

INTERNATIONAL POLITOLOGICAL DISCOURSE

EUROPEAN CULTURAL POLICY – TARGETS AND OBJECTIVES

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Abstract

The author of the study aims to capitalize on the experience of the European Union in managing collaboration in the field of culture, in support of intercultural dialogue, in the field of education. Culture is the patron of the European identity, the justifying agent of the internal and external policy, of the actions regarding the behavior of the national authorities and of the leaders of the community institutions. Culture is a component of the social system, it determines all the other components and is in turn determined by them.

Culture is also analyzed from the perspective of its use as a means of economic growth, representing a key element in the process of European construction, being the link between peoples and between citizens who consider that they have a common culture. Estimating the role of culture in ensuring the functioning of the European institutions, allows the author to highlight the importance of a balanced policy, developed and implemented based on two principles: reciprocity and flexibility. In conclusion, the author argues that cultural policy, inevitably oriented in the future, has the potential to keep organizations in its constantly evolving sphere.

Keywords: cultural policy, cultural diversity, cultural and creative sector, cultural identity, cultural strategies, European integration.

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Introduction. The spiritual richness of the contemporary man who consciously makes his own history gives great importance and significance to the problems of culture. The cultural factor, under its many and varied aspects, constitutes an always active and stimulating mobile. Culture is at the heart of the European project and is the key to the principle of ‘unity in diversity’. Respect for cultural diversity combined with the ability to come together around common values has been the guarantee of peace, prosperity and solidarity enjoyed by the EU.

In the age of globalisation, culture can make a unique contribution to a European strategy for smart, green and inclusive growth, promoting stability, mutual understanding and cooperation around the world. Culture is a component of the social system, determines all other components (economic, demographic, political, psycho-social, etc.) and is determined by them. The reality of culture cannot be conceived outside the social framework,

because the maker of cultural values, man, is a social podus. Essentially, man is a social being. He creates culture in this capacity by expressing ideals, social aspirations, confronting through his creation the hopes of other people or even of all humanity.

The making of cultural values in one field or another takes place under socially determined conditions, which leave a trace on the nature, structure, functions of values. That is why we are talking about the culture of one society or another, from one historical era or another. Evolution, the destiny of culture are according to the development of societies. It blooms and develops in certain directions, stagnates or regresses in a determined relationship with the society in which it is being.

Any cultural reality is also a social reality, but it cannot be said that any social reality is also a cultural phenomenon. There are social phenomena of acultural character (such as social-economic relations) or anticultural (such as wars or totalitarian politics). Culture has become the most dynamic component of our civilization. This dynamism, this search for new forms and ways of expression, is at the same time the result and engine of the information society, of the knowledge-based society.

1. European cultural policy: theory and practice

2.1 European cultural policy – theoretical approach

Cultural policy is the set of general and coherent guidelines on the development of the cultural domain/sector. An explicit policy request defines purposes. In order to achieve these, it is necessary to have the necessary mechanisms for their planning, implementation and evaluation. Cultural policy is a set of social, conscious and deliberate practices of intervention in order to meet cultural needs, by optimally employing all the material and human resources at its disposal. It is always a reference system for cultural action. In democratic society cultural policy is the result of a process of structuring collective choices and objectives relating to the cultural dimension of the social segment.

Cultural policies stimulate the establishment of cooperation platforms and good neighbourliness, harmoniously combining the right to differentiation with the obligation of solidarity beyond national borders. For the implementation of cultural policy, it is important that civil society is actively involved in the process of their elaboration and adoption, thus building the foundation of social cohesion and a common future for all Europeans. Any analytical approach to a European country's cultural policies and strategies starts from the recognition and evaluation of the political, social and economic changes that the end of the second millennium has brought, i.e. globalisation and the process of European integration. Globalisation has stimulated the diversification of identities and the democratisation of cultures. The role of individuals in society and the differences created in each country is due to the magical triangle of cultural cooperation. The elements that make up this triangle are in an interdependence relationship.

The first element. Cultures are a mixed process of combining similarities and differences between individuals, who have their source in diversity, and which develops in an interactive, dynamic, pluralistic and democratic environment.

