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P9_TA(2022)0444

# Implementation of the New European Agenda for Culture and the EU Strategy for International Cultural Relations

## European Parliament resolution of 14 December 2022 on the implementation of the New European Agenda for Culture and the EU Strategy for International Cultural Relations (2022/2047(INI))

(2023/C 177/09)

*The European Parliament,*

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

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

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

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

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

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

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

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

— having regard to the report by the OMC Working Group of Member States' Experts of 22 September 2022 entitled 'Stormy Times. Nature and Humans: Cultural Courage for Change',

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

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

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

— having regard to the Council of Europe Convention on Criminal Offences relating to Cultural Property (Nicosia Convention),

— having regard to the Commission communication of 22 May 2018 entitled 'A New European Agenda for Culture' (COM(2018)0267),

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

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

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

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

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

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

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

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

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

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

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

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

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

— having regard to its resolution of 11 December 2018 on the New European Agenda for Culture ([1]),

— having regard to its resolution of 5 July 2017 on Towards an EU strategy for international cultural relations ([2]),

— having regard to its resolution of 20 January 2021 on achieving an effective policy legacy for the European Year of Cultural Heritage ([3]),

— having regard to its resolutions of 7 June 2007 on the social status of artists ([4]) and of 20 October 2021 on the situation of artists and the cultural recovery in the EU ([5]),

— having regard to its resolution of 8 March 2022 on the role of culture, education, media and sport in the fight against racism ([6]),

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([1]) OJ C 388, 13.11.2020, p. 30.
([2]) OJ C 334, 19.09.2018, p. 112.
([3]) OJ C 456, 10.11.2021, p. 24.
([4]) OJ C 125 E, 22.5.2008, p. 223.
([5]) OJ C 184, 5.5.2022, p. 88.
([6]) OJ C 347, 9.9.2022, p. 15.

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— having regard to its resolution of 17 September 2020 on the cultural recovery of Europe ([7]),

— having regard to its resolution of 14 September 2022 on the New European Bauhaus ([8]),

— having regard to its resolution of 15 September 2020 on Effective measures to 'green' Erasmus+, Creative Europe and the European Solidarity Corps ([9]),

— having regard to Regulation (EU) 2021/818 of the European Parliament and of the Council of 20 May 2021 establishing the Creative Europe Programme (2021 to 2027) ([10]),

— having regard to Regulation (EU) 2021/817 of the European Parliament and of the Council of 20 May 2021 establishing Erasmus+: the Union Programme for education and training, youth and sport ([11]),

— having regard to Regulation (EU) 2021/888 of the European Parliament and of the Council of 20 May 2021 establishing the European Solidarity Corps Programme ([12]),

— having regard to Decision (EU) 2021/2316 of the European Parliament and of the Council of 22 December 2021 on a European Year of Youth (2022) ([13]),

— having regard to Decision (EU) 2020/2229 of the European Parliament and of the Council of 23 December 2020 amending Decision No 445/2014/EU establishing a Union action for the European Capitals of Culture for the years 2020 to 2033 ([14]),

— having regard to Decision (EU) 2017/864 of the European Parliament and of the Council of 17 May 2017 on a European Year of Cultural Heritage (2018) ([15]),

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

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

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

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

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

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

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

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

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

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

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

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([7]) OJ C 385, 22.9.2021, p. 152.
([8]) Texts adopted, P9_TA(2022)0319.
([9]) OJ C 385, 22.09.2021, p. 2.
([10]) OJ L 189, 28.5.2021, p. 34.
([11]) OJ L 189, 28.5.2021, p. 1.
([12]) OJ L 202, 8.6.2021, p. 32.
([13]) OJ L 462, 28.12.2021, p. 1.
([14]) OJ L 437, 28.12.2020, p. 116.
([15]) OJ L 131, 20.5.2017, p. 1.

