

Committee: Council of the European Union (EU)

Issue: Promoting the creative and audiovisual arts sector within the European Union

Student Officer: Sofia Bozani

Position: Deputy President

PERSONAL INTRODUCTION

Dear Delegates,

My name is Bozani Sofia, I am an upcoming 11th grader at Anatolia College of Thessaloniki and it is my utmost honor and pleasure to serve as a Student Officer in this year's DSTMUN conference in the EU committee. This marks my 6th overall conference and my first time as a Student Officer and I am beyond excited for this new experience and meeting all of you! I hope the Study Guide is useful for your research and preparation and I will do my best to guide you through this amazing experience and ensure that everything runs smoothly!

I enjoy taking part in MUN conferences as they help you gain knowledge about the world and learn things you would never know about. As a person who is considering studying law and politics, I believe it is an excellent experience to get involved in the field and improve your speaking skills. MUN has helped me grow as a person and establish life-long friendships so now I can confidently say that it is a great passion of mine. It is overall a great and very interesting experience like no other.

Ever since my first conference two years ago as a Press Member, I realized that a fundamental aspect of having a successful conference is the Student Officers. They have an extreme duty as it is their responsibility to make the conference as good as possible and assist all delegates with the procedure and the research through the study guides. Realizing the responsibility of a Student Officer did not make me scared but on the contrary, it has motivated me as I now understand what an honor it is to "lead" and guide all of you!

I believe that the Study Guide will provide you with a great understanding of the issue however, this is only the basis of your research. You ought to conduct further research on your own regarding your country's policy on the topic. I would suggest you look into the "Bibliography" section for some useful sources. Feel free to send me an email (20171092@student.anatolia.edu.gr) if you have any questions regarding the topic or the committee in general.

I hope we have an enjoyable time together and engage in fruitful debates!

TOPIC INTRODUCTION

It is common knowledge that even in the ancient years, the European Area was filled with many different cultures and it has marked the root of several art movements. All the ancient civilizations, the Romans, the Greeks, the Byzantines, all paved the way for the Renaissance and the Enlightenment periods, which were both characterized by many art movements including but not limited to Baroque, Gothic, Romanticism and Mannerism, which impacted the whole world of art. So, how come Europeans nowadays do not value art? European representation in art and especially in the film industry is minimum. Taking into account this long tradition of “mastering” all these genres, someone would expect Europeans to feel proud and embrace it. However, this is not the case, hence the promotion of the creative and the audiovisual sector is more than necessary if we want to honor the past.

Despite not being a matter that directly affects people’s lives, the EU has done its part and taken many initiatives in helping handle the issue and promoting arts among Europeans, with the most significant of them all being “Creative Europe”, a program aiming to support the cultural, creative and audiovisual sectors. They fund countries to work on their own projects, while they also do their part with performances, concerts and encouraging the collaboration of international art firms. Given the fact that not enough people are interested in arts, practicing, studying, or even learning about them, it is understandable that there is a long way towards promoting and incorporating them back again into the European Culture.

DEFINITION OF KEY TERMS

Audiovisual

With the term “Audiovisual”, we mean the electronic media that include both hearing and visual components, usually images and recorded sounds or music. These media include films, videos, television programs, etc.

Motion Pictures

Motion pictures, commonly known as films or movies, are a series of pictures recorded on film strips that are presented in such a way to create the illusion of motion.

Video-on-Demand (VOD)

Video-on-demand is an online system that allows viewers to choose what filmed entertainment (movies, TV shows, videos) to watch and when to do so by means such as a computer or a television. Those programs also suggest such

documents to the viewers based on their past choices. Examples of VOD include Netflix, Hulu, Disney+.

Film Festival

A film festival is an organized presentation of critically acclaimed films in one or more screening venues in a specific region over a specific time period. It aims to evaluate such motion pictures and it is usually held annually. Some of the biggest film festivals in the world are Venice, Cannes, Berline, and the Toronto one.

Cinema of Europe

The term Cinema of Europe refers to the film industry and films that are produced in Europe. Cinema of Europe rose as a response to the mass production of entertainment films from Hollywood after World War I. This “rebellion” resulted in Europe becoming a perfect ground for experimental, non-commercial cinema filled with political opinions. This improves both the quality and the content of the films and most movies are about important issues in our society.