The second element is policies that sum up cultural policies, culture policies and political culture, referring to social cohesion and political will, creating the framework for cultural development through the two axes of inclusion and exclusion.

The third element - the element of identities, allows the evolution of paradigms and offers the freedom to assert roots, having its origin in the moments of history that created

values. The cultural power of this model is represented in the form of a double star with six corners given by the foundations of secular European culture, in which both consensus and conflict are manifested through negotiation processes and the power to support dialogue. Tensions between local-fundamental and cosmopolitan elements within it are considered to be productive [1].

Globalisation offers new opportunities for the field of culture. Globalisation represents both an opportunity for the development, enrichment and diversification of cultural life and a threat to national or community cultural identities. On the one hand, globalisation leads to a certain degree of homogenisation and harmonisation of legislation, administrative and institutional structures, ideas, ideals, morals and social practices. On the other hand, globalisation has the effect of creating “hybrid” forms of creative practices and cultural expressions. At the same time, globalisation can encourage heterogeneity, cultural diversity, specificity, since success in global competition is conditional, inter alia, on ‘creative destruction’, diversification of supply and its specificity. The opening for the new led to the rediscovery of the importance of traditional civilizations and cultures, of community values, of multiculturalism.

1.1. European cultural policy: practical approach

The European Union supports national policies adopted in the sphere of culture. The European Community has dedicated 2018 to European heritage, and cultural policy makers have prepared a multiannual framework at least as tender in terms of the current strategy for this area. The European Union’s programmes for culture play a decisive role in reaffirming European values. Although Eurobarometers from previous years show that a fairly high percentage of Europeans do not perceive the different Member States as cohesive in the sense of a European identity, the area of culture remains high on the agenda of the European institutions. Thanks to the cultural subsystem, we can reduce the differences between Member States and between citizens, develop a sense of belonging to the European community, where copyright is guaranteed, protected.

European integration, in turn, raises a number of issues. Belonging to the European cultural space and building what we call European cultural identity requires an intersectoral approach that harmonizes economic, social, cultural objectives. In the pan-European space, as they are configured, the diversity of cultural practices and traditions of European countries is perceptible as wealth and cannot be seen as a source of division and conflict [2]. The process of European integration also implies a balance between the values and principles accepted in the community, part or part, and national and local specificity, in particular part. In this sense, national cultural policies, by capitalizing on their own activities, open the change of values in the context of integrated European markets, for its support, vitality and diversity of their own cultures.

The European Union’s work in the field of culture complements the cultural policy of the Member States in various areas, for example, the protection of European cultural heritage, cooperation between cultural institutions in different countries and the promotion of the mobility of those working in the creative field.

Certain provisions of the Treaties that do not explicitly refer to culture apply to the cultural sector. Cultural policy practices recognize, promote and protect the cultural rights of

the individual and create the conditions for their free and unhindered exercise. The right - access to culture along with participation in cultural life is an opportunity, offered to the citizen who has developed a sense of belonging to the community, regardless of race, sex, age, nationality, etc. and enriches cultural identity, thus supporting social inclusion and integration.

Participation in culture is the participatory dimension of cultural rights which involves creating a concrete context for free expression and for carrying out creative activities in different forms and ways at individual and community level. To the two basic cultural rights, which are an indivisible part of civil, political, social and economic rights, have been added a series of extensive rights and principles that must be included in the cultural policy of each country; respect for cultural identity, access to cultural heritage, protection of creative activities, access to artistic education and art education, freedom to engage in cultural activities, protection of intellectual property, mobility of artists and artistic products and the right of a person to identify with a cultural community. From this perspective, each state has the obligation to recognize and protect cultural and linguistic diversity, to guarantee the right of the individual to participate in the cultural life of the community and thus to satisfy their cultural rights, which are indispensable to the dignity and development of the person.

EU action in the field of culture is governed by Article 167 of the Treaty on the Functioning of the European Union (TFEU), which sets out the principles and current framework for cultural policies, including both material content and decision-making procedures. Article 6 TFEU specifies the Union's competences in the field of culture: The Union is competent to carry out actions to support, coordinate or complement the action of the Member States. [3].

