

United in Diversity

Putting the motto of the EU into practice

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Master Cultural Economics and Entrepreneurship thesis

Jun 14th 2023

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Abstract

What does it mean to be united in diversity? Since the motto's implementation by the European Union (EU) in 2000, this question has been asked many times. According to the EU's limited explanation, the motto symbolises the EU's efforts to connect diverse cultures and achieve a common goal while maintaining peace and prosperity throughout Europe. However, some scholars questioned the feasibility of the motto as the concepts 'unitedness' and 'diversity' seem rather contradictory. In this study, the extent to which the two concepts are stimulated by the EU is examined. By doing so, this study contributes to our understanding of what is meant by the EU's motto and how the motto is put into practice. A total of 541 projects of the Creative Europe Programme, an EU initiative that supports the cultural and creative sector in Europe, were analysed using a mixed-method approach. Firstly, a qualitative content analysis was used to categorise each project as stimulating either 'unitedness', 'diversity', or 'both'. Additionally, a multiple regression analysis using the project's EU grant, call year, number of participating countries, and stimulus ('unitedness', 'diversity', or 'both') was carried out. The total costs of each project were added as a control variable. The findings of the content analysis revealed that the majority of projects aim to stimulate 'unitedness' and 'diversity' simultaneously, which goes against the notion that the two concepts are contradictory. However, further examination showed that projects that aim to stimulate 'both' have a negative effect on the amount of subsidies granted. In contrast, projects that foster 'unitedness' and 'diversity' have a positive effect on the amount of subsidies granted, meaning that these projects receive significantly more subsidies than projects aiming to stimulate 'both'. These findings suggest that the Creative Europe Programme might agree with the scholars and also doubt the effectiveness of stimulating both concepts simultaneously. Nevertheless, the programme still demonstrates its commitment to the 'United in Diversity' motto as projects that stimulate 'unitedness' and 'diversity' have an equally positive effect on the amount of subsidy and receive an equal amount of funding. It is important to note that, as in all studies, this study also has limitations. Even though the total costs were added as a control variable, there are other variables that could have an impact on amount of EU grant provided, which were not taken into account. Although I have communicated with the Creative Europe Programme, they were unable to offer me information on these unaccounted-for variables. I would, therefore, suggest that future research is done in collaboration with the Creative Europe Programme, in order to obtain all data that could potentially impact the dependent variable 'EU grant'.

KEYWORDS: *Motto, European Union, Creative Europe Programme, Unitedness, Diversity*

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Chapter 1: Introduction

“Make men work together; show them that beyond their differences and geographical boundaries, there lies a common interest.”

Jean Monnet, one of the EU’s founding fathers (Gray, 2021, p.3)

1.1 The motto of the European Union

Back in 2000 the European Union (EU) officially named ‘United in Diversity’ as their motto. The motto, present on all EU’s official websites, “signifies how Europeans have come together, in the form of the EU, to work for peace and prosperity, while at the same time being enriched by the continent’s many different cultures, traditions and languages” (European Union, n.d.-c). The document, which was written when the EU underwent its biggest enlargement, titled ‘More unity and more diversity’ shows the dedication of the EU to stimulate both ‘unitedness’ and ‘diversity’ throughout Europe (European Commission, 2003).

However, ever since this slogan was officially implemented in the EU, scholars questioned the feasibility of the intentions it implies. Hendry (2008) states that it is impossible to achieve complete unity while simultaneously achieving complete diversity as the two concepts contradict one another. One would always have to sacrifice something for the other to exist. Aggestam and Hill (2008, p.99) refer to the contradictions between the two concepts as ‘tensions’ between “the European and the national, and between the individual and the community”.

Besides scholars questioning the feasibility of stimulating both ‘unitedness’ and ‘diversity’ concurrently, the EU also has given no clarification as to how it is wanting to achieve this objective. Clarity on whether and how the EU is trying to achieve unity in diversity, now that the motto is under threat by the arrival of more nationalistic sentiments and priorities throughout Europe, is of great importance.

This study tries to understand whether or not the EU is stimulating both ‘unitedness’ and ‘diversity’ simultaneously as the motto ‘United in Diversity’ indicates. Or whether there is an unexpected preference by the EU for either of the two. By doing so, the study aims to fill a gap concerning whether the EU actually acts according to its motto.

The motto ‘United in Diversity’ is examined through the lens of the Creative Europe Programme, an institution from the EU that finances cultural projects. By viewing the motto through this lens, it becomes apparent that it is strongly connected to cultural economics. The cultural diversity that the programme fosters fuels the growth of cultural industries across Europe, creating a vibrant and dynamic cultural landscape (Ranaivoson, 2020). This strengthening of cultural industries in

different countries and regions in the EU generates economic value and stimulates cultural tourism (Ranaivoson, 2020). Unity, on the other hand, allows for cultural exchange and collaboration among European member states, which fosters innovation and creativity within the cultural sector, contributing to economic growth (Li and Ghirardi, 2018).

1.2 Research objective and outline

In this study, the Creative Europe Programme 2014 – 2020, which is an initiative of the EU designed to support and promote the cultural and creative sectors across Europe, is analysed. As with all initiatives from the EU is the objective of the Creative Europe Programme to stimulate both ‘unitedness’ and ‘diversity’. The objectives of this initiative are to “safeguard, develop and promote European cultural and linguistic diversity and heritage” while simultaneously “feeding a sense of shared European identity” (European Union, 2021, p.40). The Creative Europe Programme is divided into three strands, the Media strand, the Culture strand, and the Cross-sectional strand. The Media strand, besides being the largest and the strand that grants the most subsidies, is also the only strand of the three that explains in its objectives that its aim is to stimulate both ‘diversity’ and ‘unitedness’. For these reasons, this strand has been selected for analysis.

Through the analysis of the Media strand of the Creative Europe Programme, the following research question is answered:

To what extent does the Creative Europe programme stimulate the seemingly contradictory values of ‘unitedness’ and ‘diversity’ within the European Union through its Media strand funding for projects between 2014 and 2020?

The Creative Europe Programme 2014-2020 is the second implementation of the programme, the first being between 2007 and 2013, and the most recent one being between 2021 and 2027. The version from 2014 to 2020 was chosen as this is the latest completed version of the programme and therefore offers the most relevant information about the implementation of the motto. Data about the projects financed between 2014 and 2020 by the Creative Europe Programme was found on two official websites of the EU: culture.ec.europa.eu and eacea.ec.europa.eu. The first site, culture.ec.europa.eu, offered info about all the 4709 projects that received subsidies from the Creative Europe Programme between the years 2014 and 2020. The EU offered data on the title, objectives, subsidy, participating countries, coordinator country, call year, start and end date, and the coordinator’s organisation type per project. The second site, eacea.ec.europa.eu, offered data about the amount of co-funding by the Creative Europe Programme per project. This co-funding percentage indicated how much of the project's total costs the Creative Europe Programme subsidised.

The number of projects was reduced to a more feasible quantity, given the amount of time available. It was decided to only look at the projects part of the Media strand, as this strand received the largest budget, supported the majority of projects, and is the only strand of the three that specified stimulating 'diversity' and 'unitedness' in its objectives. This reduced the number of projects analysed to 3336. Furthermore, it was decided to only examine projects that were completed and that published their results as of March 2023. This made sure that all projects analysed received their subsidy fully and that their goals and objectives were final. This reduced the amount to 577 projects. In total 36 of these 577 projects did not have all relevant data available, thus these were excluded, leaving 541 projects that were analysed completely.

To answer the research question at hand, a mixed-method approach is used, consisting of a qualitative content analysis and a quantitative multiple regression analysis. Firstly, the qualitative content analysis was conducted on the 541 projects. The project summaries of all projects were gathered and analysed. The coding process allowed for each project to be coded under the stimulus 'unitedness', 'diversity', or 'both', where 'both' means that 'unitedness' and 'diversity' are stimulated in approximately equal amounts.

In the context of the multiple regression analysis, the data variables utilised are EU grant, Number of participating countries, Call year, Total costs (as calculated through co-funding information), and Stimulus (as established through content analysis). These specific variables were selected as they are most relevant in answering the research question. Other data available, such as the title, coordinator country, start and end date, and coordinator's organisation type, are not analysed as they hold no relevant information for this particular study.

Before conducting the multiple regression analysis, an exploratory data analysis was carried out. A correlation matrix is performed using the EU grant, Number of participating countries, Call year and Total costs variables. The Stimulus variable is nominal, meaning it is not suited for a correlation matrix, therefore, an ANOVA test and post-hoc Scheffé test were conducted with the variables Stimulus and EU grant. These three tests helped to examine the relationships between the variables and to identify potential associations/patterns in the data.

