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For a Cultural European Union

From a policy to build an internal market to a policy to build a Union

The European Union's Treaties grant limited and subsidiary power to the European institutions in the field of culture. As a result, the EU cultural budget is small, representing 0.12% of the overall EUR 116 billion budget in 2019 (or EUR 220 million a year). This is the size of the cultural budget of a city like Vienna or the production spending of a large Hollywood movie. Some 450 Eurocrats are employed at the European Commission to implement a cultural programme aimed to cater for 27 nationalities, 8 million cultural workers[1], hundreds of languages and dialects, national and local cultural specificities as well as an industry responsible for 3% of the EU's GDP[2].

Whilst it seems that culture has taken a residual role in EU policy the truth is that the European Union has progressively been building a cultural policy for the last 40 years through its competence to negotiate international trade agreements, to harmonise legislation with a view to build a Single Market or to implement competition law. Furthermore, since 2007, armed with a better understanding of the importance of the economy of culture in Europe[3], the EU's industrial, regional, digital and external policies have considerably expanded EU's intervention in the field of culture.

This article aims at characterizing the EU's intervention in the field of culture with an attempt to take stock of the achievements from a cultural policy perspective. Whilst pro-European politicians are calling for a more political European Union, it aims to define elements that would lay the foundations for a Cultural European Union ready to address Europe's current challenges linked to the development of anti-European sentiments, the geopolitical, demographic and

technology shifts as well as the need for more cohesion and solidarity.

Can we actually talk about a EU cultural policy? Certainly not under the current circumstances of "agenda" settings (rather than policy) without clear political ambitions to develop cohesion and empathy. However, this could change for the better if one believes that the political project of the EU is in the making and that cultural policy will play its part in defining a continent capable of making the most of its cultural resources and diversity to promote freedom of expression, tolerance to achieve "un vouloir vivre ensemble" and foster solidarity amongst Europeans.

The paper proposes elements of common grounds that lay the foundations for the development of a true Cultural European Union, highlighting the necessity to articulate and coordinate the various cultural interventions that are taking place across various EU policies.

The first section highlights the way EU legal order set the foundation of a Cultural European Union even in the absence of formal EU competence in culture. The second section considers the new drivers of EU 's cultural policy that emerged as from 2007. The final part proposes the substance of a EU Cultural Policy that would address Europe's identity crisis nourishing cultural fears as well as anti-European sentiments.

Section 1 – Legal rules as founding elements of a Cultural European Union

Culture as a EU subsidiary competence

The European Union acquired subsidiary competence in the field of culture from the 1992 Maastricht Treaty[4]. However independently of a specific power, the requirement to implement EU rules and international circumstance led the EU to regulate the cultural sector:

- The multilateral trade negotiations on a General Agreement on Trade in Services (GATS) in the 1980s.
- The requirement to harmonise legislation on broadcasting and copyright/authors' rights with a view to implement a single market for cultural products and services[5].

The above actions are closely linked to the legal competence of the EU institutions and notably the European Commission to manage international trade negotiations, internal market rules and competition policies. Those developments led the Members States of the European Union to agree that:

- Cultural goods were not goods like any other but required specific treatment from trade liberalization rules[6].
- Member States may legitimately support their cultural industries and sectors through regulations and subsidies[7]. This position led to the UNESCO convention on the protec-

tion of cultural diversity (2005) and the Lisbon Treaty (2007) setting out the objective for the EU to defend cultural diversity.

- Strong intellectual property standards (notably copyright/authors'right) need to be implemented and enforced throughout the European Union and in the World to support creation and investment in cultural production as well as to fight piracy and counterfeiting. This intervention led to a massive upgrade of IP laws throughout the EU as from the 1990s to create a formidable acquis now applicable in an enlarged Europe comprising 27 Member States.
- Subsidies and tax incentives supporting the audiovisual sector have been gradually exempted from EU State Aid rules[8].
- The scrutiny of EU anti-trust authorities regarding the dominant positions of large media players. This led to to the blocking of the Time Warner-EMI merger in 2000 (music business) and then subsequent investigations and decisions in the Sony-BMG merger in 2006 (music publishing) and the Universal Music Group (UMG) / EMI merger (2017). Similar interventions took place in the Pay-TV, collective rights management and book publishing businesses to prevent monopolistic positions from developing at national or European level thus affecting price and by consequence the cultural offer.

In addition, EU law set up conditions for the free circulation of TV and internet services by adopting the country of origin principle[9] but also enabling countries to maintain support systems aimed at protecting their AV industries through quotas and/or investment obligations[10]. Early on, as part of the drive to build an internal market, the European Court of Justice (ECJ) progressively set limits on the use of Intellectual property to artificially partition the common market by adopting rules of rights' exhaustion[11].