The Treaty of Lisbon (signed in December 2007 but entered into force in December 2009) places greater emphasis on culture: the preamble to the Treaty on European Union (TEU) explicitly refers to inspiration from cultural, religious and cultural heritage. humanist movement in Europe. One of the main objectives of the EU, stated in the Treaty, is to respect the richness of its cultural and linguistic diversity and [...] to ensure the conservation and development of the European cultural heritage (Article 3 TEU). The Treaty of Lisbon introduces an important innovation: decision-making in the field of culture in the Council now takes place by qualified majority vote (VMC), compared to the unanimity required above. However, there is still no possibility of harmonizing national legislation in the field of cultural policies, the rule on qualified majority voting applies in principle to decisions on the format and scope of funding programs [4].

Article 13 of the Charter of Fundamental Rights of the European Union stipulates that the arts and scientific research are free. Article 22 requires the EU to respect cultural, religious and linguistic diversity [5]. The Treaty states that the EU contributes to the development of Member States' cultures, while respecting their national and regional diversity, while highlighting the common cultural heritage. The European Agenda for Culture 2007 recognizes the indispensable nature of culture in achieving the EU's strategic objectives, such as prosperity, solidarity and security, while ensuring a stronger presence on the international stage.

1.1.1. Three common sets of goals for EU culture

In May 2007, the European Commission proposed an agenda for culture, which aims at three common sets of objectives: 1) cultural diversity and intercultural dialogue, 2) pro-

moting culture as a catalyst for creativity; and 3) culture as a vital element in international relations [6].

The first set focuses on: cultural diversity and intercultural dialogue. Article 1 of the Universal Declaration on Cultural Diversity, adopted at the 31st Session of the UNESCO General Conference, held in Paris on 2 November 2001, stipulates: As a source of exchange, innovation and creativity, cultural diversity is necessary for humanity. just as biodiversity is for nature. In this regard, the common heritage of mankind must be recognized and affirmed for present and future generations. [7] In December 2002, the UN General Assembly declared May 21 to be World Day for Cultural Diversity for Dialogue and Development. The celebration of this Day gives us the opportunity to explore the values of cultural diversity and to advance the four objectives of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions [8], adopted on 20 October 2005:

- Supporting sustainable governance systems for culture;
- Achieving a balanced flow of cultural goods and services and increasing the mobility of artists and cultural professionals;
- Integrating culture into sustainable development frameworks;
- Promoting human rights and fundamental freedoms.

World Day for Cultural Diversity for Dialogue and Development is marked by meetings, round tables and seminars attended by specialists from various fields of culture - political science, history of religions, philosophy, culturology, and historians, anthropologists, government representatives or non-governmental organizations. .

Cultural diversity offers new ideas and perspectives that enrich our lives in countless ways, allowing us all to grow and develop together (...), says UNESCO Director-General Irina Bokova in her 2017 World Day for Women. Cultural Diversity, for Dialogue and Development. Today is an opportunity for all of us to celebrate the extraordinary benefits of cultural diversity, including the rich intangible heritage of mankind, and to reaffirm our commitment to building a more peaceful world based on the values of mutual understanding and intercultural dialogue. Through the 2030 Agenda for Sustainable Development, the international community has recognized the key role of culture as a driver of change and development. Achieving its 17 goals will be impossible without taking into account the strength and creative potential of human cultural diversity, without engaging in a continuous dialogue so that all members of society benefit from development. (...) Based on human rights, UNESCO considers that our differences and diversity make us stronger and that respect for cultural diversity is essential for the promotion of intercultural dialogue, sustainable development and peace, the message of the Director-General of UNESCO also states [9].

The EU and all relevant stakeholders must work together to stimulate intercultural dialogue, so as to ensure that the Union's cultural diversity is understood, respected and promoted. For example, they should aim to strengthen the cross-border mobility of artists and those working in the cultural sector, as well as the movement of works of art outside the borders of the Member States. Intercultural dialogue is a constant priority of the EU. With the entry into force of the Lisbon Treaty, this dimension has become even more important. In the specific field of cultural policies, the most visible are initiatives such as Roma culture, intercultural cities or dialogue with the Platform for an Intercultural Europe. Other EU policies to promote intercultural dialogue include, but are not limited to, initiatives in

the audiovisual sector, multilingualism, youth, research, integration and external relations.