Lastly, the multiple regression analysis was conducted using the EU grant as the dependent variable and Number of participating countries, Call year, and Stimulus as independent variables. The variable Total costs was added as a control variable. Adding a control variable means that the multiple regression analysis was carried out twice, once without and once with the control variable. This allowed for conclusions to be made about the influence of the independent variables on the dependent variable, while also identifying whether or not the control variable impacts these relationships.

The quantitative tests used in this study all help to answer the following two hypotheses:

Hypothesis 1: A project that stimulates 'both' receives more EU grants than projects that stimulate 'unitedness' and 'diversity'.

Hypothesis 2: Grants provided by the EU are not affected by whether a project is organised by one country or by two or more countries.

Both hypotheses help to clarify the relationship between the Creative Europe Programme's funding and its impact on the values of 'unitedness' and 'diversity' within the EU. Hypothesis 1 focuses on the extent to which the Creative Europe Programme stimulates 'unitedness' and 'diversity' simultaneously. Hypothesis 2 examines the potential influence the number of countries has on the funding granted. This hypothesis tries to demonstrate that the Creative Europe Programme does not prefer projects which promote 'unitedness' (which is the bringing together of multiple countries), or 'diversity' (which is the fostering of regional differences).

Research on the 'United in Diversity' motto, especially its implementation by the EU, is limited. Therefore, this study will add to our understanding of whether the EU lives by their motto and if indeed 'unitedness' and 'diversity' can be stimulated simultaneously, despite there being some contradictions within the two concepts.

Chapter 2: Theoretical framework

A discussion of the definitions of 'unitedness' and 'diversity' as provided by scholars and by the EU is provided in the following chapter. Furthermore, the motto of the EU 'United in Diversity' is looked at, with a particular focus on its meaning and the issues it raises.

2.1 United in Diversity

The motto of the EU 'United in Diversity' is being used from 2000 onwards as a way to showcase the identity and values of the EU. The motto illustrates that the EU is created out of many diverse countries, all coming together to achieve the same goal and to maintain peace and prosperity across the union (European Union, n.d.-c). The EU has four symbols showcasing what they stand for, the anthem, Europe Day, the flag and the motto. Out of these four, the motto 'United in Diversity' is the youngest (Fornäs, 2012).

'United in Diversity' is not the EU's first motto. Since the 1960s the EU used the phrase 'Unity in Difference' to express the independence of all the European countries while also acknowledging their shared interests (Fornäs, 2012). 'Unity in Difference' was also the motto that was officially selected by a grand jury out of a group of ten mottos to become the official slogan of the EU (Fornäs, 2012). However, the president of the European Parliament at that time, Nicole Fontaine, had the motto altered to 'United in Diversity' before officially implementing it. No statement was given as to why this alteration has been made. Fornäs (2012) speculates that using 'united' instead of 'unity' indicates that peace and harmony among all European countries are not a given and should be something to be grateful for. Fornäs (2012) continues by saying that the change of 'difference' to 'diversity' indicates the mission of the EU, where the focus is on creating and stimulating a multicultural society.

By applying the motto 'United in Diversity' to all projects and initiatives, the EU tries to prove its commitment to supporting diversity in cultures, traditions, and languages throughout Europe (European Union, n.d.-c). This was not always a given, as the focus of the EU, around 1986 and 1992, was mostly on "the creation of a European identity and the promotion of European unity and common cultural heritage" (Pauwels and Loisen, 2016, p.155). After 1992, this point of view softened as the EU became to realise that a common cultural identity can coexist with the diversity of European cultures (Pauwels and Loisen, 2016). Even more than coexisting, by recognising and supporting the cultural differences in Europe, the EU contributes to preserving European culture and history, which stimulates a sense of unity (European Union, n.d.-a).

According to the EU, the idea of unity through diversity is reflected in their policies and practices. European Union (n.d.-a) gives examples of initiatives such as the European Year of Cultural

Heritage and the Creative Europe Programme as methods through which they make the diverse cultures present in Europe accessible to everyone. In addition to bringing a wide variety of cultures to the public, initiatives undertaken under the 'United in Diversity' motto enhance external relations, stimulate the European economy, encourage regional development, create jobs and growth in Europe, and provide international opportunities for all (European Union, n.d.-a).

2.2 United and diversity

As mentioned before, the primary focus of the EU for many years was more on creating a European identity and stimulating unity rather than celebrating diversity (Bieber and Bieber, 2020; Pauwels and Loisen, 2016). From 1992 onwards the EU started to acknowledge the importance of stimulating and recognising cultural diversity. The focus on celebrating diversity increased severely after the signing of the Lisbon Treaty in 2007 (Volman, 2012). This treaty states that "the EU shall respect its rich cultural and linguistic diversity, and shall ensure that Europe's cultural heritage is safeguarded and enhanced" (Volman, 2012, p.37).

'Unitedness' and 'diversity' are important words for the EU, but what the EU actually means with these terms is quite unclear. Looking at the website of the EU, the meaning of these terms is only explained in an 'easy-to-read' section. On this part of the site concepts involving the EU are explained in the simplest of terms. United is described as signifying "how Europeans have come together, in the form of the EU, to work for peace and prosperity" (European Union, n.d.-b). The sentence continues with a description of 'diversity' saying "while at the same time being enriched by the continent's many different cultures, traditions and languages" (European Union, n.d.-b).

In the book *Negotiating Unity and Diversity in the European Union*, Bieber and Bieber (2020) look more closely at the term 'diversity'. They broaden the EU definition to not just being about cultures, traditions, and languages, but also about religions and historical experiences. Fornäs (2012) went even further, referring to 'diversity' as both entailing independent national identities as well as the exclusive political authorities of the European countries. Overall are most scholars inclined to create their own definition of 'diversity' when discussing the 'United in Diversity' motto (e.g. Bieber and Bieber, 2020; Fornäs, 2012; Hendry, 2008). The definition as provided by the EU apparently leaves too many unanswered questions.

The definition of 'united' as given by the EU also leaves many scholars dissatisfied. Many scholars, when discussing the motto 'United in Diversity' argue about the type of unification that is meant by it. Fornäs (2012) claims that unification as mentioned in the EU motto primarily is concerned with political and economic aspects. However, other scholars, such as Bieber and Bieber (2020) argue that unification refers to a cultural one, aimed at creating interactions and networks among European

citizens. The argument could be made that this form of unification is in conflict with the multitude of languages present in Europe, making it difficult, if not impossible, to interact with one another. However, Bieber and Bieber (2020) plead that having one common language in Europe does not necessarily equal unity, and that the absence of a common language doesn't make unity impossible. Bieber and Bieber (2020) explain that it is not the language that creates unity, but rather the possibility for European citizens to participate in European activities and feel like they are being heard.

2.3 Contradiction between unitedness and diversity

The lack of definitions by the EU of the terms 'united' and 'diversity' makes it difficult to accept that the two are suited to be implemented beside one another. One of the antonyms of 'diversity' is 'uniformity', it is therefore not strange that some scholars doubt the possibility that these seemingly contradictory concepts are able to be implemented together. According to Hendry (2008), the EU can only achieve both 'unitedness' and 'diversity' simultaneously when there is "unity without uniformity and diversity without fragmentation" (p.289). Hendry (2008) believes that the EU cannot claim to be united as for there to be unity there needs to be coherence and completion, neither of which the EU possesses. Furthermore, Hendry (2008) argues that if the EU wants to claim to stimulate 'diversity' it should continuously recognise all differences between the European countries, an impossible task and also not the EU's objective. For these reasons, Hendry (2008) makes the bold statement that it is impossible for the EU to achieve both 'unitedness' and 'diversity' simultaneously.

Although full 'unitedness' and 'diversity' might not be possible, Hendry (2008) does acknowledge that partial 'unity' and 'diversity' can be present in the EU. Partial unity exists when it does not apply across the entire EU, or if unification is not accomplished throughout an entire sector within the EU. Hendry (2008) finds it more difficult to explain how partial diversity would be possible in the EU as "there is always something discoverable that can be relied upon as the basis of a distinction" (p.291). The conclusion Hendry (2008) draws is for the seemingly contradictory concepts of 'unitedness' and 'diversity' to coexist, 'unitedness' should not be referred to as something singular, where no other varieties are possible. Rather, 'unitedness' should be defined as the creation of EU institutions that accommodate and support the diverse member states of the EU.