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

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

C. whereas culture is a public good, and the cultural and creative sectors and industries (CCSI) should be supported with ambitious policy frameworks, adequate public and private financing, and an enabling environment for workers in the CCSI, as well as for audiences' access to culture; whereas the New European Agenda for Culture should aim at preserving, expanding and disseminating a vibrant and diverse European cultural scene fostering the participation of all, leaving no one behind;

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

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

F. whereas the 2018 European Year of Cultural Heritage supported and promoted culture and cultural heritage as 'a shared source of remembrance, understanding, identity, dialogue, cohesion and creativity for Europe'; whereas the general objectives of the Year were to 'encourage and support the efforts of the Union, the Member States and regional and local authorities, in cooperation with the cultural heritage sector and broader civil society, to protect, safeguard, reuse, enhance, valorise and promote Europe's cultural heritage' ([16]); whereas the preservation, protection and promotion of cultural heritage in all forms can act as a catalyst for strengthening intercultural relations, peace, democracy, long-term sustainable economic recovery, sustainable tourism and regional development, as well as reconciliation and cultural coexistence, enhancing the involvement of local communities, both at European and international level;

G. whereas culture creates social and economic benefits, both inside and outside of the Union, and has an important function in the economy and in job creation; whereas the CCSI represent at least 4,4 % of EU GDP and employ around 7,6 million people, thus having the potential to be drivers of local and regional development; whereas the CCSI have a high degree of fragmentation, with over 90 % of CCSI companies being small- and medium-sized enterprises, 33 % of the workforce being self-employed ([17]) and having atypical working arrangements; whereas the CCSI only recoup a minimal share of the economic value they generate, negatively impacting cultural and creative workers;

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

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([16]) OJ L 131, 20.5.2017, p. 1.

([17]) Ernst & Young, *Rebuilding Europe: The cultural and creative economy before and after the COVID-19 crisis*, January 2021.

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I. whereas the Recovery and Resilience Facility (RRF) investments fail to reflect the enormous economic and social significance of the CCSI, leaving these sectors considerably underrepresented in the EU's overall effort to support the recovery and resilience of the European economy following the pandemic; whereas Parliament called for an investment target of 2 % of the RRF in the CCSI and reiterated the importance of appropriate investments in the EU cultural agenda ([18]); whereas only 16 Member States have included culture in their National Recovery and Resilience Plans and, although the 2 % target has been met on average at EU level, the majority of Member States have remained well under this figure;

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

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

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

M. whereas arts and cultural activities have long been recognised by the World Health Organization (WHO) ([19]) to be beneficial to health, including mental health, and to individual and societal well-being, particularly thanks to their multifaceted nature and components, including social interaction, sensory activation, emotional expression, cognitive stimulation and physical activity, and to their capacity to stimulate multiple psychological, behavioural and social processes; whereas arts and culture have demonstrated that they are invaluable for the resilience of societies in times of crises;

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

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

P. whereas the EU's Creative Europe programme for the CCS plays a key role in promoting the arts, culture and audiovisual content and in supporting high-quality media, especially through supporting grass-roots projects, small companies and individual artists; whereas it contributes to the Union's strategy for international cultural relations with the aim of ensuring its long-term impact through a people-to-people approach involving cultural networks, civil society and local organisations; whereas most of the target outputs of the Council Work Plan for Culture 2019-2022 have been achieved through actions provided for by the programme;

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([18]) European Parliament resolution of 17 September 2020 on the cultural recovery of Europe (OJ C 385, 22.9.2021, p. 152) and in its resolution of 20 October 2021 on the situation of artists and the cultural recovery in the EU (OJ C 184, 5.5.2022, p. 88).

([19]) Fancourt, D. and Finn, S., *What is the evidence on the role of the arts in improving health and well-being? A scoping review*, WHO Regional Office for Europe (Health Evidence Network (HEN) synthesis report 67), Copenhagen, 2019.

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

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

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

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

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

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

W. whereas digital technologies affect all aspects of cultural life, as well as the work of artists, cultural workers, organisations and institutions, and can help them facilitate interaction with different audiences and opening access to their work; whereas various EU funding programmes and initiatives are supporting the digital transition of the sector, in particular Horizon Europe, Erasmus+, Creative Europe and the New European Bauhaus (NEB); whereas digitalisation has enormous potential and has changed the ways in which the CCSI create, produce and share content, boosting opportunities to grow and increase cultural participation; whereas digitalisation also poses challenges in terms of diversity, fair remuneration and access to culture, and deepens inequalities, including as a result of the lack of adequate digital skills;

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

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

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([20]) British Council and Goethe Institut, *Cultural Value — Cultural Relations in Societies in Transition: A Literature Review*, 2018, p. 7.

