Mr. François Pauli,
Deputy Secretary General of the ALDE Group – European Parliament
IED Member of the Board of Directors
"The European Union and the preservation of cultural heritage."

"Facing globalization, Unity in diversity".

Ladies and Gentlemen,

dear friends,

Firstly I would like to thank Lenka Halamovà, Pavel Lukas and the friends of the Party for an Open Society (SOS) for their hospitality in this beautiful city of Liberec. On IED side I would like to thank François Lafond and Giulia Massotti too.

My presence here moves me a lot. 19 years ago, in 1993, I made a presentation in Prague with the Foundation for Free Expression in the presence of mayors and local counsellors. I had to explain the functioning of local governments in France. I am not sure this description of a so-called French model was relevant but in any case our exchange of views was stimulating and instructive. Later the Czech Republic joined the European Union. What a wonderful evolution for my generation - I was born in 1959 - my generation which knew the cold war and the so dramatic events in 1968 in your country.

Anyway, now we have to look at the future. Together in Europe we must tackle many issues and manage a lot of challenges. The current financial and economic crisis, the climate change, the demographic imbalance, the rise of religious

intolerance. But one of the main challenges for the European Union is globalization.

Globalization is stimulating for our companies, for the research sector. At the end it may be positive at the economic level in the framework of a fair trade system. But in order to retain some influence on the future of the world, European nations have to develop and reinforce their cooperation. Each state-member is too weak alone to have much influence on worldwide policy, even former colonizing countries like Britain, France, Germany, Italy or Spain. Reinforcing the links and solidarity between us is one of the main aims of the IED, the EDP and of my parliamentary group at the European Parliament, the ALDE Group. "The union makes force". However the very useful reinforcement of the EU must respect our diversity: we have to meet with the own motto of Europe. "Unity in diversity". In a constantly evolving world it is crucial to prevent any kind of cultural levelling or decline. Globalization is not the only phenomenon which threatens our cultural heritage. During the 20th century, it is considered that nearly 50% of Europe's tangible cultural heritage was lost because of the Europeans themselves and the combined impact of wars, pollution, urbanization, excessive tourism, negligence and inappropriate restoration measures. But now the Europe of Culture has to take up another challenge, Globalization. The roots of the old continent, the different origins of the people, Greek, Latin, Celtic, Slavic, Germanic, Bask, must be preserved. TV, cinema, internet and books are the tools of communication which influence and too often deform opinions and mentalities. Europe is the place where rationality was born thanks to the Greek philosophers then Erasmus, Spinoza or Descartes. It remains a place of remarkable cultural production and scientific innovation.

However, too often, nowadays, Europe is overtaken by American and Asian partners as regards the broadcast of culture through the modern medias. Only a common effort at the European level could curb external influences based on unique market logics.

The EU has a response to this issue. My presentation will be divided in 4 parts:

1 - A first period of limited EU actions as regards Culture;

2 - From 1992 the development of a common cultural policy;

3 - The programmes dedicated to Culture;

4 - The role of the European Parliament.

1. At the very beginning, EU achievements in favour of culture were very limited. As you know, according to the wishes of the Pilgrim Fathers with the Monnet method, Europe was created on the basis of structures dedicated to Economy, common steel production in order to avoid other conflicts, CAP for ensuring food supplies, regional policy for reducing internal disparities between state members and between regions. We had to wait until 1972 before getting a memorandum of the European Commission on a common action in the cultural sector. Later in 1979 in Copenhagen the EU made a statement on the European identity. In 1989 the President of the EC Jacques Delors stated: "Culture is not a product like other things".

But at that time concrete actions were not very numerous. We can quote the directive "TV without borders" in 1989 which facilitated the development of national channels thanks to free circulation of TV programmes. Another example of initiatives by the end of the 80's was the "MEDIA" programme which encouraged

co-productions and facilitated distribution of films (now this programme amounts to 755 million euros for the period 2007-2012), and "Kaleidoscope" launched in 1990 in favour of artistic and cultural cooperation.

2. Culture was brought fully into the action scope of the EU through the Treaty of Maastricht in 1992. At last, 35 years after the Rome treaty, Culture was considered as a part of the European project. This treaty has given a legal basis to different programmes. A specific chapter dedicated to Culture was set up. This common cultural policy does not aim at any harmonisation of the cultural identities of the Member States, but, on the contrary, at preservation of their diversity. In the field of culture, "the Union shall have competence to carry out actions to support, coordinate or supplement the actions of the Member States". Jointly globalization is integrated step by step amongst the issues the EU has to take into account. In 1995 the French President François Mitterrand defined the concept of cultural exception before the European Parliament. Later this concept will be at the heart of the talks inside the World Trade Organization. In 2000 the Charter of fundamental rights is proclaimed. Its article 22 reminds us that "the EU respects cultural, religious and linguistic diversity".