As a result, 80% of rules affecting the cultural and creative sectors (CCS)[12] are decided upon by Member States in Brussels and Strasbourg (wide ranging rules covering reduced VAT rates for cultural goods and services, copyright protection, competition, internal market rules on free movement and international trade agreements).

EU rules and actions yet to take CCS specifics better into account

Whilst EU intervention from a regulatory point of view has, on balance, a very positive effect on the CCS, it has failed to help the industries' capacity to compete globally. It has not been able to sufficiently support the global growth and market access of Europe's CCS as well as address market fragmentation specifics to cultural markets obeying to linguistic and local singularities. As a result, whilst the continent can boast a large number of talents in the CCS sectors, the EU's market share in China or North America remains negligible (less than 7% in film, music or book publishing for instance[13]) whilst the market share of US programming in the EU has remained stable (between 60 and 70% in cinema for instance[14]). European films, books and music have increasing problems in reaching out globally, despite digital distribution. More troublesome single market rules have more extensively benefitted worldwide vertically integrated companies capable of international distribution notably in English language unlike European CCS that remain fragmented along linguistic lines. After Hollywood domination, the Silicon big tech (Google/YouTube, Amazon, Facebook, Netflix, Twitter) are now dwarfing Europe's largest AV players (Vivendi, Bertelsmann, Pearson, ARD/ZDF, TF1 for instance) in content investment and distribution[15].

The combination of the US and Chinese big tech domination in digital, together with the implementation of specific policies in several Member States to support the development of the creative and digital economy, led to a new front of EU intervention in the realm of culture. This trend is amplified by the action of European cities which have made cultural investment a major tool in territorial attractiveness. The political motivation to act is linked to the necessity of addressing Europe's industrial and competitiveness weaknesses and create new jobs. The push from third countries such as China, keen from 2008 onwards to develop its creative economy, also contributed to make the EU institutions realizing the potential of Europe's cultural and creative resources as well as the continent's success in establishing strong creative ecosystems. The major challenge remains to enable such ecosystem to materialize industrially and globally.

Section 2 – Industrial, innovation and external policies as a new driver of EU cultural policy

EU's cohesion policy, industrial and digital agenda as well as external ambitions are adding to the traditional EU cultural programme. Culture is everywhere whilst a EU cultural policy is yet to be defined.

Culture in the economic agenda

On the basis of an initial mapping on the economic and social value of the EU CCS[16] the European Commission adopted its first cultural agenda in 2007[17]. The Communication aims to "explore the relationship between Europe and culture and to propose policy objectives" which are identified as the promotion of:

- Cultural diversity and intercultural dialogue;
- Culture and creative industries as part of the Lisbon Strategy for Growth and Jobs[18];
- Culture in the EU's External Relations.

The adoption of the Lisbon Treaty on the European Union in 2007, whilst confirming the provisions set out in the 1992 Maastricht Treaty, added that the respect of cultural and linguistic diversity is amongst the main objectives of the EU, together with safeguarding and enhancing cultural heritage (Article 3 Treaty on European Union[19] and Article 167 of the TFEU[20] (former article 151).

In the same year the EU statistical body Eurostat published its first data on the cultural sector[21]. Another step indicating that the sector was considered more seriously by policy makers.

In 2010 the European Commission published its Digital Agenda[22] focusing on the achievement of a "Single Digital Market". Whilst recognizing that Europe's media services were falling behind, the policy document failed to grasp the

importance of the CCS and its specifics. It was influenced by the vision of big techs and internet companies looking to undermine the EU copyright regime seen as a an obstacle to the free flow of information. As a result the policy paper focused on the issue of consumers' access to content rather than the production and delivery of such content. Cultural industries and their business models relying on intellectual property were seen as a nuisance preventing the development of a digital single market. Their specifics and the impact of the policy on cultural diversity were not considered; a lost opportunity from a cultural policy point of view, but implicitly the recognition of the importance of CCS in addressing the digital agenda. The subsequent EU copyright reforms as from 2016 would redress the initial unbalance to address the so-called "value gap" between usage and artists' renumeration[23].

A decisive push for the cultural sector came from the cohesion policy which benefitted countries and regions accessing the second largest budget of the European Union, the EU Structural Fund[24]. The EU budget implemented via the European Structural and Investment Fund (ESIF) enabled important cultural investment notably in heritage preservation, tourism and increasingly culture and creative industries. Over the period 2007-2013, EUR 347 billion were distributed to EU Member States and regions to achieve Cohesion Policy's goals. We estimate that some EUR 7 billion over this period contributed to cultural investment[25] (thus 4 times more than the paltry EU culture programme). As from 2014 more than 100 countries and regions in Europe included the CCS in their smart specialization strategies' pre-condition to access EU Regional Development Funds[26]. For example, Slovakia was able to double its cultural budget by receiving EUR 250 million from EU Structural Funds to deploy its CCS strategy[27].