Toggenburg (2004) also acknowledges the tensions between 'unitedness' and 'diversity', but is more lenient than Hendry (2008) when discussing the possibility of the two terms working beside each other. Toggenburg (2004) explains that such concepts as unity and diversity do not have a binary nature, meaning that they are not valid or invalid. There is a lot of grey area in which both concepts can exist in harmony. According to Toggenburg (2004, p.6) does the concept of 'diversity' in the EU's motto refer to "maintaining the national identities of the member states", while the concept of

'unitedness' means the invoking of "constitutional discipline and loyalty". If this indeed is the case, Toggenburg (2004) sees no issue in the two concepts being stimulated alongside each other.

This inherent contradiction that exists in the concepts of 'unitedness' and 'diversity' makes it so that many challenges are raised when the EU tries to apply the motto to practice. Complex questions, such as how to balance equality within the EU while simultaneously protecting minorities and how to reach common goals without overlooking the aspirations of specific countries and regions, arise (Bieber and Bieber, 2020). According to Bieber and Bieber (2020, p.104), since balancing these objectives can be difficult, every policy has its own method for doing so, and there is no "perfect institutional mix". How the motto 'United in Diversity' is achieved is a continuous process and is different for each EU programme.

2.4 United in diversity and the Media strand

The Creative Europe Programme 2014 – 2020, which received a budget of €1.47 billion, aims to strengthen cultural diversity and offer support to those working in the cultural and creative sectors (About the Creative Europe Programme | Culture and Creativity, n.d.). The programme is divided into three strands, Culture, Media, and Cross-Sectional. All three strands aim to "safeguard, develop, and promote European cultural and linguistic diversity and heritage" and "increase the competitiveness and economic potential of the cultural and creative sectors" (About the Creative Europe Programme | Culture and Creativity, n.d.). In this paper, the focus is laid on the Media strand of this programme.

Through its MEDIA strand, the Creative Europe programme seeks to support the European film, television, and game industries. Bengesser and Toft Hansen (2022) explain that the MEDIA strand's goals are dual and at times even conflicting. Increasing the diversity of media culture and industries in Europe while making its output competitive on the global market has been a long-term challenge for European cultural politics. Where in the early 1980s the focus lay on the promotion of a shared European identity, this shifted to a focus on cultural pluralism and the circulation of European works (Pauwels and Loisen, 2016). These changes eventually led to a combination of both where currently the EU policy on audio-visual culture "combines advocacy for cultural diversity on a global level...with an economically driven movement towards...protectionism over European content producers against US-American media platforms" (Bengesser and Toft Hansen, 2022, p.698). Thus, while stimulating the cultural diversity of the audio-visual market within the European Union is one aspect of the programme, another aspect fosters the circulation of film and television, a process that Bengesser and Toft Hansen (2022) suggest also involves achieving a shared European identity.

Due to these dual objectives of the MEDIA strand programme, several dilemmas arise. How this programme "balances the diversity of European media systems, production cultures and/or media

ecologies of certain member states, with the goal of their integration and streamlining to increase external competitiveness on the global market” is one of the biggest challenges according to Bengesser and Toft Hansen (2022, p.699). This dilemma illustrates the friction between 'unitedness' and 'diversity'.

Within the Media strand of the Creative Europe Programme, there are 13 different action types. Each of these actions has its own 'call' for proposals. As mentioned, within the EU there is no 'one fits all' method of stimulating 'unitedness' and 'diversity' concurrently. A specific method of balancing these two concepts is outlined in the 'calls' of each of these 13 actions.

Four of the actions only have objectives related to 'unitedness' in their calls for proposals. The action Audience Development is aimed at “stimulating the interest in, and improving access to, European audiovisual works” (European Commission, 2015, p.1). The objectives of the action Training Support is related to improving the skills and competencies of European individuals, the action Cinema Networks is aimed to promote transnational circulation of European films, and the action Coproduction Funds is aimed at stimulating European co-production (European Commission, 2016a; European Commission, 2016b; European Commission, 2017).

Only one action had solely 'diversity'-related objectives. This action, named Distribution Automatic Support, focused on promoting local films to transnational audiences, and subbing and subtitling films and television series in languages other than English (European Commission, 2018a).

The other eight actions all have objectives that both stimulate 'unitedness' and 'diversity'. These eight actions all aim to stimulate the transnational circulation of series or films, promote tv series, films, or video games of specific countries, stimulate international co-productions, and increase interest in European and local works (European Commission, 2019; European Commission, 2018b).

It is important to note that, no matter if the action had solely objectives related to 'unitedness' or 'diversity', or if it had objectives aimed at stimulating both, no objective was found that stimulated both simultaneously. All eight actions that had both 'unitedness'- and 'diversity'-related objectives had multiple objectives, some stimulating only 'unitedness' and others stimulating only 'diversity'.

Chapter 3: Methodology

This study fills a gap in our understanding of what the EU means by the motto 'United in Diversity' and how this motto is applied in the Creative Europe Programme 2014-2020. It helps us see whether the EU only supports projects that stimulate both 'unitedness' and 'diversity', or if there is a slight preference for one of the two.

3.1 Research question(s)

In terms of research on the cultural activities of the EU, limited research has been conducted. Part of the reason for this is that until the Maastricht Treaty in 1992, culture was not even recognised by the EU as an area of activity (Shore, 2001). A further reason for the understudy of this field is the lack of clear definitions provided by the EU. This study fills a gap in our understanding of what the EU means with their motto 'United in Diversity' and to what extent the concepts of 'unitedness' and 'diversity' are stimulated through their cultural policy programme 'The Creative Europe Programme'.

Main question: *To what extent does the Creative Europe programme stimulate the seemingly contradictory values of 'unitedness' and 'diversity' within the European Union through its Media strand funding for projects between 2014 and 2020?*

In order to answer this research question, the following sub-questions also need to be answered:

1. What is the Creative Europe Programme and what are its objectives?
2. What does the EU mean with the term 'united'?
3. What does the EU mean with the term 'diversity'?

3.2 Mixed-method

A mixed-method approach has been used in this study to answer the research question(s). After reviewing both the options of conducting this study in a solely quantitative manner or a solely qualitative manner, it was concluded that both these options are not suited to answer the research question at hand. The data provided by the EU about the projects analysed is mostly numerical. By adopting a strictly qualitative approach, it would not be possible to use this data to the best of my advances, which could eventually lead to incorrect conclusions being drawn. If this study would use a strictly quantitative method, it would be impossible to make any conclusions about to what extent the projects stimulate the EU motto 'United in Diversity'. In the dataset provided by the EU, no information is given about whether the projects stimulate 'unitedness' or 'diversity'. In a solely quantitative study, it would not be possible to categorise these projects myself, as no clear definitions of the terms are given by the EU. In the case of a strictly quantitative approach, all projects would be

categorised as stimulating both 'unitedness' and 'diversity' simultaneously as this is what the motto 'United in Diversity' claims; this is, however, not something that can be simply assumed. In order to answer the research question, it is necessary to determine whether the projects promote 'unitedness', 'diversity', or 'both'. A quantitative approach would not be able to provide this type of information. Therefore, it has been decided to combine the qualities of a quantitative and qualitative approach as they allow for a more complete answer to the research question.

Qualitative content analysis is used in this study. Wilson (2011) describes qualitative content analysis as a method that creates categories throughout the analysis of data and uses these categories to draw conclusions about the content being analysed. There are two types of content analysis: conceptual and relational analysis (Wilson, 2011). For this study, conceptual analysis has been selected. This type of analysis involves measuring and counting the presence of a specific concept (Wilson, 2011). The concepts examined in this conceptual content analysis are 'unitedness' and 'diversity'. As both concepts 'unitedness' and 'diversity' have no homogenous definition, they were defined and operationalised in this study. As a result of this operationalisation, both concepts were able to be measured and counted.

The quantitative method used in this study is multiple regression analysis. Multiple regression analysis allows for the identification and understanding of the relationship between a dependent variable and several independent variables (Grant et al., 1988). In other words, multiple regression analysis shows whether or not the dependent variable changes if the independent variables change (Grant et al., 1988). Before using the multiple regression analysis, the data used in this study is analysed intensely through the use of a correlation matrix, an ANOVA test, and a post-hoc Scheffé test.