An eloquent initiative is offered by the World Forum on Intercultural Dialogue, known worldwide as the "Baku process" since 2008, which traditionally meets every two years. The fourth edition of the Forum, on the Development of Intercultural Dialogue: New Directions for Promoting Security, Peace and Sustainable Development, an event organized by UNESCO in collaboration with the Alliance of Civilizations, took place in Baku, Republic of Azerbaijan from 4 to 6 May 2017. (UNAOC), the World Tourism Organization (UNWTO), the Council of Europe and the Islamic Organization for Education, Science and Culture [10]. Representatives: Ministers and Deputy Ministers from more than 90 countries, as well as international organizations, non-governmental organizations and experts, sought solutions to strengthen inclusive, sustainable societies, from the perspective of the UN 2030 Agenda, for good coordination of tourism actions. solutions for promoting dialogue through UNESCO publications and the electronic platform (e-platform). Also, during the debates, issues related to the involvement of financial and economic institutions in promoting intercultural dialogue were discussed. The program included, for the first time, a debate on the role of parliaments in building trust and understanding between cultures and communities. On this occasion, the participants reiterated the role of parliaments in creating bridges between cultures and stressed the importance of intercultural dialogue in strengthening bilateral parliamentary relations and in preventing and escalating violence. This initiative is highly appreciated by the states represented at the Forum, considering it a factor generating harmony, solidarity and knowledge between nations, groups, religions, ethnicities and individuals.

During the 5th World Forum for Intercultural Dialogue, held in May 2019, issues related to the role of intercultural dialogue for building a contemporary society based on solidarity, prevention of discrimination and violent conflicts were discussed. Decision-makers in the participating States, together with international organizations, have developed proposals for an action plan to mobilize and use intercultural dialogue to ensure the development of democratic and sustainable societies [11].

1.1.2 The second set of objectives for EU culture

The second set of objectives aims to promote culture as a catalyst for creativity, in the framework of the Lisbon Strategy for Growth and Jobs, and the EU 2020 Strategy [12]. Culture is an important tool in promoting values and objectives of public interest. Located at the intersection of the economic and political spheres, considered the main elements of European integration, culture is an additional key dimension. Culture not only creates wealth, but also contributes to social inclusion, better education, increased self-confidence and pride, supported by awareness of belonging to historical communities. Against this background, the EU has launched a program in the fields of: cultural and audiovisual for the period 2014-2020: Creative Europe. It builds on other previous Union programs: the MEDIA programs (1991-2013), the MEDIA Mundus program (2011-2013) and the Culture programs (2000-2013) [13]. In addition, Creative Europe will include a two-pronged cross-sectoral program: a financial guarantee, managed by the European Investment Fund, to make bank loans more easily accessible to small operators; funding to support studies, analyzes and better data collection to improve evidence in support of policy making.

Creative Europe will support European cinema and the cultural and creative sectors, enabling them to increase their contribution to job creation and economic development.

Artists and professionals in the cultural and audiovisual field, as well as artistic organizations in the field of fine arts, advertising, film, television, music, interdisciplinary arts, heritage and the video game industry would be among the main beneficiaries. With a budget of 1.46 billion euros for the period 2014-2020 and is managed by the European Commission through the Executive Agency for Education, Audiovisual and Culture, which receives and evaluates applications. The program has given a boost to the cultural and creative sectors [14]. The countries from which the operators involved in the projects may come are: EU Member States, subject to the signing of agreements to participate in the Creative Europe Program, candidate and potential EU candidate countries, European Economic Area countries, Switzerland and European Policy countries. To date, the non-EU countries that have signed such agreements and are eligible are: United Kingdom, Iceland, Norway, Albania, Bosnia and Herzegovina, Northern Macedonia, Montenegro, Serbia, Ukraine, Moldova, Georgia, Tunisia, Armenia and Cosovo [15]. This framework program provided a simple, easily recognizable and easily accessible gateway for European cultural and creative professionals and allowed for cross-synergies and cross-contributions between different cultural and creative sectors.