Pursuing the objective of industrial competitiveness, the European Commission in tandem with the European Investment Fund (EIF), launched a EU CCS Guarantee Facility with EUR 220 million to address CCS funding gaps estimated at EUR 8 billion a year in 2016[28]. The scheme is now implemented by financial intermediaries (usually private banks) in a dozen European countries[29].

Culture in EU's external relations

In 2016, at external relations level, the High Representative of the EU, Vice President Mogherini launched the EU strategy for international cultural relations[30] developed by the European External Action Services (EEAS)[31]. The proposed strategy encourages opportunities to promote culture within the EU's external policies. Culture is seen as a key element of sustainable development insofar as the creative sector can promote reconciliation, growth and freedom of expression on which other fundamental freedoms can be built. The funding of such strategy is still a large question mark. It remains however difficult to keep track of EU initiatives on culture in external relations.

- In 2016 a Cultural Diplomacy Platform was set up to support the implementation of a "EU strategy for international cultural relations"[32]. The following year an agreement was signed by EEAS and the European Commission with EUNIC[33] the association gathering European national cultural institutes with a view to setting out the principles of pan-European cooperation in external relations.

- Cultural cooperation is also one aspect of the EU's European Neighbourhood Poli-

cy (ENP)[34] which covers 16 countries in Eastern Europe and the Mediterranean. The EU's Eastern Partnership (with Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine) provides a framework for cultural cooperation under the multilateral Platform 4 "Contacts between people". The Eastern Partnership Culture Programme supports the partners' cultural policy reform efforts at government level and helps to improve the professionalism of operators in the cultural and creative sectors. Culture and intercultural dialogue have also played an increasingly important role in the Union for the Mediterranean (UfM). The programme covers 16 countries from the Region.

- Specific programmes for the West Balkans aimed at supporting the development of the cultural and creative industries to promote economic activities, retain talent as well as to promote cultural mutual understanding[35] are also being developed through dedicated funding scheme and the well-funded instrument of pre accession (IPA)[36].
- Outside of Europe's direct zone of influence, it is important to mention the High Level People to People Dialogue (HPPD) set up in 2012 with China[37]. Part of this dialogue includes actions to support collaboration amongst CCS. Such dialogues would need to be granted a higher political priority to bear fruit and contribute to the EU's CCS market access to China for instance.
- A sizeable culture programme (EUR 26 million in 2020) is also implemented in the context of EU activities in international cooperation and development[38] notably towards ACP[39] countries.

The above illustrate the better consideration given by EC services in charge of external relations and international cooperation to the value of cultural investment for economic and social development. This understanding has yet to trickle down to EU diplomatic posts and local cultural ministers who are often not aware or equipped to make the most of these opportunities. Funding of activities in third countries are tied to existing EU programmes and call for tenders. They lack the flexibility of direct and rapid investment in worthwhile projects, thus making EU efforts slow in comparison with other donors' programmes (notably US Aid).

What about the EU culture programmes?

The specific EU actions aimed at the cultural sectors are limited to the disbursement of EU grants to film professionals[40] and cultural organisations, essentially in performing, visual arts and cultural heritage, pursuing eligible activities. Applications are time consuming and with a low success rate especially in the culture strand (16%)[41] with considerable elements of co-funding. Thinly spread scarce budget requires topping-up with additional public support or the involvement of well-funded national cultural institutes (usually the Goethe and the British Council). Whilst the programmes have identified the right issues to be addressed to overcome fragmentation, the structural impacts in terms of cultural exchanges and circulation of cultural goods and services remain weak.

European citizens would find it hard to identify EU activities in the field of culture, except perhaps in the case of:

- The European Capitals of Culture, set up on the initiative of Melina Mercouri the Greek Minister of Culture in 1985[42];
- The Europa Cinema network[43] aimed at encouraging the screening of non-national European films in cinemas across Europe and provide an alternative to the offer of blockbusters.

- However only the specialists in EU programmes would have heard about EU prizes aimed at rewarding the best talent across Europe in film (European Film Awards (EFA) or the LUX film prize[44]), music (European Border Breaker Awards (EBBA[45]), literature (EU Prize for Literature)[46], heritage (Europa Heritage Awards)[47] and architecture (Mies van der Rohe Awards)[48].

The promotion of national European talents and strong European co-productions across the continent through translation or distribution, with a view to establish a cultural single market, is yet to become a reality. It seems that a South Korean artist[49] is more likely to get international recognition than a European one.

