



**European Committee
of the Regions**

SEDEC-VI/040

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OPINION

Creative Europe and A New European Agenda for Culture

THE EUROPEAN COMMITTEE OF THE REGIONS

- welcomes the Commission's proposal on the continuation of the current Creative Europe programme as a stand-alone programme, worthy of all actors of the cultural sector. The Creative Europe programme is very important for developing the cultural sector and making it more international, and an increase in the programme's allocation is therefore positive;
- proposes further strengthening the reference to the key role of local and regional authorities in promoting and celebrating the artistic and cultural life of their communities and calls for enhancing the participation of regional and local authorities in the programme;
- underlines the need to ensure the right balance between the allocation of resources for major, large-scale projects and financing measures and activities focused at local and regional level, including by SMEs;
- proposes to set a budgetary target of over EUR 2 billion and underlines the need to better incorporate culture and cultural heritage into the priorities of the next MFF both through mainstreaming and synergies with other programmes and policies;
- welcomes the New European Agenda for Culture as a remarkable and comprehensive policy basis to strengthen European identity through acknowledging the diversity of European cultures, to reinforce the European cultural and creative sectors and their relations with partners beyond Europe;
- underlines that the European Year of Cultural Heritage 2018 has catalysed a resounding participation on the ground, with thousands of activities taking place across Europe, encouraging the sharing and appreciation of Europe's cultural heritage as a shared resource, raising awareness of history and common European values, and reinforcing a sense of belonging to a common European space.

Rapporteur

János Ádám Karácsony (HU/EPP), Local councillor, Tahitótfalu village

Reference documents

Proposal for a Regulation of the European Parliament and of the Council establishing the Creative Europe programme (2021 to 2027) and repealing Regulation (EU) No 1295/2013
COM(2018) 366 final

Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions – A New European Agenda for Culture
COM(2018) 267 final

Opinion of the European Committee of the Regions – Creative Europe and A New European Agenda for Culture

I. RECOMMENDATIONS FOR AMENDMENTS

Amendment 1

Proposal for a Regulation of the European Parliament and of the Council establishing the Creative Europe programme (2021-2027) and repealing Regulation (EU) No 1295/2013

Preamble, Recital (6)

<i>Text proposed by the Commission</i>	<i>CoR amendment</i>
The Programme should take into account the dual nature of the cultural and creative sectors, recognising, on the one hand, the intrinsic and artistic value of culture and, on the other, the economic value of those sectors, including their broader contribution to growth and competitiveness, creativity and innovation. This requires strong European cultural and creative sectors, in particular a vibrant European audiovisual industry, taking into account its capacity to reach large audiences and its economic importance, including for other creative sectors as well as cultural tourism [...]	The Programme should take into account the dual nature of the cultural and creative sectors, recognising, on the one hand, the intrinsic and artistic value of culture and, on the other, the economic value of those sectors and their broader contribution to strengthening economic, social and territorial cohesion in the EU, as well as competitiveness, creativity and innovation. This requires strong European cultural and creative sectors, in particular a vibrant European audiovisual industry, taking into account its capacity to reach large audiences and its economic importance, including for other creative sectors, territorial development as well as its links with the Smart Specialisation Strategy and cultural tourism [...]

<i>Reason</i>
Regional and European Territorial Cooperation create growth and jobs and promote Europe as a destination, including via macro-regional cultural routes. There is scope to build on these experiences in order to ensure that the impact of culture on local areas is in keeping with the principles laid down in Article 174 TFEU and to enhance its role in innovation-led territorial development. As indicated in the blueprint for a New European Agenda for Culture, the Commission intends to "continue to support regions implementing Smart Specialisation and macro-regional strategies focused on culture and promote sustainable cultural tourism".