In May 2007, the Commission proposed an agenda for culture in the era of globalization founded on three common sets of objectives: cultural diversity and intercultural dialogue; culture as a catalyst for creativity; and culture as a key component in international relations. This agenda is a means of bringing more rationality and coherence to the European cultural policy. The vertical nature of this policy is also recognized with its positive impact on consumption, economic growth, employment and social welfare.

Under the first set of objectives, the EU and all other relevant stakeholders should work together to encourage intercultural dialogue in order to ensure that the EU's cultural diversity is understood, respected and promoted. They should for example seek to enhance the cross-border mobility of artists and workers in the cultural sector and the cross-border dissemination of works of art.

The second set of objectives focuses on the promotion of culture as a catalyst for creativity in the framework of the Lisbon strategy for growth and jobs and its follow-up 'EU 2020'.

The promotion of culture as a vital element in the Union's international relations is the third set of objectives. As a party to the Unesco Convention on the Protection and the Promotion of the Diversity of Cultural Expressions, the EU is committed to developing a more active cultural role for Europe in international relations and to integrating the cultural dimension as a vital element in Europe's dealings with partner countries and regions.

In addition the Lisbon Treaty, signed in 2007, still gives greater significance to culture: "Drawing inspiration from the cultural, religious and humanist inheritance of Europe". This treaty introduces an important innovation: the decision-making in the Council concerning culture will now be treated under qualified majority voting instead of unanimity. Moreover thanks to the Lisbon treaty new legal bases have been introduced for the protection of intellectual properties rights.

3. <u>As regards the different programmes initiated by the EU</u>, first we could quote the Culture Programme (2007 to 2013). It aims to promote the transnational mobility of people working in the cultural sector, encourage the transnational circulation of

artistic and cultural works and products and promote intercultural dialogue. It has a budget of EUR 400 million.

Another programme is the European Capitals of Culture initiated in 1985. Our Bask friend Asier Vallejo has already addressed this point. As regards the Czech Republic Prague was designated for 2000 and Plzen (Pilsen) will be the European Capital of Culture in 2015.

Moreover the 'Culture' programme supports the awarding of prizes in cultural heritage, architecture, literature and music.

Finally another programme is related to the transnational mobility of artists and cultural professionals. They need to travel beyond borders to extend their scope of activities and meet new audiences, to find new sources of inspiration and to exchange experiences.

4. <u>The European Parliament has a very important role in this framework</u>.

The EP believes that European integration should be based on cultural values. To this end, it decided to establish a Committee responsible for cultural matters after its first direct elections in 1979. The EP had for many years been of the opinion that the EU should have a legal basis for cultural policy. With the adoption of the Maastricht Treaty, it not only saw this wish fulfilled, but it also obtained under the ordinary legislative procedure competence with the Council.

With the Lisbon Treaty, the EP saw its powers reinforced in its resolutions has called for budgetary resources for culture to be increased, for the situation of those working in the field of culture to be improved and for Europe's cultural heritage to be more

appreciated. With regard to artistic creation, the EP is in favour of giving the Member States the option of applying reduced VAT rates to a wider range of services and goods such as recorded music and films, provided that this does not affect the functioning of the internal market.

Within Europe, there are still a lot of obstacles which hamper the free movement of creative people and of cultural products and activities, even within the digital environment. The EP has called for a regulatory framework for mobile artists to deal with tax and social security problems.

The EP has also considered the specific nature of cultural industries on various occasions. In a report adopted last year on 'unlocking the potential of cultural and creative industries', the EP welcomes the fact that cultural industries have gained stronger recognition at the European level, and made their way onto current political agendas. The report, among other issues, stresses the role of education in the arts, and the importance of linguistic diversity when it comes to the distribution of cultural works. In this regard, the EP took an important initiative with the creation of the LUX prize. It is a prize for European films aiming at strengthening the debate on European integration and facilitating distribution of European films in Europe.

In its own functioning the EP is keen to respect cultural diversity. Inside the EP 23 languages have a status of official languages. In comparison the UN has 6 working languages and the World Trade Organization only three. The code of conduct for MEPs recognizes their right to express themselves in their native tongue. Each report is translated into more than 20 languages. This policy is costly but this is a condition of preserving both a satisfactory functioning of democracy and the cultural diversity. In addition it is possible for some Spanish MEPs elected in regions where regional languages have a constitutional status to obtain written responses to citizens in these languages (notably Basque and Catalan).

As a conclusion, gradually, Culture has become a priority for the EU; it is a crucial element of our way of life and is an asset facing globalization. In the context of the current economic crisis, the EU has to focus its budgetary effort on some priorities connected with the future of Europe. Doubtless the defence of the European cultural inheritance is a part of it.

I thank you for your attention.

François Pauli