In conclusion EU cultural policy remains subsidiary for the blinds or the ignorant only. With time it is evident that an increasing number of EU policies are related to the implementation of cultural policy objectives, whilst the EU has yet to articulate such a specific policy. As a result effective cultural policy actions are constrained by a lack of political vision, coordination, transparency and its corollary poor human and financial resources. The impact of the various EU initiatives in the field of culture is note measured. They remain largely invisible to the eyes of citizens. More importantly, a balanced and holistic cultural policy would require the integration of a social dimension with a view to share a sense of European identity and to promoting cohesion, mutual understanding and solidarity amongst people living in Europe.

Section 3 Towards the affirmation of a Cultural European Union

There is consensus in Europe to stress the importance of national and local specificities. This is enshrined in Article 3 of the Lisbon Treaty[50] which provides that the Union shall respect cultural diversity and national identity. "Unity in diversity" has become the motto of the European Union[51]. Member States of the European Union have been a leading and decisive force to get the 2005 UNESCO Convention on the Protection and Promotion of Cultural Diversity signed and ratified by more than 140 countries. It provides a legally binding international agreement that reaffirms the sovereign right of States to adopt cultural policies that support local cultural expression and cultural industries.

Europe's identity crisis is the opportunity to address fears and nationalistic pride that nourish anti-European sentiments. Other reasons for a decisive EU cultural policy are linked to:

- The need to build digital sovereignty and resist attempts to see European' imagination, thoughts and values colonised by enterprises with distant knowledge or interest in Europe's cultural specificities;
- The importance in building cultural bridges amongst European nations to build peace and support regional economic development as well as understanding between people;
- The integration of migrants and the expression of their cultural rights;

- The definition of a common cultural policy to clarify what is Europe standing or fighting for in its dealings with third countries.

The latest 2018 European Agenda for culture[52] mentions the need to strengthen European identity, to create a sense of belonging. However it is lacking in resources and decisive actions to achieve such an objective. It refers to the transformative power of culture without spelling out ways to make use of Europe's considerable cultural resources to build a European Union and strengthen empathy between its people.

A cultural Europe defines itself not by converging national policies but by affirming itself through a common approach and values against competing models, essentially a USA model but more market driven. A European cultural policy would not have to manage artistic or cultural institutions or decide on monuments or intangible heritage deserving preservation; this would remain a remit for national cultural policy.

1. A EU cultural policy would have to promote multilingualism, the mobility of artists and entrepreneurs, the international promotion and distribution of outstanding talents, support translation and subtitling of major European works and encourage distribution on digital platforms to reach out to the 500 million European citizens.
2. The policy 's objectives would be to engage with European citizens, stimulate their imagination and curiosity for their own and other cultures.
3. Cultural exchanges with third countries would promote culture diversity at both production and distribution level.
4. Such policy should support endeavors, in particular from medium-sized and smaller Member States, to pool resources aimed at supporting the internationalisation of their local CCS constrained by a smaller linguistic or retail markets.
5. It would ensure that culture objectives are taken into account when implementing other EU policies (competition, internal market, international cooperation, external and trade policies) and that social, international development, regional and industrial policy decisions are in line with the set cultural policy objectives.
6. Departments in charge of implementing the EU's cultural policy should receive appropriate human and financial resources to be able to ensure coordination and proper implementation of set cultural objectives by other EU institutions' services.
7. Finally such policy would enable healthy debates and confrontation on a European identity and stimulate artistic productions to question such identity or to promote cultural understanding and integration.

The foundations to support the development of a EU cultural policy already exist:

- Respect of freedom of expression as a basic human right.
- Wide acceptance of State intervention and policies to support the world of art and cultural industries beyond the dictate of the market.
- A different approach at regulatory level to take into account the cultural specificities (competition law, tax rules (incentives, VAT), trade liberalisation, visas' policies for artists).
- The importance of intellectual property and notably copyright/authors right to foster creation and the CCS. Strong collective rights management mechanisms that enables

pan-European licensing.

- Support to pan-European film distribution and an informal network of cities that have been named European capital of culture since 1985.
- The development of European statistical tools through Eurostat[53] and the European Audiovisual Observatory[54].
- A large number of internationally renowned cultural institutions, associations and art/design schools or universities with experience in pan European collaboration.
- A set of EU prizes to reward the best in architecture, cinema, heritage, literature, music and art and science[55].
- Strong trade and cultural associations[56] organised on a pan-European level speaking on behalf of cultural workers, institutions and industries such as for instance Culture Action Europe, IETM[57], the European Cultural Foundation, for music IFPI, IMPALA or GESAC and ECSA, for broadcast ACT and EBU or the national cultural institutes organised under the EUNIC umbrella[58].
- A large number of cultural workers ready to play their part in celebrating Europe's singularities, differences and identities and in empowering citizens to embrace the idea of a United Europe.
- Many European cities and regional authorities driving new cultural investment in support of the development of the CCS.