Non-Fungible token (NFT)

A non-Fungible token is a digital unit of data that certifies a digital asset, such as a photo, video, or audio, as unique and not interchangeable.

In economics, a Fungible asset is something that can be changed without ruining its value. For example, a \$10 dollar note is equal to two \$5 dollar notes. This does not happen with NFTs as they are one of a kind, like the Mona Lisa painting.

Digital files, like art, can be easily duplicated. With NFTs this is prevented as the artwork can be “tokenized” creating a digital ownership certificate that can be sold.¹

BACKGROUND INFORMATION

In general, the topic of art and culture has been discussed on an international scale, however, no significant action has been taken. Similarly, the EU has realized how important it is to promote European art, especially the audiovisual part, to the rest of the world and to educate the citizens about it and make them appreciate it, but still, no measures have been taken that have actually improved the situation.

Audiovisual documents can tell the viewer stories about people, their lives, and cultures. They reflect the diversity of its community and carry valuable knowledge to understand our shared world. Considering the EU consists of many different cultures

¹ What are NFTs and why are some worth millions?. BBC News. March 12 2021. <https://www.bbc.com/news/technology-56371912>

and traditions, it is important to remember our past and share it with the rest of the world through the most recent means of communication and art, audiovisual documentation.

History of the sector in the EU

It should be noted that the very first recorded film was created by Louis Le Prince in 1888 in France which means that the film industry was born in Europe. After that many films started being produced both in Europe and the United States. Some of the most notable European Film Movements include German Expressionism, French Impressionist Cinema and of course Italian Neorealism, also known as “The Other Hollywood” and all these resulted in the birth of the cinema.

Despite the long history of the Cinema of Europe, the US productions still dominate the European market. It is important to mention that, the top 10 most-watched films by Europeans between 1996-2016 were all US productions and in the same time period over half of the movies Europeans watched at the cinema were from the United States and just one fourth European and mostly French films.

In 2019 1,926 films were produced in the EU marking a 13% growth from 2015. Despite the undeniable improvement in the industry, still, even before Covid-19 hit, making productions stop, the audiovisual sector was “stagnating”, as Gilles Fountain the European Audiovisual Observatory’s head of the Department for Market Information has explained.

European Film Festival (EFF)

The EU Film Festival, commonly known as EFF is a European celebration of diversity. It lasts for a month in November. The best independent European films are chosen each year in order to showcase the cultural diversity of the continent and educate the viewers on traditions, lifestyle and art.

This is a great means of promoting films and thus the audiovisual industry. There is a chance to showcase some of the most prestigious documentaries of any topic and support all the artists that worked on that and in addition Europeans get the chance to watch films that are both educational and of high quality.

Film festivals provide young filmmakers a platform to present their talent in storytelling and more importantly their passion to communicate to the audience their feelings and thoughts about daily issues like culture. Despite the entry fee, artists choose to participate in the film festival because of the recognition and the possibility of their film being awarded.

Creative Europe

Creative Europe is considered to be the most significant step the EU has taken to promote audiovisual art. Creative Europe is a €1.46 billion program by the EU for the years 2014-2020 regarding the cultural and mostly creative sectors in Europe. The program came into force at the beginning of 2014 and 650 Members of the European Parliament voted in favor of the idea. It was renewed in November 2020 for seven (7) more years (2021-2027) with a new budget of €2.2 billion.

The program has two (2) main goals, firstly to safeguard and promote the cultural and linguistic diversity of the continent and protect Europe's heritage and secondly elevate the creative's competitiveness and specifically the audiovisual part while simultaneously elevating smart and inclusive growth. All previous European Cultural and MEDIA organizations and programs are now part of Creative Europe. With the €1.46 billion budget it has funded 250,000 professional artists, 2,200 cinemas, 800 films and 4,500 literary translations. What should be noted about the organization is that it supports and invests in individual artists and not a nation as a whole, ensuring that the funds go directly to the production. This way the organizers can choose who to empower, thus elevating small artists.

