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Summary of consultation activities

Accompanying the document

COMMUNICATION FROM THE COMMISSION TO THE EUROPEAN PARLIAMENT, THE COUNCIL, THE EUROPEAN ECONOMIC AND SOCIAL COMMITTEE AND THE COMMITTEE OF THE REGIONS

A Culture Compass for Europe

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1. INTRODUCTION

Since 2018, the Commission's New European Agenda for Culture has shaped EU policy making by outlining culture's main policy dimensions and its positive impact on society, the economy, and international relations.

In 2022, the European Parliament affirmed the successful implementation of the agenda and urged a systemic approach to future cultural policy. The Council (through the EU Work Plan for Culture 2023-2026), stakeholders in the cultural and creative sectors and industries (CCSI) and the European Court of Auditors (in its 2020 report) have all urged the creation of a strengthened EU strategic framework for culture.

In recent years, Europe has faced significant transformations and disruptions that impact social cohesion, democracy, and freedoms. These have been exacerbated by geopolitical shifts, climate change, the innovation gap and social inequalities. The CCSI themselves keep grappling with important issues like attacks on freedom of artistic expression, precarious working conditions, and the implications of artificial intelligence (AI) for culture and creativity.

The mission letter of Glenn Micallef, Commissioner for Intergenerational Fairness, Youth, Culture and Sport, underlined the need for a more strategic policy approach to culture, embedding it in the overarching EU policy goals and ensuring it becomes more accessible for all. It called for a new Culture Compass, an overarching strategic framework to guide and harness the multiple dimensions of culture[1].

In its 2025 work programme, the Commission announced the development of a framework to harness the multiple dimensions of our culture and cultural heritage to make the most of Europe's CCSI[2].

In the face of ongoing and complex challenges and the many calls for a new EU strategy for culture, the Culture Compass aims to:

(1) reposition culture as a strategic policy area and resource for Europe – one that serves as a unifying force, embodying European values and enhancing societal cohesion, innovation, and international partnerships, and
(2) guide policies in support of Europe's CCSI.

To design the strategy, the Commission engaged in broad consultations, including:

- a special Eurobarometer on citizens' attitudes towards culture[3], conducted between 18 February 2025 and 16 March 2025 and released on 8 May 2025;
- a meeting with stakeholders to kick-off the consultation process on 20 March 2025, hosted by Commissioner Micallef;
- a plenary debate of the European Parliament on 31 March 2025;
- a 'call for evidence' open from 15 April until 30 May 2025;
- a targeted online survey addressed to stakeholders, EU Member States and non-EU 'Creative Europe' countries and Moldova, open between 8 May and 7 July 2025;
- dedicated discussions with ministers from EU Member States on 8 April and 13 May 2025, and discussions during a working seminar on 17 June 2025;
- an online consultation meeting with International Organisations on 19 June 2025.

[1] Mission letter of Glenn Micallef, Commissioner for Intergenerational Fairness, Youth, Culture and Sport
[2] Commission work programme 2025 - European Commission
[3] Europeans' attitudes towards culture - May 2025 - Eurobarometer survey. Main Eurobarometer findings have informed the preparations of the Culture Compass. The respective data sets were analysed and published independently and are not part of the present summary of consultation activities.

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The consultations were carried out in order to reflect stakeholders' and Member States' perspectives when developing the Culture Compass for Europe. This Staff Working Document summarises the consultation steps and main findings. It expresses the views shared during the consultation process, which do not necessarily reflect those of the European Commission.

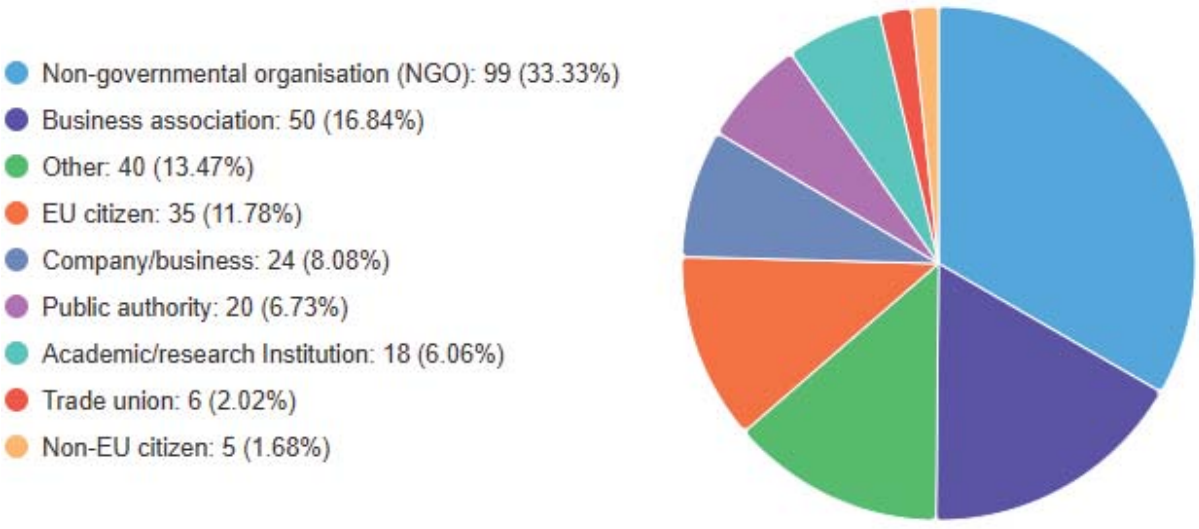
2. MAIN ELEMENTS OF THE CONSULTATIONS

2.1 Call for evidence on the Commission's 'Have your Say' website[4]

A call for evidence is a tool the Commission uses to gather information at the early stages of the policymaking process. Anyone can reply to this call. It allows stakeholders and the general public to express their views on the scope, objectives, and possible impacts of a planned initiative, or the evaluation of an existing policy or law. It is part of the Better Regulation agenda[5], which aims to ensure EU policies are evidence-based, transparent, and informed by stakeholder input.

On 15 April 2025 the European Commission published a call for evidence inviting stakeholders to give their input on a Culture Compass for Europe.

Stakeholders and members of the public could submit their feedback on a Culture Compass for Europe via a dedicated web page. The Commission received 297 contributions[6]. 99 submissions (33%) were from NGOs. Business associations accounted for 17%, other stakeholders 13%, and individual members of the public for 12%. Further contributions came from companies or businesses (8%), public authorities (7%), research institutions (6%) and trade unions (2%).



Distribution of contributions per type of stakeholder (N=297)

[4] Call for evidence on a Culture Compass for Europe – Have your say
[5] Better regulation - European Commission
[6] Annex 2.

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2.2 Targeted consultations

In addition to the call for evidence, the Commission invited CCSI stakeholders, EU Member States, and non-EU Creative Europe countries or candidate countries to provide input through targeted consultations which included:

- a consultation meeting with cultural stakeholders;
- a stakeholder survey;
- political level exchanges with EU Member States;
- consultations with relevant international organisations.

2.2.1 Consultation meeting with cultural stakeholders, 20 March 2025, Brussels

On 20 March 2025, the Commission launched the consultation process for the Culture Compass for Europe with a dedicated meeting in Brussels hosted by Commissioner Glenn Micallef. The purpose of this meeting was to:

(i) initiate a structured dialogue with representative stakeholder organisations from the CCSI;
(ii) gather early input on the direction and priorities of the future Compass; and
(iii) outline the Commission's ambition to position culture more centrally in EU policymaking.

Over 50 cross-sectoral and sector-specific organisations participated, representing the full spectrum of cultural and creative disciplines.

2.2.2 Targeted survey

A targeted survey was conducted between 8 May and 7 July 2025 to collect structured feedback on the current framework for cultural policy in the EU, emerging challenges, and priorities for future EU-level cultural cooperation.

A total of 135 culture or related networks or organisations were invited to participate in the survey. The final response set included:

- 70 respondents from CCSI networks or organisations, including stakeholders with a youth or regional focus[7];
- 27 responses representing all EU Member States (24 completed replies to the online survey; 3 written responses);
- 3 responses from non-EU Creative Europe countries or candidate countries.

The questionnaire was structured into the following six sections designed to capture both quantitative and qualitative data.

1. Participant profile: respondents shared basic details, including organisation type and country.
2. Evaluation of the 2018 New European Agenda for Culture[8]: respondents assessed its effectiveness across social, economic, and international goals, and reflected on policy mainstreaming and limitations.
3. Sectoral challenges: respondents rated 15 key challenges (e.g. precarious work, AI, artistic freedom), identified their top 5 priorities, and flagged policy gaps.

[7] Annex 3.
[8] COM/2018/267 final

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4. Principles for the new strategy: respondents gave feedback on proposed principles and objectives and on how culture can support EU priorities for 2024-2029.
5. Monitoring: respondents noted the importance of impact assessments and preferred methods to track progress.
6. Final comments: an open section invited suggestions on the Culture Compass's scope, design, and ambition.

The questionnaire included structured response options, multiple-choice and rating scales, and several open-text fields to allow respondents to elaborate on specific issues. This approach was chosen to get an understanding of sectoral and Member State's perspectives, both in terms of overarching policy themes and practical implementation challenges.

Experts from the European Expert Network on Culture (EENC) examined the replies on behalf of the Commission. They statistically analysed the quantitative responses to identify patterns, priorities, and divergences among stakeholder groups. They coded the open-ended responses thematically to capture recurring narratives, illustrative examples, and policy insights. They analysed the qualitative additional inputs from three Member States separately and triangulated them with structured responses to integrate them into the overall findings.

Annex 1 shows the figures developed based on data from the survey.

2.2.3 Consultation with international organisations

As part of the development of a new Culture Compass for Europe, the Commission held a consultation meeting with key international organisations (UNESCO, OECD, Council of Europe, WHO).

The purpose of this meeting was to discuss how the Culture Compass can address key issues facing the CCSI, support democracy, promote cultural rights, and strengthen the EU's international cultural relations.

It also explored how international organisations can contribute to and align with the Compass through their data collection, policy-making and implementation, and cultural governance.

Key topics included:

- major global and European challenges for culture, such as digital technologies, social cohesion, artistic freedom, and climate action;
- core principles and objectives for the new Culture Compass, including the role of culture in democracy, health, and sustainable development;
- how the Culture Compass can build on existing international policy frameworks and enable deeper cooperation with international organisations;
- the potential of the Culture Compass to promote values-based international cultural relations, while avoiding duplication of efforts and ensuring local relevance.

2.2.4 Methodology and limitations

The consultations followed the principles of the Better Regulation Guidelines. Data were collected through a Call for Evidence and targeted survey. Participation was voluntary and self-selected, which may overrepresent organised stakeholders. To mitigate this, inputs were triangulated across stakeholder types (NGOs, businesses, public authorities, individuals) and complemented by Member State and international exchanges. Analyses were conducted by the EENC. Results should be interpreted qualitatively, recognising limits of representativeness.

3. POLITICAL LEVEL EXCHANGES

3.1 Summary of positions expressed by Members of European Parliament (MEPs) in the first half of 2025 (Plenary, CULT committee)

At the plenary debate of 31 March 2025, MEPs welcomed the announcement of the Culture Compass for Europe initiative, viewing it as an ambitious framework to strengthen culture at the heart of the European project.

Speakers underlined that culture is not a luxury. Rather, it is a pillar of European identity, democracy, and competitiveness, an important sector with significant economic weight, and it is essential for social cohesion and resilience in times of internal and external challenges. A strategic vision and appropriate funding for culture are essential.

The following central themes emerged from the various remarks:

- There was widespread agreement that culture needs a level of investment proportional to its importance and economic and social weight, with calls for a significant amount to be allocated to culture in the next Multiannual Financial Framework.
- Many MEPs highlighted that culture must not remain the privilege of big cities or elites. EU action should ensure equal access to cultural life in rural and peripheral regions, for minorities, and for disadvantaged groups. Participation of communities and citizens in shaping culture was stressed as a way to strengthen democracy and belonging.
- Culture was seen as essential to defending democracy, pluralism, and European values. Many warned against political interference, censorship, or authoritarian tendencies undermining artistic freedom in some Member States. Several demanded legal guarantees to protect artistic expression similar to the guarantees in the European Media Freedom Act.
- In a time of polarisation, culture was seen as key to resilient democratic societies and as an antidote to hate, manipulation, and exclusion. Culture was presented as a glue that unites people across differences, building trust, solidarity, and dialogue.
- Recalling the EP Resolution of 21 November 2023[9], several MEPs stressed that the Culture Compass should address the precarious working conditions of cultural and creative professionals. Key points included the need for fair remuneration, social protection, and support for mobility and cross-border collaboration. Artistic freedom was highlighted as inseparable from decent working conditions, ensuring that creators can thrive without censorship, financial insecurity, or political interference.
- Focus was put on further facilitating cross-border projects, and supporting co-productions across disciplines, thus enhancing circulation of works and strengthening Europe's CCSI. MEPs also underlined multilingualism as a cornerstone of European culture, with references to subtitling and translation as vital for ensuring access to works and protecting linguistic diversity.

[9] European Parliament Resolution of 21 November 2023 on an EU framework for the social and professional situation of artists and workers in the cultural and creative sectors, OJ C/2024/4208, 24.7.2024.

- There was concern about the risks that AI poses to authentic creativity and creators' rights, but also recognition of its potential if properly regulated. Some MEPs stressed the need to defend cultural sovereignty internationally – resisting overdependence on US platforms and pressures, ensuring copyright protection, and safeguarding authentic creativity against the risks of AI and digital exploitation.
- Many underlined Europe's rich cultural heritage, UNESCO sites, and the role of culture in shaping European identity, cohesion, and external influence. Calls included protecting heritage from the risk of conflicts. Cultural routes were also seen as a grassroots means of connecting Europeans across borders.
- Culture was described as Europe's strongest instrument of soft power. MEPs stressed that the EU must act as a global cultural actor, not paternalistically, but through mutual respect and exchange, defending values, resisting hybrid threats, and strengthening external influence.
- Some MEPs warned against centralisation and EU overreach.

In the summary report of June 2025 attached to the letter from the President of the Parliament to the President of the Commission, the EP CULT Committee calls on the Commission to deliver a strategic and strong Culture Compass framework, integrating culture into all EU policies, improving its economic potential and supporting artists and professionals in the creative sectors.

Specifically, it asked the Commission to include the following points in the Compass:

a) an EU strategy for international cultural relations;

b) accessibility and sharing of culture, especially for young people and those with fewer opportunities;

c) strengthening Europe's cultural heritage, including through digital preservation initiatives, awareness-raising measures, the introduction of mandatory due diligence standards for the trade in cultural goods, and enhanced cross-border cooperation in this regard, including through the exchange of information on relevant national legislation; and

d) an update on the concrete steps it will take to follow up on its proposed 13 initiatives on the 'EU framework for the social and professional situation of artists and other professionals in the cultural and creative sectors'.

3.2 Summary of positions expressed by EU Member States in the first half of 2025 (informal ministerial meeting, Education, Youth, Culture and Sport Council, working-level seminar)

EU Member States held several meetings on the Culture Compass, at ministerial and at working level, and with the Commission.

One was the informal meeting of culture ministers on 8 April 2025 in Warsaw. Another was the Education, Youth, Culture and Sport Council meeting of 13 May 2025[10], where the Polish Presidency of the Council of the EU (in cooperation with the Commission) invited EU culture

[10] Education, Youth, Culture and Sports Council, 12-13 May 2025 - Consilium

ministers to discuss and share their positions on priorities and key themes for the Culture Compass.

Ministers explored ways for this initiative to break with the status quo and to ensure that culture's strategic importance is recognised alongside the new political priorities emerging at EU and Member State levels, taking into consideration the specific geopolitical context. Throughout these discussions, Member States highlighted the need to ensure full respect for the principles of proportionality and subsidiarity.

Member States wanted the Culture Compass to:

- be a comprehensive and forward-thinking initiative that addresses challenges posed by technology, geopolitics, economic factors, and the evolving cultural landscape;
- be a strategic framework embedding culture into core EU policies, including competitiveness, social and security dimensions, with several Ministers noting that the Culture Compass should strengthen the EU's resilience, preparedness, and security through cultural policies;
- include artistic freedom, freedom of speech, and media freedom as fundamental principles to safeguard;
- address challenges such as the impact of AI on the CCSI and the protection of copyright;
- consider the impact of climate change on culture and cultural heritage;
- improve working conditions and address the precarious nature of work in the CCSI;
- increase cultural sovereignty and preserve cultural heritage in the face of external influences and pressures and promote European cultural identity;
- pay attention to developments and opportunities in related sectors, such as video games;
- emphasise the role of culture as a strategic pillar of the EU's international relations and as a vehicle for diplomacy and dialogue, prioritising international cooperation and closer ties with enlargement and neighbouring countries, and specifically highlighting the importance of support for Ukraine;
- be developed through a participatory and transparent process, one that involves Member States.

After the Culture Council meeting, the Polish Presidency put the oral statements on the Compass into writing and compiled them into a single document.

Following these high-level discussions, the Commission and the Polish Presidency organised a working-level seminar with EU Member States on 17 June 2025 in Brussels.

The meeting was an opportunity to reaffirm the main themes that had emerged from the consultations up to then and to further consider how these themes could be translated into concrete future actions and avenues for cooperation.

4. Challenges and opportunities for the Culture Compass for Europe – Main findings from the consultations

This chapter gives an overview of the contributions received during the consultations conducted in preparation of the Culture Compass for Europe. It is structured around overarching topics, which were recurrent throughout the consultation. The percentage scores indicated result from the analysis of the multiple-choice and rating questions of the targeted survey.

4.1 Assessment of the 2018 New European Agenda for Culture (NEAC)

Respondents to the survey assessed the effectiveness of the agenda's social, economic and international objectives, identified key lessons and limitations, and evaluated the mainstreaming of cultural across EU policy areas.

A majority of EU Member State respondents consider the NEAC to have been effective in meeting its three main objectives. Only a small percentage (4% for the social and economic dimensions, 8% for the external dimension) of Member State respondents rate it as 'not effective'.

Very few Member State respondents consider the attainment of any objective 'very effective' (13% for the social dimension, 4% for the external dimension, no respondents for the economic dimension). This suggests that most Member States consider that under the NEAC the three objectives have not been achieved to their full potential.