All of these elements constitute essential foundations on which to build a Cultural European Union.

Conclusions

European institutions as well as European policy makers are still failing to fully grasp the urge of considering culture to address Europe's challenges, notably citizens' absence of emotional links with the European project which in turn has an impact on solidarity, sense of belonging and mutual understanding. The Europe which promotes free circulation of people, a common currency, a joint defense and external policy requires a second cultural leg spelling out the justification of a common approach in the eyes of citizens. The latter need to feel that they are part of a community sharing a past and a destiny. The definition of a EU cultural policy would contribute to addressing Europe's identity crisis, its digital sovereignty and build solidarity.

The Treaty of Cooperation and Integration between France and Germany[59] signed in January 2019 signals an interesting step in furthering cultural collaboration to reinforce friendship. The Treaty expresses the ambition to build a common cultural space to promote exchanges through the integration of cultural institutes, the development of dedicated digital platforms with the definition of measurable actions[60].

Art and culture is more than necessary to fight the age of narcissism, materialistic and over-cognitive society. A cultural European Union should be about giving a sense of common destiny, value minded, stimulating our spiritual and

emotional intelligence. Europe is something to be loved because of its capacity to safeguard human dignity and to find purpose that goes beyond protecting an economic interest. The EU's destiny is not conditioned by territorial conquest or the domination of a nation. It is a unique project of civilization which values mutual understanding, collaboration and creation.

A cultural European Union should contribute to give the term "Union" its full meaning. It would breathe new life into the European project, develop strong visuals and narratives to make the concept of the EU visible and understandable, able to confront skepticism. I call with Luc Tuymans "for the emergence of a bold Europe that is joyful, celebrating multiculturalism as evidence rather than a patronizing dividing line".

Philippe Kern

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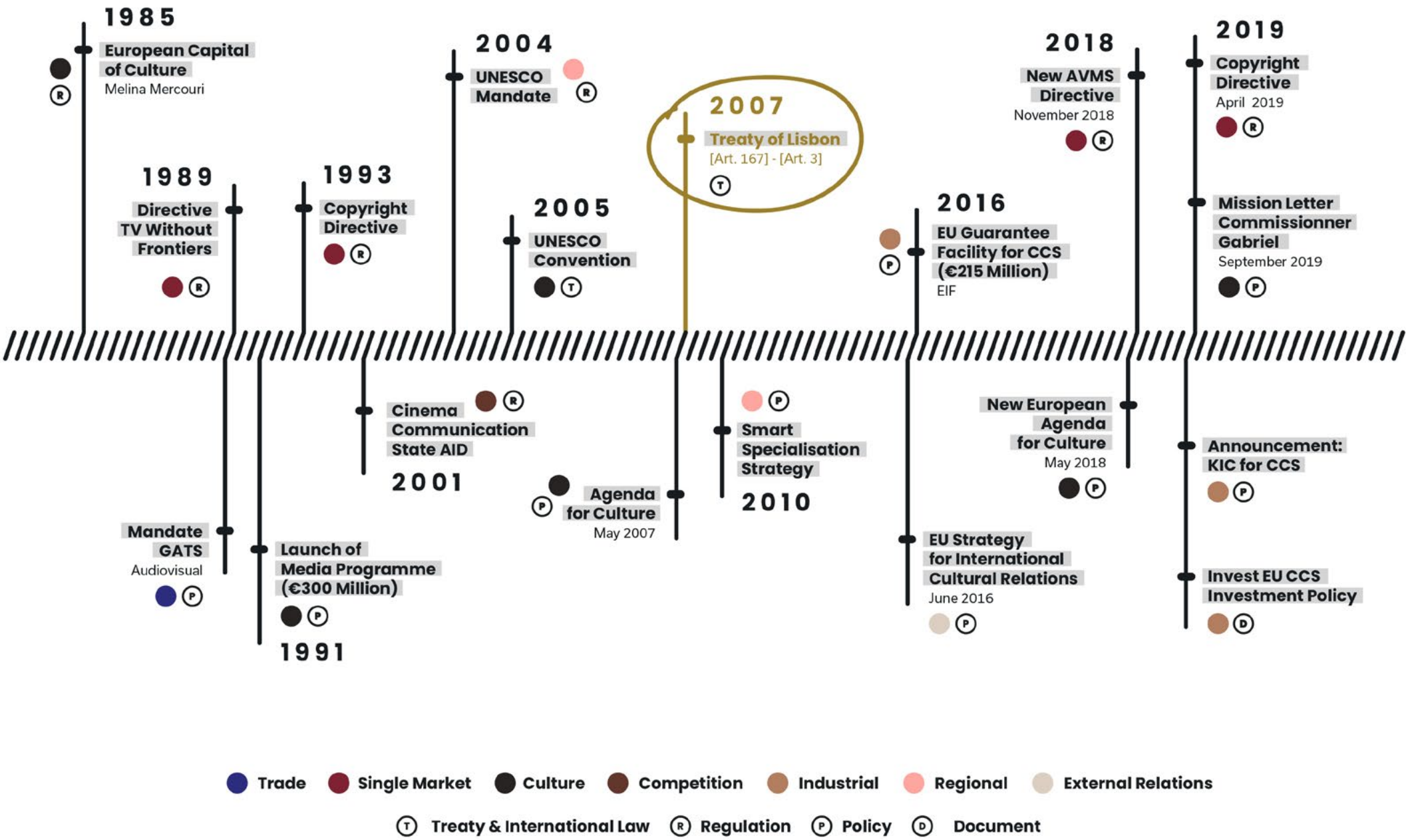