In June 2015, a new European Union program for culture and creativity was launched in the Eastern Partnership countries to support the cultural and creative sectors in their work for sustainable human, social and economic development in Armenia, Azerbaijan, Belarus, Georgia, , Moldova and Ukraine. "The program gives a new dimension to the framework of debates between state institutions and key actors in the field of culture in the region on the concept of 21st century culture and promotes an understanding of the positive impact that creative industries can have on employment, development small and medium-sized enterprises, the role of public administrations and social commitment "[16]. The program took place over three years, with a total budget of 4.2 million Euros. This program provided a follow-up to the first Eastern Partnership in Culture Program (2011-2014), which included technical assistance and grants for project implementation.

1.1.3. The third set of objectives for EU culture

Promoting culture as a vital element in the European Union's international relations is the third set of objectives. As part of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the EU is committed to developing Europe's new and more active cultural role in international relations, and to integrating the cultural dimension as a vital element in its relations with partner countries and regions. . In 2017, the European Parliament adopted the Resolution on "Towards an EU Strategy for International Cultural Relations", welcoming the fact that the joint communication introduces the cultural and creative industries as an important element of the EU's Strategy for International Cultural Relations; whereas these industries contribute to Europe's 'soft power' as ambassadors of European values, in particular with regard to regional creative poles and regional cultural networks, and recommends that they be identified and stimulated, , as well as skills development; Calls on the Commission to strengthen networks of creative and cultural agents and actors, with a special focus on SMEs, European creative centers and creative platforms, as creators of multiplier effects and innovation, including in other areas. The European Parliament calls for the role of the Member States' cultural institutes to be clearly defined in terms of the Union's cultural influence outside its borders, and built around an integrative and shared European concept through the EU National

Cultural Institutes Network (EUNIC) and through other forums, and calls for an inclusive and equal approach in relation to all stakeholders, including civil society; welcomes, in this regard, the work done so far by the cultural institutions in the Member States; encourages continued cooperation abroad, with a view to optimizing the interests of the Member States, with a special focus on smaller Member States and Member States without cultural institutes abroad and their needs for cultural representation [17].

2. European Cultural Initiatives

3.1. European Capitals of Culture

European Capitals of Culture are one of the most successful and well-known cultural initiatives. Cities are selected by an independent jury on the basis of a cultural program that must have a strong European dimension, involve locals of all ages and contribute to the long-term development of the city. Over the years, since 1985, the European Capitals of Culture initiative has highlighted the richness and diversity of culture in Europe, while also helping to increase the international profile of cities. The title has a long-term impact, not only on culture, but also socially and economically. European Capitals of Culture have become a unique opportunity to regenerate cities, stimulate their creativity and improve their image. By 2010, 40 European Capitals of Culture have been designated, from Stockholm to Geneva, from Athens to Glasgow and from Krakow to Porto. The procedure for choosing a city starts six years in advance, although the order in which the Member States have the right to host the event is established in advance and is organized in two stages. Proposals shall be evaluated by a committee of independent cultural experts. The rules and conditions for holding the title are established in Decision no. 1622/2006 / EC of the European Parliament and of the Council [18].

The rules for the period 2020-2033 are under review. Decision no. 445/2014 / EU extended the chances of participating in the European Capitals of Culture program to candidate and potential candidate countries, provided that they participate in the Creative Europe program until the date of publication of the application. In 2016, the Commission proposed to open the program to EFTA / EEA countries. The decision on this proposal is currently the responsibility of the Council and the European Parliament [19, 20].

EU cultural policy supports the awarding of prizes in the fields of cultural heritage, architecture, literature and music. The aim of these awards is to highlight the excellence and success of European action in these sectors. The awards bring to light the ramp of artists, musical groups, architects, authors and those working in the field of cultural heritage, as well as their activity. This highlights Europe's rich cultural diversity and the importance of intercultural dialogue, as well as cross-border cultural activities in Europe and beyond. The transnational mobility of artists and those involved in cultural professions is of major importance in building a true common "European cultural space" and in strengthening cultural diversity and intercultural dialogue. Artists and those involved in cultural professions must travel across borders to expand their field of activity and meet a new audience, to find new and stimulated sources of inspiration, to evolve artistically, to exchange experiences and to learn from each other so that they can develop their careers. Transnational mobility of artists and people with cultural professions has been a priority of the Culture Program since 2000. In the 2014-2020 documents, emphasis was placed on supporting capacity building to help

artists develop their international careers and encourage international networks. to create professional opportunities, strengthen the cultural area shared by Europeans and encourage active European citizenship.