Amendment 2

Proposal for a Regulation of the European Parliament and of the Council establishing the Creative Europe programme (2021-2027) and repealing Regulation (EU) No 1295/2013

Preamble, Recital (20)

<i>Text proposed by the Commission</i>	<i>CoR amendment</i>
Reflecting the importance of tackling climate	Reflecting the importance of tackling climate

change in line with the Union's commitments to implement the Paris Agreement and the United Nations Sustainable Development Goals, this Programme will contribute to mainstream climate actions and to the achievement of an overall target of 25% of the Union budget expenditures supporting climate objectives. Relevant actions will be identified during the Programme's preparation and implementation, and reassessed in the context of the relevant evaluations and review processes.	change in line with the Union's commitments to implement the Paris Agreement and the United Nations Sustainable Development Goals as a frontrunner , this Programme will contribute to mainstream climate actions and to the achievement of an overall target of 30% of the Union budget expenditures supporting climate objectives as well as to the mainstreaming of the Sustainable Development Goals into all Union policies . Relevant actions will be identified during the Programme's preparation and implementation, and reassessed in the context of the relevant evaluations and review processes.
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Reason
The amendment aims at highlighting the importance of SDGs and reflects the position of the CoR concerning their funding.

Amendment 3
Preamble, Recital (22)

<i>Text proposed by the Commission</i>	<i>CoR amendment</i>
<i>Since its creation, the European Film Academy has developed a unique expertise and is in a unique position to create a pan-European community of film creators and professionals, promoting and disseminating European films beyond their national borders and developing truly European audiences. Therefore, it should be eligible for direct Union support.</i>	

Reason
This provision amounts to inappropriate positive discrimination in favour of this body. There is insufficient justification for the need for direct EU support for this body and any direct support would not be transparent.

Amendment 4
Preamble, Recital (23)

<i>Text proposed by the Commission</i>	<i>CoR amendment</i>
Since its creation, the European Union Youth Orchestra has developed a unique expertise in promoting intercultural dialogue, mutual respect and understanding through culture. The	Since its creation, the European Union Youth Orchestra has developed a unique expertise in promoting intercultural dialogue, mutual respect and understanding through culture. The

particularity of the European Union Youth Orchestra lies in the fact that it is a European orchestra that transcends cultural boundaries and is composed of young musicians selected in accordance with demanding artistic criteria through a rigorous annual audition process in all Member States. Therefore, it should be eligible for direct Union support.	particularity of the European Union Youth Orchestra lies in the fact that it is a European orchestra that transcends cultural boundaries and is composed of young musicians selected in accordance with demanding artistic criteria through a rigorous annual audition process in all Member States. Therefore, <i>provided that all parties concerned fully comply with this Regulation</i> , it should be eligible for direct Union support.
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<i>Reason</i>
For the reasons set out above in the Commission's text, the youth orchestra should be eligible for direct support from the EU and the Creative Europe programme 2021-2027, provided that all funding rules are complied with.

Amendment 5
Preamble, Recital (25)

<i>Text proposed by the Commission</i>	<i>CoR amendment</i>
In order to ensure efficient allocation of funds from the general budget of the Union, it is necessary to ensure the European added value of all actions and activities carried out with the Programme, their complementarity to Member States' activities, while consistency, complementarity and synergies should be sought with funding programmes supporting policy areas with close links to each other as well as with horizontal policies such as Union competition policy.	In order to ensure efficient allocation of funds from the general budget of the Union, it is necessary to ensure the European added value of all actions and activities carried out with the Programme, their complementarity to Member States' <i>and regions'</i> activities, while consistency, complementarity and synergies should be sought with funding programmes supporting policy areas with close links to each other as well as with horizontal policies such as Union competition policy.

<i>Reason</i>
It is also important to consider complementarity with the regions' activities, since at regional level there are policies which are particular to specific regional features, especially in the outermost regions.

Amendment 6
Preamble, new recital after Recital (34)

<i>Text proposed by the Commission</i>	<i>CoR amendment</i>
	In accordance with Article 349 of the Treaty on the Functioning of the European Union, the programme should take account of the specific - structural, social and economic - situation of

	outermost regions. Measures shall be provided in all strands of the programme to increase the participation of these regions and to facilitate cultural exchange between them and the rest of the EU and the world. Moreover, such measures shall be subject to follow-up and evaluation.
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<i>Reason</i>	
The programme shall contain a reference to the specific situation of these regions because contrary to the great distance, they form part of certain EU Member States. Since they enrich European culture, their cultural relations with the Union should be enhanced even if the current programme does not contain any reference to them.	