3.2.1 Data collection

The dataset used in this study is an Excel sheet, provided with all projects that received funding from the Creative Europe Programme between 2014 and 2020. This Excel sheet contains 4709 cultural projects, these are all the projects that between 2014 and 2020 received funding from the Creative Europe Programme. The Creative Europe Programme is a programme by the EU to support the cultural and audio-visual sectors in Europe. The programme is divided into three strands, Media, Culture, and the Cross-sectoral strand. The scope of this study is limited to projects that fall under the Media strand. Besides the Media strand being the strand that received the largest budget from the EU and supported the most projects in Europe between 2014 and 2020, it is also the only strand which aims to stimulate both 'diversity' and 'unitedness' simultaneously. The objectives of the Culture strand all relate to 'unitedness', with their goals revolving around the distribution of European content, cross-border opportunities, and stimulating digital transition in the European cultural industry (Creative

Europe CULTURE Strand | Culture and Creativity, n.d.). The Cross-sectoral strand also primarily focuses on 'unitedness' with objectives such as supporting transnational policy cooperation and encouraging cross-border innovative approaches to content creation (CROSS-SECTORAL Strand | Culture and Creativity, n.d.). The Media strand, however, focuses on both 'unitedness' and 'diversity', with objectives such as encouraging cross-border cooperation across the value chain, nurturing local talents, and supporting solutions to meet the market demands of specific countries or regions (Creative Europe MEDIA Strand | Culture and Creativity, n.d.).

Among the 4709 cultural projects, 3336 projects received subsidies from the Media strand. The study is restricted to only examining projects that were completed and have provided their results to the Creative Europe Programme until March 2023. This ensured that all projects analysed received their subsidy fully and that the goals and objectives of the projects were final. Of the 3336 projects within the Media strand, 2646 projects were completed in March 2023 and of those 2646 projects, 577 have provided their results to the Creative Europe Programme. These 577 projects were analysed in this study.

This dataset from the Creative Europe Programme offers data on the title, the objectives (project summary), the subsidy, the participating countries, the coordinator country per project, the call year, the start and end date, and the coordinator's organisation type.

3.2.2 Qualitative method

In this study, an analysis is made of the extent to which 'unitedness' and 'diversity' are stimulated through the Creative Europe Programme funding of the Media strand. The qualitative method consisted of using content analysis to analyse whether projects financed by the Creative Europe Programme stimulated 'unitedness', 'diversity', or 'both' simultaneously. The project summaries were chosen for the content analysis as they provide insight not only into the project's goals and objectives but also into its actual outcomes. To begin coding, all 577 project summaries were gathered and uploaded to QDA Miner Lite, a text-mining software system which accelerates and simplifies the coding process. The codebook was developed in a deductive manner, which means that all codes and categories were established before the coding process (Fereday & Muir-Cochrane, 2006).

The concepts of 'unitedness' and 'diversity' were operationalised using the explanations given by the EU and various scholars that were mentioned in the literature review. Among the 577 projects, 35 of them did not have data about their total costs. As this information is necessary for the quantitative part of this study, these 35 projects were excluded. Furthermore, one project did not have a project summary, meaning that also this study was excluded from the analysis, leaving 541

projects to analyse. The 541 project summaries analysed were all approximately 200 to 400 words in size. As there was a large amount of content that needed to be analysed, the codes were defined prior to the coding process in order to not become overwhelmed by this large amount of data and to stay focused on the research question at hand.

As all the definitions of ‘unitedness’ and ‘diversity’ as provided by the EU and various scholars differ from one another, a new definition of both terms was developed based on previous literature on these concepts. The definition of ‘diversity’ used in this study is based mostly on the definition provided by the EU and the definition provided by Bieber and Bieber (2020):

The range of differences that exist between countries and regions, including differences in ethnicity, languages, religions, historical experiences, and traditions.

Throughout this paper, the term 'unitedness' is defined as follows:

The phenomenon of people being joined or combined in a cohesive and harmonious manner, to collaborate and/or interact as a unified group, often with a common goal or purpose.

In the table below the operationalisation of ‘unitedness’ and ‘diversity’ is described.

Table 1
Coding themes and categories

Themes	Codes
Diversity	Promote the ethnicity of a particular European country/region
	Promote a European language other than English
	Promote a specific religion
	Promote the historical experience of a particular European country/region
	Promote the tradition of a particular European country/region
	Strengthening the cultural scene in one specific European country/region
Unitedness	Stimulate the interaction between two or more European countries
	Collaboration between two or more European countries
	Stimulate the European identity
	Strengthening the cultural scene of the EU

After reading and rereading the project summaries of all projects analysed, all terms and phrases that fell into one of the ten codes mentioned above were highlighted in a colour that corresponded to these codes. The coding process gave insight into whether projects stimulated ‘diversity’ or ‘unitedness’ or whether they stimulated ‘both’ as the EU motto ‘United in Diversity’ claims.

A project was considered to be fully stimulating ‘unitedness’ or ‘diversity’ if 70% or more of the codes fell into the theme ‘diversity’ or ‘unitedness’. If this was not the case, and between 31% and 69% of the codes demonstrated ‘unitedness’ or ‘diversity’, the project was considered to stimulate

both simultaneously and was therefore labelled under the stimulus 'both'. All 541 projects were, after this coding process, labelled as stimulating 'unitedness', 'diversity', or 'both'.

3.2.3 Quantitative method

For the quantitative part of this study, a correlation matrix, ANOVA test, post-hoc Scheffé test, and a multiple regression analysis were conducted in SPSS. The correlation matrix and ANOVA and post-hoc Scheffé test allowed for a better understanding of the data examined and their relationship with one another. The multiple regression analysis allowed for a better understanding of whether the dependent variable (the EU grant) is affected by the independent variables analysed (Grant et al., 1988). All variables examined in this study are shown in the table below.

Table 2

Variables

Variable	(In)dependent	Measurement	Data
EU grant	Dependent	Ratio	Amount of subsidy
Stimulus	Independent	Nominal	Either 'unitedness', 'diversity', or 'both'
Number of participating countries	Independent	Ratio	Number of countries participating
Call year	Independent	Interval	Year in which application was made
Total costs	Independent	Ratio	Total costs of the project

Using a multiple regression analysis allows for conclusions to be drawn about whether the dependent variable is impacted by the values of the independent variables (Gordon, 2015). In addition, a multiple regression analysis can determine which (if any) of the independent variables have a significant effect on the dependent variable, while also controlling those independent variables that are not analysed in the study but might impact the dependent variable (Gordon, 2015).

Prior to analysing the data, I made the assumption that the amount of subsidy provided to a project was solely based on the content of the project. In other words, I assumed that the higher the subsidy, the more the Creative Europe Programme valued the project. This would be an unfair assumption to make as the amount of subsidy also depends on other variables, such as the size of the project. Meaning the bigger and more expensive a project, the more subsidy can be awarded. In order to control this variable, the total costs of each project were entered as a control variable in the multiple regression analysis. This data was not part of the original Excel file, however, on the European Education and Culture Executive Agency (EACEA) website information was given on the level of co-funding by the Creative Europe Programme per project. The information about the co-funding was given in the form of a percentage. For example, information was given that the Creative Europe Programme provided a co-funding of 15% for project A. The subsidy that was granted to project A by

the Creative Europe Programme was €150,000. Given the information that €150,000 equals 15% (as it was shown that the Creative Europe Programme only co-funded 15%), it is possible to calculate the total costs of project A. By multiplying the subsidy amount by 100% and dividing it by the co-funding percentage, the total cost of the project is given, which in the case of project A is €1,000,000. With this easy equation using the percentage of co-funding and the amount of subsidy, the total costs of all 541 projects were calculated.

The total costs were not supposed to be the initial control variable. There might be other reasons why the Creative Europe Programme grants higher or lower subsidies to certain projects. In order to control for these other reasons I tried to obtain the assessment forms of all projects to see the criteria on which they were graded and the scores they received. I emailed the International Creative Europe Programme, the Dutch Creative Europe Programme desk, and the European Education and Culture Executive Agency. Unfortunately, none of these institutions was able to provide me with the necessary information. Therefore I selected the second-best option, total costs, as the control variable.

When using a control variable, the multiple regression analysis has to be carried out twice. The first time without the control variable, to see the original relationship between the dependent and independent variables (Simonton, 1976). The second time with the control variable, in order to determine the extent to which the control variable influences the relationship between the dependent and independent variables (Simonton, 1976).

A multiple regression analysis also allows for the testing of hypotheses about the relationship between the dependent and independent variables. The hypotheses answered in this study using the multiple regression analysis are shown below:

Hypothesis 1: A project that stimulates 'both' receives more EU grants than projects that stimulate 'unitedness' and 'diversity'.

The motto of the EU is 'United in Diversity', which implies that the EU aims to promote both 'unitedness' and 'diversity' simultaneously. It is, therefore, hypothesised in this study that projects that stimulate 'both' are more in line with the EU's motto and thus these projects receive more often funding and the budget for these projects is also higher. In other words, this hypothesis assumes that the EU grant is affected by the independent variable 'Stimulus'.