Respondents from the CCSI and non-EU Member States were generally less generous in their ratings than EU Member States in their assessment.

The open responses, while revealing a positive assessment from both CCSI stakeholders and Member States, also identify areas requiring greater attention in future policymaking.

Respondents from cultural organisations broadly acknowledged the NEAC's contribution to strengthening the structured dialogue[11] between the EU and the sectors, mainly through platforms like Voices of Culture.

The NEAC is credited with raising the profile of culture within EU policymaking and enabling cross-sectoral integration with areas such as education, health, inclusion, and innovation.

A recurring theme was the emphasis on 'care' and 'resilience', especially as the NEAC became a tool for mitigating successive crises. The Creative Europe programme and its mobility instruments (e.g. Culture Moves Europe) were widely praised for boosting transnational cooperation, developing artistic skills, and enhancing EU competitiveness.

The NEAC was also seen as foundational in promoting cultural diplomacy, skills development, cultural participation, and fairer working conditions.

Member States similarly viewed the NEAC as an effective strategic framework, particularly in promoting: (i) the social dimension of culture (e.g. cohesion, inclusion, intercultural dialogue); (ii) the integration of culture across policy areas; and (iii) the link between culture and well-being. They highlighted the positive role of the open method of coordination and endorsed continued work on international cultural relations and artists' mobility.

Some Member States called for improved coordination across governance levels and noted that culture's role in education, youth development, and mental health, while being rightly recognised, should be strengthened further. Funding was another area of concern – stakeholders advocated for sustainable models, simplified access to EU schemes, and increased investment in grassroots and small organisations.

Participants in the Culture Compass stakeholder meeting noted that the new Culture Compass should build on and update the 2018 NEAC. They emphasised that the EU needs clear guidelines and priorities, legislative monitoring of artistic freedom and a target of at least 2 % of the EU budget for culture.

[11] Dialogue with cultural and creative sectors and industries - Culture and Creativity

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4.2 Culture, cultural heritage and cultural and linguistic diversity as a foundation of EU values and a condition of democracy

Respondents overwhelmingly affirmed that Europe's rich cultural and linguistic diversity is a cornerstone of European identity, values, and democracy. 92% of EU Member State respondents and 94% of CCSI respondents rated this as very important. In this regard, one Member State underlined the need for defence and promotion of cultural diversity to align with a vision of a Europe of Culture that asserts European sovereignty, capable of addressing various challenges.

The objective to promote and safeguard cultural diversity was considered very important by 92% of EU governments (4% moderately important, 4% less important) and 92% of sector respondents (8% moderately important).

Preserving and protecting cultural heritage for future generations was also prioritised – 83% of EU Member States and 61% of CCSI respondents rated it very important.

The survey highlighted how heritage and diversity of cultural expressions underpin democratic resilience by fostering a shared European identity and civic engagement. For example, one response highlighted that *'culture and cultural heritage play an essential role in upholding European values and democratic resilience'*, helping to encourage critical thinking, public discourse, and civic responsibility across society.

Likewise, stakeholders urged Europe to *'promote unity grounded in shared values … while embracing cultural diversity'*, arguing that a dense network of cultural institutions and initiatives can strengthen social cohesion and democratic participation.

The contributions to the call for evidence also highlighted widespread agreement that cultural heritage and diversity are core to EU identity and democracy, with many respondents urging that culture be treated as a strategic end in itself rather than a policy instrument.

Many contributions made at the Culture Compass stakeholder event stressed culture's role in promoting democracy, dignity, freedom, human rights, equality, diversity and solidarity. Several contributors also emphasised the importance of cultural heritage and called for digitisation to protect heritage against threats like illicit trafficking and climate change.

A recurring concern highlighted in the survey was that this important pillar is under pressure from technological, political, and societal upheavals.

One national authority warned that *'ongoing upheavals in the international order… are putting pressure on the European model of protection and promotion of cultural and linguistic diversity, heritage and freedom of expression'*.

Beyond digital threats, respondents noted rising nationalism and societal fragmentation as challenges. They emphasised leveraging cultural heritage to counter these trends, preserve collective memory, and consolidate shared values for Europe's future.

Respondents identified a gap in fully recognising culture's role in democracy at the policy level. When asked about contributions to the EU political cycle, 96% of EU governments said culture could make a significant contribution to democracy and values. Among sector respondents, the proportion indicating a significant contribution to democracy and values was around 91%. Stakeholders urged the EU to more systematically integrate these considerations into policies such as education, social inclusion, and even security/defence.

The responses also point towards a role for the EU to safeguard cultural rights and diversity in the digital environment. A recurrent point was the lack of visibility for diverse cultural expressions, particularly in the online environment, which 63% of Member States and 35% of

CCSI respondents considered a very important challenge. Respondents worry that online platforms' algorithms and market dominance marginalise non-mainstream or minority cultures, thus indirectly restricting freedom of expression.

For example, contributors from south-east Europe highlighted that streaming platforms lack local curators, forcing artists to *'adapt to Anglophone norms to gain traction'*, which threatens Europe's linguistic diversity. Member States similarly warned against risks of cultural homogenisation and copyright infringements in the digital realm, calling for the ethical and financial responsibility of digital platforms. This dovetails with broader calls to *'ensure freedom of expression both online and offline'* through policy measures.

Strengthening cultural networks and funding across all regions, and treating culture as a public good integral to democracy (not merely as an industry), were seen as crucial steps to uphold European values in an unstable global context.

4.3 Freedom of artistic expression and the independence of cultural institutions

Upholding freedom of artistic expression was seen as a fundamental principle for the new Culture Compass, and was a dominant theme throughout the consultations. 96% of EU Member State respondents to the survey and 87% of CCSI respondents considered the principle that culture is the product of artistic freedom, freedom of expression and respect for human rights as very important.

Restrictions related to artistic freedom were judged very important challenges to the CCSI by 63% of EU governments and moderately important by 33%. In the CCSI, 66% considered these restrictions very important and 21% moderately important.

Moreover, the survey responses strongly suggest that the EU should prioritise safeguarding artistic freedom and institutional independence in its cultural policy framework.

In the proposed objectives for a new EU strategy, 88% of EU Member States and 88% of CCSI respondents consider it very important to promote and safeguard artistic freedom in Europe. This could include establishing European mechanisms to defend artists and cultural NGOs under threat.

Respondents to the call for evidence stressed the need for stronger EU safeguards for artistic freedom and institutional independence. Some respondents proposed a *'European Artistic Freedom Act'* and called for monitoring frameworks to address political interference.

Digital and media literacy and artistic freedom are also seen as crucial to counter disinformation, foreign information manipulation and interference.

At the consultation event and in their written contributions, numerous stakeholders described serious threats to artistic freedom arising from political interference, censorship (and self-censorship), and shrinking civic space in certain countries.

For instance, survey respondents noted *'endangered democratic values and… (self-) censorship'* of artists and cultural organisations, especially in politically changing or authoritarian-leaning contexts.

Specific examples included the strategic underfunding or silencing of the arts in some EU countries (through censorship, dismissals and funding cuts) and concerns about state influence over cultural institutions.

One entry warned of *'political interference on cultural institutions'* and the erosion of cultural autonomy.

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A clear gap identified is the uneven protection of artistic freedom across Member States. While freedom of expression is enshrined in EU values, respondents noted that in practice it requires *'stronger protection across all Member States, especially in times of political or social tension'*. There were calls for the EU to monitor and uphold artistic freedom as part of its democratic standards, while one Member State suggested to establish shared indicators for freedom of expression, notably freedom of cultural expression.

Cultural institutions are also vulnerable to political agendas. Without safeguards, institutions can face pressure or censorship. The independence of public service media and cultural institutions was flagged as needing reinforcement to prevent undue political or economic influence.

Participants also mentioned that artists' freedom is linked to their economic conditions. Without fair remuneration and social security, creators may self-censor or be unable to take creative risks.

Some respondents noted the need for EU guidelines or conditions on cultural funding to ensure it does not enable censorship – i.e. support being conditional on commitments on free expression. They mentioned making Europe *'a beacon in the world'* for cultural freedom and human rights, which entails acknowledging, for example, past wrongdoings under colonialism and actively championing free artistic exchange globally.

In summary, a key recommendation from stakeholders was to strengthen cultural rights in the same way as efforts to strengthen the rule of law as part of the EU's democratic values agenda.

4.4 The working conditions of artists and cultural professionals and related issues

CCSI representatives, Member States, and other contributors underscored that precarious working conditions remain one of the most pervasive challenges in the CCSI. They pointed out that many artists and cultural professionals face unstable careers, low or irregular incomes, and inadequate social protection. Three-quarters of EU governments (75%) and two-thirds of sector respondents (66%) rated *precarious working conditions* as a very important challenge.

Ensuring that authors and artists are fairly remunerated was considered very important by 88% of EU Member States and 60% of CCSI respondents. The corresponding objective – *advocate for fair working conditions and remuneration of artists and cultural and creative professionals* – was very important to 83% of EU governments and 77% of sector respondents.

Fair remuneration for creative work in the digital age was cited as an ongoing concern, with calls to *'ensure that authors and other artists are fairly remunerated for the exploitation of their creations'* despite evolving markets and technologies.

Multiple respondents explicitly named 'precarious working conditions' as a priority issue, often linking it to related problems like mental health strain and talent leaving the sector.

A shortage of skilled workers and challenges in developing new skills was rated very important by 54% of EU Member States and 34% of sector respondents, with another 33% and 49% respectively calling it moderately important.

Lack of public funding was a very important challenge for 79% of EU Member States and 77% of sector respondents. Difficulty in accessing private finance was very important for 58% of EU governments and 48% of sector respondents.

A prominent narrative was the need for better social security and labour frameworks for artists. Some Member States gave examples of recent measures introduced at national level, such as a

basic income for the arts. Many contributors supported the idea of an EU-wide status or regime for artists and cultural workers to recognise atypical work patterns and portable benefits.

Consultations with international organisations noted that strengthening the socio-economic rights of artists and cultural professionals requires addressing fair remuneration, mobility and social protection.

Another point highlighted that culture is largely driven by SMEs and underlined issues of access to finance and the need to improve workforce skills and human capital in the sectors.

Stakeholders responding to the survey and call for evidence also highlighted the lack of support for career development and transition. In physically demanding arts (e.g. dance, circus), performers face short careers and need retraining opportunities.

The mental health of cultural professionals was another repeated concern – respondents observed that the sector's high stress and insecurity have led to a *'mental health crisis'* that is often overlooked.

Member State replies echoed these points. Member States consultations highlighted a shared concern for the working and living conditions of creators and cultural professionals.

Fair contractual practices and bargaining power (especially for freelancers) were mentioned as areas needing attention. The COVID-19 pandemic's aftermath also loomed large, exposing the vulnerability of cultural workers and leading to workforce shortages in certain fields (e.g. live events), further underscoring the need for more resilient employment conditions. The need to simplify access to EU programmes for individual creators and artists was also highlighted.

Respondents pointed out that despite some EU initiatives (like recent Council conclusions on supporting young artists and cultural and creative professionals in starting their careers), gaps remain in implementation.

Social protection for artists is fragmented by country, and *'project-based employment [with] limited social protection'* continues to be the norm for many (as one comment noted). This highlights the need to improve baseline standards (including pensions, insurance, and unemployment support) for cultural and creative professionals.

Policy suggestions that emerged are to include cultural and creative professionals in broader EU labour policy reforms and to consider collective bargaining support or guidelines for fair contracts (especially with major intermediaries like streaming platforms).

4.5 Access to and participation in culture and accessibility of culture (across age groups, across the territory, regardless of gender, socio-economic background or disability)

The consultation revealed a strong consensus that cultural participation must be broadened and barriers to access broken down.

The principle that *everyone has the right to access culture and participate in cultural activities* was regarded as very important by 92% of EU governments and 79% of sector respondents, with an additional 8% and 18% respectively rating it moderately important.

In the objectives for a new EU strategy, *ensure access to and participation in culture for all* was deemed very important for 92% of EU Member States and 73% of sector respondents.

Ensuring broad and equitable access to culture was also identified as a key principle in the stakeholder consultation meeting, where several contributors called for widening participation

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for children and young people and emphasised reaching ageing populations and rural communities. This was also highlighted during consultations with international organisations.

Participants in the stakeholder event also stressed that cultural organisations are well-placed to create inter-generational spaces and engage under-represented groups across the EU.

Submissions to the call for evidence consistently stressed the need to remove territorial, economic, and disability-related barriers to cultural participation, advocating for EU support for inclusive infrastructure, accessibility measures, and community-based initiatives.

Survey respondents highlighted the importance of making culture inclusive across all demographics and regions – *'from early childhood till old age'*, in all communities.

A significant challenge noted is that large segments of the population do not regularly engage with culture, citing the special Eurobarometer survey from 2025 (according to which 51% of Europeans did not participate in an artistic activity in the previous 12 months) as a wake-up call for policies to stimulate participation.

Many contributions focused on specific underrepresented groups and gaps:

- Youth: Several contributions called for *'more targeted cultural policies for young people… to foster participation, creativity, and active citizenship.'* Young Europeans should have more opportunities to both experience and create culture as a way to strengthen their European identity and skills.
- Geographic and social gaps: Respondents from various regions urged better cultural infrastructure and programmes outside major urban centres, noting disparities in access between regions. There was a push for cultural funding to reach remote or disadvantaged areas to ensure territorial balance in participation (e.g. support for local cultural centres, libraries, touring programmes).
- Migrants and integration: A notable gap identified was the neglect of culture in migrants' integration policies. One respondent observed that *'the cultural dimension has been largely overlooked in practice'* when integrating migrants, and urged the Commission to *'embed cultural integration into broader integration frameworks'*, empowering migrants to engage with local cultural life. Strengthening regional and local involvement in such initiatives was seen as crucial to social cohesion.
- Persons with disabilities: Making culture and content accessible for persons with disabilities was emphasised, particularly for '*members of language minority cultures*' like the Deaf community. Deaf people often find their sign languages and cultural expressions undervalued. The consultation included a plea to value sign languages as *'unique cultural heritages'* and to support exchanges between Europe's sign language cultures and hearing cultures, rather than treating accessibility as mere interpretation afterthought.

Barriers to participation were widely seen as pressing challenges in the targeted survey replies. Among EU governments, 75% rated *barriers for people in accessing culture or participating in cultural activities* as very important (21% moderate); for sector respondents the corresponding figures were 51% and 34%.

Social exclusion and unequal access for people with disabilities was very important for 71% of EU Member States and 44% of CCSI respondents. *Unequal access between rural and urban areas* was cited as very important by 71% of EU governments and 42% of sector respondents.

Lack of visibility of diverse cultural expressions in the online environment was very important for 63% of EU governments and 35% of sector respondents.

Contributors pointed out several persistent gaps hindering cultural participation. One is the digital divide – while digital tools can democratise access, unequal digital literacy and connectivity can *'risk widening participation gaps'* if not addressed.

Another gap is a perceived lack of policy integration with social policies (e.g. inclusion, youth, education).

Monitoring of cultural access and participation was also mentioned, since it is hard to tailor activities without good data on who does and who does not participate. This point is also linked to calls for better data collection in the culture sector.

The responses suggest a need for a multifaceted strategy to boost access and participation. Many argued that cultural rights should be treated as fundamental – *'the strategy must prioritise cultural rights and community co-creation'* rather than viewing culture as a luxury.

Overall, the qualitative input calls for an EU cultural policy that actively democratises culture, so that everyone – regardless of age, ability, income, or location – can participate in and benefit from Europe's rich cultural life.

4.6 Culture, health and well-being

This theme, while less extensively discussed than some others, still emerged as an important intersection.

Contributions to the call for evidence affirmed the positive impact of cultural participation on physical and mental health, with stakeholders urging the EU to embed arts-based approaches into health and social care policies, including through social prescribing.

Survey respondents acknowledged a dual relationship between culture and well-being: culture's impact on individual and community health, and the health needs of cultural professionals themselves.

83% of EU governments and 68% of cultural-sector respondents regarded the statement *culture is vital in fostering the well-being of individuals and communities* as very important. A further 17% of EU governments and 29% of sector respondents considered it moderately important.

On the one hand, participants noted the *'importance of culture for the promotion of mental health and well-being'* in the general population. Engaging with the arts – whether through active participation (like singing in a choir) or experiences like visiting museums and attending performances – was cited as beneficial for mental health, social bonding, and quality of life. The underlying idea is that culture can reduce loneliness, improve mood, and even assist in therapy and recovery processes.

One international organisation consulted noted that the Culture Compass should recognise the paradigm shift towards culture and health mainstreaming and highlighted the need for new indicators.

On the other hand, the well-being of artists and culture and creative professionals themselves was a frequently raised concern. The CCSI faces high rates of burnout, stress, and insecurity that take a toll on mental health. Musicians, actors, writers, etc., may struggle with irregular work, public scrutiny, and a lack of support systems, which can lead to anxiety and depression.

The consultation identified that cultural policy and health policy rarely intersect, representing a gap in holistic policy thinking. Despite some EU projects (like those exploring arts in health), many felt there is no systematic approach to harness culture for well-being.

Additionally, the absence of sector-specific mental health support (such as counselling services or funding for wellness programmes in cultural institutions) was noted. Respondents implied that treating mental health purely as an individual issue misses the structural causes rooted in how the cultural sector operates, in link with the wider question of working conditions.

4.7 Culture and education

The link between culture and education was frequently emphasised, with many respondents arguing that cultural awareness and creative skills must be nurtured through education at all levels.

When asked how much the EU integrates cultural policy priorities into other policy areas, 33% of EU Member States said cultural policy is integrated into education and youth policies 'quite a lot', 38% 'a little bit', 17% 'somewhat' and 13% said they did not know.

A common sentiment was that *'culture and education are two sides of the same coin'* and need to be brought together more strategically. Participants observed that early exposure to arts and heritage fosters creativity, critical thinking, and intercultural understanding among young people – competencies crucial for Europe's future.

A shortage of skilled workforce and the need to develop new skills to adapt to evolving market and technological practices was seen as very important by 54% of EU Member States and 34% of CCSI respondents. Another 33% of Member States and 49% of CCSI respondents considered this moderately important. Only 13% of EU Member States and 14% of CCSI respondents considered this as less important.

