2008 on cultural industries in Europe<sup>4</sup>,
- having regard to its resolution of 7 June 2007 on the social status of artists<sup>5</sup>,
- having regard to its resolution of 12 May 2011 on the cultural dimensions of the EU's external actions<sup>6</sup>,
- having regard to its resolution of 8 September 2015 entitled 'Towards an integrated approach to cultural heritage for Europe'<sup>7</sup>,
- having regard to its resolution of 19 January 2016 on the role of intercultural dialogue, cultural diversity and education in promoting EU fundamental values<sup>8</sup>,
- having regard to its resolution of 10 April 2008 on a European agenda for culture in a globalising world<sup>9</sup>,
- having regard to its resolution of 14 June 2018 on structural and financial barriers in the access to culture<sup>10</sup>,
- having regard to its resolution of 2 March 2017 on the implementation of Regulation

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<sup>1</sup> OJ C 377 E, 7.12.2012, p. 142.

<sup>2</sup> OJ C 93, 9.3.2016, p. 95.

<sup>3</sup> Texts adopted, P8\_TA(2016)0486.

<sup>4</sup> OJ C 247 E, 15.10.2009, p. 25.

<sup>5</sup> OJ C 125 E, 22.5.2008, p. 223.

<sup>6</sup> OJ C 377 E, 7.12.2012, p. 135.

<sup>7</sup> OJ C 316, 22.9.2017, p. 88.

<sup>8</sup> Texts adopted, P8\_TA(2016)0005.

<sup>9</sup> OJ C 247 E, 15.10.2009, p. 32.

<sup>10</sup> Texts adopted, P8\_TA(2018)0262.

(EU) No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions No 1718/2006/EC, No 1855/2006/EC and No 1041/2009/EC<sup>1</sup> ,

- having regard to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, adopted by the United Nations Educational, Scientific and Cultural Organisation (UNESCO) on 20 October 2005,
- having regard to the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro Convention) of 27 October 2005,
- having regard to Regulation (EU) No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions No 1718/2006/EC, No 1855/2006/EC and No 1041/2009/EC<sup>2</sup>,
- having regard to the Council resolution of 16 November 2007 on a European Agenda for Culture,
- having regard to the Council conclusions of 23 December 2014 on a Work Plan for Culture (2015-2018)<sup>3</sup>,
- having regard to the EU Work Plan for Culture for the period 2015-2018,
- having regard to the Council conclusions of 27 May 2015 on cultural and creative crossovers to stimulate innovation, economic sustainability and social inclusion,
- 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 Commission report on the implementation of the European Agenda for Culture (COM(2010)0390),
- having regard to the Commission Green Paper of 27 April 2010 entitled ‘Unlocking the potential of cultural and creative industries’ (COM(2010)0183),
- having regard to the proposal for a decision of the European Parliament and of the Council on a European Year of Cultural Heritage (2018) (COM(2016)0543),
- having regard to the Commission communication of 26 September 2012 entitled ‘Promoting cultural and creative sectors for growth and jobs in the EU’ (COM(2012)0537),
- having regard to the Commission communication of 18 December 2012 on content in the Digital Single Market (COM(2012)0789),

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<sup>1</sup> Texts adopted, P8\_TA(2017)0062.

<sup>2</sup> OJ L 347, 20.12.2013, p. 221.

<sup>3</sup> OJ C 463, 23.12.2014, p. 4.