Amendment 7

Article 3(2)

<i>Text proposed by the Commission</i>	<i>CoR amendment</i>
(a) enhancing the economic, social and external dimension of European level cooperation to develop and promote European cultural diversity and Europe's cultural heritage and strengthening the competitiveness of the European cultural and creative sectors and reinforcing international cultural relations;	(a) enhancing the economic, social and external dimension of European level cooperation to develop and promote European cultural diversity and Europe's cultural heritage and strengthening the competitiveness of the European cultural and creative sectors, <i>with special attention to small and medium-sized enterprises (SMEs)</i> and reinforcing international cultural relations;

<i>Reason</i>	
The scope of the specific objectives of the programme should be broader and go below the CCS level by focusing on micro, small and medium-sized enterprises in order to accurately depict the reality of those working in the creative and cultural sectors.	

Amendment 8

Article 4

<i>Text proposed by the Commission</i>	<i>CoR amendment</i>
In line with the objectives referred to in Article 3, the strand "CULTURE" shall have the following priorities: (a) to strengthen the cross-border dimension and circulation of European cultural and creative operators and works; (b) to increase cultural participation across Europe; (c) to promote societal resilience and social inclusion through culture and cultural heritage;	In line with the objectives referred to in Article 3, the strand "CULTURE" shall have the following priorities: (a) to strengthen the cross-border dimension and circulation of European cultural and creative operators and works, <i>taking into special consideration those regions with specific geographic difficulties such as the outermost regions;</i> (b) to increase cultural participation across

<p>(d) to enhance the capacity of European cultural and creative sectors to prosper and to generate jobs and growth;</p> <p>(e) to strengthen European identity and values through cultural awareness, arts education and culture-based creativity in education;</p> <p>(g) to contribute to the Union 's global strategy for international relations through cultural diplomacy.</p>	<p>Europe;</p> <p>(c) to promote societal resilience and social inclusion, <i>as well as innovation</i> through culture and cultural heritage;</p> <p>(d) to enhance the capacity of European cultural and creative sectors to prosper and to generate jobs and growth <i>and contribute to local and regional development</i>;</p> <p>(e) to strengthen European identity and values through cultural awareness <i>and exchanges</i>, arts education and culture-based creativity in education;</p> <p>(g) to contribute to the Union 's global strategy for international relations through cultural diplomacy, <i>including the outermost regions (ORs) as key players</i>..</p>
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Reason	
Remote areas with geographical difficulties require special attention and the specific situation of the outermost regions is recognised in Article 349 TFEU.	

Amendment 9
Article 6

Text proposed by the Commission	CoR amendment
(d) to set up and support programme desks to promote, the Programme in their country and to stimulate cross-border cooperation within the cultural and creative sectors.	(d) to set up and support programme desks and <i>their networking</i> to promote the Programme <i>at national, regional and local level</i> in their country and to stimulate cross-border cooperation within the cultural and creative sectors.

Reason	
As underlined by the Mid-term evaluation Report of the Creative Europe programme (2014-2020), the programme reaches citizens through the supported works and activities, enriching their European identities. The overall success depends on the efficiency in disseminating information and raising awareness on opportunities and challenges at their level. Creative Europe Desks should be encouraged to develop their role, by sharing success stories not just from their own country but rather on a pan-European level, as well as in local and regional setups.	

Amendment 10
Article 7 (1)

Text proposed by the Commission	CoR amendment
The financial envelope for the implementation of the Programme for the period 2021 – 2027 shall	The financial envelope for the implementation of the Programme for the period 2021 – 2027 shall

<p>be EUR 1 850 000 000 in current prices.</p> <p>The programme shall be implemented according to the following indicative financial distribution:</p> <ul style="list-style-type: none"> – up to EUR 609 000 000 for the objective referred to in Article 3 (2)(a) (strand CULTURE); – up to EUR 1 081 000 000 for the objective referred to in Article 3(2)(b) (strand MEDIA); – up to EUR 160 000 000 for the activities referred to in Article 3(2)(c) (CROSS SECTORAL strand). 	<p>be EUR 2 000 000 000 in current prices.</p> <p>The programme shall be implemented according to the following indicative financial distribution:</p> <ul style="list-style-type: none"> – up to EUR 759 000 000 for the objective referred to in Article 3 (2)(a) (strand CULTURE); – up to EUR 1 081 000 000 for the objective referred to in Article 3(2)(b) (strand MEDIA); – up to EUR 160 000 000 for the activities referred to in Article 3(2)(c) (CROSS SECTORAL strand).
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<i>Reason</i>
<p>Culture and cultural heritage should be better incorporated into the priorities of the next MFF both through mainstreaming and setting a budgetary target of over EUR 2 bn. for the programme "Creative Europe". Nearly 78% more funding is planned for the MEDIA sub-programme than for the CULTURE sub-programme, despite the fact that the CULTURE sub-programme covers more art sectors; we therefore suggest that the proposed increase of EUR 150 000 000 be allocated to the CULTURE sub-programme.</p>