However, numerous comments were critical of the current approach, suggesting a gap between cultural policy and educational policy. One respondent lamented that the European Commission often speaks of 'skills' in a narrow sense, treating culture mainly as an industry, whereas the broader educational context is neglected.

Stakeholders argued for integrating arts and culture into general education, not just into job-training programmes.

Several concrete issues were raised:

- Arts education in schools: It was noted that, in many countries, cultural education is *'not yet systematically embedded in school curricula or life-long learning strategies'*. Access to arts education varies widely, with some school systems offering robust music, art, theatre programmes and others offering very little. This disparity leads to unequal cultural capital among Europe's youth. Contributors called for EU-level encouragement for Member States to strengthen arts and heritage education from primary to secondary levels.
- Life-long learning and informal education: Beyond formal schooling, respondents highlighted the importance of life-long learning in culture – enabling adults to continue engaging in creative activities or learning about culture. They advocated for community arts programmes, cultural exchanges, and support for intercultural dialogue initiatives that involve educational components (such as workshops, residencies, etc.).
- Synergies with EU programmes: Some pointed out that existing EU programmes like Erasmus+ and Creative Europe could work better in tandem. While Erasmus+ has some cultural exchange aspects and Creative Europe has capacity-building aspects, a more coordinated strategy could embed creativity in educational mobility and vice versa.

The primary gap identified is a lack of holistic policy that treats cultural competency as a foundational skill.

Respondents fear that overemphasis on STEM and digital skills, without cultural context, produces people who may be technically skilled but lack creativity or cultural literacy.

Conversely, treating cultural learning as separate from mainstream education risks making culture a privilege rather than a right.

Another gap is insufficient teacher training and resources for cultural education, which was alluded to in calls for better infrastructure and frameworks.

In essence, respondents want to *'bring education and culture together'* to cultivate well-rounded, creative individuals. This means ensuring education policy values culture not just for employability but for personal development, while cultural policy invests in education as a means of audience development and societal impact. Nevertheless, such dialogue should not lead to the instrumentalisation of one at the service of the other, as one Member State pointed out.

4.8 Creativity, competitiveness and innovation, including technological developments such as AI

Stakeholders recognised that technological change is profoundly affecting the CCSI – bringing both opportunities for innovation and serious challenges for competitiveness and creators' rights.

The advent of AI, in particular, generated extensive commentary. Dealing with the impact of AI and other technological developments while seizing opportunities was rated very important by 83% of EU governments and 70% of sector respondents. Another 13% of EU governments and 21% of sector respondents described this challenge as moderately important.

The objective '*harness the opportunities of digital technologies and AI … while addressing related challenges'* was very important for 75% of EU Member States and 51% of sector respondents.

One international organisation consulted urged a paradigm shift that moves beyond the direct economic value of culture to recognise its indirect effects on innovation and competitiveness, highlighting tourism and spill-overs to other sectors.

It was also stressed that there is a need to recognise culture's role in terms of competitiveness, and in relation to improving skills of workers and human capital.

Another major theme was the need to protect creators' rights and ensure fair competition in the digital era. Many survey respondents were concerned that global tech platforms and AI developers could undermine Europe's creative ecosystem if left unchecked.

For instance, several stressed that one of the biggest challenges *'(…) is clearly the protection of authors' rights in the face of AI'*, urging rigorous implementation of the EU's AI Act and Copyright Directive. They noted that data-hungry AI models are often trained on artistic content without consent or remuneration, and advocated for a *'transparency-first, licence-based approach'* to AI development that respects human creativity.

This reflects a broad consensus that Europe's competitiveness in culture should not come at the expense of its creators. Innovation must be aligned with ethical standards and intellectual property rights.

To *'foster dynamic and competitive CCSI that drive economic and social innovation'* was rated very important by 79% of EU governments and 60% of sector respondents.

Lack of global competitiveness was identified as very important by 29% of EU governments and 26% of sector respondents.

Another recurring narrative was concern over market concentration and Europe's digital sovereignty.

Participants pointed out that non-EU tech giants (streaming services, social media, app stores) dominate cultural distribution and data, which *'reduces European control over distribution, data, copyright protection and algorithms.'* They see this *'digital dependency on non-EU platforms'* as a threat to the diversity and competitiveness of European content.

The domination of a few gatekeepers can squeeze European creators and start-ups. Accordingly, respondents called for strict enforcement of the current legal framework to ensure a level playing field for European CCSI.

At the same time, respondents urged embracing technology to boost creativity and innovation. Several participants in the Culture Compass stakeholder event noted that innovation was central to the CCSI's economic contribution and competitiveness.

The principle that *'culture is a source of creativity and innovation'* was very important for 83% of EU governments and 78% of sector respondents to the survey.

'Human creativity is unique even when embracing AI' was also rated very important by 79% of EU governments and 71% of sector respondents. They highlighted the significance of digital transformation within the CCSI – for example, digitising cultural heritage for preservation and broad access, and using innovative tools for content creation and dissemination.

Several Member States called for a more strategic approach to innovation, including harnessing new media such as immersive media or video games. One Member State urged joint action on cross-border preservation of digital cultural heritage.

Cross-sector and user-centric innovation were also mentioned, including suggestions to *'develop and fund cross-sectoral approaches to accelerate the competitiveness and resilience of the cultural sector'.* Audiences and consumers should be involved in co-creating cultural content (e.g. through participatory platforms).

The message is that Europe should use tech advances to leverage its cultural richness, for instance, by supporting cultural and creative start-ups, promoting cultural data spaces, and connecting tech developers with creatives.

The consultation identified several gaps in the current landscape:

- Gaps between regulatory framework and practice: despite new EU laws, enforcement and potential gaps between policy intent and industry practice are a concern.
- Data and knowledge gaps: European creators lacked access to data (e.g. audience data held by platforms) and ecocomic data on the cultural sectors was generally scarce. These gaps make it hard for European SMEs to compete and for policymakers to craft informed strategies.
- Investment gaps: respondents worry that Europe lags behind in financing innovation compared to global competitors. There were calls for more R&D investment in CCSI tech, and support for entrepreneurship in the arts. One entry passionately described the need to *'cultivate and empower businesses and individuals who can drive innovation'*,

listing steps from enforcing fair competition to reducing bureaucratic burdens on cultural innovators.

The comments suggest that the EU must strike a balance between harnessing new technologies for culture and protecting the cultural ecosystem from potential associated risks.

4.9 Intrinsic value of culture and its role as a public good

Many respondents argued that culture's intrinsic value must be recognised in policy, rather than valuing culture for its contributions to other sectors, urging the Culture Compass to defend the public good dimension of cultural life and expression.

96% of EU Member State respondents and 86% of cultural-sector respondents to the survey regarded the statement '*culture has an intrinsic value and is a vital legacy for future generations'* as very important. Only 4% of Member State respondents and 13% of sector respondents said it was moderately important, and 1% of sector respondents considered it less important.

A significant narrative was that culture and art are often undervalued in broader policymaking. There was a call to give culture the funding and policy priority it 'deserves' in its own right. One response pointed to a *'systemic undervaluation of culture in broader policymaking, including its role in shaping the future'*, noting a lack of trust in the cultural and artistic process.

Contributors urged the EU to elevate culture's status. If culture is truly as important as other sectors like finance or tech, it should receive comparable attention and resources, not be treated as an afterthought. Culture is not just a means to other ends (like jobs or social cohesion), but a core pillar of society and human development.

Another trend was the importance of artistic quality, risk-taking, and creativity for their own sake. Respondents worried that chasing audience numbers or economic returns could lead to safer, lower-quality productions.

Similarly, some respondents noted a *'lack of support for artistic risk-taking'*, warning that without space for experimentation, Europe's arts could stagnate into purely commercial entertainment. High-level artistic creation and *'artistic research'* (a form of knowledge creation in the arts) need recognition and support.

A perceived gap between rhetoric and reality was pointed out. EU treaties and speeches acknowledge cultural diversity and heritage, but actual investment and priority given to culture might not match that rhetoric. Public funding for culture often gets cut or is low relative to its proclaimed value.

Another gap is related to the fundamental cultural rights and needs (like the need for communities to preserve their practices, or for artists to create even if the market is small).

The lack of data on culture's broader impacts was also mentioned as an issue. Better evidence of culture's contributions could strengthen the case for treating it as a public good.

4.10 Culture for social cohesion, democratic resilience and a sense of belonging and well-being (particularly in times of crisis and unstable global order)

Survey respondents widely agreed that culture plays a pivotal role in social cohesion and democracy, particularly in periods of crisis or instability. 83% of Member States and 77% of sector respondents found the statement '*culture plays a vital role in fostering social inclusion and opposing discrimination'* very important; a further 13% of Member States and 18% of sector respondents rated it moderately important.

'Culture is essential for active citizenship and a vital force in strengthening democracy and active participation' was very important to 83% of Member States and 71% of sector respondents. As noted above, 96% of EU governments and around 91% of sector respondents indicated that culture can make a significant contribution to the upholding of democracy and fundamental values.

A key narrative was that culture builds bridges among people, fostering mutual understanding and a shared sense of belonging that can withstand polarising forces. Consultation with international organisations linked cultural participation to inclusion and peacebuilding, calling for proactive upholding of fundamental rights and for culture to drive peace beyond Europe.

In the survey, 83% of Member States and 83% of CCSI respondents rated the statement '*culture flourishes through collaboration, exchange, mobility and co-creation, fostering mutual understanding across borders'* as very important.

The objective to '*strengthen cohesion in Europe within and across regions through cultural initiatives and exchanges'* was very important for 71% of EU governments and 70% of sector respondents. Contributors see local cultural initiatives as essential in the face of rising extremism and polarisation.

One testimonial noted that *'in a time of growing authoritarianism and deepening polarisation, small, independent, and grassroots cultural organisations have never been more essential'*. These grassroots groups work directly with marginalised communities and youth, building trust where other institutions might not reach. However, they often operate on shoestring budgets and are fragile. Respondents argued that supporting the economic sustainability of grassroots and independent cultural actors is critical not just culturally but also for democracy.

Another recurring point highlights culture's role in civic engagement and social values. Several mentioned that the contribution of culture to social well-being and inclusion is not fully recognised by policymakers. For instance, it was suggested to embed culture in the European Pillar of Social Rights, acknowledging cultural participation as part of social rights and community well-being.

Similarly, culture should be seen as integral to Europe's security and resilience strategies. One comment stated that *'Culture must be recognised as central to Europe's identity, cohesion and security, even amid geopolitical challenges.'* This highlights that a society bonded by shared cultural experiences and understanding is more resilient to external shocks and internal divisions.

Cultural heritage was also mentioned as a tool for unity and belonging. By leveraging Europe's rich heritage in contemporary ways, cultural policy can consolidate a collective European memory and identity that counters narratives of division. One respondent eloquently described how a 'dense network of cultural institutions' across Europe can *'foster a stronger sense of shared identity, promote democratic engagement and civic participation'*.

Once again, the digital realm was highlighted. Combating misinformation and hate speech through promoting media literacy and digital citizenship is a cultural challenge linked to democratic resilience. Libraries and cultural centres can serve as safe spaces for community learning about these issues.

In summary, the consultation identified that culture might be too siloed away from core social and political policy. Funding mechanisms are perceived as not reaching the smallest cultural actors who work on the ground. Respondents also felt culture should be more prominent in crisis response strategies. For example, using cultural programmes to heal divided communities or trauma after crises is not yet a standard practice.

4.11 Safeguarding culture and cultural heritage from natural hazards and human-made disasters

Participants acknowledged that cultural heritage faces growing threats from both natural hazards (like earthquakes, floods andwildfires exacerbated by climate change) and human-made crises (like war, terrorism and vandalism).

The '*risk for safeguarding and promoting Europe's cultural heritage'* was deemed very important by 75% of Member States.21% rated it moderately important and 4% less important. Only 36% of sector respondents considered this risk very important, while 35% rated it moderately important, 26% less important and 3% not important.

The objective '*preserve and protect cultural heritage for the benefit of future generations'* was rated as very important by 83% of Member States (and as moderately important by 13%, and as less important by 4%) and 61% of CCSI respondents (29% moderate, 10% less important). The war in Ukraine and recent global events clearly influenced responses, with many emphasising crisis preparedness for culture.

Many respondents considered there was a strong need for better coordination and standards to protect cultural heritage in times of crisis. Respondents called for European cooperation in this area, given that disasters do not respect borders.

One reply noted the *'need for common standards for protecting heritage in the face of natural hazards, armed conflicts, terrorist attacks,'* coupled with improved monitoring and cross-border cooperation against trafficking in cultural goods.

After disasters or in conflict zones, cultural artefacts are at high risk of being looted and sold, so EU policy should strengthen measures and cooperation to prevent and track illicit trafficking. Participants in the Culture Compass stakeholder event emphasised digitising cultural heritage to protect it from such threats as well as risks posed by climate change.

According to respondents, culture is often absent from disaster preparedness plans. Unlike sectors such as energy or transport, culture has not been widely seen as 'critical infrastructure' – a gap respondents urge closing. One statement said *'culture is [a] critical infrastructure and needs to be addressed in resilience and preparedness plans'*.

Another gap is funding. Emergency funds or rapid response support for cultural heritage are limited. There is also a perceived skills gap – not enough professionals trained in cultural emergency response – and limited public awareness of the importance of saving culture in crises.

Many respondents to the survey and call for evidence observed that culture's role in crisis response and recovery is undervalued. Citing examples from the pandemic, as well as past and ongoing conflicts, they argued that cultural actors often lack the mechanisms or resources to respond effectively when crisis hits. As one comment put it, *'the cultural sector lacks robust mechanisms to respond to crises … future frameworks should build cultural resilience'*. This means having plans in place to safeguard collections, support artists, and use cultural tools for post-crisis healing.

Another need identified relates to positioning culture as a tool for peacebuilding and resilience after crises. Respondents suggested that cultural cooperation and heritage restoration can foster reconciliation and stability. For instance, including cultural heritage in peace negotiations or reconstruction plans can help communities rebuild identity.

One suggestion for the upcoming policy was to explicitly incorporate *'culture as a tool for peacebuilding'*, strengthening social cohesion and dialogue in post-crisis contexts. Member

States have repeatedly emphasised the need for sustained cooperation to preserve Ukraine's cultural heritage.

Contributors clearly see protecting culture from disasters as both a practical necessity and a symbolic stance: it signals that Europe values its history and identity even under threat. They suggest that the next EU strategy for culture should plan for the worst so that when crises strike, Europe's cultural heritage and institutions can be shielded and also mobilised to help communities recover.

4.12 Culture for an environmentally responsible development

There was broad recognition in the responses that culture and environmental sustainability are interlinked. The challenge posed by '*climate change and environmental sustainability'* was judged very important by 67% of EU Member States (33% moderate) and by 47% of sector respondents (38% moderate, 14% less important, 1% not important).

Stakeholders believe the cultural sector should both green its own practices and use its influence to promote sustainable development more broadly. They emphasised aligning cultural policy with the EU's overall greening goals.

Many respondents flagged climate change and environmental sustainability as critical challenges for culture (it was one of the most frequently mentioned issues in quantitative terms). They see a dual role: culture must reduce its environmental footprint and actively engage people on environmental themes.

The principle that *culture is a driver and enabler of sustainable development, contributing to environmental, social and economic resilience* was very important for 88% of EU governments and 64% of sector respondents.

The objective *advance the sustainability of CCSI, with a strong emphasis on environmental sustainability* was very important for 63% of EU governments and 57% of sector respondents.

A common point was the need for sustainable infrastructure and funding for culture. One comment stressed the importance of equipping the sector with the *'right infrastructure to respond to environmental demands, but also to cater for artists' needs to experiment, innovate'* in green ways. This includes making cultural buildings energy-efficient, supporting eco-friendly touring (for performing arts), and enabling the use of environmentally friendly materials in art production. A tailored approach was suggested, as environmental impacts and costs vary from one geography to another.

Another theme was embedding culture in climate action and vice versa. For example, heritage preservation should align with climate goals – respondents mentioned linking heritage policies to climate adaptation, circular economy, and zero-pollution strategies.

The idea of *'regenerative cultural models'* came up, urging a shift from extractive practices (e.g. wasteful exhibitions or events) to more community-driven, sustainable approaches that incentivise regenerative practices.

Cultural tourism was also discussed. Sustainable cultural tourism can create synergies between heritage and environment, like promoting local heritage while managing visitor impact and using digital tools for smarter tourism.

Respondents noted that environmental sustainability is still not systematically integrated into cultural policy. According to EU governments, the integration of cultural policy priorities into climate and environmental policies remains limited: only 33% said integration had occurred 'quite a lot', while 21% said 'somewhat', 33% 'a little bit', and 4% 'not at all'. An additional

8% were unsure. Policy frameworks have not fully caught up – a respondent noted they *'should better reflect the role of culture in green transitions,'* including promoting sustainable event practices and circular design in cultural production.

The EU's New European Bauhaus policy and funding initiative (NEB) was mentioned implicitly. One comment alludes to spatial planning and cultural places in the context of NEB and climate change, suggesting that more could be done to include cultural perspectives in urban and environmental planning.

Another gap identified is knowledge and capacity: many cultural operators (small museums, theatres, festivals) may lack know-how or funds to become greener. Additionally, measuring the carbon footprint of cultural activities is perceived to be in its infancy.

4.13 International cultural relations and partnerships (in the context of foreign, enlargement, neighbourhood and development policies)

Culture's role in international relations was widely recognised. 63% of EU governments and 74% of sector respondents considered the statement that '*culture is an essential element in international relations, fostering dialogue and peaceful co-existence'* as very important.

Culture flourishing through collaboration and mobility across borders was also very important for 83% of EU governments and 83% of sector respondents.

The qualitative responses to the survey underline that culture is a key part of the EU's external relations, but also that more can be done to make these cultural partnerships fair and effective.

Input came from both EU Member States and cultural organisations active internationally, including in neighbouring regions.

There was a call from one Member State for strong and accessible funding for cross-border cultural cooperation to contribute to the intrinsic value of a diverse and rich European culture. One Member State in particular called for the strengthening of joint media platforms.

There was broad appreciation for existing EU efforts to integrate culture into external policies.

On the integration of cultural policy priorities into external policy areas, 38% of EU governments found that cultural policy was integrated 'quite a lot' into EU international partnership and development policy, while 38% indicated 'a little bit', and 13% 'somewhat'. Only 4% stated that cultural policy was not integrated at all. For neighbourhood and enlargement policy, the corresponding figures were 25%, 29%, 29% and 4%, respectively.