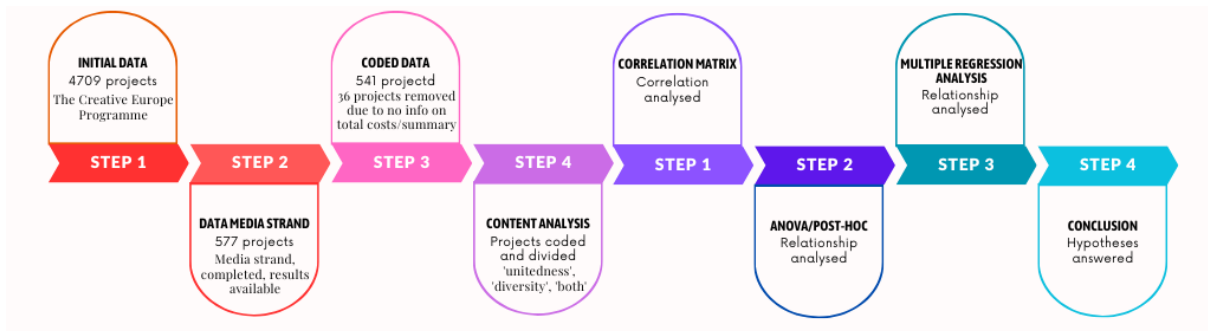
Hypothesis 2: Grants provided by the EU are not affected by whether a project is organised by one country or by two or more countries.

Considering the EU's belief that diversity among countries is equally important as inter-country interaction and collaboration, it is reasonable to assume that the EU does not prefer projects coordinated by multiple countries over those coordinated by a single country, or vice versa. It is

therefore assumed that the dependent variable 'EU grant' is not affected by the independent variable 'Number of participating countries'.

Figure 1

Flowchart methodology



3.3 Reliability, validity and research ethics

Using a mixed method is a way to safeguard validity and reliability. However, both qualitative content analysis and quantitative multiple regression analysis bring their own potential concerns relating to validity and reliability (Zohrabi, 2013).

Validity refers to how accurate the method is at measuring what it was intended to measure (Zohrabi, 2013). The deductive and clear coding criteria help to minimise subjectivity and bias in the coding process (Oleinik et al., 2013). Furthermore, validity is maintained through the careful selection of independent variables for the multiple regression analysis. However, there might still be unaccounted variables that could potentially influence the 'EU grant' variable. These unaccounted-for variables could affect the validity of this study, which should be kept in mind when reading the results section.

Reliability refers to the consistency with which a method measures something (Zohrabi, 2013). The data selected is gathered from official EU institutions and accurately entered into SPSS, which enhances the reliability. The data is, however, only about projects from the Media strand between 2014 and 2020. Caution is therefore needed when generalising the findings of this study to the entire EU.

Besides reliability and validity are research ethics also of great importance in any study. Throughout this entire study, ethical considerations regarding the integrity of the data and the trustworthiness of the findings have been taken into account. All data has been gathered from publicly available sources and all qualitative and quantitative analyses have been carried out transparently.

Chapter 4: Results

In this chapter, the findings of both the qualitative content analysis and the quantitative analyses are gathered, presented, and further analysed. Firstly, the findings of the qualitative content analysis of the 541 projects are presented. The content analysis showed the division of projects stimulating ‘unitedness’, ‘diversity’, or ‘both’ simultaneously.

Next, the findings of the quantitative analyses are presented, with emphasis on the multiple regression analysis. This analysis aimed to identify potential predictors of the amount of EU subsidy awarded to a project by the Creative Europe Programme among the various independent variables, namely the number of participating countries, the call year, and the stimulus (‘unitedness’, ‘diversity’, or ‘both’), using the total costs of a project as the control variable.

The multiple regression analysis revealed whether the stimulus of ‘diversity’, ‘unitedness’, or ‘both’ played a significant role in the final amount of the EU grant. In addition, does the multiple regression analysis provide insight into whether the amount of EU grant provided is affected by the number of countries involved in the project, the year in which the project applied for a subsidy, and the total costs of the project.

The answer to these questions helps to answer the main question of this research, mainly: *To what extent does the Creative Europe programme stimulate the seemingly contradictory values of ‘unitedness’ and ‘diversity’ within the European Union through its Media strand funding for projects between 2014 and 2020?*

4.1 Qualitative analysis

The table below illustrates the division of the 541 projects analysed into the three types of stimulus: ‘unitedness’, ‘diversity’ and ‘both’.

Table 3
Division of projects

	Unitedness	Diversity	Both
Amount of projects	176	143	222
Percentage of total projects	32.5%	26.5%	41%
Subsidy received	24,427,092.56	24,596,923.69	20,709,240.65

The projects analysed can be divided into eight types of projects, two of which stimulate 'unitedness', three that stimulate 'diversity', two that stimulate 'both', and one that, depending on the wording used in the summary may be placed under 'unitedness', 'diversity', or 'both'.

During the coding process a sentence, word, or phrase was either coded as stimulating 'diversity' or 'unitedness', but never both. The stimulus of 'unitedness' was assigned to those projects that aimed to encourage interaction between two or more European countries, facilitated collaboration between two or more European countries, promoted the European identity or aimed to enhance the cultural scene in the EU as a whole. Conversely, the stimulus of 'diversity' was assigned when the project aimed to promote the ethnicity of a particular European country or region, advance a European language other than English, highlight a specific religion, historical experience, or tradition of a particular European country or region, or strengthen the cultural scene in one specific European country or region.

For each project, the percentages of codes referring to 'unitedness' and 'diversity' were calculated. When a project received 70% or more codes solely devoted to 'unitedness' or 'diversity', the project was placed in the corresponding stimulus category. In the event that neither 'unitedness' nor 'diversity' reached 70%, meaning that both stimuli obtained 31% to 69% of codes, the project was considered to stimulate both 'unitedness' and 'diversity' simultaneously. Therefore, the project was categorised under the stimulus 'both'.

4.1.1 Unitedness

Throughout the coding process, it became evident that the projects aimed at fostering 'unitedness' could be classified into two distinct categories. The first category involves projects that focus on training individuals from all across Europe with the aim of enhancing the cultural market in the EU. The second category encompassed projects that focused on collaboration between various EU countries.

An example of a project which aims to strengthen the cultural market in the EU through training is Serial Eyes. Serial Eyes is a training program which aims to prepare the next generation of European TV writers and showrunners. In the project summary, which Serial Eyes send to the Creative Europe Programme, the intent to stimulate the EU's cultural market is shown through the following statement.

Serial Eyes prepares the next generation of European TV writers and showrunners to bring first-class serialized storytelling to TV screens across the continent. This full-time, nine-month course provides intensive training in writing and producing with a specific focus on European markets, digital formats and different audience types (Serial Eyes, 2018).

Although many other examples exist of projects that offer training to European individuals in order to strengthen the cultural market in the EU, most of the projects found that stimulate ‘unitedness’ do it through organising network events and workshops. Where the first category focuses on training individual Europeans, these projects are designed to foster interaction between talented individuals within the cultural field and to promote co-production between countries within the EU.

Conferences in Greece and Copenhagen for exchanging financing expertise and for building a strong network of pan-European financing and industry professionals (Enter Europe, 2014).

The DCM workshops focus on developing strong stories that have the potential to reach international audiences... these events offer a variety of all-important networking opportunities to foster new partnerships and collaborations between European media professionals (Documentary Campus Masterschool, 2018).

The difference between these types of workshops and the trainings mentioned in the first category is the objective. The objective of the trainings is to improve individual Europeans in order to enhance the cultural market in the EU. The objective of workshops such as Documentary Campus Masterschool is not the improvement of individuals, but rather the interaction between international participants and the emergence of new partnerships among them.

In a wide array of project summaries, references are made to a pan-European and European identity. A pan-European identity refers to the feeling of cultural or political identification with Europe (Bideleux, 2001). In contrast, European identity refers to the sense of belonging or mutuality shared by people throughout the continent, which includes cultural, social, and historical factors that shape a person's identity regardless of their nationality (Bideleux, 2001). The usage of these two terms in a multitude of projects allows for an assumption to be made that through financing such a project, the Creative Europe Programme aims to stimulate both the sense of togetherness as well as to promote the political and institutional structures that bind European countries together.

The final few projects that promote a sense of ‘unitedness’, which do not fit into the two aforementioned types of projects, are those whose main objective is to exhibit all Europe has to offer. It is debatable whether this goal pertains to the stimulation of ‘diversity’ or ‘unitedness’ since it does not concern with the interactions or collaboration between different countries. Rather, it can be seen as a demonstration of Europe’s diversity by showcasing products from various EU member states. However, I have opted on coding it under ‘strengthening the cultural scene of the EU’ as the project’s focus is not on individual countries but on the overall offerings of EU countries, with the aim to showcase this to both European and non-European audiences.