The program was originally divided into two (2) sub-programs, Culture, which takes initiative to promote culture through European cooperation, and MEDIA, encouraging the promotion of audiovisual arts. However, an extra one was added called "Cross-sectoral Strand" which initiates innovation and collaboration in both the cultural and audiovisual sectors.

As the European Commission considers the audiovisual sector to be vital in perceiving Europe's diversity and sovereignty, the EU supports the industry through Creative Europe in order for it to be more competitive and distribute audiovisual work nationally and internationally.

The benefits to the economy

While upholding the culture and the past is beyond important, the benefits of promoting the audiovisual industry to the economy both to the country itself and to the individual artist should not be overlooked.

The sector creates direct job opportunities both for artists and workers, minimizing the unemployment rate of the country and improving the citizen's lives. In addition, by promoting the industry supply chains and companies are supported and through induced effects, the entire economy is benefited. This was the sector contributes to the country's Gross Value Added (GVA) and the per capita income while also raising the income that comes through the taxes.

In order for the impact on the economy to be significant and apparent, long-term improvements to the sector need to be made, however, it is safe to say that this should act as an extra incentive for a country to promote audiovisual art production.

Challenges the European audiovisual industry is facing

The European audiovisual industry is in an unstable state and is facing many challenges simultaneously that are both chronic and ongoing like the constant competition from the United States industry and more current like the Covid-19 pandemic or Brexit.

How the audiovisual industry is affected by COVID-19

It is safe to say that the pandemic and consequently quarantine have both affected everyone's lives in different ways and all professional sectors were heavily and negatively influenced by it. Due to safety measures and limitations on face-to-face communication work needed to pause, interrupting the production process. Both the filming and the editing of audiovisual content stopped and cinemas closed, minimizing access to films. In addition, festivals, award ceremonies and film releases have been canceled or delayed indefinitely, meaning that professionals in the sector have been struggling financially and, of course, the global box office has dropped by millions of dollars.

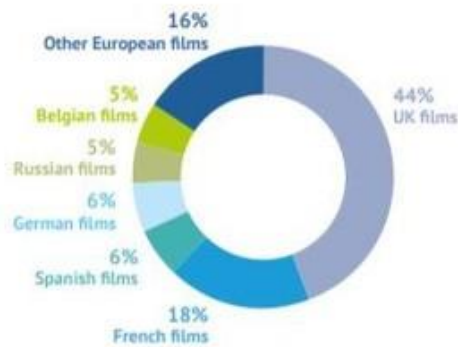
With the shutdowns all around the globe, viewers relied mainly on Video-on-Demand (VoD) and other streaming services. This "trend" resulted in digital entanglement revenues climbing a 31% increase, around \$63 billion, in comparison to 2019. Some production companies, including Universal, decided to release their films exclusively digitally, like the animated film "Trolls World Tour", which was a success, earning the company over \$100 million in less than three (3) weeks. Thanks to its success, Universal announced that even in the future they will release films digitally and in theatres at the same time raising tension in the sector.

The digitalization of society in the past year has forced everyone to make drastic and dramatic changes and the film industry is no exception. The market has lost revenue and as the pandemic is not going away soon these changes are here to stay, completely changing the face of the industry forever.

How the sector is/will be affected by Brexit

The withdrawal of the United Kingdom (UK) from the EU has already affected both politics and the European's lives in many aspects, but how will it affect culture and specifically the audiovisual industry? Naturally, it is not a question raised often as many do not understand the problems it is causing to an already urgent matter of discussion.

Breakdown of admissions to European export films worldwide, by production country (2019)



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 1: A graph showing European exported films by production country (2019)

As it is displayed in the graph above, 44%, almost half of the European exported films were produced by the UK meaning that because of Brexit, the EU lost a big part of its audiovisual representation and production. Since the 1st of January 2021, the relations between the EU and the UK have been governed by a Trade and Cooperation Agreement and considering the importance of the UK's role in the Council of Europe and the European Audiovisual Observatory² the UK is and will be relevant to Europe's Audiovisual landscape.