Respondents acknowledged programmes like Creative Europe's opening to non-EU countries, the work of the EU National Institutes for Culture, and initiatives such as the European Spaces of Culture. These were all seen as positive steps showcasing Europe as a global cultural actor and supporting dialogue beyond EU borders.

For example, one respondent cited the integration of Ukraine into Creative Europe programme and the ACP-EU Culture programme that supports creative industries in Africa, the Caribbean, and the Pacific regions, highlighting how these *'position culture as a tool for resilience, soft diplomacy, and sustainable development'*.

However, a strong narrative was the need to ensure equitable and inclusive cultural partnerships. When asked about culture's contribution to EU political priorities, 75% of EU Member States viewed culture as making a significant contribution to *global partnerships*. Among CCSI respondents, about 44% saw a significant contribution, 18% a moderate contribution, and 39% no contribution.

The objective '*promote the circulation of European works and enhance cross-border collaboration within Europe and beyond European borders'* was very important for 71% of Member States and 82% of sectoral respondents. To '*Strengthen and develop further international cultural relations to promote global understanding and collaboration'* was very important for 58% of EU governments and 71% of sector respondents.

Some respondents felt that the EU's international cultural agenda is still too Euro-centric or driven by competitiveness. One comment warned that the EU agenda should not be just about projecting European 'soft power', but also about mutual exchange and understanding.

A significant issue raised by stakeholders was the geographical imbalance in cultural infrastructure between big western European countries and smaller or newer Member States. In reply to the call for evidence, one member of the public noted that *'what is possible in France and Germany is not so in Slovenia, Bulgaria, Estonia or Malta.'*, suggesting that the EU should tailor its support in order to level the playing field.

The lack of support for cultural infrastructure in some aspiring EU members and neighbouring regions was also seen as a gap. Targeted cooperation and investment are needed to include these countries in a *'shared European cultural space'* as part of the enlargement process.

Another theme was openness to the world and making it easier for non-EU countries (especially in the neighbourhood or Global South) to collaborate with the EU culturally. Without opening up more, Europe risks becoming *'provincial … a nationalistic cultural space'*.

Respondents encourage using culture as a bridge in international relations, even in sensitive contexts (e.g. maintaining cultural dialogue with authoritarian countries as a means to support freedom, or using cultural exchange in conflict prevention). Member States also referred to the importance for the EU to increase cooperation with multilateral fora, in particular UNESCO and the Council of Europe.

Several stakeholders participating in the consultation event called for better cooperation between Directorate-Generals focused on affairs inside the EU and those focused on affairs outside the EU (e.g. DG EAC and DG INTPA) to strengthen the EU's global cultural presence. In the final discussion round, some organisations argued that the new Culture Compass should place culture at the centre of external affairs while fostering dialogue and peace across the world. One Member State also supported taking culture into account in the EU enlargement process.

The overarching message is that culture should be at the heart of how Europe engages with the world as a means of building trust, showcasing European values (while self-reflectively acknowledging its history), and forging equitable partnerships.

4.14 Sector-specific elements/topics per sectors not covered under the above headings

Respondents brought up a variety of sector-specific challenges and proposals that go beyond the cross-cutting themes. Different CCSI have unique circumstances. Stakeholders from these sectors highlighted issues pertinent to their fields. Key examples include:

- **Cultural heritage**: Some representatives from the heritage sector argue that, while closely connected to the broader CCSI, cultural heritage operates with its own structures, needs and long-term preservation logic.
- **Music sector:** Some representatives from the music sector stressed the precarious situation of music creators, noting that *'music authors [are] frequently confronted with insecure economic and social conditions'* such as low incomes and weak bargaining

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power. They urged EU policies to address these challenges, like ensuring generative AI respects creators' rights, and tackling market concentration in music (where independent labels or publishers are being acquired by larger companies, often from outside the EU, potentially harming diversity).

- **Live music and performing arts:** Venue operators and live art representatives pointed out the post-pandemic struggles of live music and theatre. Rising costs (energy, touring) and real estate pressures are *'pushing [music venues] out of city centres (gentrification)'*, since urban planning seldom safeguards cultural spaces. They also raised alarms about market concentration in live events, with major corporations controlling ticketing and venues, which *'undermines fair competition and limits opportunities for independent operators'*. Working conditions remain tough (irregular hours, low pay), and COVID-19 revealed workforce fragility and mental health issues in this sector. Environmental sustainability is a challenge too. Touring relies on carbon-intensive travel, made worse by inadequate rail options. These issues suggest the need for targeted support for live cultural infrastructure and perhaps regulations on anti-competitive practices (like ticket resale markets, as one earlier point on *'taming the illegal secondary ticket market'*).
- **Book publishing and literature:** Stakeholders in publishing raised the issue of AI-generated content flooding the market. They see *'unfair competition from AI users who can produce a publication in hours when it takes a human months'*. They urge policy action like requiring transparency of AI training datasets and allowing rights-holders to object to their work's inclusion in AI training. They also mentioned ensuring fair competition between online retailers and brick-and-mortar bookstores, and protecting the entire book ecosystem (authorship, bookstores, libraries) as part of cultural diversity.
- **Architecture:** The architecture sector argued that EU cultural policy should not treat the built environment only as heritage. Instead, it should *'support a shared culture of high-quality architecture and built environment'* that connects heritage with contemporary design. As they put it, *'what we build today is the heritage of tomorrow,'* so policies should empower architects to create sustainable, inclusive andbeautiful spaces, thus contributing to community well-being and Europe's cultural fabric. They want recognition of architecture's cultural dimension (beyond its technical aspects) and support for architectural quality and innovation.
- **Crafts sector:** Artisanal and craft industries highlighted a lack of visibility and data. One response noted *'the lack of official statistics in crafts [makes it difficult] to develop targeted policies'*. They recommended implementing a common EU classification (NACE code) for crafts to better capture data, and ensuring crafts are represented in European support programmes. They also suggested measures such as boosting craft businesses' access to markets, addressing the decline in training and transmission of craft skills, and even proposing a European Year of Craft to shine a spotlight on the sector.
- **Theatre:** The European theatre sector identified a 'policy gap' in recognition. Unlike film (with festivals and awards like Cannes or Venice), European theatre lacks a high-profile platform to celebrate and unite it. They proposed an 'Athena Awards' as a pan-European recognition mechanism to promote values like diversity, innovation, and artistic freedom in theatre, and to raise the international profile of European performing arts. This was presented as a tool of cultural diplomacy and sectoral development.

- **Circus and outdoor arts:** Advocates for contemporary circus and outdoor performance art pointed out these sectors' structural fragility and marginalisation. They often operate outside traditional venues (streets, tents, public spaces) and thus fall through the cracks of funding and policy frameworks that favour established institutions. The call here is for recognition of these sectors' civic and social impact and for tailored support to sustain them.
- **Audiovisual (Film/TV) and Media:**
    - *Independent audiovisual production:* Producers emphasised protecting the independence of European film and TV production. Independence (where producers hold rights and can make creative choices freely) is seen as vital for pluralism and cultural diversity. The EU was urged to ensure its media policies and funding (like the Creative Europe MEDIA programme) continue to favour independent production, allowing stories that are more diverse and sometimes critical or from minority voices to be told. This ties to concerns about media concentration and the influence of streaming giants.
    - *Film distribution and diversity:* It was noted that European films struggle to get equal presence on both traditional TV and streaming platforms, with US content dominating. Respondents called for political support to increase the visibility of European content, as *'much more diversity is needed'* in what is available to European audiences. They reiterated that protecting cultural and linguistic diversity in film/audiovisual is not just cultural but also economically beneficial and tied to creative freedom.

The sector-specific inputs suggest that while broad cultural policy themes are important, the EU should also address targeted issues in each industry. It should:

- engage in sectoral dialogues (e.g. a music sector strategy, a theatre forum, a crafts advisory group) to identify tailored solutions and share best practices;
- consider the impact of support measures or regulations on each sector's unique ecosystem (for example, how AI legislation affects writers vs visual artists vs musicians differently, or how mobility rules impact touring circuses vs film crews);
- dedicate sections of the Culture Compass or subsequent action plan to specific industries, ensuring none are left behind (because some sectors might need specific EU initiatives);
- improve data collection per sector to inform evidence-based policy.

4.15 Monitoring, data and statistics

Monitoring and evaluation emerged as a high priority. 71% of EU governments and 75% of sector respondents considered it very important for the new Culture Compass to be monitored and its impact measured.

For most government respondents, regular consultations with stakeholders were the most popular monitoring method (18 governments selected this). This was followed by progress reviews at EU level with specific indicators (13), assessments by independent experts (10) and other methods such as case studies (12).

Sector organisations placed even greater emphasis on regular consultations (75 respondents) and progress reviews (47 respondents). They also favoured independent expert evaluations (31 respondents) and suggested additional approaches, such as more qualitative and 'narrative'

reporting on impacts that goes beyond quantitative KPIs to emphasise the lived experience, perspectives, and meaning-making around change (27 respondents). This suggests broad support for a multi-faceted monitoring system combining stakeholder dialogue, quantitative indicators and independent review.

Qualitative feedback provides detailed guidance on what such a monitoring system should look like. Many respondents stressed that quantitative indicators alone cannot capture the intrinsic value of culture. They suggested collecting stories of change and using case studies to illuminate long-term, intangible impacts, particularly among less visible beneficiaries.

Stakeholders also called for ongoing, meaningful dialogue between EU institutions and the cultural ecosystem, not merely occasional consultations or box-ticking exercises.

Several contributions advocated for a European cultural observatory: a centralised tool (possibly hosted by Eurostat) that would mobilise Member-State research capacities and provide updated statistics on employment, funding, diversity and digital transformation across cultural sectors.

A specific proposal was to create a European music observatory to collect comparable data on employment, gender equality, market dynamics and audience trends, thereby enabling evidence-based policy making and ensuring transparency. Respondents argued that without robust data, issues such as market concentration, precarious work and gender inequalities cannot be addressed effectively.

Another recurring theme was the need to combine quantitative and qualitative methods. Many suggested that the Compass's impact on heritage, for example, should be assessed not just by counting funded projects but by measuring their diversity, cross-border collaboration, policy changes and community benefits, captured through surveys and case studies.

Some participants warned that established indicators (e.g. gender parity targets) may not reflect reality, especially in cultural activities where certain genders are under-represented, and that asking participants to disclose gender may infringe on privacy. They urged designers to allow respondents to opt out or state 'I don't know' to avoid skewing statistics.

There were also calls to integrate Eurostat indicators on cultural participation by age, geography, abilities and gender, and to harmonise data collection across EU programmes to support evidence-based advocacy.

Because economic metrics often neglect parts of the sector that do not generate easily comparable income, respondents highlighted the importance of recognising the economic impact of amateur choirs, orchestras and grassroots initiatives.

Member States stressed that monitoring should not be a burden. Some cautioned against centralised EU monitoring, arguing that culture remains primarily a national competence and that Member States are best positioned to respond to their populations' cultural needs. They warned that EU-level mechanisms could create administrative burdens without proportional added value.

However, many respondents favoured an EU-wide framework complemented by national and local data. Proposals included regular progress reviews at EU level with specific indicators and milestones, regular consultations with cultural and creative sectors' stakeholders, independent expert assessments and monitoring of the reach and accessibility of cultural programmes, including engagement of under-represented groups and geographic coverage.

Monitoring should also track the sustainability of cultural projects (e.g. environmental impact and long-term viability) and the integration of culture into other EU policies.

Several respondents pointed to national tools such as Spain's annual Cultural Statistics Yearbook and its satellite accounts of culture, recommending the EU adopts similar comprehensive statistics and digital platforms like Culturabase to store and disseminate data.

Contributors also underlined that communication and feedback loops are integral to monitoring. They suggested publishing regular reports on the State of the Culture Compass, presenting these reports to the Council's Cultural Affairs Committee, and providing country-specific recommendations during progress reviews.

Academic institutions could conduct systematic reviews and qualitative studies to assess the impact of the strategy, while regional and local cultural institutions should be involved to ensure diverse perspectives.

By combining quantitative data, qualitative insights and structured dialogue and reporting from Member States, the monitoring system can balance accountability with respect for the sector's diversity and intrinsic value.

4.16 Expectations of a new Culture Compass for Europe

Data from the survey show that both Member States and organisations in the CCSI want a future Culture Compass to articulate clear objectives and provide tangible support for policymakers and practitioners in areas that have already been pinpointed in the previous chapters of the survey.

When asked how culture can contribute to different policy areas in the new EU political cycle (2024-2029), 96% of EU Member State respondents believed culture can make a significant contribution to democracy and values, 75% to strengthening the European social model, 29% to modernisation and reform and 88% to prosperity and competitiveness.

Only 21% saw a significant contribution to defence and security and 4% to food security.

Organisations and networks outside the public sector broadly agreed that culture contributes most to democracy and values (91% significant), followed by global partnerships.

These findings support the qualitative expectation that the Culture Compass should frame culture as a driver of social cohesion, democratic participation, innovation and prosperity rather than an adjunct policy area.

The survey also explored what stakeholders expect the Culture Compass to do for their own work or community.

Among EU Member State respondents, the most common expectation was that the strategy would help mobilise resources for culture and prioritise culture in other policies, with 75% strongly agreeing on each point and a further 42-46% agreeing to some degree.

Just over half (54%) strongly agreed that the Compass should facilitate shaping strategies at different levels, and 42-46% strongly agreed that it should provide guidance for their work, support efforts to uphold rights or convey priorities they relate to.

Qualitative comments support these themes; many Member States want a clear reference framework to guide policy, while sector respondents want the Compass to legitimise cultural actors' roles and enhance capacity-building.

Organisations and networks were even more emphatic. Around four-fifths strongly agreed that the Compass should help mobilise resources (82%) and prioritise culture in other policies

(78%). Around 60% strongly agreed that it should support efforts to uphold rights. And more than half wanted it to facilitate strategy-shaping across levels.

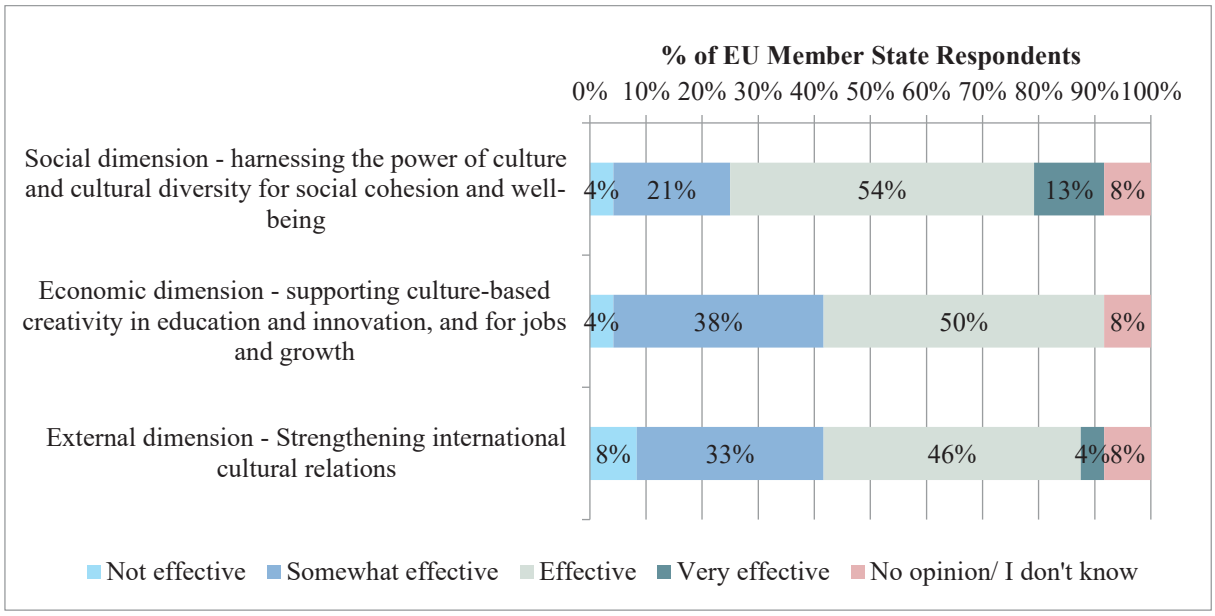
These actors place slightly less emphasis on the Compass as a guide for their own work (19% strongly agree), suggesting that they already possess strategic agendas but need high-level political backing and resources.

Overall, the quantitative and qualitative evidence indicates that stakeholders expect the Culture Compass to:

- provide a clear and consistent reference framework that aligns local, national and EU cultural policies, offers guidance and sets common priorities;
- embed culture across EU priorities, integrating cultural considerations into education, health, digital policy, climate, democracy and foreign policy;
- mobilise resources and improve funding access, including mainstream EU programmes and long-term financing, while advocating fair remuneration and working conditions;
- champion cultural rights and democratic values, safeguarding artistic freedom, diversity and inclusion, and strengthening citizen engagement;
- empower cultural professionals and institutions by clarifying strategic priorities, supporting capacity building and legitimising cultural actors' roles;
- promote cross-border collaboration and sustainability, including heritage preservation, circulation of European works and environmentally sustainable practices.