Amendment 11

Article 7 (4)

<i>Text proposed by the Commission</i>	<i>CoR amendment</i>
<p>Resources allocated to Member States under shared management may, at their request, be transferred to the Programme. The Commission shall implement those resources directly in accordance with [(Article 62(1)(a)] of the Financial Regulation or indirectly in accordance with [(Article 62(1)(c)] of that Regulation.</p> <p>Where possible those resources shall be used for the benefit of the Member State concerned.</p>	<p>Resources allocated to Member States under shared management may, at their request, be transferred to the Programme. The Commission shall implement those resources directly in accordance with [(Article 62(1)(a)] of the Financial Regulation or indirectly in accordance with [(Article 62(1)(c)] of that Regulation.</p> <p>Resources shall be used for the benefit of the Member State concerned.</p>

<i>Reason</i>
<p>In Article 7(4) of the proposal, where a Member State transfers part of its jointly managed resources to the Creative Europe programme raises certain concerns. In this case, the Member State does not get sufficient guarantees that these resources will be allocated for the benefit of the Member State concerned. Therefore, the proposal should be drafted in such a way that these resources are certain to be used for the benefit of the Member State concerned.</p>

Amendment 12

For a new Article 13

<i>Text proposed by the Commission</i>	<i>CoR amendment</i>
	<i>Committee procedure</i>

	<p><i>1. The Commission shall be assisted by a committee (the "Creative Europe Committee"). That committee shall be a committee within the meaning of Regulation (EU) No 182/2011.</i></p> <p><i>2. The Creative Europe Committee may meet in specific configurations to deal with concrete issues relating to the Sub-programmes and the Cross-sectoral Strand.</i></p> <p><i>3. Where reference is made to this paragraph, Article 4 of Regulation (EU) No 182/2011 shall apply.</i></p> <p><i>4. Where reference is made to this paragraph, Article 5 of Regulation (EU) No 182/2011 shall apply.</i></p>
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Reason	
<p>The principles of subsidiarity and proportionality will be fully achieved only if the "Committee Procedure" is restored in the proposal to ensure appropriate Member State-scrutiny concerning the management of the programme.</p>	

Amendment 13

Article 15

<i>Text proposed by the Commission</i>	<i>CoR amendment</i>
<p>The Commission, in cooperation with the Member States, shall ensure the overall consistency and complementarity of the Programme with the relevant policies and programmes, in particular those relating to gender balance, education, youth and solidarity, employment and social inclusion, research and innovation, industry and enterprise, agriculture and rural development, environment and climate action, cohesion, regional and urban policy, State aid and international cooperation and development.</p>	<p>The Commission, in cooperation with the Member States, shall ensure the overall consistency and complementarity of the Programme with the relevant policies and programmes, in particular those relating to gender balance, education, youth and solidarity, <i>the protection of minorities and in particular the preservation of the heritage of indigenous national, ethnic and linguistic minorities,</i> employment and social inclusion, research and innovation, <i>sustainable tourism,</i> industry and enterprise, agriculture and rural development, environment and climate action, cohesion, regional and urban policy, State aid and international cooperation and development.</p>

Reason	
<p>Cultural Heritage Tourism is a key component and contributor to the attractiveness of Europe, its regions, cities and rural areas in terms of private sector inward investment, developing cultural creative quarters and attracting talents and footloose businesses – thereby enhancing regional and national competitiveness both within Europe and globally. Moreover, given that the citizenship of</p>	

many EU citizens (around 50 million people) does not correspond to their mother tongue and nationality, the EU legislative process must take their interests into consideration as well.