Dedicating itself to the discovery of new talent in European cinema and allowing others to discover European film heritage since 1989 (Festival Premiers Plans, 2018).

The program lives and actively promotes European values of equality, democracy and transparency among others worldwide (Atelier Ludwigsburg-Paris, 2020).

4.1.2 Diversity

Based on the 143 projects that stimulated 'diversity', it is possible to discern three distinct types. The first category comprised projects that specifically centred around a product originating from a particular country or region, with the said product being either a film or a television show. In the second category of projects, the overarching focus was on stimulating the creative industries as a whole within one specific country or region, rather than emphasizing a specific product. In the third category of projects, no specific country or region was identified, however, the project summaries did highlight the objective of showcasing the diversity inherent in Europe.

The first category consists of projects that either focus on promoting and/or distributing a product from one specific country (e.g. TV show, film), or a product that showcases one specific country. An example of the latter is *Babylon Berlin*. *Babylon Berlin* is a German TV series focusing on the economy, culture, politics and gangland of Berlin in 1929. It is a German-spoken TV show that showcases the "Golden Twenties in Berlin". An example of a project that focuses on the promotion and/or distribution of a product from one particular country is *Mush-Mush and the Mushables*. This animation series about mushroom characters living in the *Mushables'* world shows little about diversity or the ethnicity, religion, historical experience or tradition of a specific country. However, the show is created by a Belgium author and produced by a Belgium production house, meaning that the promotion and distribution of the show can strengthen the cultural scene of Belgium, making it possible for me to code it under 'diversity'. Furthermore, although currently the show has been created in a wide array of languages, the original language of the show is French, with the original title being *Mush-Mush et les Champotes*.

The next category of projects, where the cultural scene of a specific country or region is stimulated, often consists of festivals, networks, or trainings for creatives from a specific country or region. An example of a network project is *NoJSe 2020-2021*. The *NoJSe* network is a collaboration of "four well-established Nordic film festivals focusing on young audiences" (*NoJSe 2020-2021*, 2020). These four film festivals originate from Norway, Denmark, Sweden and Finland. The goal of this project is to stimulate the film industry of the Nordic European region.

The NoJSe network springs from a basic need to form an alliance working to ensure and promote the further development of high-quality Nordic European film and audiovisual works for children and youth as well as cross-border promotion and distribution... Aiming to create Nordic European cultural exchange through high-quality films for young audiences which explore contemporary and relevant themes such as neighbouring languages, diversity, and media culture (NoJSe 2020-2021, 2020).

An example of festivals whose aim is to stimulate the cultural industry in a specific country or region is FilmFestival Cottbus. This film festival focuses on the CEE countries, countries in East Central and Eastern Europe (Bulgaria, Czech Republic, Estonia, Hungary, Lithuania, Latvia, Poland, Romania, Slovenia, and Slovakia).

The FilmFestival Cottbus presents the cultural diversity of East Central and Eastern Europe, and questions existing clichés towards Eastern Europe... Current trends in the Georgian, Polish and Russian cinematography's were explored in detail, as well as filmmaking in the Polish border region of Upper Silesia, the situation of Ukrainian cinema between nation-building and nationalism and historical aspects of fake news in cinema (FilmFestival Cottbus, 2018).

The final type of project classified as 'diversity' was one in which no specific country or region was detected, but the objective was explicitly to showcase Europe's diversity.

The festival naturally fulfils the vision of being a film festival for the whole family, and there is the unique added value of the diversity of cultures and traditions that cinema offers (Zlin Film Festival - International Film Festival for Children and Youth in Zlin, 2019).

To present contemporary film production of European continent, feel the vibrations of its creativity and diversity, search for new tendencies with a deep respect to rich cinematic heritage and reflect these values to local society (European Film Festival Palic, 2019).

4.1.3 Both

In instances where a project exhibits no overwhelming majority of codes denoting 'unitedness' or 'diversity (meaning neither has a presence of 70% or more), the stimulus 'both' was assigned. Of the 541 projects, 222 projects received the stimulus 'both'. The projects falling under the 'both' stimulus can be categorised into two distinct types. The first type aimed to foster collaboration among EU member states while concurrently focusing on a specific country or region within the EU. The second type concentrated on the promotion and/or distribution of products originating from diverse EU countries within a single designated country. Considering that these types of projects are focused

on products from a variety of countries, as well as the cultural scene of a particular country, the criteria for the 'both' stimulus is easily met.

An example of a project that fosters collaboration among various EU member states within one specific country is the Cork Film Festival. The Cork Film Festival is driven by its mission to unite individuals from across Europe through the medium of film, with a particular focus on the festival's host country Ireland. Projects like the Cork Film Festival involve the showcasing of films sourced from various European countries, thereby stimulating the cultural industry throughout Europe. However, these projects exhibit a distinct emphasis on the host country, often featuring national films, local languages, or ethnic talents as focal points during such festivals.

The festival showcased the latest and best international and Irish features, documentaries, and shorts. The programme included the latest and best of the EU, Irish and international cinema, delivering a cultural event of an international nature which enabled the discovery of new talent and embraced universal themes, uniquely bound together by the individualism of Cork and Ireland (Cork Film Festival, 2018).

However, the majority of projects that were assigned the 'both' stimulus belonged to the second category, which entails initiatives focused on promoting and/or distributing products originating from diverse EU countries within one specific country. In the case of the Cork Film Festival and projects of a similar nature, although they also showcase products from various EU countries, a particular emphasis is placed on fostering interpersonal connections among individuals. The focus of the second category, on the other hand, is solely on the products themselves, with no emphasis at all being placed on human interaction.

An exemplification of such a project is the initiative that released ten films in Estonia. These ten films originated from various countries, including Denmark, France, Germany, Norway, Canada, Sweden, Spain and Belgium. Notably, all ten films were subtitled in both Estonian and Russian languages. Projects of this nature, while lacking direct interaction and collaboration between the involved countries, do effectively stimulate the cultural industries of countries all over Europe, particularly the countries in which the films are distributed.

4.1.4 Generation and Reinvestment

Out of the 541 projects subjected to analysis, 232 of them were labelled by the Creative Europe programme as 'Generation and Reinvestment'. These projects, part of the action 'Distribution Automatic Support', strive to facilitate the transnational distribution of European films throughout the EU. In addition to sharing the same label, the 'Generation and Reinvestment' projects also have similar objectives, with only slight differences among them. These minor differences, however, make it that

certain 'Generation and Reinvestment' projects align with the stimulus 'unitedness', some with 'diversity', and some with the stimulus 'both'. Given the considerable quantity of these types of projects, it was of great importance to clearly demarcate when a project stimulates 'unitedness', 'diversity', and 'both'.

The nature of all 'Generation and Reinvestment' projects is to distribute European films. These European films are either distributed in one specific European country or throughout Europe as a whole. The 'Generation and Reinvestment' projects that fall under the stimulus 'unitedness' are those that distribute a large number of films originating from a diverse array of European countries across the EU. These projects are seen as stimulating 'unitedness' as the cultural market in the EU is both promoted through the curation of European films and the subsequent promotion of these films throughout the entire EU.

We premiered 15 eligible European films...The film premiered at Cannes Film Festival and is now scheduled for wide theatrical release throughout Europe in 2022 (Generation and Reinvestment, 2021).

'Generation and Reinvestment' projects that stimulate 'diversity' concentrate on distributing one specific film in another specific country. The question arose whether such a project should be labelled as stimulating 'unitedness' or 'diversity' considering that there are two countries benefitting from the project. However, according to the coding scheme, a project can only be coded as stimulating 'unitedness' as it aims to encourage interactions or collaboration among two or more European countries, or when it aims to contribute to strengthening the overall cultural market of the EU. These types of projects meet neither of these requirements, as only the cultural market of two specific countries is stimulated without there being actual interaction or collaboration between the two. Consequently, coding these types of projects under the stimulus 'diversity' within the category of 'strengthening the cultural scene in one specific European country/region' appeared more appropriate.

Promotion and distribution of the French film *Fête de La Famille* (Familiefesten) in Denmark – distributed in Danish theatres and afterwards on various streaming platforms in Denmark (Generation and Reinvestment, 2018).

The majority of the 'Generation and Reinvestment' projects, however, are categorised under the stimulus 'both'. Most projects aim to distribute a multitude of European films in one specific country. In doing so, the cultural industry in the EU is stimulated through the distribution of European films, as well as the cultural industry of one specific country, as this is where the aforementioned films are promoted, dubbed, and screened.

Co-financing of the acquisition of four non-national European films that will be released across 2-3 selected theatres in Athens...We will seek partnership opportunities with relevant

websites such as IGN Greece for trailer placement on their page, and will focus heavily on social media such as Facebook and YouTube (Generation and Reinvestment, 2018).