Thanks to this and post-Brexit deals, and specifically the Trade and Cooperation agreement³, between the parties to ensure the workers in the cultural sector are treated fairly, the production of audiovisual documents will not be interrupted by political differences and the sector will not be as heavily affected. The Trade and Cooperation agreement was a result of a meeting on the very last day of 2020. These last rules will impact criminal matters, trades, and the economic sector, and the audiovisual industry is no exception. While it will by no means reach the integration that existed before, it goes beyond traditional agreements and provides a solid base for a strong friendship between the two parties. However, UK films will not be considered EU films anymore, which is a cost to the Union.

² this is the link to their website; <https://www.obs.coe.int/en/web/observatoire>, it will be further analyzed in the next section

³ "The EU-UK Trade And Cooperation Agreement". *European Commission - European Commission*, 2021, https://ec.europa.eu/info/relations-united-kingdom/eu-uk-trade-and-cooperation-agreement_en.

MAJOR COUNTRIES AND ORGANISATIONS INVOLVED

France, Italy and Germany

In 2019 the three countries with the most audiovisual productions were Italy with 312 films, France with 240 and Germany with 237.

France

When someone thinks of European Cinema the first thing that comes to their mind is the French Cinema. France not only has one of the strongest film traditions but in addition, it has become a gathering spot for artists mainly from Europe to evolve and create. What is more, Paris, the capital city of France, has the highest density of movie theaters all over the world. In general, France is the most successful film industry in Europe and it is one of the few countries where non-American films dominate the film industry, with less than 45% American admissions in 2014. In 2013 France was the second film exporter, after the USA. Some of the most famous French films include *Amelie* (2001), *the Intouchables* (2011) and *Breathless* (1960).

Italy

The Italian cinema is one of the oldest cinemas in the world starting in 1896 with "Pope Leo XIII" by the Lumière Brothers and Vittorio Calcina. Ever since, it has influenced artists globally and as of 2018 Italian films have won 14 Academy Awards for Best Foreign Language Film, more than any other country. Italy is technically the birthplace of Artistic Cinema and the Italian artists mainly focus on the stylistic and visual aspect of the film rather than the plot. The country is also home to the oldest film festival, the "Venice Film Festival" and some of its greatest films include the Oscar-winning *La grande Bellezza* (The Great Beauty) (2013), *Life is Beautiful* (1997) and *the Godfather* (1972) which is a co-production between Italy and the United States.

Germany

Germany does not have such a long and prestigious history in films like the previously mentioned countries as World War II collapsed the already corrupted by the Nazis industry. Recognizing the crisis, 26 filmmakers at the 1962 Oberhausen Festival proclaimed the "death" of the German Cinema and they became the founders of "New German Cinema". The New German Cinema is a period between 1962-1982 in which new, young directors emerged producing low-budget films. It had little success outside of the country but it paved the way for better-financed films and the rebirth of the German Cinema. Some great examples of recent German films are *Good Bye Lenin!* (2003), *Die*

Welle (The wave) (2008) and Das Boot (The boat) a German classic from the New German Cinema movement produced in 1981.

European Audiovisual Observatory

The European Audiovisual Observatory is an EU observatory body that provides analytical information and statistics in regards to film, television, video and in general all kinds of audiovisual means. Its legal basis is Resolution (92) 70 of the Committee of Ministers of the Council of Europe, 15 December 1992. The idea for the body originated at the European Audiovisual Assizes in 1989 and later pursued by Audiovisual Eureka during the years 1989-992.

Its purpose is to collect, examine and distribute data of the audiovisual sector and share them with member states and relevant organizations in the form of reports or financial analysis. The goal is to have a clear overview of the improvements that are happening and the challenges they are facing to tackle them.

Society of Arts

The society of Arts was established in 1981 and it is a non-profit organization located in Chicago aiming in promoting cultural connection and communication between Europe and the United States of America. Annual film festivals, concerts, seminars and art exhibitions are brought together to explore the European culture. Their main goal is not only to support successful projects but also to provide for individual enthusiasts of European Art.

This program includes seminars, debates, lectures and workshops with aspiring and successful artists in order to share ideas, gain knowledge and wisdom and educate each other. Their main activities are non-profit art galleries for anyone wishing to explore art, visits to young artists to acquaint themselves with the environment and create a root for further expansion in the field and film festivals and events like the Polish Film Festival in the USA. Last but not least, they focus on educational programs, not only among artists but also among students through cultural visits and discussions.