Amendment 14

Article 18 (2)

<i>Text proposed by the Commission</i>	<i>CoR amendment</i>
The interim evaluation of the Programme shall be performed once there is sufficient information available about the implementation of the Programme, but no later than four years after the start of the programme implementation.	The interim evaluation of the Programme shall be performed once there is sufficient information available about the implementation of the Programme, but <i>the mid-term evaluation report shall be communicated</i> no later than four years after the start of the programme implementation.

<i>Reason</i>
The mid-term evaluation report is instrumental in drafting the next framework programme, so it needs to be ready and available in time for the next planning period.

Amendment 15

Annex 1 Culture Strand

<i>Text proposed by the Commission</i>	<i>CoR amendment</i>
<p>Sectorial actions:</p> <p>(a) Support to the music sector: promoting diversity, creativity and innovation in the field of music, in particular the distribution of musical repertoire in Europe and beyond, training actions and audience development for European repertoire, as well as support for data gathering and analysis;</p> <p>(b) Support to the book and publishing sector: targeted actions promoting diversity, creativity and innovation, in particular the translation and promotion of European literature across borders in Europe and beyond, training and exchanges for sector professionals, authors and translators as well as transnational projects for collaboration, innovation and development in the sector;</p> <p>(c) Support to architecture and cultural heritage sectors: targeted actions for the mobility of operators, capacity-building, audience development and internationalization of the cultural heritage and architecture sectors, promotion of 'Baukultur', support to the safeguarding, conservation and enhancement of cultural heritage and its values through awareness-raising, networking and peer-to-peer</p>	<p>Sectorial actions:</p> <p>(a) Support to the music sector: promoting diversity, creativity and innovation in the field of music, in particular the distribution of musical repertoire in Europe and beyond, training actions and audience development for European repertoire, as well as support for data gathering and analysis;</p> <p>(b) Support to the book and publishing sector: targeted actions promoting diversity, creativity and innovation, in particular the translation and promotion of European literature across borders in Europe and beyond, training and exchanges for sector professionals, authors and translators as well as transnational projects for collaboration, innovation and development in the sector;</p> <p>(c) Support to architecture and cultural heritage sectors: targeted actions for the mobility of operators, capacity-building, audience development and internationalization of the cultural heritage and architecture sectors, promotion of 'Baukultur', support to the safeguarding, conservation and enhancement of cultural heritage, <i>including traditional folk culture</i>, and its values through awareness-raising,</p>

learning activities; (d) Support to other sectors: targeted actions in favour of the development of the creative aspects of the design and fashion sectors and cultural tourism as well as to their promotion and representation outside the European Union.	networking and peer-to-peer learning activities; (d) Support to other sectors: targeted actions in favour of the development of the creative aspects of the design and fashion sectors and cultural tourism as well as to their promotion and representation outside the European Union.
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<i>Reason</i>
Traditional folk culture in its various forms (crafts, music, dance ...) is a significant source of vitality for rural settlements in particular, of local and regional development and of European cultural exchange. It is also an instrument for strengthening European cultural identity and preserving the principle of "unity in diversity".

II. POLICY RECOMMENDATIONS

THE EUROPEAN COMMITTEE OF THE REGIONS

Creative Europe

1. welcomes the Commission's proposal on the continuation of the current Creative Europe programme as a stand-alone programme, worthy of all actors of the cultural sector. An autonomous financial framework is the best way to ensure the continuity of the achievements of the 2014-2020 period as well as to produce a credible evaluation for the future;
2. recalls that the Creative Europe programme forms part of a larger proposal on the next Multiannual Financial Framework (published on 2 May 2018), therefore the outcome of the negotiations on the budget proposal has a great impact on the final form and content of the programme. The Creative Europe programme is very important for developing the cultural sector and making it more international, and an increase in the programme's allocation is therefore positive. It is vital to avoid reducing its share of the EU budget, not least in view of the challenges facing European cooperation;
3. raises awareness of the expansion of culture as a policy area: the number of cross-sectoral projects involving culture is growing, addressing areas such as urban regeneration, the empowerment of young people, health, wellbeing and social inclusion. The Committee welcomes the fact that the proposal reflects this phenomenon;
4. regarding the role of art and culture in shaping identity and creating cohesion, draws attention to the importance of artistic freedom and freedom of expression, which must be guaranteed in accordance with the universal values of human dignity, equality and solidarity, as well as the principles of democracy and the rule of law;
5. moreover, considers it vital for the development of a "civic European identity" to direct measures and resources towards disseminating common elements shared by all Europeans, in areas such as history, culture and heritage. In this regard, an extended Creative Europe programme and the European Agenda for Culture are particularly important;