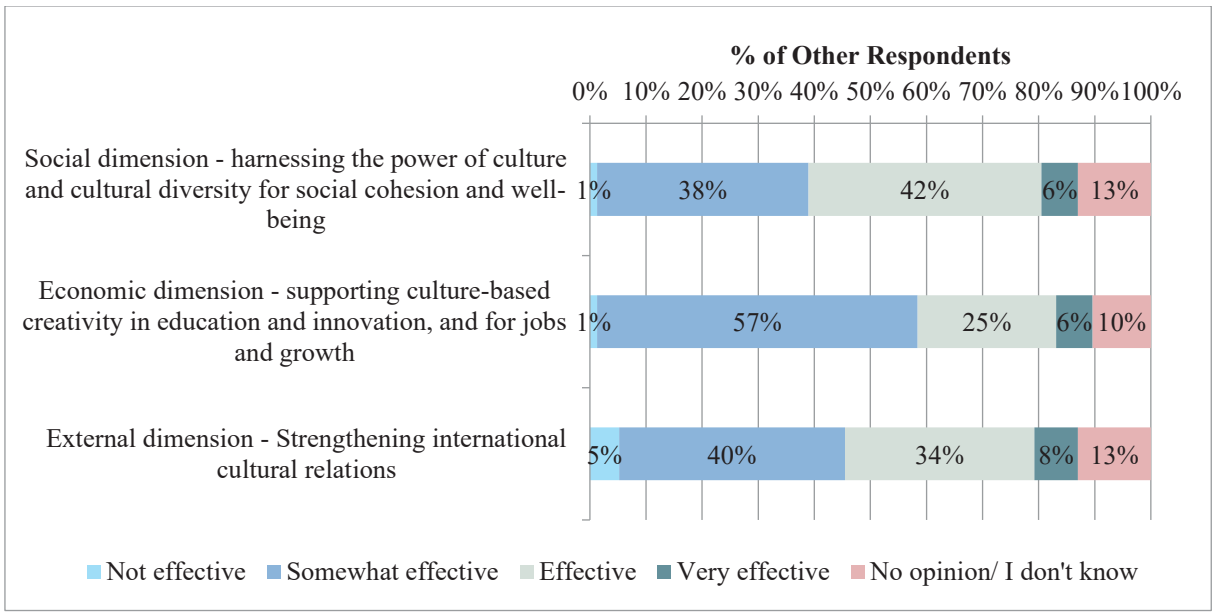
ANNEX 1: FIGURES FROM THE 'SURVEY ON A CULTURE COMPASS FOR EUROPE'

Figure 1 In your view, how effective has the New European Agenda for Culture been in achieving its three main objectives? (EU Member States)



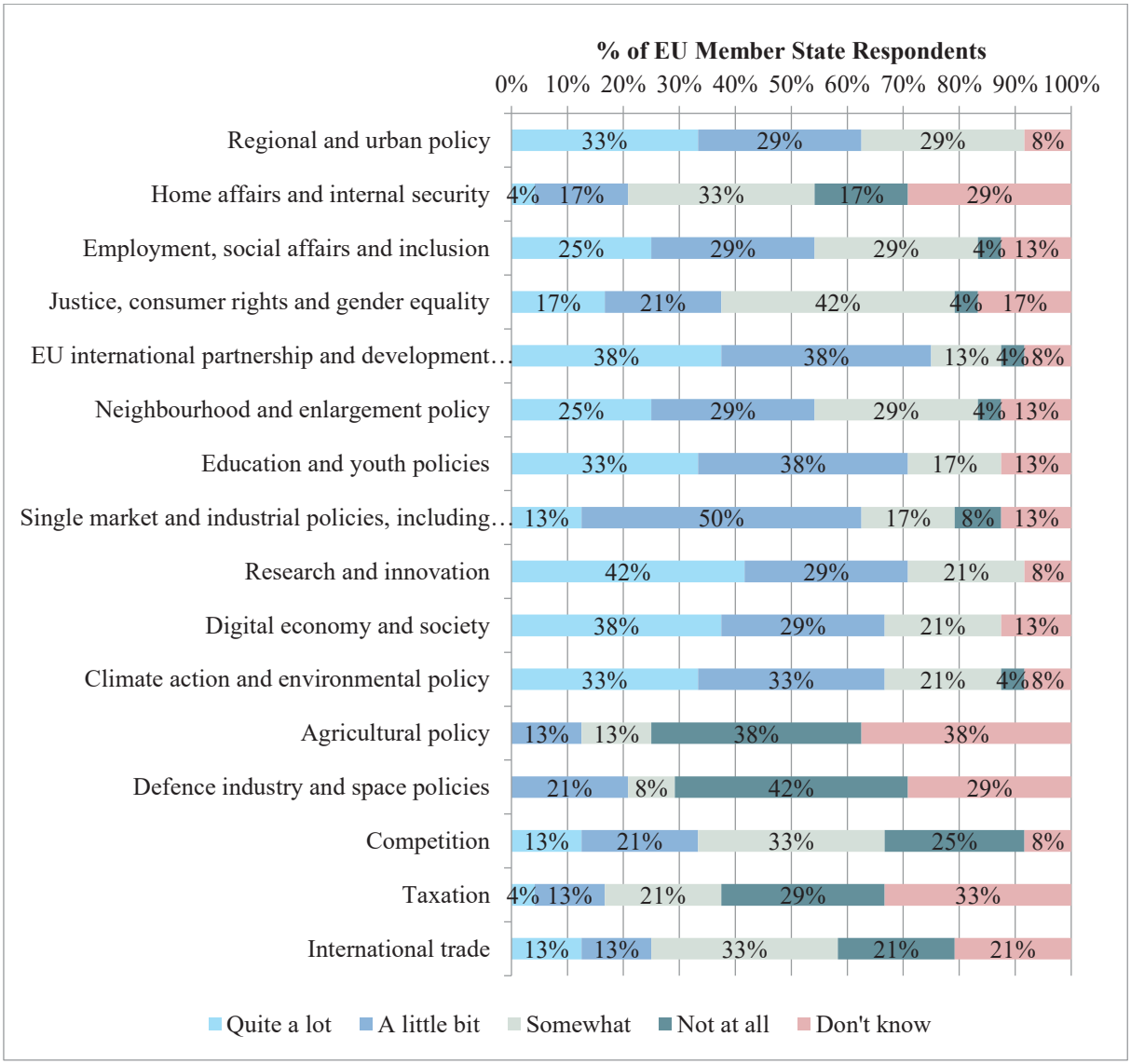
Source: Survey on a Culture Compass for Europe, data compiled by Panteia, 2025

Figure 2 In your view, how effective has the New European Agenda for Culture been in achieving its three main objectives? (Culture and creative sectors and industries networks or organisations and Non-EU Member State representatives)



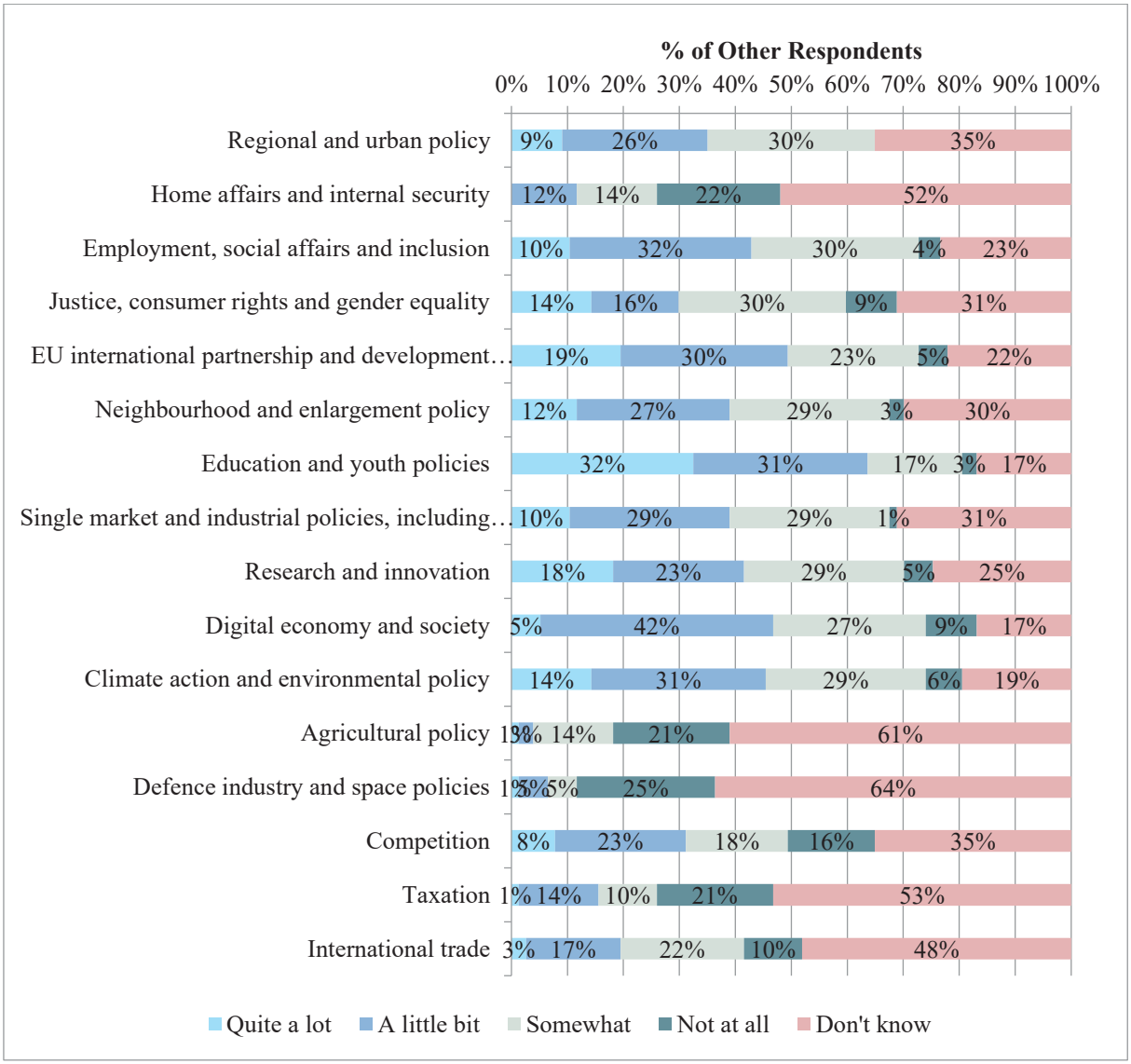
Source: Survey on a Culture Compass for Europe, data compiled by Panteia, 2025

Figure 3 In your view, to what extent has the EU integrated/mainstreamed cultural policy priorities into the following policy areas (EU Member States)



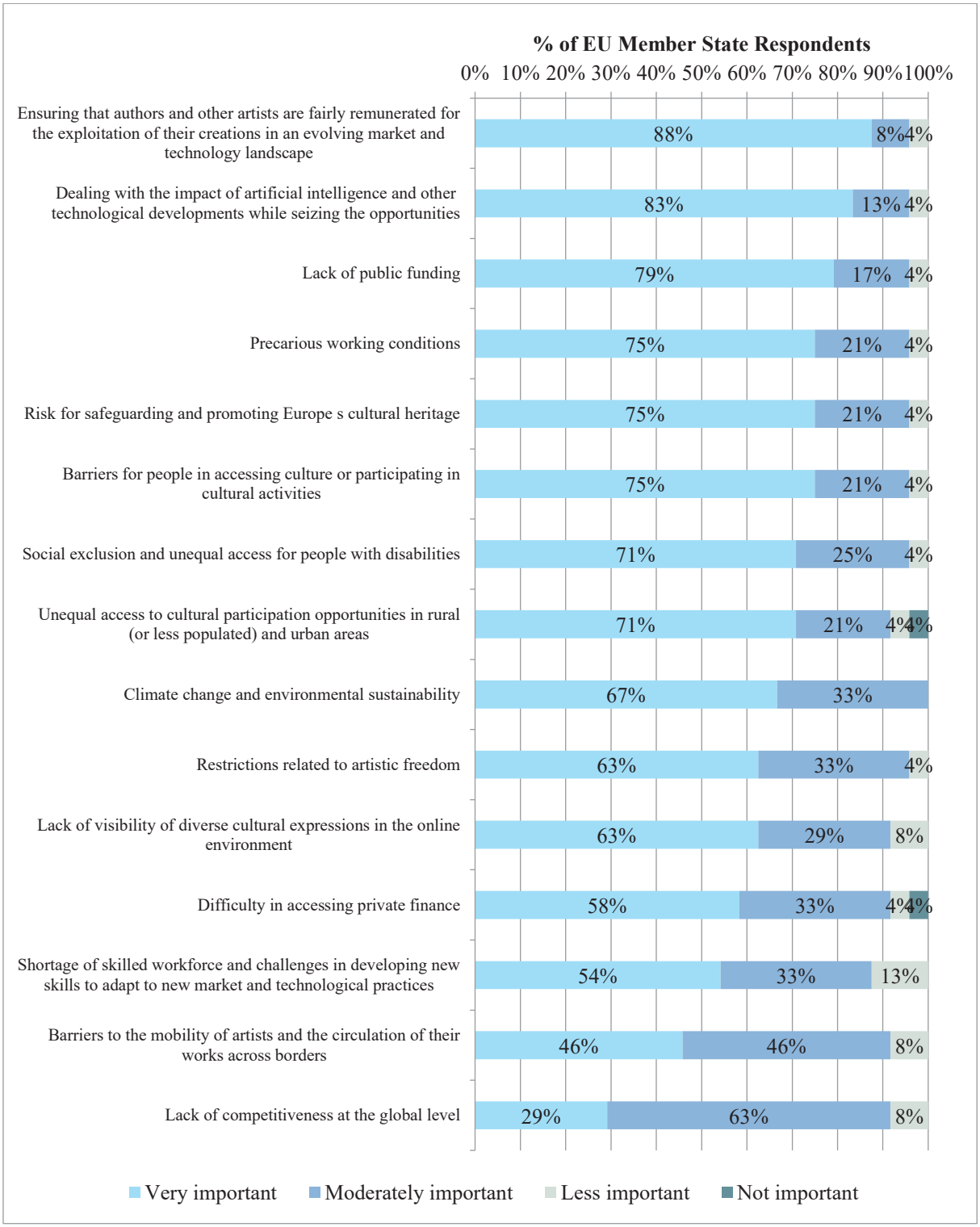
Source: Survey on a Culture Compass for Europe, data compiled by Panteia, 2025

Figure 4 In your view, to what extent has the EU integrated/mainstreamed cultural policy priorities into the following policy areas (Culture and creative sectors and industries networks or organisations and Non-EU Member State representatives)



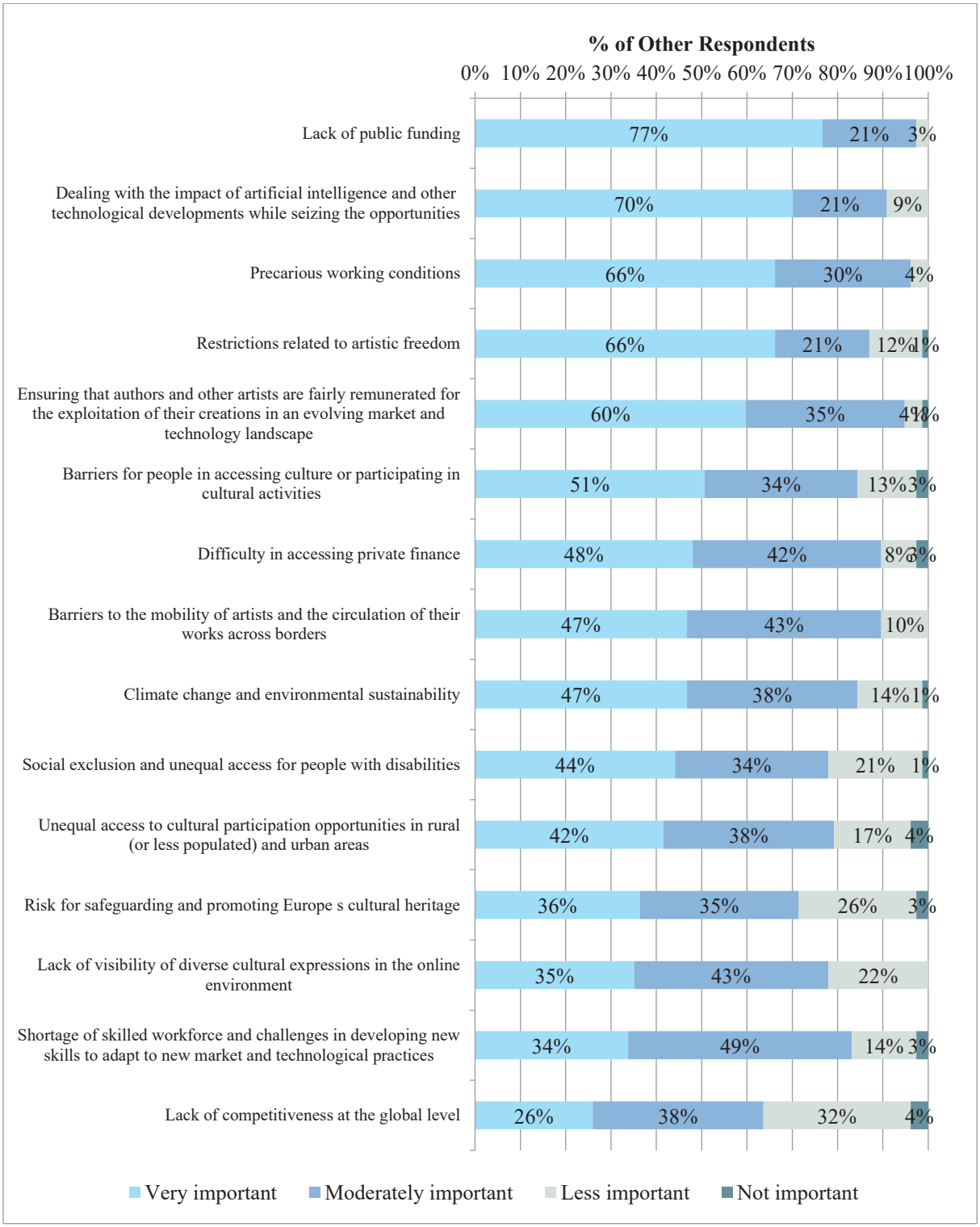
Source: Survey on a Culture Compass for Europe, data compiled by Panteia, 2025

Figure 5 What are the biggest challenges facing the cultural and creative sectors and industries in Europe? (EU Member States)