4.2 Quantitative analysis

I used SPSS software to conduct a variety of quantitative tests. The quantitative analysis executed in this study attempts to test the following two hypotheses:

Hypothesis 1: A project that stimulates 'both' receives more EU grants than projects that stimulate 'unitedness' and 'diversity'.

Hypothesis 2: Grants provided by the EU are not affected by whether a project is organised by one country or by two or more countries.

These hypotheses are tested based on the evidence and statistical analysis using a correlation matrix, ANOVA test, post-hoc Scheffé test, and a multiple regression analysis. These tests are used to examine the relationship between the dependent variable 'EU grant' and multiple independent variables (Gordon, 2015). The correlation matrix is used to analyse the correlation between four of the five variables. As the variable 'Stimulus' is nominal, it cannot be included in a correlation matrix and must be examined independently. This is done by an ANOVA and post-hoc Scheffé test, which analyse the relationship between the independent variable 'Stimulus' and the dependent variable 'EU grant'. The two multiple regression analyses that follow allow for conclusions to be drawn about the extent to which the 'EU grant' variable is impacted by the various independent variables while controlling for the variable 'Total costs' (Gordon, 2015).

4.2.1 Data

The dataset consists of the same 541 projects that were studied for the qualitative content analysis. These projects are exclusively European-based projects that received subsidies through the Creative Europe Programme within the period 2014 to 2020. Presented in Table 4 below are the means, standard deviations, minimums, and maximums of the variables of the dataset, which provides a clear overview of the data. All values of this table and the tables to follow have been rounded by two decimal points.

Table 4*Descriptive statistics*

Variable	Mean	Standard Deviation	Minimum	Maximum
EU grant	128,896.96	159,637.97	4,907	1,000,000
Total costs	852,095.36	2,627,904.40	8,333.33	27,548,209.37
Both	0.41	0.49	0	1
Diversity	0.26	0.44	0	1
Unitedness	0.33	0.47	0	1
Number of participating countries	1.19	0.83	1	14
Call year	5.59	0.90	1	7

4.2.1.1 Dependent variable – EU grant

The dependent variable in this study represents the amount of subsidy provided by the Creative Europe Programme. All subsidies awarded to the 541 projects have been rounded up by 2 decimals in order to create a clearer overview.

As Table 4 shows, the average granted subsidy of all 541 projects amounts to €128,896.96. The smallest subsidy sum, €4,907, was awarded to a Generation and Reinvestment project aimed at fostering ‘diversity’. The largest subsidy given was €1,000,000. In total eight different projects were granted €1,000,000, all of which also aimed to stimulate ‘diversity’.

4.2.1.2 Independent variables

This study examines four different independent variables: Stimulus, Number of participating countries, Call year, and Total costs.

The number of participating countries is a ratio variable, showcasing the number of countries that officially took part in organising and executing the project. The majority of projects analysed were organised and created by a single nation, namely 490 of the 541 projects had a single country as the sole organiser. There are 29 projects organised by two countries, 12 projects organised by three countries, four projects organised by four countries, three projects organised by five countries, one project organised by six countries, one project organised by seven countries, and even one project organised by 14 countries.

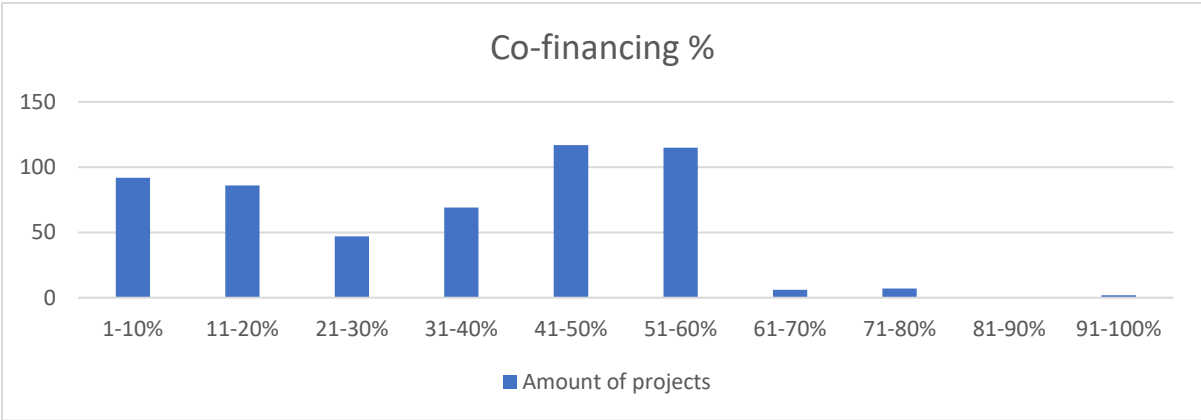
The variable ‘Call year’, which represents the year of application for a subsidy request, is inherently an interval variable. Although interval variables are applicable in a multiple regression analysis, it was decided to recode this variable, not to change its measurement level, but to make the interpretation easier. The years were assigned corresponding numeric values. The following numeric values were given: 2014 = 1, 2015 = 2, 2016 = 3, 2017 = 4, 2018 = 5, 2019 = 6, 2020 = 7. Table 4 shows

that the mean is 5.59, this indicates that the majority of projects had a call year of 2018 and 2019. And indeed, 409 of the 541 projects applied for a subsidy in the years 2018 and 2019.

The variable ‘Stimulus’ arose out of the qualitative content analysis in which each project was assigned the label ‘diversity’, ‘unitedness’, or ‘both’. As these are categories with no meaningful ranking they are a nominal variable. In order to use this variable in a multiple regression analysis, the variable needed to be transformed into three dummy variables. The dummy variable ‘diversity’ shows whether the project stimulates mainly ‘diversity’ (1 = yes, 0 = no). The dummy variable ‘unitedness’ shows whether the project stimulates mainly ‘unitedness’ (1 = yes, 0 = no). The dummy variable ‘both’ shows whether the project stimulates ‘both’ equally (1 = yes, 0 = no). These dummy variables are mutually exclusive; a project can score only a single ‘1’ and two times ‘0’.

The final independent variable is ‘Total costs’ which served as the control variable in the multiple regression analysis. This variable represents the total expenditures incurred by each project. Data about the total costs were not immediately available but needed to be calculated using the percentage of co-financing by the Creative Europe Programme and the amount of subsidy provided. By multiplying the subsidy by 100 and dividing it by the percentage of co-financing, the total costs were calculated. In the figure below an overview is given of the amount of co-financing done by the Creative Europe Programme.

Figure 2
Amount of co-financing



What the graph of co-financing shows is that there was no pre-determined percentage each project was allowed to get. The Creative Europe Programme looked at each project individually and how much subsidy was awarded. The smallest percentage of co-financing was 0.88% and the highest percentage was 100%. It was also not the case that these percentages led to the same amount of subsidy. As mentioned before, the gap between the smallest and largest amount of subsidy provided was quite significant.

4.2.2 Correlation matrix

In the table below a correlation matrix is presented using four of the five variables; only the variable 'Stimulus' is excluded as neither nominal nor dummy variables are suited for a correlation matrix. Correlation matrices offer information on the correlation between variables and help to identify whether variables are positively or negatively correlated (if correlated at all) (Simonton, 1976).

Besides offering information about the relationships between variables, a correlation matrix also helps to detect multicollinearity (Dziuban and Shirkey, 1974). Multicollinearity occurs when independent variables are highly correlated with one another, making it not possible to add both variables to a multiple regression analysis. Furthermore, the correlation matrix assesses the relevance of the independent variables analysed. If no correlation between the dependent variable and a specific independent variable is visible, it indicates that this independent variable might not be a significant predictor and might not need to be included in the multiple regression analysis (Dziuban and Shirkey, 1974).

The Pearson correlation coefficient indicates the extent to which two variables are correlated to one another. The coefficient can have a value between -1 and 1, where -1 indicates a perfectly negative correlation and 1 indicates a perfect positive correlation (Simonton, 1976). 0 would indicate that the two variables analysed are not correlated at all (Simonton, 1976).

The other value seen, the probability score, shows whether the correlation between the two variables is significant or not. The standard alpha score of 0.05 is used in this study, meaning that if the probability score is below 0.05, the correlation is significant.