Despite the fact that the Society of Arts is not based in Europe, it has promoted immensely the European culture, even the audiovisual sector. Thanks to it, people, and mainly Americans, have the chance to discuss and share their love for culture and ambitious artists get the necessary help to start their journey.

United Nations Educational, Scientific and Cultural Organization (UNESCO)

UNESCO is a UN specialized agency aiming at enhancing peace through cooperation and communication in education, science and culture. It has 193 member states and partners with non-profit organizations, including the EU. UNESCO's leading

mission was established after World War II and it is to achieve peace and sustainable development in all of its aspects.⁴

UNESCO wishes to promote cultural diversity in all of its forms and that includes the European culture in the audiovisual aspect. As it is a worldwide organization, it is not focused on the EU, however, it is closely related to the issue we are discussing as it supports that audiovisual documents represent a priceless heritage. That is obvious considering the establishment of “The World Day of Audiovisual Heritage” by UNESCO, which not only acts as a way to raise awareness of the issue but it is a mean of evaluating the Member States on their work.

It is crucial to note that UNESCO has taken initiatives to develop and promote audiovisual creative work with the most important being the 2014 Measure in Croatia named “Development of audio-visual activities and promotion of audiovisual creative work” which will be further analyzed in the “relevant resolutions” section.⁵

Coordinating Council of Audiovisual Archives Association (CCAAA)

The CCAAA is an international group of private professionals and organizations from the audiovisual industry working on preserving and archiving audiovisual documentaries like films, radio, broadcast television and recordings. Their common goal is to protect the pieces from all kinds of threats, preserve them for future use and improve accessibility to the public. It originates back to the Roundtable of Audiovisual Records, in 1981, as a response to UNESCO’s report “Recommendations for the safeguarding and preservation of moving images”. The association works next to UNESCO to improve the industry and meetings are held at least once a year to overview the situation.

BLOCS EXPECTED

Needless to say, the blocs in the EU and specifically in this issue are not fixed, so therefore this is simply a suggestion you do not have to follow. The suggested division is countries that are economically developed and support the art sector and less economically developed countries that refrain from funding that aspect.

⁴ Sustainable development is the idea that human societies must live and meet their needs without compromising the ability of future generations to meet their own needs. Basically is a way of organizing society to exist efficiently long term. <https://youmatter.world/en/definition/definitions-sustainable-development-sustainability/>

⁵ <https://en.unesco.org/creativity/policy-monitoring-platform/development-audio-visual>

Bloc A: Countries that have implemented Creative Europe and support the creative factor.

Countries that constantly fund their art sector and inspire and actually assist young artists and students to follow their dreams. Nations like France, Germany, Spain, Italy that produce films on a worldwide scale and provide artists with the necessary to create.

Bloc B: Countries that do not support their creative factor and thus are not involved in audiovisual production

This bloc mainly consists of less economically developed countries compared to the rest that do not have the funds needed or simply do not wish to spend them to support in-state art production or even the education and training regarding the audiovisual arts sector.

TIMELINE OF EVENTS

Date	Description of event
December 19, 1954	The European Cultural Convention was adopted then in Paris and later came into force on May 5th, 1955. It has since been open for signatures for member states and for accession for the rest.
October 27, 2005	UNESCO established “The World Day for Audiovisual Heritage” which since then is celebrated on that date. It was chosen to raise awareness of the importance of audiovisual documents.
November 19, 2013	The European Parliament approved the Creative Europe Program, which was adopted by the EU Council on the 3rd of December of the same year and took action at the beginning of 2014, marking the first successful EU attempt to promote culture.
April 2019	A key period of the Creative Europe program as it marks the launch of the Directory of European Films online, which increases the transparency about the films in video-on-demand in the EU.

February 1, 2020	The withdrawal of the UK from the EU, which results in turbulence in the European audiovisual industry.
March 2020	Movie theaters across Europe shut down because of Covid-19. France, Spain, Berlin, Italy, Greece, Norway and Poland all have a complete movie lockdown.
March 18, 2020	The European Broadcasting Union (EBU) canceled the 2020 Eurovision Song Contest, making it the first international, European event to get called off because of Covid-19.
November 2020	The Creative Europe program was renewed for 7 more years (2020-2027) with an extra budget of 2.2 billion.
December 30, 2020	The Trade and Cooperation agreement was signed between the EU and the UK to minimize the effects of Brexit on the economy. It was provisionally applied on the 1st of January 2021 till the 30th of April when it got ratified and entered into force on the 1st of May of the same year.