6. is pleased that the proposal reflects the social, economic and external dimensions as well as cultural heritage and digital as the two cross-cutting actions of the New European Agenda for Culture by assigning actions to them;
7. welcomes the reinforced international dimension of the proposal but draws attention to the challenges lying in the reconciliation of priorities within and beyond the EU;
8. welcomes the references to the synergies with – among others – regional, urban and rural policies throughout the programme, which "are instrumental in promoting the restoration of cultural heritage and supporting cultural and creative industries"¹;
9. proposes further strengthening the reference to the key role of local and regional authorities in promoting and celebrating the artistic and cultural life of their communities and calls for enhancing the participation of regional and local authorities in the programme. In this context, underlines the need to ensure the right balance between the allocation of resources for major, large-scale projects and financing measures and activities focused at local and regional level, including by SMEs;
10. reiterates that creative and cultural industries are often micro-enterprises, small and medium-sized businesses and enterprises of self-employed workers, which require initiative and organisation at a local level. This feature of localisation is a positive aspect for regions because it boosts local economies but also because it helps retain talent and the corresponding jobs at local level. Attention should therefore be given to the particular situation of cultural workers and entrepreneurs, including those operating in regions with permanent structural constraints²;
11. expresses concern that the European Union Youth Orchestra (EUYO) is explicitly mentioned in the preamble of the proposal as an entity that "should be eligible for direct Union support", despite the fact that the amendment to the current Regulation agreed by the Member States clearly states that "[f]inancing should be exceptionally granted to the EUYO until the end of the Creative Europe Programme on 31 December 2020"; in this regard the European Committee of the Regions would like to receive a guarantee that all relevant parties act in full compliance with the current regulation amended by Regulation (EU) 2018/596 of the European Parliament and of the Council of 18 April 2018;
12. stresses, with regard to the special situation of cultural workers and cultural entrepreneurs, the importance of ensuring that people are informed of and encouraged to make use of the Guarantee Facility set up under the previous Creative Europe programming period, including where the Guarantee Facility is located elsewhere;

¹ COM(2018) 366 final.

² CdR 401/2011 fin.

Culture strand

13. expresses concern about the balance of horizontal and the new sectorial actions because a slightly increased budget does not automatically allow for a much greater number of priorities to be realised;
14. in the case of the sectorial actions:
 - points out that highlighting architecture with respect of cultural heritage could hinder the achievements of the European Year of Cultural Heritage 2018, whose aim was to experience and explore European cultural heritage by broadening people's horizons and moving beyond built heritage; in this regard, considers that a specific line should be established within the Creative Europe programme to support the dissemination of European cultural heritage beyond 2018;
 - draws attention to the fact that areas mentioned under point (d) – design, fashion and cultural tourism – have a cross-sectorial nature, hence their support requires a certain level of coordination with other policy fields
 - expresses concern about the balance between the arts in the horizontal measures and the new sectorial actions;
15. proposes that the sections of the programme's culture strand dealing with European identity and values be more closely linked to Article 2 of the Treaty on European Union (TEU) to ensure that the objective is met and that the programme is not misunderstood;
16. strongly encourages all cultural and audio-visual sectors – such as the music sector – to transfer their digital knowledge and skills to foster relations and create innovative collaborations at local and regional level as well;

Cross-sectorial strand

17. welcomes the new priorities and the strengthening of this strand and so ensuring the synergies within the programme; at the same time, points out that compared to this proposal, there is a greater emphasis on data collection and statistics in the Creative Europe Programme for the period 2014-2020 in this strand, which should be included in the future programme as well;

Media strand

18. acknowledges the change in paradigm the digital shift is bringing in how cultural goods are created, managed, disseminated, accessed, consumed and monetised. Digitisation provides new opportunities also for regions in Europe to connect as they exchange audiovisual works and explore new ways of creating links and exchanging content. This transition may also help them to attract new audiences, take advantage of alternative content, provide new services and give more visibility to content from various regions³. The digital transition will enable cultural stakeholders to become innovation actors by means of the new multi-directional and multi-