- having regard to the Commission communication of 26 September 2012 entitled ‘Towards an integrated approach to cultural heritage for Europe’ (COM(2014)0477),
  - having regard to the 2012 report by the Working Group of EU Member States’ Experts on Access to Culture,
  - having regard to the 2017 report by the Working Group of EU Member States’ Experts on intercultural dialogue under the open method of coordination (OMC), entitled ‘How culture and the arts can promote intercultural dialogue in the context of the migratory and refugee crisis’,
  - having regard to the Rome Declaration of 25 March 2017, in which the leaders of 27 EU Member States and EU institutions stated their wish for an ambitious Union, ‘where citizens have new opportunities for cultural and social development and economic growth’ [...], ‘a Union which preserves our cultural heritage and promotes cultural diversity’,
  - having regard to Rule 52 of its Rules of Procedure,
  - having regard to the report of the Committee on Culture and Education (A8-0000/2018),
- A. whereas the priorities for the New Agenda and the sector-specific approach are welcome; whereas support should be given to all cultural and creative sectors, and cultural diversity and intercultural dialogue should be maintained as cross-cutting priorities;
  - B. whereas Europe is emerging from a severe financial crisis, during which, unfortunately, the budget for culture has often been the first to suffer cuts;
  - C. whereas Europe is facing growing social inequalities, rising populism and radicalisation and has an increasingly diverse population; whereas culture is therefore more important than ever;
  - D. whereas Europe’s creative and cultural sectors are the EU’s strongest assets, whereas they represent 4.2 % of the EU’s GDP, create 8.4 million jobs, equal to 3.7 % of total employment in the EU, are economically resilient, even in times of crisis, and offer a higher percentage of youth employment than other sectors;
  - E. whereas Europe’s music sector is very dynamic, accounting for 1 million jobs and a turnover of EUR 25 billion, yet remains severely underfunded; whereas, out of a total budget of EUR 1.46 billion for Creative Europe, as of July 2018 only EUR 51 million have gone to music projects;
  - F. whereas culture can play an important role in social cohesion and integration and whereas the special call for migrants’ integration in the Creative Europe programme has proved to be efficient but oversubscribed;
  - G. whereas cultural awareness and expression has been recognised at EU level in the revised recommendation on Key Competences for Lifelong Learning;
  - H. whereas cultural networks are a power tool in forging interpersonal bonds and peaceful

connections across national borders;

### **General remarks**

1. Welcomes the New Agenda for Culture and stresses that it represents a huge opportunity to adopt a comprehensive and coherent policy for culture at European level, but also stresses that it can only be successful if supported by a significant budgetary increase for Creative Europe;
2. Recognises that the 2018 European Year of Cultural Heritage represents an opportunity to increase awareness of the unique strength and diversity of EU culture and the vital role it plays in our societies and economies, in creating a sense of belonging, in promoting active citizenship and in defining our fundamental values and identity;
3. Welcomes the Commission's intention to present an Action Plan for Cultural Heritage and emphasises the need to focus on both tangible and intangible aspects of Europe's heritage;
4. Calls on the Commission to ensure that the need to respond to new unforeseen circumstances will not hinder the attainment of already agreed objectives in the field of culture; recalls that new initiatives should be financed by a new budget and not via a re-allocation of existing funds;
5. Calls on the Commission and the Member States to develop new approaches to data collection for all cultural and creative sectors (CCSs) and to ensure that effective statistical codes and more qualitative indicators are used, bridging the divide between the increasingly data-poor public sector and the information-rich digital operators;
6. Calls on the Commission to introduce EU scoreboards to measure cultural and media pluralism and diversity in the creation, distribution and supply of creative works;
7. Welcomes the launching of 'Music Moves Europe' as a significant first step in stimulating creativity, diversity and innovation in Europe's music sector and the sectoral action on music in the Creative Europe programme; calls on the Commission to focus on mobility of artists and repertoire within and beyond Europe, distribution, funding for SMEs, transparency of digital platforms to artists, diversity of streaming services and a mapping of the sector when developing further EU action on music;
8. Welcomes the creation of an online directory of European films and the launch of the first EU Film Week and encourages the Commission and the Member States, in collaboration with the creative industries, to develop a European platform providing access to licensed EU films, while remunerating artists and right-holders fairly and respecting the principle of territoriality;

### **Social dimension**

9. Welcomes the Commission's intention to introduce a dedicated action on mobility within Creative Europe, but underlines that this requires an appropriate budget and simplified administrative procedures in order to avoid obstacles linked to visas and double taxation;

10. Calls on the Commission to put in place a single portal containing information on all available residency programmes and mobility opportunities;
11. Invites the Member States to consider removing Article 17 of the OECD Model Tax Convention from bilateral tax treaties between EU Member States;
12. Points to the project-based, atypical employment of cultural workers and calls on the Member States to adopt comprehensive measures in order to improve the contractual conditions of artists and creators across the EU, with respect to collective representation, social security and direct and indirect taxation;
13. Underlines that cultural spaces play an important role in city regeneration; encourages the Commission and the JRC, therefore, to further develop the Cultural and Creative Cities Monitor and calls on cities and municipalities to make better use of it;
14. Notes that according to the 2017 Eurobarometer 36 % of Europeans did not participate in any cultural activity within the previous year and calls on the Member States, therefore, to strengthen the links between culture, education, innovation and research;
15. Stresses that cultural and creative skills are increasingly needed in the digital landscape and calls on the Commission and the Member States, therefore, to transition from STEM to STEAM in formal and non-formal education and to adopt a life-long learning approach accessible to cultural practitioners; acknowledges the important role of music and arts in school curricula as they contribute to increased creativity and inspire an interest in culture;
16. Notes that democratic principles and European values are increasingly challenged due to growing polarisation both within Europe and globally; calls on the Commission and the Member States, therefore, to develop a strategic approach for the protection of cultural rights, freedom of artistic expression and media pluralism, as well as the right to freely participate in cultural life;