3.2. European Heritage Brand

Another initiative, at European Union level, proposed by the European Commission was the establishment of the European Heritage Label (MEP) in order to highlight sites that celebrate and symbolize the integration, ideals and history of Europe. The European Heritage Label originally appeared in 2005 as an intergovernmental initiative between several Member States. At the request of the Member States, in 2010, the Commission proposed that the European Heritage Label be officially made an EU initiative. The trademark was established by Decision no. 1194/2011 / EU [21]. Its main objectives are to deepen intercultural dialogue and increase European citizens' sense of belonging to the Union. Through cultural tourism, heritage plays an important role in the economic development of European regions, which gains from its development.

The European Heritage Label is an initiative that aims to strengthen the sense of belonging to the European Union of European citizens, especially young people, based on common values and elements of European historical and cultural heritage and the appreciation of national and regional diversity, as well as improving mutual understanding and intercultural dialogue. MEPs do not focus on site conservation, which should be ensured by existing protection regimes in order to pass them on to future generations. Instead, MEPs aim to promote the European dimension of sites, ensure access to the widest possible audience, especially young people, and provide good quality information and educational and cultural activities, highlighting the role and place of the site in history. and European integration.

The emphasis on the symbolic European value of sites and their pedagogical dimension differentiates the European brand from UNESCO initiatives (eg UNESCO World Heritage List, UNESCO Representative List of the Intangible Cultural Heritage of Humanity) and the Council of Europe in the field of heritage. To achieve these goals, a number of sites are selected for their high symbolic value, for the role they have played in the history and culture of Europe and the European Union, and for their relationship with the principles of democracy and human rights. To date, 29 sites have been designated [22].

On 30 August 2016, the Commission presented a proposal to Parliament and the Council requesting the designation of 2018 as the European Year of Cultural Heritage, in response to requests received from both the Council and Parliament to celebrate Europe's rich cultural heritage through debates, exhibitions, awareness campaigns, information and educational campaigns, numerous events, research and studies, as well as networking, good conservation and digitization practices and exchanges of experience. On 27 April 2017, the European Parliament and the Council adopted the decision on the European Year of Cultural Heritage (EYCH) in 2018 with the slogan "Our heritage: where the past meets the future". The aim of the European Year was to encourage the sharing and appreciation of Europe's cultural heritage. as a common resource, to raise public awareness of common history and values, as well as to strengthen the sense of belonging to a common European space. [23] Major events in 2018 include a summit at Innovation and Cultural Heritage, held in Brussels in March, a summit on Euro-

pean cultural heritage, "Sharing Heritage, Sharing Values", held in Berlin in June; as well as a summit at the EP in the same month. The so-called "Berlin Call to Action": "Cultural Heritage for the Future of Europe", presented at the summit, was signed by more than 2,000 citizens and organizations across Europe. It promotes seven actions for:

- to develop the European action plan for cultural heritage;
- to recognize heritage as a priority in European policies and funding;
- bring together local, national and European heritage management levels;
- to preserve and transmit the unique and irreplaceable patrimony;
- to invest in a quality regeneration of the patrimony;
- promote a better knowledge and understanding of heritage;
- to expand the mobilization for the cultural heritage.

At EYCH, more than 6.2 million people took part in 11,700 events in 37 countries, as events in 2018 were not limited to the EU, with 29 cooperation projects receiving EUR 5 million in funding from the "Creative Europe"; cultural heritage research and innovation projects have benefited from EUR 66 million from Horizon 2020 and more than 10,000 projects have been officially awarded the EYCH [24].