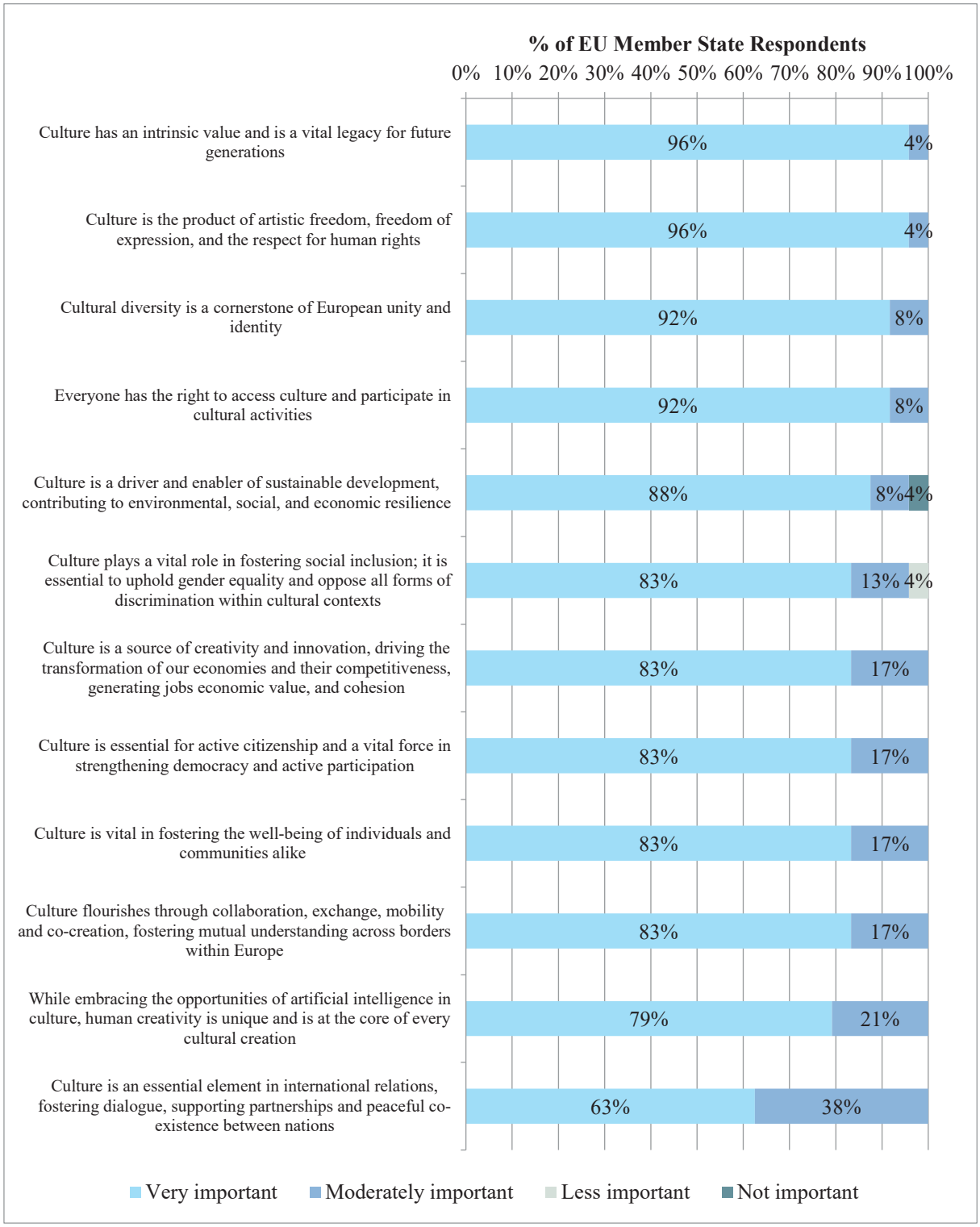
Source: Survey on a Culture Compass for Europe, data compiled by Panteia, 2025

Figure 6 What are the biggest challenges facing the cultural and creative sectors and industries in Europe? (Culture and creative sectors and industries networks or organisations and Non-EU Member State representatives)



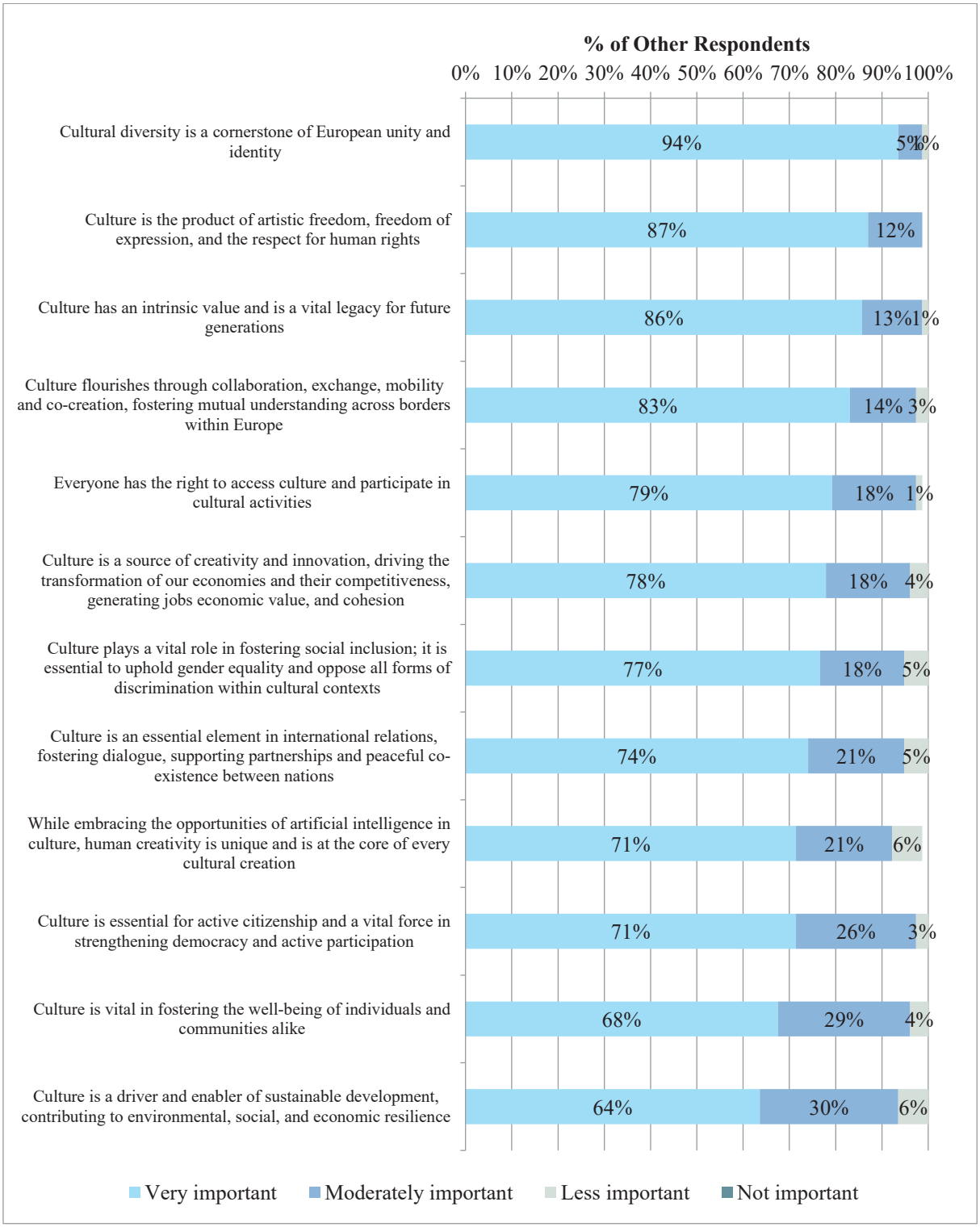
Source: Survey on a Culture Compass for Europe, data compiled by Panteia, 2025

Figure 7 What should be the main principles guiding cultural policy cooperation at EU level? (EU Member States)



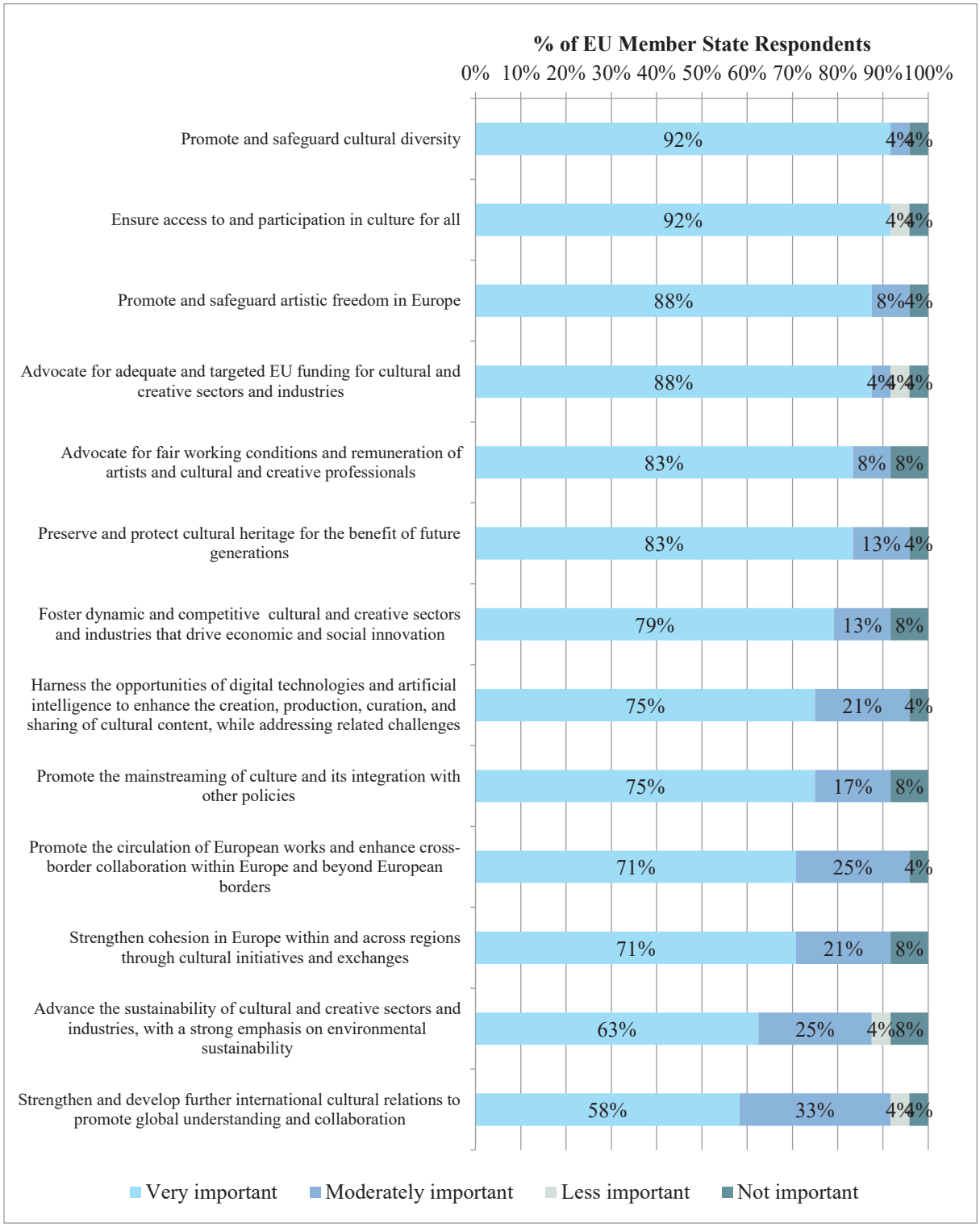
Source: Survey on a Culture Compass for Europe, data compiled by Panteia, 2025

Figure 8 What should be the main principles guiding cultural policy cooperation at EU level? (Culture and creative sectors and industries networks or organisations and Non-EU Member State representatives)



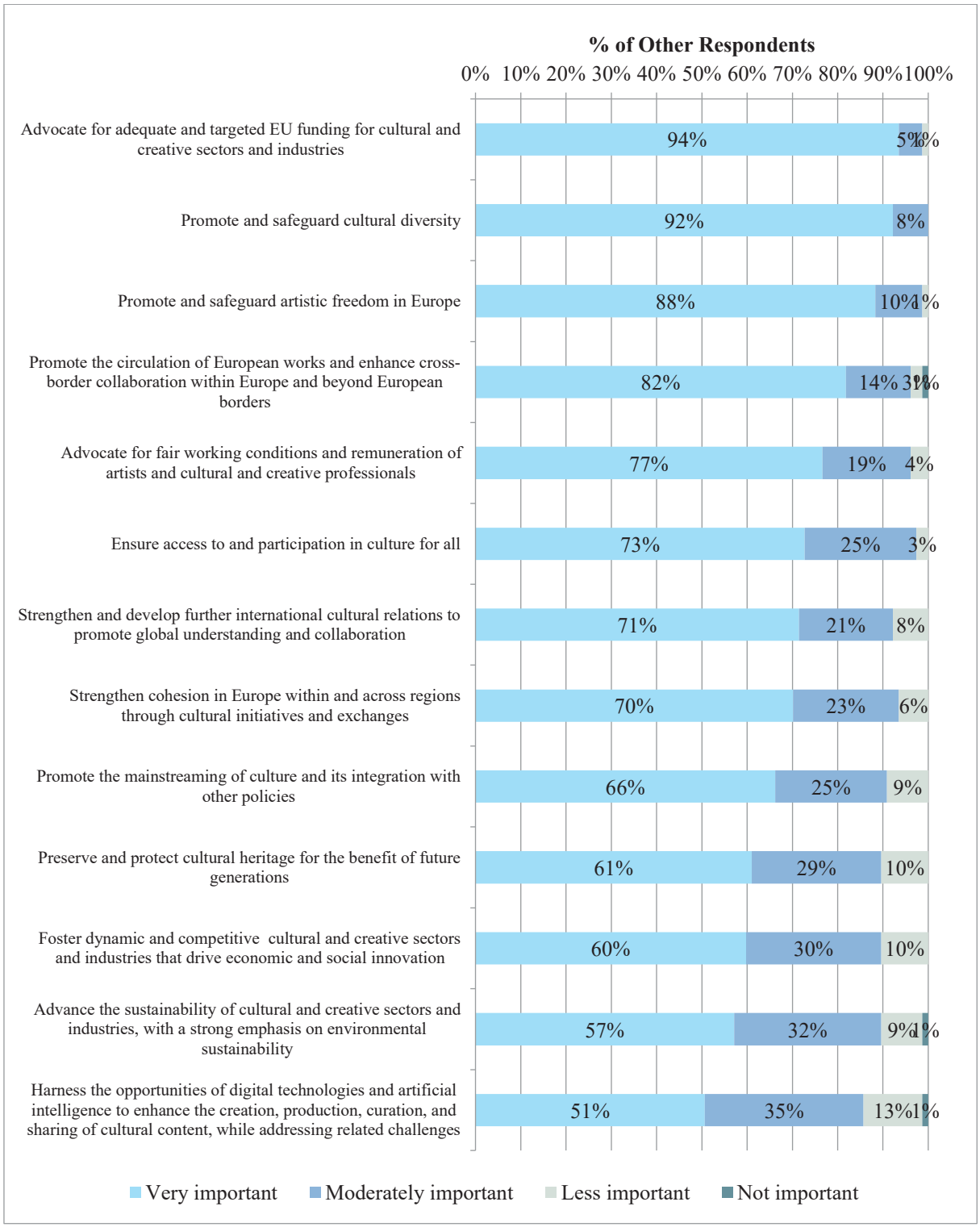
Source: Survey on a Culture Compass for Europe, data compiled by Panteia, 2025

Figure 9 What should be the objectives of a new EU strategy for culture? (EU Member States)



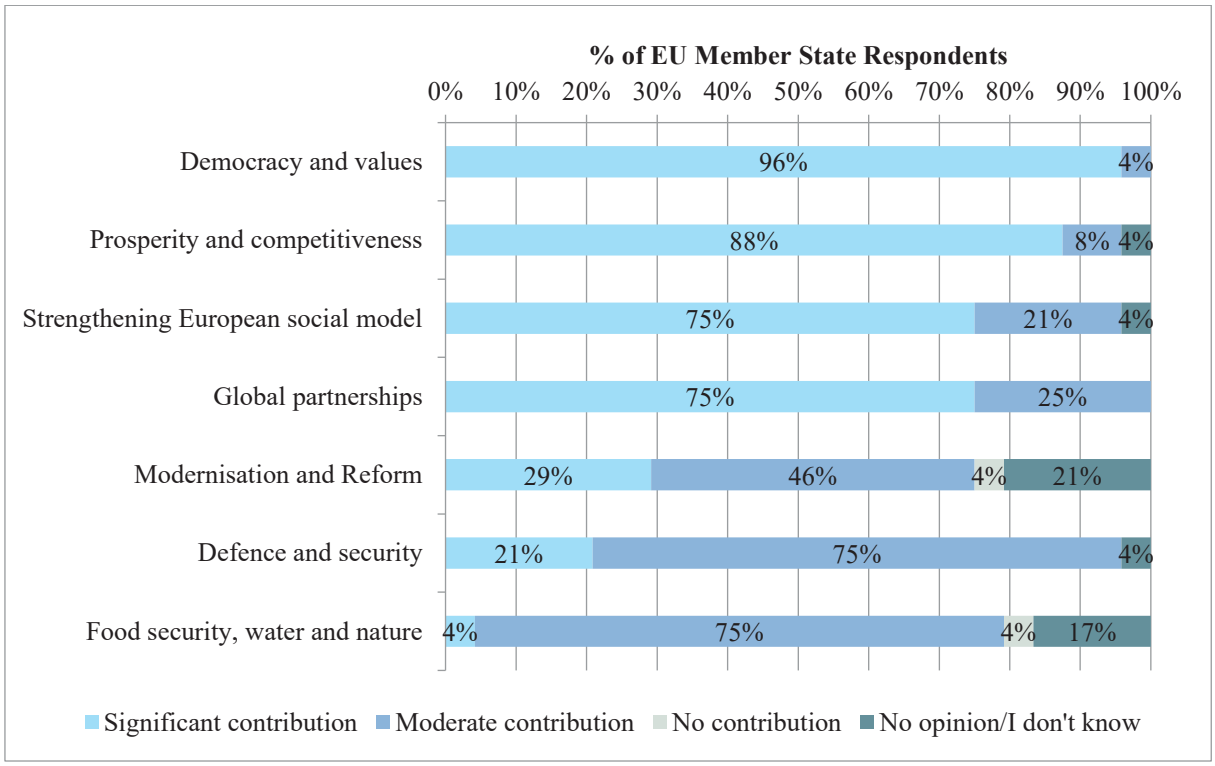
Source: Survey on a Culture Compass for Europe, data compiled by Panteia, 2025