### **Economic dimension**

17. Underlines that, despite the EU added value of cultural investment, Creative Europe represents 0.15 % of the overall EU budget, of which only 31 % is earmarked for culture; welcomes the new MFF proposal and the proposed increase in funding as a good first step and calls for a doubling of the budget allocated to the new Creative Europe programme;
18. Stresses that the popularity of Creative Europe, combined with its underfunding, led to a mere 16.2 % success rate; points out that this acts as a dissuasive factor and prevents many CCS actors from applying;
19. Regrets that culture is not mentioned in the majority of policy fields it contributes to in the Commission's MFF proposal and calls on the Commission, therefore, in collaboration with CCSs, to design holistic and coordinated strategies for mainstreaming culture in other policy areas;
20. Underlines the crossover impact of culture and calls on the Commission and the

Member States to report on how much funding is allocated to culture across all funding programmes and ensure that it amounts to at least 1 % of the next MFF; invites the EU regions to designate culture and CCSs as a priority in the structural funds;

21. Calls on the Commission to develop a ‘one-stop-shop’ portal where all existing EU funding instruments for CCSs are listed in a user-friendly, comprehensive and efficient manner;
22. Calls on the Commission and the Member States to guarantee that enough resources within EU funding instruments are allocated on the basis of the intrinsic value of artistic and creative projects;
23. Calls on the Commission and the Member States to adopt a tailored approach to each sector, recognising that financial instruments such as guarantees, loans and equity are appropriate for profit-generating projects, but that grants are vital when considering the cultural ecosystem as a whole, valuing intangible assets correctly and supporting innovative artistic and cultural practices;
24. Calls on the Commission to report on the implementation of the Cultural and Creative Sector Financial Guarantee Facility; regrets its limited geographical coverage and suggests that micro finance should be provided when dealing with very small actors, given that CCSs are overwhelmingly composed of SMEs, 95 % of which are microenterprises; stresses the need to ensure that banks better value copyright and intangible assets;
25. Encourages further development of sustainable cultural tourism, in collaboration with UNESCO, on the designation of heritage sites, and with the Council of Europe, through the development of cultural routes; calls for the promotion of EU regions as European destinations of excellence (EDEN);

#### **Digital4Culture**

26. Notes that the digital revolution has radically transformed the way art and culture are produced, distributed and enjoyed, presenting opportunities but at the same time posing great challenges to the already strained working conditions of artists and creators and threatening their economic survival;
27. Considers that the protection of copyrights is at the core of CCS revenue and welcomes the new copyright directive proposal and its measures to protect news publishers, close the value gap between creative industries and digital platforms and increase transparency and balance in the contractual relations of authors and performers; stresses that it is vital to create a fair digital marketplace in which creators are fairly compensated;

#### **External dimension**

28. Regrets that the safeguarding and promotion of culture was not included as a goal in the 2030 Agenda for Sustainable Development and stresses that culture is an engine for sustainable development and intercultural dialogue;



29. Calls on the Commission to report regularly to Parliament about the implementation of the strategy for international cultural relations;
30. Supports the Council initiative to draw up a comprehensive approach to international cultural relations and calls for the creation of cultural focal points in all EU delegations, the appropriate training of officials and the involvement of local and grassroots actors, including in the preparatory action on European Houses; reiterates its request for the Commission and the EEAS to report on the state of implementation every two years;
31. Instructs its President to forward this resolution to the Council and Commission and to the governments of the Member States.

## EXPLANATORY STATEMENT

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

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

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

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

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

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

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

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

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

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

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

### **Music Moves Europe.**

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

### **External Dimension.**

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

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

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

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

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

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

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