³ CdR 293/2010 fin.

channel digital communication tools, forging a loyal local base and themselves becoming active players for sustainable and smart cultural and economic growth;

19. in this context, would point to the considerable number of artists whose non-digital work and development are equally as important, as are the facilities that provide the public with educational opportunities and tools, such as libraries;
20. strongly encourages all cultural and audiovisual sectors – such as the music sector – to transfer their digital knowledge and skills to foster relations and create innovative collaborations at local and regional level as well;
21. in this context, raises awareness that non-digital artistic creation and development persist and as such they should also have a worthy place in the communities of the 21st century;

Budget

22. expresses concerns about the proposed budget of the new programme because of the following factors:
 - the Commission's proposal does not seem to take inflation into account; in this regard, reminds the Commission that during the formulation of the previous proposal, it was part of the discourse that the budget devoted to cultural and creative sectors could go up to EUR 1,801 bn⁴;
 - compared to the current period, the proposed budget of EUR 1.85 billion is allocated to a significantly higher number of priorities due to the new sectorial actions in the Culture strand;
 - while understanding the Commission's intention to create efficiency by centralising the multitude of EU financial instruments currently available to support investments in the EU, expresses concern that the achievements of the Guarantee Facility to date could be weakened, as those responsible for this instrument in the cultural sector will not be granted the same insight as in the current period;
23. in this regard, proposes to set a budgetary target of over EUR 2 billion as well as underlines the need to better incorporate culture and cultural heritage into the priorities of the next MFF both through mainstreaming and synergies with other programmes and policies;
24. strongly emphasises that regional and local authorities should be systematically consulted in the conception, implementation and governance of the measures designed to provide financing for cultural and creative sectors across Europe with attention to a wide geographical coverage;
25. concerning the withdrawal of the United Kingdom from the European Union, expresses hope that, building on the common achievements and cultural experiences to date, the EU and the United Kingdom will be able to continue and further develop mutually beneficial relations in the cultural field;

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<https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52011AR0401&from=EN>.

26. believes that the principles of subsidiarity and proportionality will be fully achieved only if the "Committee Procedure" is restored in the proposal to ensure appropriate Member State-scrutiny concerning the management of the programme; similarly, local and regional levels should be regularly consulted on the directions and annual work programmes;

New European Agenda for Culture

27. welcomes the New European Agenda for Culture as a remarkable and comprehensive policy basis to strengthen European identity through acknowledging the diversity of European cultures, to reinforce the European cultural and creative sectors and their relations with partners beyond Europe, as well as to enhance the links between culture, education and other policy areas;
28. welcomes the fact that the New European Agenda, by introducing the notion of "cultural capacity" takes account of the challenge what changing expectations of audiences mean, requiring the greater involvement of local population in shaping cultural programmes from using their ideas to engaging them in the implementation;
29. is pleased that the communication explicitly mentions cities and regions as one of the three ecosystems to focus on; at the same time emphasises the importance of taking into account the crucial role of local and regional authorities in the practical execution of priorities;
30. at the same time, notes in this context that the Committee has already emphasised that local and regional authorities, through their proximity to citizens, are strategically better placed to respond to the specific needs and requests of different cultural groups within the European Union, which also entails a high level of responsibility⁵;
31. welcomes the fact that the New Agenda recognises the need for a paradigm shift from STEM (Science, Technology, Engineering and Maths) to STEAM (including Arts) and the timeliness of extending creative and critical thinking to all levels of education and training as well as breaking away from the clear separation of sciences and humanities. Art is the ability to build new and useful ideas. The STEM curriculum will become even more attractive, creative and innovative by including art and creativity. Arts subjects foster the development of talent and of culture, and it is for this very reason that they need to be brought together with technology;
32. the culture of indigenous national, ethnic and linguistic minorities is a key building block in the European Union's cultural heritage. The local and regional level is responsible for preserving and supporting this culture and for ensuring that everyone has access to these individual cultures. Besides, the EU shall provide financial support this cause, including targeted resources that are earmarked for the tasks assigned to the regional level with regard to safeguarding the cultural background of minorities. Particular attention must be given to the use of innovative virtual instruments, and to promoting the various minority cultures throughout the EU;

⁵ CdR 44/2006 fin.