RELEVANT RESOLUTIONS, TREATIES AND EVENTS

European Cultural Convention

The European Cultural Convention is an international, European treaty to strengthen and develop European culture using local culture and tradition as a starting point. The main goal of this convention is to develop a mutual understanding among Europeans and appreciation for the cultural heritage and diversity in the continent. It also aims to protect cultural heritage, encourage national contribution to Europe's common cultural heritage and promote the studies of languages, history and culture. The Convention aims in joint action and cooperation to promote European values and goals.

While the convention's work is not focused on the audiovisual sector, it has been noted that globalization is a significant threat to the industry. While the idea of a shared, common market is excellent to promote the artwork both in member states and internationally, this could homogenize heavily the cultures, ruining the diversity,

which is something that should be respected. The organ has signed many treaties in regards to the protection of audiovisual documentation with the most significant being “CETS 183 European Convention for the protection of the Audiovisual Heritage (2001)” and “CETS 184 Protocol to the European Convention on the protection of the Audiovisual Heritage, on the protection of Television Productions (2001)”

Development of audio-visual activities and promotion of audiovisual creative work (2010-2014)

The main goal of this measure supported by UNESCO is to stimulate and strengthen the production of audiovisual documentation, promote audiovisual arts and encourage cooperation in the field while preserving the values of cinematography. Its main objective is financial support to individuals and productions. This program originated in Croatia by the Croatian Audiovisual Center (HAVC) however it can be incorporated into all nations, seeing it has been proved successful considering that three (3) out of the four (4) strategic goals were reached. The goals include i. developing the production and exhibition of audiovisual works, ii. expanding the film culture, iii. preserving audiovisual heritage and improving the accessibility to it and lastly iv. controlling investments in production. After its end in 2014, another similar program started called the new National Programme of Development of Audio-visual Activities (2017-2021).

The World Day for Audiovisual Heritage

In 2005, UNESCO with the adoption of 33 C/Resolution 53⁶ declared October 27th as the World Day for Audiovisual Heritage to raise awareness of the importance of these documents and to safeguard them as they are a constitutional part of nations. Since then, each year activities are organized all over the globe from international and regional organizations around a common theme to raise interest so that more people participate. It has now become the most efficient action by UNESCO and the world to honor audiovisual arts and protect the documents for future generations from political, technical, and financial threats.

PREVIOUS ATTEMPTS TO SOLVE THE ISSUE

Unfortunately, the EU has not yet taken any specific initiative to resolve the issue, however, the previous resolutions and treaties on a worldwide scale have shown some improvement and the Creative Europe program is assisting in the creation and promotion of more and more audiovisual documents.

⁶ link to the resolution; <https://unesdoc.unesco.org/ark:/48223/pf0000142825>

POSSIBLE SOLUTIONS

Based on the country's policy all delegates should prepare a few possible solutions so lobbying is easier and more productive. There are numerous solutions to the issue, here there are listed only a few and it is advisable to come up with more and further elaborate on the following ones and adjust them to fit your policy as best as possible.

Education

It is a known fact that especially in Less Economically Developed Countries the school funding system is not enough to promote arts like other, more "crucial" subjects. Students have almost no contact with the audiovisual sector in their school years and many limited positions and resources are offered for higher education. By adding to the program mandatory art classes, with music, film, drawing, and sculpting included, the student's interest in those will be enhanced and thus they will be most likely to study and practice them later on, or at least they will have a greater idea of the topic. Their cultural education could be further enhanced through cultural visits to museums and cultural monuments, watching and analyzing films, and maybe even participating in seminars related to art. In addition, the government should provide more positions in art studies and fund them, so Europeans interested in the field will not immigrate to countries like the USA, where it is more supported.

Developing a Market for the Audiovisual Arts Sector

As much as educating the students on arts and their significance is crucial, even citizens who are interested in the field tend to avoid it as the job opportunities and the salary is very low compared to the work. Today's society is firmly based on money and success, resulting in people avoiding occupations that do not provide consistent and above-the-minimum-wage salaries. Countries should encourage and challenge people interested and that could be achieved by for example hiring more art teachers in schools, which will further strengthen the education system.