([21]) Rivera, T., *Distinguishing Cultural Relations From Cultural Diplomacy: The British Council's Relationship With Her Majesty's Government*, Figueroa Press, Los Angeles, 2015, pp. 9-10.

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

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

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

(iv) Protection and promotion of cultural heritage;

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

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

4. Recalls that the Council Work Plan for Culture 2023-2026 represents an opportunity to advance towards a more comprehensive cultural policy at EU level; stresses that this ambition requires commensurate funding; recalls that the CCSI only recoup a minimal share of the economic value they generate and require new, alternative and stable sources of funding;

5. Welcomes the strengthening of the Creative Europe 2021-2027 programme, notably the doubling of its budget compared to its predecessor, and the stronger emphasis on cultural diversity, inclusion, mobility, transnational creation and policy cooperation, and the digitalisation, greening and resilience of the CCSI; nevertheless, is deeply worried that the Creative Europe programme is still significantly underfinanced in terms of achieving its objectives and that any annual budget cuts to the programme will seriously harm the recovery of the CCSI; insists, therefore, on the need to ensure an adequate level of financing of Creative Europe through a forthcoming revision of the multiannual financial framework (MFF);

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

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

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

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

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

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

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

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

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

15. Stresses the need for more rigorous monitoring and evaluation of the implementation of all actions within the framework of the New European Agenda for Culture and the 2016 joint communication entitled 'Towards an EU strategy for international cultural relations', both at strategic and project level, based on quantitative as well as qualitative targets, and for systematic, reporting of a high standard; asks the Commission to develop more indicators and a broader perspective on evaluating project results, also taking into account qualitative outcomes such as community building and lessons learnt from discontinued projects; urges the Commission and the Member States to ensure the sustainability of EU-funded cultural projects and initiatives over time;

***Social dimension***

16. Encourages the Member States to promote and invest in both the active and passive participation of people in cultural and artistic activities, not only via communication and outreach campaigns, but also and predominantly via coherent, comprehensive and inclusive policy measures and incentives to identify and remove administrative, financial and

([22]) OJ C 456, 10.11.2021, p. 24.

linguistic barriers to participation, including those related to socio-economic characteristics, income and physical accessibility, and for marginalised, disadvantaged and vulnerable groups, with a particular focus on sub-urban, rural and isolated areas, as well as areas at risk of depopulation;

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

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

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

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

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

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

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

24. Highlights the importance of culture for the lifelong education of people of all ages; expresses concern about the common narrowing of school curricula, which tend to relegate arts and artistic disciplines to a more marginal position compared to other subjects; recalls the importance of comprehensive and well-structured school curricula, which include the arts and artistic disciplines, with a view to enhancing an individual's responsibility and aptitude to engage in cultural activities, and insists on the need to promote the relevant skills; urges the Member States, therefore, to allocate the appropriate financial and human resources and incentives to arts and artistic disciplines as curricular as well as

extra-curricular activities in all stages of education, and by training educators on the importance and power of culture for society and overall well-being; in this context, urges the Commission to move beyond a 'STEM approach' and fully adopt a 'STEAM approach' (Sciences, Technologies, Engineering, Arts and Mathematics) instead;

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

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

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

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

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

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

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

***Economic dimension***

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

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

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

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

36. In addition, encourages all Member States to implement Directive (EU) 2019/790 on copyright in the digital single market ([23]), and calls on those Member States which have not yet done so to transpose the Directive into their national laws, guaranteeing fair, appropriate and proportional remuneration of authors and performers; calls on the Commission to support the transposition and implementation efforts;

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

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

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

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

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([23]) Directive (EU) 2019/790 of the European Parliament and of the Council of 17 April 2019 on copyright and related rights in the Digital Single Market and amending Directives 96/9/EC and 2001/29/EC (OJ L 130, 17.5.2019, p. 92).