33. calls for EU and national level governance to recognise CCS (cultural and creative sector) innovation as a driver for holistic local and regional development;
34. points out that local and regional authorities have successfully integrated cultural and creative sectors into their development strategies and that this has contributed to boosting local economies and to retaining the population in their local areas⁶;
35. however, insists that the integration of Smart Specialisation Strategies (S3) into regional development strategies still poses a challenge and so regions would need the enhanced support of EU institutions in realising smart specialisation, considered as a regional policy framework for innovation-driven growth;
36. underlines that the European Year of Cultural Heritage 2018 has catalysed a resounding participation on the ground, with thousands of activities taking place across Europe, encouraging the sharing and appreciation of Europe's cultural heritage as a shared resource, raising awareness of history and common European values, and reinforcing a sense of belonging to a common European space;
37. requests that the impact and positive legacy of the Year be further valorised, supported and built upon and the partnerships and networks born during the Year continue afterwards as part of EU cultural cooperation. The European Committee of the Regions therefore welcomes the European Framework for Action on Cultural Heritage presented in December 2018, which includes five strands intended to bring about a real change in the way we appreciate, preserve and promote European cultural heritage;
38. approves of Article 3 of the Treaty on European Union and Article 167 of the Treaty on the Functioning of the European Union as the chosen legal bases, acknowledges the relevance of Articles 173 and 208 TFEU, and supports the three strategic objectives (the social, economic and external dimensions) and the two cross-cutting actions (cultural heritage and digital);
39. recommends that in the social dimension, the passage "[p]rotect and promote Europe's cultural heritage as a shared resource, to raise awareness of our common history and values and reinforce a sense of common European identity" supports the protection and respect of Europe's religious heritage and promotes core values laid down under Article 2 of the Treaty on European Union (TEU);
40. regarding the third dimension (external relations), "emphatically points to the need for stronger and deeper cooperation at local, regional and national level in initiating and developing strategies in support of international cultural relations and activities"⁷ and believes that city diplomacy could be a way forward in promoting the European cultural identity throughout the world;

⁶ CdR 181/2010 fin.

⁷ COR-2016-05110-00-00-AC-TRA.

41. believes that mobility of cultural professionals would have been better placed among the cross-cutting actions given that it provides a substantial added value to all three dimensions;
42. reiterates the need for improvement in data collection and statistics on culture, which is a prerequisite to develop credible evidence-based policies in the future and calls for a strategic research approach facilitating knowledge transfer across currently dispersed initiatives, guaranteeing the coverage of all sectors in cooperation with cultural stakeholders.

Brussels, 6 February 2019

The President
of the European Committee of the Regions

Karl-Heinz Lambertz

The Secretary-General
of the European Committee of the Regions

Jiří Buriánek

III. PROCEDURE

Title	Creative Europe and A New European Agenda for Culture
Reference(s)	COM(2018) 366 final, COM(2018) 267 final
Legal basis	Article 167(5) and 173(3) TFEU
Procedural basis	Mandatory consultation (under Rule 41a) of RoP)
Date of Council/EP referral/Date of Commission letter	30 May 2018/22 May 2018
Date of Bureau/President's decision	6 June 2018
Commission responsible	Commission for Social Policy, Education, Employment, Research and Culture (SEDEC)
Rapporteur	János Ádám Karácsony (HU/EPP)
Analysis	July 2018
Discussed in commission	18 October 2018
Date adopted by commission	18 October 2018
Result of the vote in commission (majority, unanimity)	majority
Date adopted in plenary	6 February 2019
Previous Committee opinions	Cultural Heritage as a strategic resource for more cohesive and sustainable regions in the EU ⁸ Strengthening European Identity through Education and Culture ⁹ Towards an EU strategy for international cultural relations ¹⁰ The Future of Cohesion Policy beyond 2020 ¹¹ Towards an integrated approach to cultural heritage for Europe ¹² The European Capitals of Culture (2020-2033) ¹³ Creative Europe ¹⁴ The future of the European Capital of Culture ¹⁵
Date of subsidiarity monitoring consultation	

8 CDR 185/2018.

9 CDR 6048/2017.

10 CDR 5110/2016.

11 CDR 1814/2016.

12 CDR 5515/2014.

13 CDR 2077/2012.

14 CDR 401/2011.

15 CDR 191/2011.