Existing artists, especially those in the audiovisual industry, lack motive as they see no point in spending money and time on a film very few will watch and enjoy. By organizing art events and competitions, similar to the Oscars, they will be willing to take the risk and create high-budget films. Through such events, the audiovisual sector will be promoted among viewers as well, as they will have the opportunity to watch high-quality films and discuss them with others. Of course, the Creative Europe program and other similar frameworks which empower the individual could help with that, so supporting and funding those would be beneficial.

Creating a European Film Industry similar to Hollywood will solve many of the issues we are facing. It will enhance artists' productivity as they will have a motive to

succeed, open new job opportunities for young aspiring filmmakers, actors, musicians. However, this raises the question, wouldn't that diminish completely each nation's cultural diversity and individuality? In order for a central movie production system to work effectively, huge organization is required so that it will be beneficial to the industry and to the viewers as well.

Connecting the Europeans with their heritage

As mentioned above, Europe has a long history of arts and culture, why are they neglected now and people completely forget their heritage? It would be beneficial if all citizens were connected with past art movements, like Medieval, Renaissance, Baroque and Classical, and past civilizations' cultures like the Ancient Greek, the Romans and Byzantine, so they can have a deeper insight on arts. This could be achieved through education, festivals and seminars open to the public. In regards to the audiovisual sector, it is important to note that people are often unable to view motion pictures due to not having access to cinemas, streaming devices, etc. By creating cinemas and viewing centers, especially summer, open cinemas, like the one shown in the picture below or drive-ins, which are easy to set up and much cheaper, and charging with a low fee, the issue would be tackled. What many people choose to ignore is that even when there are people interested there is limited access to culture, either because of its price or because it is not promoted enough, which are both controlled by the government and need to change.



Figure 2: An open cinema in the Villa Borghese in Italy

Promoting EU audiovisual art outside the EU

While promoting European audiovisual art within the EU to educate citizens on their cultures and help them understand its significance, exporting the films outside the EU is also a great way to improve the industry. This could be achieved through cooperation between EU member states and non-member states for the production of movies. This will improve the relationships between the countries and result in a well-produced film that can be later presented at foreign film festivals, advertising the European creators and showcasing Europe's rich culture.

BIBLIOGRAPHY

"Report on arts and cultural education at school in Europe" European Commission, 14 Oct. 2009,

https://ec.europa.eu/commission/presscorner/detail/en/MEMO_09_448.

"Second Wind: New Technology to Help Diagnose and Manage Respiratory Diseases." EurekaAlert!, 12 Feb. 2020,

http://www.eurekaalert.org/pub_releases/2020-02/mu-swn021120.php.

"The Society for Arts." <http://www.societyforarts.com/general.htm>.

"Home | Culture and Creativity.", <https://ec.europa.eu/culture/>

"Framework Programme for the Cultural and Creative Sectors." *Euroalert*,

<https://euroalert.net/programme/734/framework-programme-for-the-cultural-and-creative-sectors>.

"Audiovisual." *Merriam-Webster*, Merriam-Webster, <http://www.merriam-webster.com/dictionary/audiovisual>.

"Arts and Artists." *UNESCO*, 16 Dec. 2015, <https://en.unesco.org/themes/arts-and-artists>.

"Video-on-Demand." *Cambridge Dictionary*,

<https://dictionary.cambridge.org/dictionary/english/video-on-demand>

Abbatecianni, Davide. "The European Audiovisual Observatory Publishes Its Latest Study on Key Trends in the European Audiovisual Sector." *Cineuropa*,

<https://cineuropa.org/en/newsdetail/405232/>

"Film Festival." *Encyclopædia Britannica*, Encyclopædia Britannica, Inc.,

<https://www.britannica.com/art/film-festival>.