The potential of culture, education in the social and economic development of the EU is substantial. At the launch of the European Year of Cultural Heritage at the Milan Forum for Culture [25], emphasis was placed on the crucial role of culture for social cohesion and European unity, presenting art, cultural heritage and technology as drivers of growth and employment. The European Commission's Communication of May 2018 and the financial proposal for the "Creative Europe" program both clearly call for synergies between education and culture, which foster a stronger sense of unity and belonging. democratization of access to culture and art and increase interest in them, with beneficial effects on social cohesion, personal well-being, tolerance and critical thinking. The emphasis on arts and culture, combined with technological and commercial knowledge, is the foundation of the sector's growth potential. cultural and creative, of a highly skilled, mobile workforce, as well as of entrepreneurs.

The European Parliament also has an important role to play in promoting EU cultural policies. Following the Treaty of Lisbon, the powers of the European Parliament have been strengthened. Through the resolutions adopted, Parliament spoke in favor of increasing the budgetary means for culture, improving the situation of people of culture and making the European cultural heritage more valuable. With regard to artistic creation, Parliament wishes to give Member States the opportunity to apply a reduced VAT to a wider range of services and goods, such as film and music recordings, provided that the functioning of the internal market is not adversely affected. . Within Europe, there are still many obstacles to the free movement of people involved in creative activities and cultural products and activities, even in the digital environment. Parliament called for the establishment of a regulatory framework for mobile artists, for tax and social protection issues.

3.3. LUX Prize for European films

Specialists in the field address the specific nature of cultural industries. In its resolution of May 2011 on activating the potential of the cultural and creative industries, Parliament welcomed the fact that the cultural industries have gained greater recognition at European level and are now on the political agenda [26]. Among other things, the

resolution emphasizes the role of arts education and the importance of linguistic diversity when it comes to the distribution of cultural works. The LUX Prize is a remarkable initiative of the Parliament, being an award given to European films that contributes to the deepening of the debates on European integration, meant to facilitate the distribution of European films in Europe. The award is a perfect example of how European film should be promoted. Each year, the award brings to the fore films that address issues of concern to European public opinion. Its ability to convey cultural values across borders makes film the ideal tool for debating Europe and its future. In the context of the current economic, political and social crisis, which also threatens art, culture and cinema, the LUX Prize provides a solid launching pad for European creativity. The award funds the subtitling of the winning film in all 23 official EU languages [27]. Parliament thus demonstrates its commitment to concrete actions to promote cultural diversity and mutual understanding between EU citizens. Parliament's most eloquent actions in this area include the adoption in September 2013 of a resolution on promoting the European cultural and creative sectors as sources of growth and jobs and the adoption in April 2014 of its position in first reading on the return of cultural property that has illegally left the territory of a Member State (recast) [28].

Cultural bodies at European level presuppose the existence of policies designed to encourage exchanges between cultural organizations in different European countries, to identify the needs of the artistic community, to represent the cultural sector in relation to the institutions of the European Union. Today, due to the pandemic, the cultural sector is being affected by measures to restrict the movement of people into the EU to control the spread of coronavirus. In a resolution voted on 17 April, MEPs emphasized the special nature of the creative sector and the difficulties artists face and called on the EU to support it. That is why Parliament's Committee on Culture wants the EU to set up specific support to help this sector survive the crisis [29].

2. Conclusions

Carrying out a comprehensive analysis of the cultural policies of the European Union, we conclude that they seek, first of all, to provide support for the analysis in the field of cultural cooperation and political development; secondly, to support the cultural contact points that have been set up for the effective dissemination to the masses of practical information on cultural programs in all participating countries and, thirdly, to support the collection and dissemination of information so that cultural operators be able to process the results of funding projects previously carried out by the European Union. In the context of global competition between the cultural and creative industries and political instability in many parts of the world, EU activities in the field of cultural diplomacy play an important role. This involves not only promoting the European cultural and creative sector, but also peaceful and stable international relations, by cooperating in the field of cultural heritage protection and by recognizing the importance of preserving and promoting cultural diversity.

Therefore, the cultural policies developed and applied in the European Union are valuable, as they represent not only an element of community integration, but also a factor of international cooperation and territorial cohesion, a value conferred by its characteristic of common heritage.

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