1985
European Capital of Culture
Melina Mercouri
1989
Directive TV Without Frontiers
1993
Copyright Directive
2004
UNESCO Mandate
2005
UNESCO Convention
2007
Treaty of Lisbon
[Art. 167] - [Art. 3]
2016
EU Guarantee Facility for CCS (€215 Million)
EIF
2018
New AVMS Directive
November 2018
2019
Copyright Directive
April 2019
Mission Letter Commissionner Gabriel
September 2019
Cinema Communication State AID
2001
Agenda for Culture
May 2007
Smart Specialisation Strategy
2010
New European Agenda for Culture
May 2018
Announcement: KIC for CCS
Mandate GATS
Audiovisual
Launch of Media Programme (€300 Million)
1991
EU Strategy for International Cultural Relations
June 2016
Invest EU CCS Investment Policy
Trade
Single Market
Culture
Competition
Industrial
Regional
External Relations
Treaty & International Law
Regulation
Policy
Document

Endnotes

1. Eurostat statistics on employment in the cultural sectors 2018

2. In France alone the Ministry of Culture employs 10 000 civil servants.

3. KEA, The Economy of Culture in Europe, European Commission, 2006

4. Art 151 of the Maastricht Treaty (1992). https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX-:11997E151

5. That would later enable a common European position in the negotiations leading to the GATT TRIPS Agreement and WIPO Treaties (1996) aimed at regulating worldwide the protection of IP protected goods.

6. "Les biens culturels ne sont pas des marchandises comme les autres" Jacques Delors, former President of the European Commission from 1985 to 1995

7. GATS EU negotiation mandate of 1989

8. State Aid guidelines of 2001 reviewed and relaxed in 2013. https://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=O

9. The country of origin principle states that, where an action or service is performed in one country but received in another, the applicable law is the law of the country where the action or service is performed.

10. TV without Frontiers Directive of 1989 amended in 2018 by the Audiovisual Media Service Directive (AVMSD) to include online digital services The AVMSD Directive of 14.11.2018. https://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX:32018L1808&from=EN

11. The exhaustion of intellectual property rights constitutes one of the limits of intellectual property (IP) rights. Once a given product has been sold under the authorization of the IP owner, the reselling, rental, lending and other third party commercial uses of IP-protected goods in domestic and international markets is governed by the principle. Coditel and GEMA ECJ jurisprudence in 1980 and 1981 respectively.

12. The cultural sector, or the so-called cultural and creative sector, includes the core arts, the cultural industries (publishing, music, audiovisual, film and videogames) and the creative industries (design, advertising and architecture) (KEA 2006).

13. KEA estimates based on trade publications in various sub-sectors.

14. Source: European Audiovisual Observatory

15. See EBU's Director General presentation in Helsinki at Competitiveness EU Audiovisual industry conference – 10-11 September 2019

16. KEA (2006), The Economy of Culture, European Commision

17. On a European Agenda for Culture in a Globalising World (COM 2007) 242 Final, 10.05.2007

18. Lisbon Strategy for Growth and Jobs. https://ec.europa.eu/commission/presscorner/detail/en/MEMO_07_557

19. https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex%3A12012M%2FTXT

20. https://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX:12008E167&from=EN

21. Eurostat 2007 Cultural Statistics. https://ec.europa.eu/eurostat/web/products-pocketbooks/-/KS-77-07-296

22. A Digital Agenda for Europe COM (2010) 245 final, 19.05.2010

23. KEA, European. What about Union?, KEA Brussels 2017, p110

24. The Structural Fund represents a third of the total EU budget amounting to EUR 376 billion for the period 2014-2020.

25. KEA, The use of structural funds for cultural projects, European Parliament, 2012. https://keanet.eu/wp-content/uploads/2019/09/structuralfundsstudy.pdf
European Structural Funds (SFs) have proved to be essential to launch creativity policies and projects. There would not have been a Creative Estonia policy programme, a Quartier de la Création (Nantes), a revitalised Temple Bar quarter (Dublin) or a Prototype Fund for video games (Dundee) without EU regional funding. Nantes Métropole has spent 18% of its ERDF budget (around € 54 million) on projects related to urban renovation and attractiveness, including the creation of cultural facilities. Berlin has built its creative city reputation with ESF support.