Figure 10 What should be the objectives of a new EU strategy for culture? (Culture and creative sectors and industries networks or organisations and Non-EU Member State representatives)



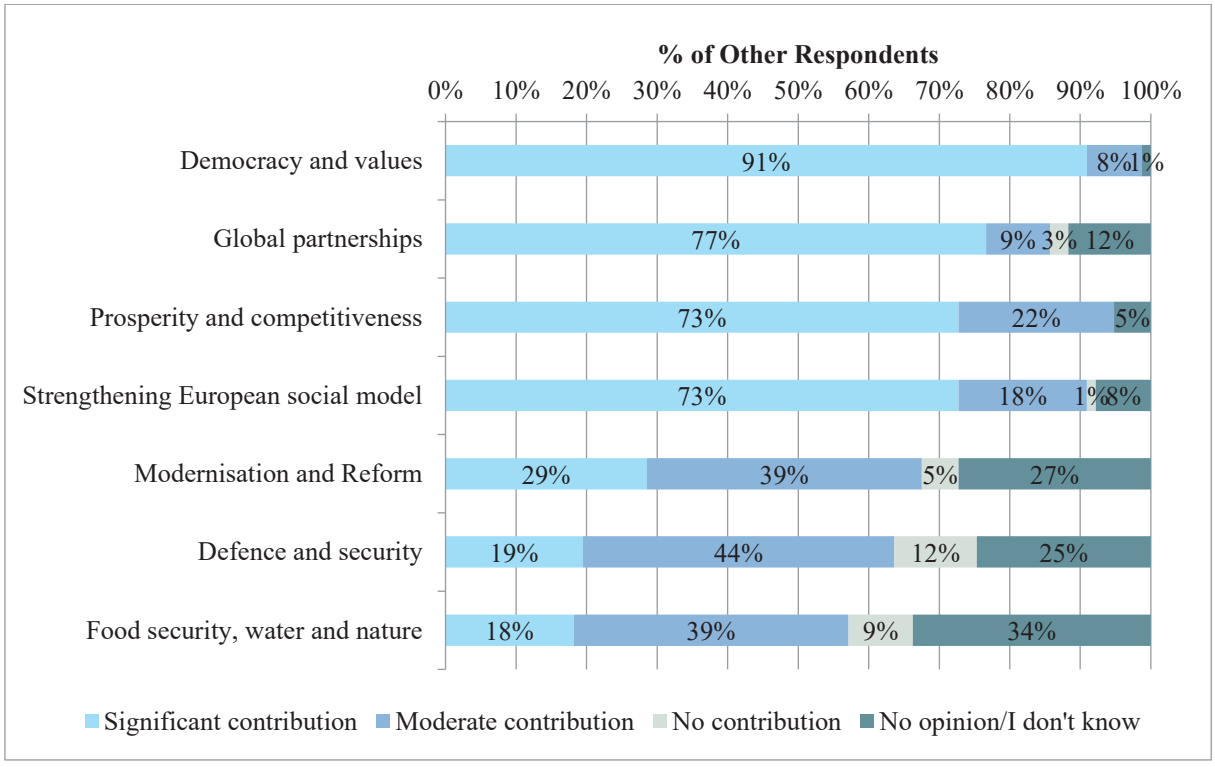
Source: Survey on a Culture Compass for Europe, data compiled by Panteia, 2025

Figure 11 How can culture contribute to the priorities of the new EU political cycle: Priorities 2024-2029 - European Commission? (EU Member States)



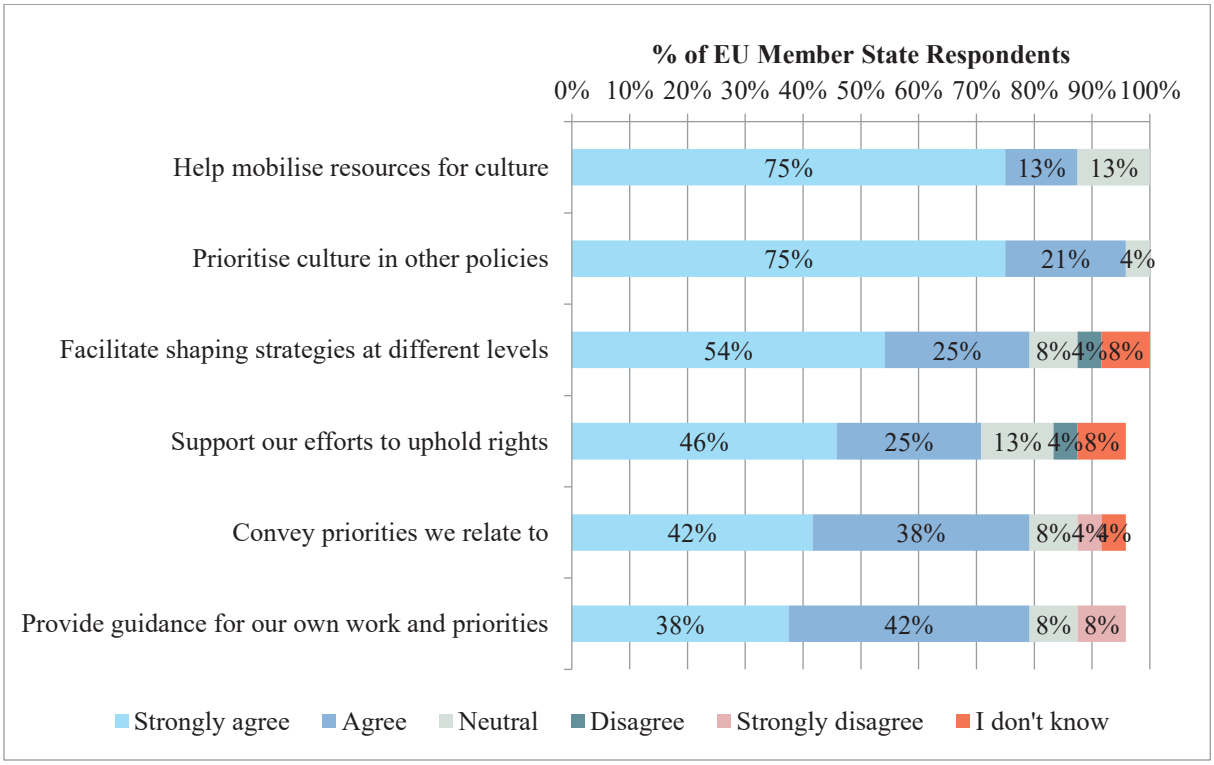
Source: Survey on a Culture Compass for Europe, data compiled by Panteia, 2025

Figure 12 How can culture contribute to the priorities of the new EU political cycle: Priorities 2024-2029 - European Commission? (Culture and creative sectors and industries networks or organisations and Non-EU Member State representatives)



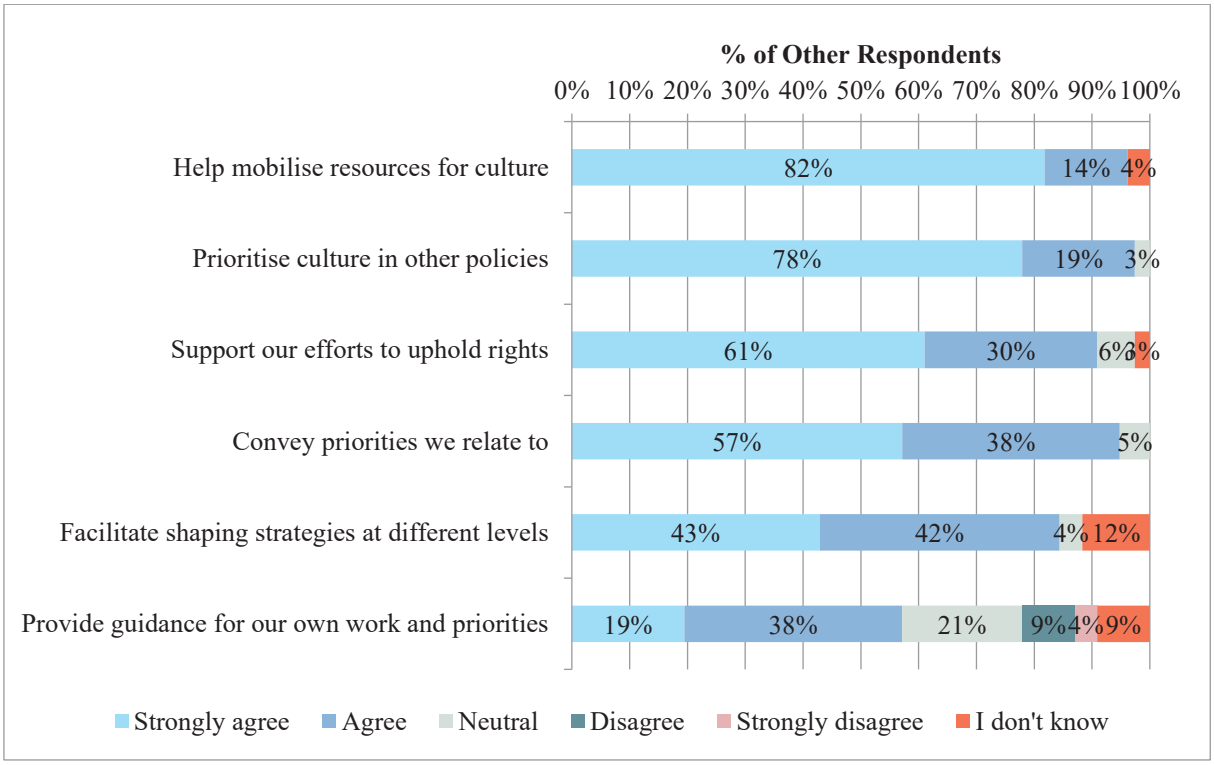
Source: Survey on a Culture Compass for Europe, data compiled by Panteia, 2025

Figure 13 What do you expect the new EU policy strategy for culture (a Culture Compass for Europe) to do for your work or community? (EU Member States)



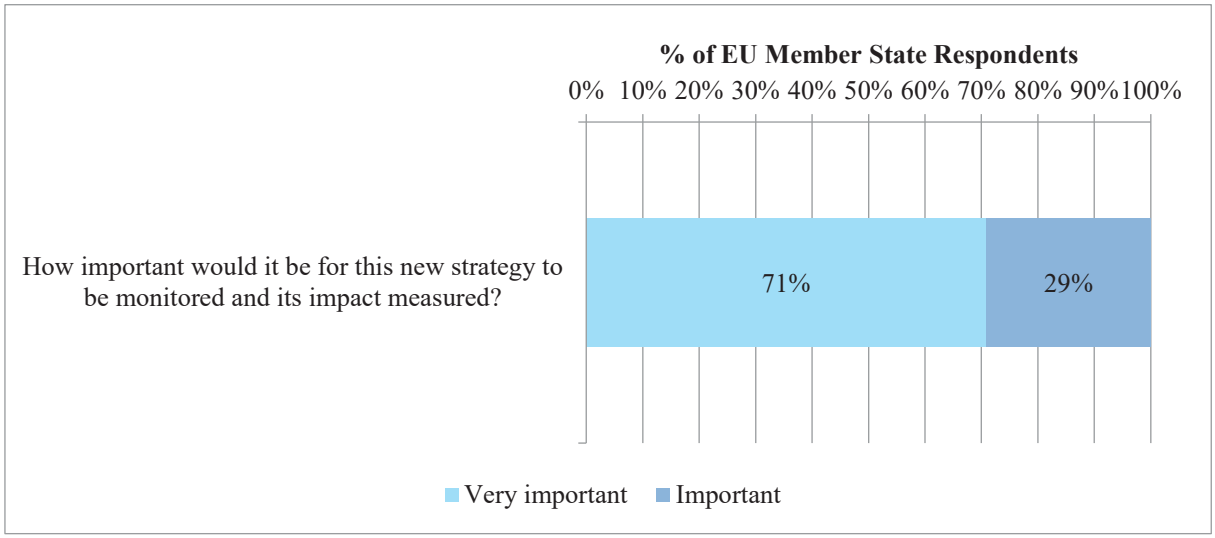
Source: Survey on a Culture Compass for Europe, data compiled by Panteia, 2025

Figure 14 What do you expect the new EU policy strategy for culture (a Culture Compass for Europe) to do for your work or community? (Culture and creative sectors and industries networks or organisations and Non-EU Member State representatives)



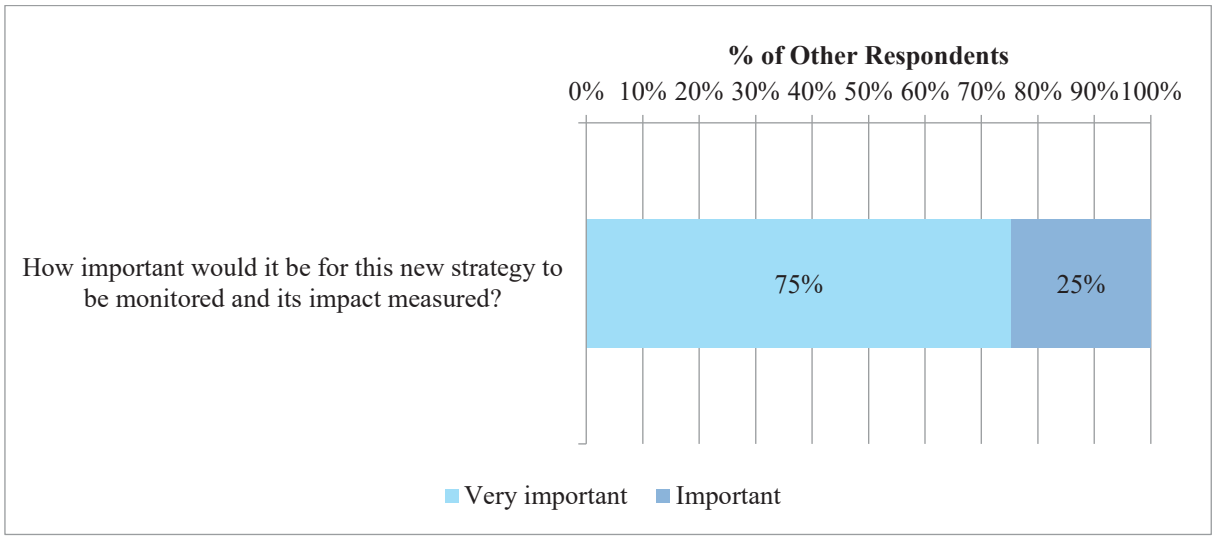
Source: Survey on a Culture Compass for Europe, data compiled by Panteia, 2025

Figure 15 How important would it be for this new strategy to be monitored, and its impact measured? (EU Member States)



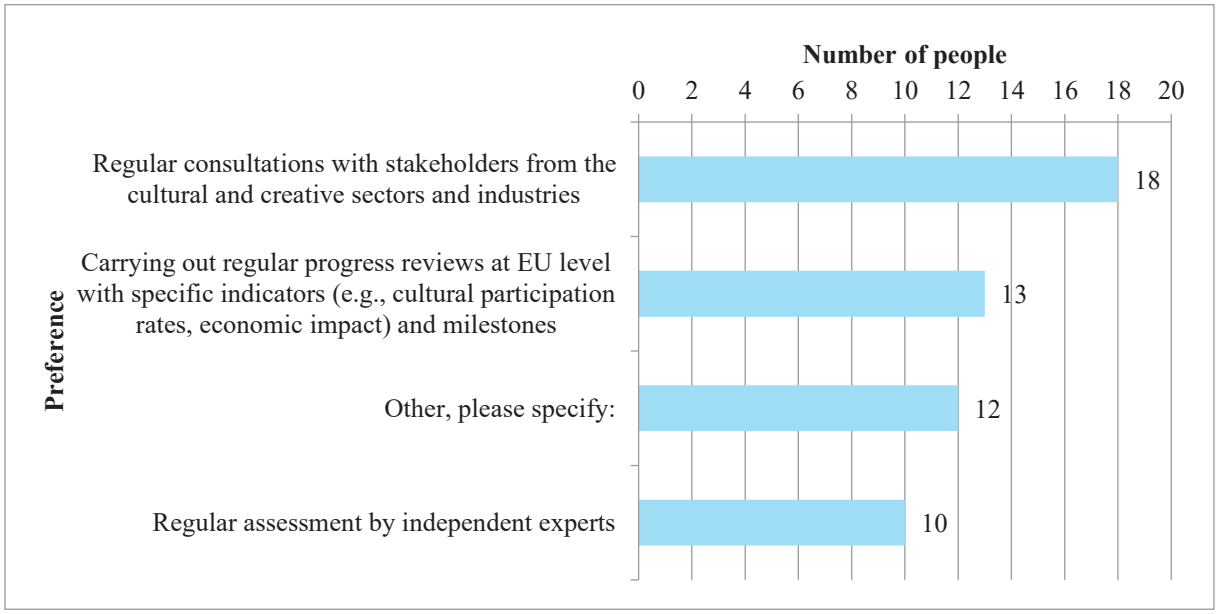
Source: Survey on a Culture Compass for Europe, data compiled by Panteia, 2025

Figure 16 How important would it be for this new strategy to be monitored, and its impact measured? (Culture and creative sectors and industries networks or organisations and Non-EU Member State representatives)