“Motion Picture.” *Merriam-Webster*, Merriam-Webster, <https://www.merriam-webster.com/dictionary/motion%20picture>

“Sustainable Development Definition: Historical Background and Examples.” *Youmatter*, 26 May 2020, <https://youmatter.world/en/definition/definitions-sustainable-development-sustainability/>

“Economic contribution of the Dutch film and audio-visual industry” *Oxford Economics*, September 2013, https://d2rpg8wtqka5kg.cloudfront.net/246808/open20140807040100.pdf?Expires=1626260797&Signature=jSgl~wBiEcFvG46Qnl85QBGjK0cgGmInQdUbB4fSsf7zEgUrpRPHehz6FKieHXFsbJzjGCQMwUJ7Vn9HXnAOe-LIZA6CoMqITtVvWwRc~pGoC~ktTaw1NCI3Af0zsfidCto4bZEHZCVweQJvSLTmXyV6sV5vBmFFkFivIOEZgQNz44rbF9bparZY1P2WKUido-19ldneqfn9pjhXaJow79hSoiQUOSG5Pdh2fKQNBA0miX5v0GWjz2KdqL7taq3dpeRXTeW2Rba8ZFFngunSO-fLVbGEb3eM7srZtRqunFsp1pjQG4orWXS~jihmCnaZ5IkNbXgGf1jryvjO2nwg_&Key-Pair-Id=APKAJVGCNMR6FQV6VYIA

“World Day for Audiovisual Heritage.” *UNESCO*, 26 Oct. 2020, <https://en.unesco.org/commemorations/worldaudiovisualday>

“Post-Brexit rules for the European audiovisual sector” *European Audiovisual Observatory*, February 2021, <https://rm.coe.int/brexit-note-2021-post-brexit-rules-for-the-european-audiovisual-sector/1680a176d1>

“Brexit: The impact on the audiovisual sector” *European Audiovisual Observatory* <https://rm.coe.int/brexit-the-impact-on-the-audiovisual-sector/16808f064f>

“What Is European Cinema”, <http://www.stuartfernie.org/eurocinema.htm>.

“What Are NFTs and Why Are Some Worth Millions?” *BBC News*, BBC, 12 Mar. 2021, www.bbc.com/news/technology-56371912.
<https://www.bbc.com/news/technology-56371912>.

“How COVID-19 Has Affected The Film Industry.” *Oglesby Union*, <https://union.fsu.edu/movies/blog/COVID>.

Richards, Tia. “Predicting the Future of the Entertainment Industry Post-COVID.” *USC News*, 30 Mar. 2021, <https://news.usc.edu/183870/future-of-entertainment-after-covid-movies-tv-streaming-usc-experts/>.

“Bloomsbury Collections at the Heart of Research.” *Bloomsbury Collections - Italian Cinema: From the Silent Screen to the Digital Image*,

<https://www.bloomsburycollections.com/book/italian-cinema-from-the-silent-screen-to-the-digital-image/chronology?from=search>.

“Germany.” *Encyclopædia Britannica*, Encyclopædia Britannica, Inc., <https://www.britannica.com/art/history-of-the-motion-picture/Germany>.

“The Cinema of France.” *Encyclopædia Britannica*, Encyclopædia Britannica, Inc., <https://www.britannica.com/place/France/The-cinema>

“50 years of the European Cultural Convention” European Cultural Convention, https://www.coe.int/t/dg4/CulturalConvention/Source/Bilan50_EN.pdf.

“European Cultural Convention (Paris, 1954).” *Culture and Cultural Heritage*, <https://www.coe.int/en/web/culture-and-heritage/european-cultural-convention>.

“Development of Audio-Visual Activities and Promotion of Audiovisual Creative Work.” *Diversity of Cultural Expressions*, 9 Nov. 2018, <https://en.unesco.org/creativity/policy-monitoring-platform/development-audio-visual>.

“World Day for Audiovisual Heritage.” *Coordinating Council of Audiovisual Archives (CCAAA)*, <https://www.ccaaa.org/pages/news-and-activities/World-Day-for-Audiovisual-Heritage.html>

“CCAAA3.” *Coordinating Council of Audiovisual Archives (CCAAA)*, <https://www.ccaaa.org/>

“The EU-UK Trade and Cooperation Agreement.” *European Commission - European Commission*, 8 June 2021, https://ec.europa.eu/info/relations-united-kingdom/eu-uk-trade-and-cooperation-agreement_en