26. https://s3platform.jrc.ec.europa.eu/what-is-smart-specialisation/

27. KEA was appointed by the European Commission to review such strategy in 2019. https://keanet.eu/communique-the-european-commission-supporting-the-development-of-slovakias-cultural-industries/

28. Study IDEA Consult, Ecorys NI (2013) Survey on Access to Finance for Cultural Sectors.

29. EIF guarantee Facility for CCS: https://www.eif.org/what_we_do/guarantees/cultural_creative_sectors_guarantee_facility

30. Towards an EU strategy for international cultural relations JOIN(2016) 29 final, 8.6.2016. https://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX-:52016JC0029&from=EN

31. The EEAS is the European Union's diplomatic service. It helps the EU's foreign affairs chief – the High Representative for Foreign Affairs and Security Policy – carry out the Union's Common Foreign and Security Policy.

32. www.cultureinexternalrelations.eu

33. EUNIC gathers 36 organisations in charge of cultural relations in the 27 Member States of the EU such as Goethe, Institut Français, British Council etc.

34. https://ec.europa.eu/culture/policy/international-co-operation/neighbourhood_en

35. West Balkans programme https://eacea.ec.europa.eu/sites/ipa/funding/coopwb_en

36. The IPA beneficiary countries are divided into two categories:
- EU candidate countries (Turkey, Albania, Montenegro, Serbia and the Republic of North Macedonia) are eligible for all five components of IPA;
- Potential candidate countries in the Western Balkans (Bosnia-Herzegovina, Kosovo under UN Security Council Resolution 1244/99) are eligible only for the first two components. https://ec.europa.eu/regional_policy/en/funding/ipa/

37. https://ec.europa.eu/commission/presscorner/detail/en/IP_17_454

38. https://ec.europa.eu/europeaid/sectors/human-development/culture_en

39. ACP: Africa, Caraibes and Pacific

40. The Media programme for film professional was launched in 1991 with EUR 300 million (with 12 EU Member States at the time) with a focus on training, film development and distribution. 30 years later the Creative Europe programme is pursuing the same objectives with gradually more emphasis on experimentation. The Creative Europe programme obtained EUR 1.46 billion funding for the period 2014-2020 for 28 Member States with a population of 580 million.

41. KEA study for the European Parliament on the Next Generation of Creative Europe Programme (June 2018)

42. https://ec.europa.eu/programmes/creative-europe/actions/capitals-culture_en

43. Europa cinema network was created in 1992 at the initiative of a group of thirty cinema exhibitors with the financial support of the EC MEDIA programme. It has become a network uniting more than 1,200 cinemas (3,123 screens) in 43 countries. Its main objectives are to provide operational and financial support to cinemas that undertake to give a significant part of their screenings to non-national European films and to put in place activities for young audiences.

44. https://www.europeanfilmawards.eu/ and https://luxprize.eu/

45. https://en.wikipedia.org/wiki/European_Border_Breakers_Award

46. https://www.euprizeliterature.eu/

47. http://www.europeanheritageawards.eu/

48. https://www.miesarch.com/

49. PSY – Gangnam Style https://www.youtube.com/watch?v=9bZkp7q19f0 and its 2.8 billion views on YouTube – source: Billboard 11.7. 2017

50. "It shall respect its rich cultural and linguistic diversity, and shall ensure that Europe's cultural heritage is safeguarded and enhanced" – article 3.3 of the Treaty on European Union.

51. According to the official website of the EU it signifies that "Europeans have come together in the form of the EU, to work for peace and prosperity, while at the same time being enriched by the continent's many different cultures, traditions and languages" europa.eu/european-union/about-eu/symbols/motto_en.