Source: Survey on a Culture Compass for Europe, data compiled by Panteia, 2025

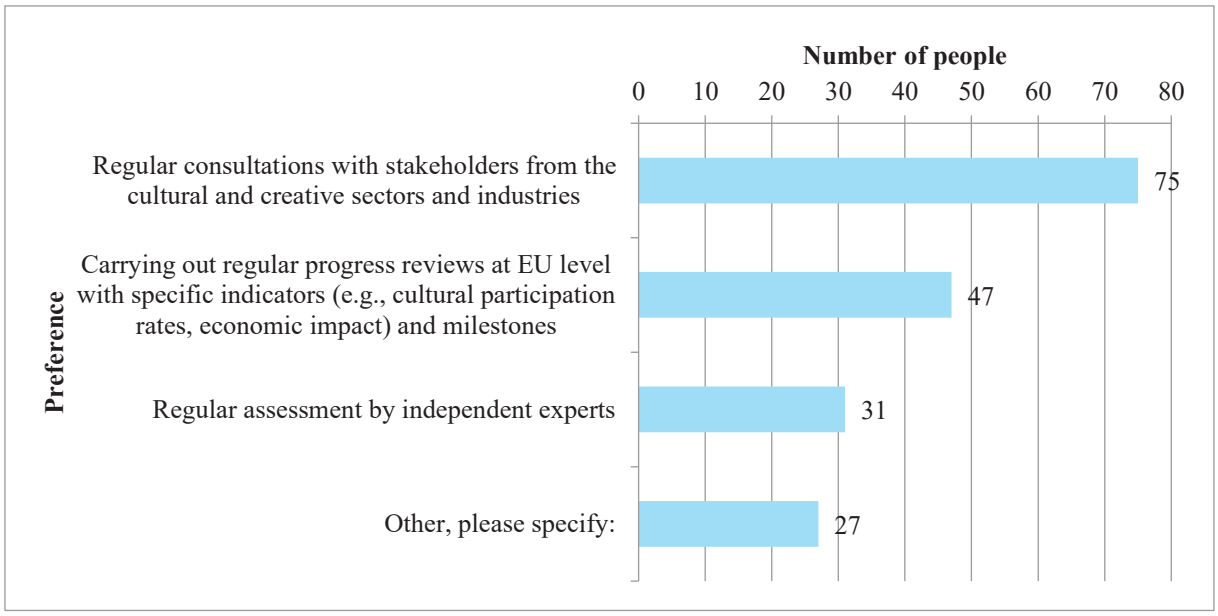
Figure 17 Ideally, how should the impact of the Culture Compass be measured? (EU Member States)



Source: Survey on a Culture Compass for Europe, data compiled by Panteia, 2025

Note: Multiple responses could be selected

Figure 18 Ideally, how should the impact of the Culture Compass be measured? (Culture and creative sectors and industries networks or organisations and Non-EU Member State representatives)



Source: Survey on a Culture Compass for Europe, data compiled by Panteia, 2025

Note: Multiple responses could be selected

ANNEX 2: LIST OF STAKEHOLDERS WHO SUBMITTED FEEDBACK ON THE CULTURE COMPASS FOR EUROPE THROUGH RESPONSES TO THE CALL FOR EVIDENCE

Name/Organisation	Type of Organisation	Country
3D Research srl	Company/business	Italy
Aalborg University	Academic/research Institution	Denmark
AEPO-ARTIS	Non-governmental organisation (NGO)	Belgium
Africa Flying	Non-EU citizen	Kenya
Alina Schartner	EU citizen	Austria
Alliance de la Presse d'Information Générale	Other	France
Alliance for Socially Engaged Arts	NGO	Belgium
ALT@RT z.ú. / Studio ALTA	Other	Czechia
ALTER EGO (X)	Other	France
Amaury Wenger	EU citizen	France
Amatörteaterns Riksförbund	NGO	Sweden
Anonymous	EU citizen	Italy
Anonymous	EU citizen	Poland
Anonymous	EU citizen	Spain
Anonymous	EU citizen	Germany
Anonymous	Non-EU citizen	United States
Anonymous	Non-EU citizen	Senegal
Anonymous	Non-EU citizen	Georgia
Anonymous	Non-EU citizen	United Kingdom
Archontoula Barouda	EU citizen	Greece
ARC Research & Consultancy Ltd	Company/business	Malta
Architects' Council of Europe (ACE)	Business association	Belgium
Ari, Asociación de Editores de Revistas	Other	Spain
ARTE GEIE	Other	France
Artistic Freedom Initiative	Other	Switzerland
Assembly of European Regions	NGO	Belgium
Assembly of European Regions	NGO	Spain
Asociace komerčních televizí, z.s.	NGO	Czechia
Associazione librai italiani	NGO	Italy
ASSITEJ International	NGO	Italy
BEDA - Bureau of European Design Associations	NGO	Latvia
Berlinklusion Network for Accessibility in Arts and Culture	Company/business	Germany
Bilkent University	Other	Türkiye
Bitkom e.V.	NGO	Germany
Booksellers Association of the UK and Ireland	Company/business	Ireland
Border Crossings	Company/business	Ireland
Bureau Ritter	Company/business	Germany
Bulgarian Academy of Sciences and Arts	NGO	Bulgaria
Bulgarian music association	NGO	Bulgaria
Bundesarchitektenkammer e.V.	NGO	Germany
CEGAL	Other	Spain
CEPI	Trade union	Belgium
CENTRE OF HIGHER EDUCATION IN THEATRE STUDIES	NGO	Greece
Centre for Research & Technology Hellas (CERTH) - Multimodal Data Fusion and Analytics Group (M4D)	Academic/research Institution	Greece
Centre for Social Studies of the University of Coimbra, on behalf of the Horizon Europe-funded project 'IN SITU: Place-based innovation of cultural and creative industries in non-urban areas' (Grant Agreement No 101061747)	Academic/research Institution	Portugal
Centre National de Création Adaptée	NGO	France
Centre national de la musique	Public authority	France
Christian Brall	EU citizen	Germany
Christos Stelios Ioannou Foundation	NGO	Cyprus
Circostrada	Other	France
City of Malmö Culture Department	Public authority	Sweden
CLABE – Club Abierto de Editores	Business association	Spain
Cluj Cultural Centre	NGO	Romania

Clubture Network	NGO	Croatia
Coalición francesa para la diversidad cultural (French Coalition for Cultural Diversity)	NGO	France
Computer & Communications Industry Association (CCIA Europe)	Business association	Belgium
Concerto Copenhagen	Other	Denmark
Conseil Européen des Associations de Traducteurs Littéraires	NGO	Belgium
Copydan Verdens TV	Business association	Denmark
Council of Europe	Other	France
CulturaLink S.L.	Company/business	Spain
Culture Action Europe	NGO	Belgium
Culture Next / Cluj Cultural Centre	NGO	Romania
Dansk Erhverv	Business association	Denmark
Dance and creative wellness	NGO	Netherlands
Daniele Rozzoni	EU citizen	Italy
Danske Skønlitterære Forfattere (Danish Authors' Society)	NGO	Denmark
Demy Papathanasiou	EU citizen	Greece
Denkmalnetz Bayern	NGO	Germany
Department of Housing Local Government & Heritage	Public authority	Ireland
Digital Music Europe (DME)	NGO	Belgium
Domowina - Bund Lausitzer Sorben e.V.	NGO	Germany
Dorothea Papathanasiou	EU citizen	Greece
EBLIDA	NGO	Netherlands
ECODoG (TI 2 d.o.o.)	Company/business	Croatia
ELIA	NGO	Netherlands
EMEE – European Music Exporters Exchange	NGO	Belgium
European Magazine Media Association – European Newspaper Publishers' Association	Business association	Belgium
Eonia AB	Company/business	Sweden
EPIC-WE: Project funded under the Horizon Europe Programme	Other	Spain
EPC - EUROPEAN PRODUCERS CLUB	Business association	France
ERIH European Route of Industrial Heritage	NGO	Germany
ERSAF	Public authority	Italy
Eunia AB	Company/business	Sweden
Europa Nostra - The European Voice of Civil Society committed to Cultural Heritage *(on behalf of the European Heritage Alliance and the European Heritage Hub Consortium)*	NGO	Netherlands
Europeade ivzw	Business association	Belgium
European and International Booksellers Federation (EIBF)	NGO	Belgium
European Arts & Disability Cluster (ADICLUS)	NGO	Sweden
European Arts and Entertainment Alliance (EAEA) *(composed of FIA, FIM & EURO-MEI)*	Trade union	Belgium
European Association of Independent Performing Arts	NGO	Austria
European Association of Professors Emeriti (EAPE)	Other	Italy
European Broadcasting Union	NGO	Belgium
European Choral Association	NGO	Germany
European Coalitions for Cultural Diversity (ECCD)	NGO	Belgium
European Composer and Songwriter Alliance (ECSA)	NGO	Belgium
European Confederation of Conservators-Restorers' Organisations	NGO	Belgium
European Cultural Foundation	NGO	Netherlands
European Cultural Tourism Network (ECTN) aisbl	NGO	Greece
European Dance Development Network	NGO	Spain
European Film Agencies Directors Association	Business association	Belgium
European Festivals Association (EFA)	NGO	Belgium
European Games Developer Federation (EGDF)	NGO	Sweden
European Historic Houses	NGO	Belgium
European Music Council	NGO	Germany
European Music Managers Alliance (EMMA)	Trade union	Estonia
European network of Cultural Centres	NGO	Belgium

European network on cultural management and policy (ENCATC)	NGO	Belgium
European Publisher's Council	Business association	Belgium
European Publishers Council	Business association	Belgium
European Theatre Convention (ETC)	NGO	Germany
European Union Youth Orchestra	NGO	Austria
European Video on Demand Coalition asbl	Business association	Belgium
European Writers' Council	NGO	Belgium
Europe.Pro	Other	France
Eurocities	NGO	Belgium
Eurocinema	NGO	Belgium
FERA - Federation of European Screen Directors	NGO	Belgium
Fédération Internationale des Associations de Producteurs de Films (FIAPF)	NGO	Belgium
Federation of European Publishers	NGO	Belgium
Federación Internacional de los Actores (FIA) – *see EAEA*	Trade union	Belgium
Fédération Internationale des Musiciens (FIM) – *see EAEA*	Trade union	France
FilmEU - European University for Film and Media Arts – *see Lusóna University*	Academic network	Portugal
Fundacja Siła Społeczna	NGO	Poland
French joint union of authors	Trade union	France
Georgian (Irish) Society	NGO	Ireland
Gesac (European Grouping of Societies of Authors and Composers)	NGO	Belgium
Gillian Gardiner	Non-EU citizen	United Kingdom
Giovanna Dejua Foundation	NGO	Italy
Hangvető	NGO	Hungary
Healing Culture Network e.V.	NGO	Germany
Hellenic Copyright Organisation	Public authority	Greece
Hub Culturel Européen	NGO	France
humaQ gGmbH	NGO	Germany
ICOM - International Council of Museums	NGO	France
ICOMOS Ireland	Public authority	Ireland
IFPI - representing the recording industry worldwide	Business association	Switzerland
IETM	NGO	Belgium
IMPALA - European association of independent music companies	Business association	Belgium
INNOVENT e.V.	NGO	Germany
Institut umění - Divadelní ústav / CzechMobility.Info	NGO	Czechia
Interartes (Independent researcher)	Other (Individual)	Portugal
Internationale Gesellschaft der Bildenden Künste (IGBK)	NGO	Germany
International Federation of Library Associations and Institutions (IFLA)	NGO	Netherlands
International Federation of Musicians (FIM) – *see EAEA*	Trade union	France
International Union of Cinemas (UNIC)	NGO	Belgium
Interpret Europe - European Association for Heritage Interpretation	NGO	Germany
Irish Georgian Society	NGO	Ireland
Irish Music Rights Organisation (IMRO)	NGO	Ireland
Joost Heinsius	EU citizen	Netherlands
Julia Mihályfy	EU citizen	Hungary
KBb (Koninklijke Boekverkopersbond)	Business association	Netherlands
Kids Regio	NGO	Germany
KNŻ - Malta's National Youth Council	Other	Malta
Kulturtreger	NGO	Croatia
Kunsten '92	NGO	Netherlands
la Grainerie	Business association	France
Landesmusikrat NRW	NGO	Germany
Live DMA	NGO	France
Live Performance Europe (Pearle*)	Trade union	Belgium
Liveurope / Ancienne Belgique vzw	Company/business	Belgium
Lluis Bonet Agustí	EU citizen	Spain
Liminal	Other	Greece

Lusóna University / FilmEU - European University for Film and Media Arts	Academic/research Institution	Portugal
Mad'in Europe	NGO	Belgium
Martin Vanda	EU citizen	Czechia
MEIA (Maltese Entertainment Industry & Arts Association)	NGO	Malta
MFE-MEDIAFOREUROPE N.V.	Company/business	Italy
Michael Culture Association	NGO	Belgium
Ministry of Culture and Innovation, State Secretariat for Cultural Diplomacy	Public authority	Hungary
Musaxia AB	Company/business	Sweden
Municipality of Kallithea	Public authority	Greece
News Media Europe	Business association	Belgium
NoOx Worldwide	Other	Italy
Northern Dimension Partnership on Culture Secretariat	Public authority	Latvia
Núria Andorrà	EU citizen	Spain
ODiseIA (IA Gen Cultura)	NGO	Spain
Opera Europa	NGO	Belgium
Oriente Occidente	Other	Italy
PATE - ASPCIACION PRODUCTORES ASOCIADOS	Business association	Spain
Pearle* (Live Performance Europe)	Trade union	Belgium
Platform ACCT	Public authority	Netherlands
Policy Area Culture of the EU strategy for the Baltic Sea Region	Other	Germany
Politecnico di Milano	Academic/research Institution	Italy
Prosxima Dance Company	NGO	Greece
Public Libraries 2030 (PL2030)	NGO	Belgium
Q Altena	NGO	Netherlands
Quo Artis Foundation	NGO	Spain
QuotaClimat	NGO	France
REGIONE LOMBARDIA	Public authority	Italy
Region Blekinge	Public authority	Sweden
Region Halland	Public authority	Sweden
Region Jönköpings län	Public authority	Sweden
Region Kalmar län	Public authority	Sweden
Region Kronoberg	Public authority	Sweden
Region Gävleborg	Public authority	Sweden
Region Stockholm	Public authority	Sweden
Regional Initiative for Culture and Creativity network	NGO	Belgium
REMA - European Early Music Network	NGO	France
Reset! Network	NGO	France
Roberto Cimetta Fund	NGO	France
Robert Dunne	EU citizen	Ireland
Sanasto – Finnish Literary Copyright Society	NGO	Finland
Screen Producers Ireland	Business association	Ireland
Senate Department for Culture and Social Cohesion	Public authority	Germany
Sociedad de autores audiovisuales (SAA) – *see FIAD*	NGO	Belgium
Society of Audiovisual Authors (SAA) – *see FIAD*	NGO	Belgium
Spolek Kultura a Management	NGO	Czechia
Stefano Olcese	EU citizen	Italy
Susanne Fiessler	EU citizen	Germany
Svenska Folkdansringen	NGO	Sweden
Srebrno drvo	NGO	Serbia
ŠAPIENZA University of Rome	Academic/research Institution	Italy
Syndicat de la librairie française	NGO	France
Šistema Cyprus	NGO	Cyprus
Treci Trg	NGO	Serbia
TaskForce Culture	NGO	Switzerland
Teatro dell'Argine	NGO	Italy
Teatr Wielki w Łodzi	Other	Poland
The Climate Academy	NGO	Belgium
The International Federation of Film Distributors' and Publishers' Associations (FIAD)	NGO	Belgium
The Norwegian Bookseller Association	NGO	Norway

The Union of Finnish Writers	NGO	Finland
Time Heritage - A. Kamara kai Sia OE	Company/business	Greece
Trans Europe Halles	NGO	Sweden
TrueMotion	NGO	Netherlands
Ukrainian Tourist Guides Association	NGO	Ukraine
Union des Théâtres Polonais (Union of Polish Theatres)	NGO	Poland
University of Bergen	Academic/research Institution	Norway
University of Valencia	Academic/research Institution	Spain
VAUNET - German Association of Private Media	Trade union	Germany
Västra Götalandsregionen	Public authority	Sweden
WHO Regional Office for Europe	NGO	Denmark
YOUROPE e.V. - The European Festival Association	Business association	Germany
Zavod Projekt Atol	NGO	Slovenia
Zürich University of Applied Sciences *(see EPIC-WE project)*	Academic/research Institution	Switzerland

ANNEX 3: LIST OF STAKEHOLDERS WHO RESPONDED TO THE TARGETED SURVEY ON THE CULTURE COMPASS

ACE - Architects' Council of Europe

ADICLUS - European Arts and Disability Cluster

AEC - Association Européenne des Conservatoires

AER - Assembly of European Regions

ALDA - European Association for Local Democracy

AR - Artists at Risk

ASSITEJ International

Balthasar NOVA

CAE - Culture Action Europe

CEATL - Conseil Européen des associations de traducteurs litéraires

CELA - Connecting Emerging Literary Artists

CEPI - European Coordination of Independent TV Producers

CINOA - International Confederation of Art and Antique Dealers' Associations

Circostrada - European Network for Contemporary Circus and Outdoor Arts

Circusnext Platform

CRAB CREATIVE HABITAT – European Community of Rural and Peripheral Cultural and Creative Hubs

DME – Digital Music Europe

EBLIDA - European bureau of library, information and documentation associations

ECA - European Choral Association

ECF - European Cultural Foundation

ECHO - European Concert Hall Organisation

ECSA - European Composer and Songwriter Alliance

ECTN - European Cultural Tourism Network

EDN - European Dance Development Network

EGDF - European Games Developer Federation

EIBF - European and International Booksellers Federation

ELIA - European League of Institutes of the Arts

EMC - European Music Council

EMMA - European Music Managers Alliance

ENCACT - European network on cultural management and policy

ENCC - European Network of Cultural Centres

ERIH - European Route of Industrial Heritage

ESNS - Exchange

ETC - European Theatre Convention

EUNIC - European Union National Institutes for Culture

Eurocinema

Europa Distribution

Europa Nostra

European Crafts Alliance (former World Craft Council Europe)

European Producers Club

EVA - European Visual Artists

EWC - European Writers Council

Federation of Screenwriters in Europe

FEDORA Platform
FEP - Federation of European Publishers
FIAPF - Film Producers Association
Freemuse
FRH - Future for Religious Heritage
GESAC - The European Grouping of Societies of Authors and Composers
ICOMOS - International Council on Monuments and Sites
ICORN - International Cities of Refuge Network
IMPALA - Independent Music Companies Association
IMPF - Independent Music Publishers Forum
IMZ - International Music + Media Centre
IN SITU ACT
IVF - International Video Federation
LINA - European Architecture Platform
Live DMA - Live Music Development Agency
Liveurope
NEMO - Network of European Museums Organisations
On the Move
Opera Europa - OperaVision
PEARLE - Performing Arts Employers Association League Europe
REMA - Réseau Européen de Musique Ancienne
Reset! Network Arty Farty Association
SAA - Society of Audiovisual Authors
SoAlive Music Conference
UNI-Europa
Young European Artists
YOUROPE