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

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

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

44. Acknowledges the important contribution of the New European Bauhaus (NEB) initiative as a creative and inter- and transdisciplinary initiative which aims to deliver the EU's Green New Deal targets by bridging the worlds of science, technology, art and culture, and mainstreaming environmental sustainability throughout all EU policies; recalls that this initiative should be based on innovation at all levels and the active participation and meaningful involvement of all people, including from socially disadvantaged backgrounds, and local communities; stresses that the new Council Work Plan for Culture should mirror the relevance of the NEB initiative, including its external dimension, with clear target outputs; calls again on the Commission to present a proposal as soon as possible to make the NEB a new stand-alone, freshly funded EU programme within the next MFF;

45. Highlights the vast contribution that the arts and culture make to raising awareness of environmental, climate and sustainability issues and their social dimension, and to inspiring positive behavioural change; recalls in particular that traditional knowledge, which constitutes part of cultural heritage, is key to enhancing climate change mitigation and adaptation efforts; to this end, encourages the Commission to work more closely with Member States and civil society and national and local organisations to raise awareness about this topic among citizens and to provide specific funding for such cultural initiatives through synergies with other dedicated EU programmes, funds and policies;

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

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

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

49. Recalls Article 3 TEU, which stipulates that the EU must ensure that Europe's cultural heritage is safeguarded and enhanced; insists that upholding the required level of protection for human health and the environment does not conflict with the preservation of European heritage; points out that the report entitled 'Strengthening cultural heritage resilience for

climate change' by experts from the Commission and Member States, published in 2022, clearly states that the climate crisis cannot be solved with a cultural heritage crisis; calls, therefore, on the Commission to take these considerations into account when deciding on the inclusion of substances subject to authorisation listed in Annex XIV to the Registration, Evaluation, Authorisation and Restriction of Chemicals (REACH) Regulation, when these substances are necessary for the restoration of cultural heritage; asks the Commission, in such cases, to carefully assess the socio-economic benefits derived from the use of such substances against the risk posed to human health or the environment, so that both interests are adequately preserved; asks that it also consider the existence of suitable alternative substances or technologies, in line with Articles 60 and 58(2) (and other relevant articles) of the REACH Regulation; stresses that the heritage sector has taken exemplary steps in terms of legal requirements to protect craftspeople and artists carrying out their professional activities; asks for exemptions and derogations for the cultural sector and cultural heritage-related activities from the above-mentioned regulation, where appropriate, in order to avoid the closure or delocalisation of many craft enterprises and any negative impact on the restoration, maintenance and conservation of the vast heritage of the EU; calls on the European institutions to consult and involve the heritage sector in all preliminary discussions related to regulatory or legislative changes with a direct impact on their activities;

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

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

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

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

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

55. Recognises the paramount importance of intangible assets and intellectual property (IP) intensive industries for the EU's economic growth as well as its cultural resilience and visibility, highlighting the crucial role that IP already plays in Europe's digital transformation; underlines the need to enhance legal protection for these assets and industries to a sufficient degree, so as to allow all creators of cultural and creative works to benefit from their intellectual property rights (IPRs); asks the Commission, in this context, to take all necessary measures to protect the intellectual property of the digitalised European landscape;

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

***External dimension and international cultural relations***

57. Considers that culture and intercultural dialogue make a key contribution to fostering mutual understanding within a society and between different societies, and to restoring communication beyond linguistic boundaries on the international stage in challenging global contexts, demonstrating the value of, respecting and supporting cultural diversity and human rights; highlights the role of the EU in promoting a continuous dialogue on cultural policies between its Member States and

third countries, and calls on the Member States to ensure adequate funding as a result, in order to strengthen the EU's international capacity in the field of culture and to enable European CCSI, including smaller organisations and artists, to become active internationally;

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

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

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

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

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

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

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

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

66. Welcomes the recommendations published by the Voices for Culture SD on ICR and invites the Commission, the EEAS and the Member States to take these into due account when developing their ICR strategies; in particular, urges the Commission, the EEAS and the Member States to apply a bottom-up, human rights, and a people-to-people approach when

building their cultural relations with third countries, and to design and implement their ICR strategy and project programming in a way that takes into account the needs and demands of their partner countries and local communities, while treating them as equal partners; stresses that such strategies should respond to the needs and specific political and socio-economic situation of each partner country or region, rather than being the product of a 'one size fits all' approach; calls for appropriate funding for ICR in the current programmes for culture and education, both through the NDICI's geographical and thematic programmes; notes that cooperation with local organisations, including intercultural and interreligious actors, is vital in strengthening relations based on shared values, such as peace, tolerance and mutual understanding, and ensuring the long-term sustainability of EU-funded projects;

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Wednesday 14 December 2022**

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

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82. Instructs its President to forward this resolution to the Council, the Commission and the European External Action Service.