52. A New European Agenda for Culture COM(2018) 267 Final, 22.05.2018

53. Eurostat Cultural Statistics 2018 https://ec.europa.eu/eurostat/web/products-manuals-and-guidelines/-/KS-GQ-18-011

54. https://www.obs.coe.int/en/home

55. Starts Prize https://starts-prize.aec.at/en/

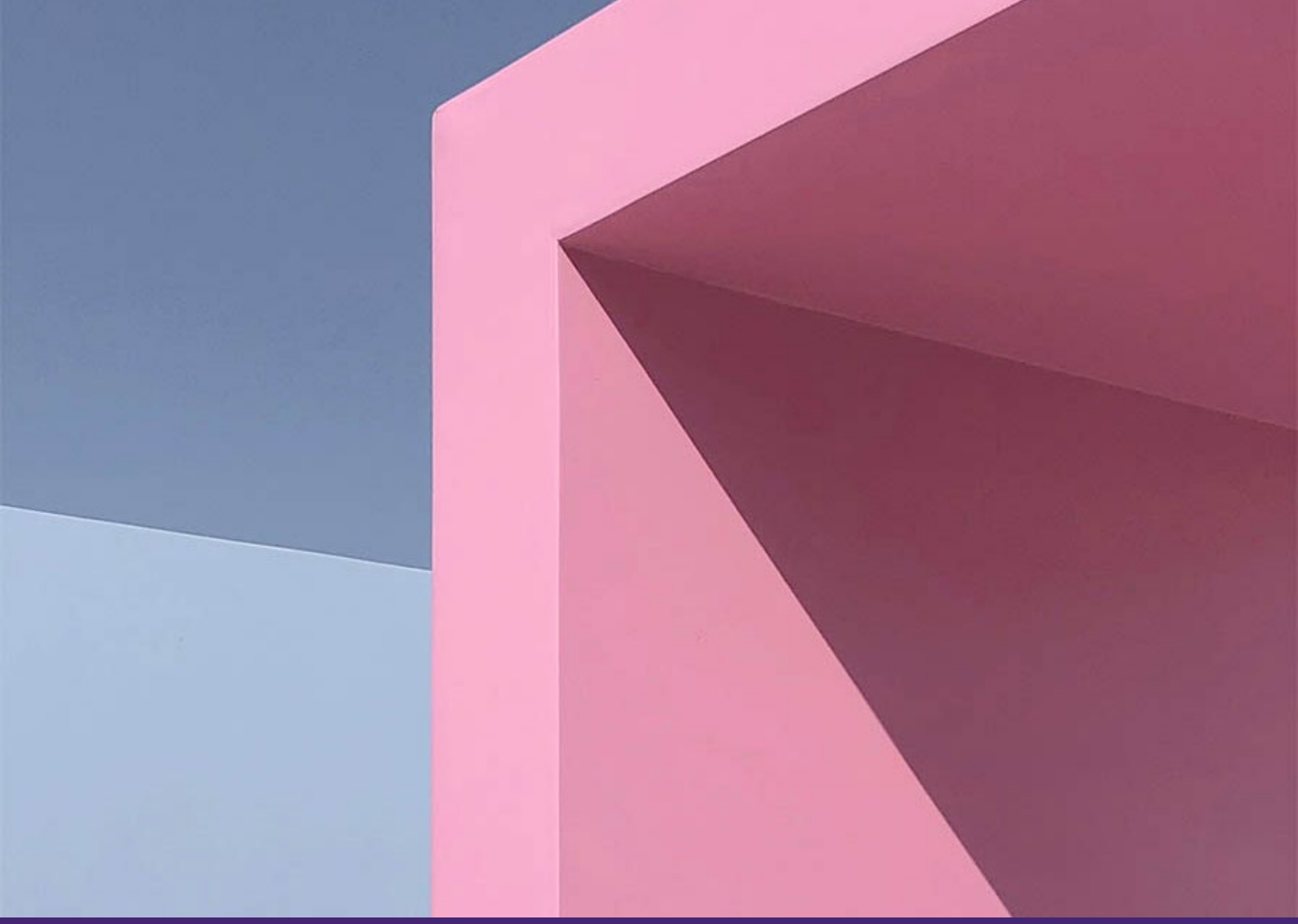
56. There are more than 70 associations active in representing the Cultural Sector in the European Union.

57. International network for contemporary performing arts (IETM) – www.ietm.org

58. The EU National Institutes for Culture (EUNIC) stands for the organization representing the national cultural institutes in Europe. It has become a partner of the European Commission and other European institutions in defining and implementing European cultural policy through an agreement signed in May 2017 ("Administrative Arrangement").

59. Text of the Treaty: https://www.diplomatie.gouv.fr/en/country-files/germany/france-and-germany/franco-german-treaty-of-aachen/

60. Its article 9 provides that the two States recognizes "the decisive role played by culture and the media in reinforcing friendship between France and Germany". Its article 12 set up a citizen fund aimed at encouraging citizens as well as twinning city initiatives that get people of each nations closer to each other.



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