Table 5

Correlation matrix

		1	2	3	4
1. EU grant	Pearson correlation	1	0.718*	0.197*	0.054
	Sig. (two-tailed)		0.000	0.000	0.209
2. Total costs	Pearson correlation	0.718*	1	0.101*	-0.020
	Sig. (two-tailed)	0.000		0.018	0.649
3. Number of participating countries	Pearson correlation	0.197*	0.101*	1	0.010
	Sig. (two-tailed)	0.000	0.018		0.815
4. Call year	Pearson correlation	0.054	-0.020	0.010	1
	Sig. (two-tailed)	0.209	0.649	0.815	

Note * Correlation is significant at the 0.05 level (two-tailed)

Based on the information provided by the correlation matrix, the following conclusions can be drawn.

1. The variable 'EU grant' has a significant positive correlation with the variable 'Total costs'. The probability score is 0.000, which is lower than the selected alpha value of 0.05, meaning that the correlation is significant. The Pearson correlation coefficient lies close to 1 at 0.718, indicating a strong correlation between the two variables. A strong positive correlation means that if the total costs of a project rise or fall, the EU subsidy awarded rises or falls in a similar manner.

2. The variable 'EU grant' also has a significant positive correlation with the variable 'Number of participating countries'. In this case, the Pearson correlation coefficient is only 0.197, meaning that this is a weak correlation. In other words, when the number of participating countries goes up, the amount of subsidy awarded to a project goes up as well. However, as this is a weak correlation, no accurate predictions can be made.

3. The variable 'Total costs' also has a significant positive (but weak) correlation with the variable 'Number of participating countries', meaning that if the number of countries in a project increases, so does the amount of total costs present in a project.

4. Lastly, the variable 'Call year', has no significant correlation with any of the other variables present.

4.2.3 ANOVA and post-hoc Scheffé test

Since the variable 'Stimulus' is a nominal variable, it could not be included in the correlation matrix together with the other variables. Therefore, an ANOVA and post-hoc Scheffé test was used. Through the use of an ANOVA and a post-hoc Scheffé test, the 'EU grant' mean of each category ('unitedness', 'diversity', and 'both') can be compared (Brown, 2005). This allows for conclusions to be made about whether the mean of the EU grant in the three different stimulus categories differs in a significant manner. These tests help to identify which categories significantly differ from each other in terms of their 'EU grant' mean. The stimulus that differs most from the other two stimuli will be excluded from the multiple regression analysis in order to prevent perfect collinearity, which occurs when independent variables are perfectly correlated with one another (Hardy, 1993).

Before conducting the ANOVA and post-hoc Scheffé test, hypotheses were made. The following hypotheses were formulated:

$H_0 = \mu \text{ diversity} = \mu \text{ unitedness} = \mu \text{ both}$

$H_1 = \mu \text{ diversity} \neq \mu \text{ unitedness} \neq \mu \text{ both}$

The null hypothesis states that the means of all three categories are identical, while the alternative hypothesis states that the means of all three categories are not equal and that the difference is statistically significant.

Table 6

ANOVA test

EU grant, unitedness, diversity, or both		Sum of squares	Mean square	Sig.
	Between groups	564,526,978,860.99	282,263,489,430.49	0.000
	Within groups	13,196,985,574,071.28	24,529,712,962.96	
	Total	13,761,512,552,932.27		

Considering the probability score in the ANOVA table is 0.000, which is lower than the alpha level of 0.05, the null hypothesis can be rejected. Meaning that it can be concluded that not all means of the three categories are the same. In order to see which of the three means differ from one another, a post-hoc Scheffé test is used.

Table 7

Post-hoc Scheffé test

(I) Stimulus	(J) Stimulus	Mean Difference (I-J)	Sig.
Both	Unitedness	-45,505.43*	0.016
	Diversity	- 78,721.59*	0.000
Unitedness	Both	45,505.43*	0.016
	Diversity	-33,216.16	0.171
Diversity	Both	78,721.59*	0.000
	Unitedness	33,216.16	0.171

Note * the mean difference is significant at the 0.05 level (two-tailed)

As with all previous statistical tests, the alpha level 0.05 is used, meaning that the mean difference is significant when the probability score is below 0.05. This is the case for the mean difference between 'both' and 'unitedness' and 'both' and 'diversity', meaning that there is no significant mean difference between 'unitedness' and 'diversity'.

The mean difference (I-J) is negative when I is 'both' and J is 'unitedness' and 'diversity'; this means that the means of the J-stimuli are higher. In other words, the subsidies awarded by the Creative Europe Programme to projects that promote either 'unitedness' or 'diversity' are significantly higher than those awarded to projects that try to promote 'both' simultaneously.

4.2.4 Multiple regression analysis

A multiple regression analysis refers to an analysis of data to determine if there is a linear relationship between two or more variables (Stolzenberg, 2004). The equation of the multiple regression analysis is written down as follows:

$$\hat{y} = b_0 + b_1 x_1 + b_2 x_2 + \dots b_k x_k$$

The x 's are the *independent variables*, the \hat{y} stands for the dependent variables and the b 's are the unstandardised coefficients (B) (Stolzenberg, 2004). These unstandardised coefficients can be understood as the rate of change in \hat{y} per unit change in x (Stolzenberg, 2004). The obtained coefficients for this study can be found in Tables 9 and 10 of this chapter.

In this study, two multiple regression analyses are conducted, the first one looks at the relationship between the dependent variable (EU grant) and the independent variables: 'Stimulus', 'Number of participating countries', and 'Call year'. The second multiple regression analysis includes the control variable 'Total costs'. By adding the control variable, it becomes visible if the effects of the variables 'Stimulus', 'Number of participating countries', and 'Call year' change. The more differences that occur between the first and the second multiple regression analysis, the more proof there is that the relationships found in the first analysis are partly explained by differences in total costs (Stolzenberg, 2004).

As 'Stimulus' is a nominal variable, which is not suitable for a multiple regression analysis, it was transformed into three interdependent dummy variables, namely 'unitedness (1 = yes, 0 = no)', 'diversity' (1 = yes, 0 = no), and 'both' (1 = yes, 0 = no). When adding dummy variables to a multiple regression analysis, you run the risk of creating perfect collinearity (Hardy, 1993). Such perfect collinearity is defined as a perfect relationship between two or more variables, where the outcome of one variable can be predicted through the use of other variables (Hardy, 1993). In the case of the variable 'Stimulus', if both 'unitedness' and 'diversity' have the value 0, it can be predicted that 'both' would have the value 1. When perfect collinearity occurs, the regression model is unable to determine the independent effects of each variable on the dependent variable (Hardy, 1993). To ensure this does not happen, one of the three dummy variables must be excluded. It was decided to leave out the dummy variable for 'both', as the post-hoc Scheffé test already demonstrated that the most significant difference is between the stimulus 'both' and 'unitedness' and 'diversity'. By excluding 'both' from the multiple regression analysis, this stimulus becomes a reference category, meaning that the outcome of both 'unitedness' and 'diversity' are compared to the 'both' stimulus. In other words, the coefficients of the remaining dummy variables represent the differences between their categories and the reference category (Hardy, 1993).

4.2.4.1 R squared

Before conducting a multiple regression analysis, the predictive power of this study needs to be determined. This is done through the R square, a number between the 0 and 1 that offers information about how much of the dependent variable can be explained by the independent variables. If the R square is 0 this would mean that the model used has no predictive power, if the R square given is 1 this means that the dependent variable is completely determined by the independent variables.

Table 8

Model summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	0.276 ^a	0.076	0.069	154,019.49
2	0.741 ^b	0.548	0.544	107,785.33

Note ^a. Predictors: (constant), Call year, Number of participating countries, Diversity, Unitedness

Note ^b. Predictors: (constant), Call year, Number of participating countries, Diversity, Unitedness, Total costs

Table 8 showcases the R squares for both multiple regression analyses. Model 1 excludes the control variable 'Total costs', model 2 also takes this control variable into account. The R square explains what percentage of the variable of the dependent variable can be explained by the independent variables. In model 1, a R square of 0.076 is found. This means that 7.6% of the variance in 'EU grant' can be predicted by the variables 'Call year', 'Number of participating countries', 'Diversity', and 'Unitedness'. When adding the control variable, the R squared jumps to 0.548. Meaning that 54.8% of the variance in 'EU grant' can be explained by the variables 'Call year', 'Number of participating countries', 'Diversity', 'Unitedness', and 'Total costs'. This already shows that, as expected, the total costs of a project have a large impact on the amount of subsidy awarded.

The ANOVA test conducted with this model summary has a probability score of 0.000 for both models. This means that with both the multiple regression analysis with and without the control variable the model has predictive power.

4.2.4.2 Multiple regression analysis

In Tables 9 and 10 the multiple regression analyses are shown.

Table 9

Results of multiple regression analysis excluding 'Total costs' as a control variable

	Model	B	Beta	Sig.
1	(Constant)	-8,175.58		0.853
	Call year	11,424.64	0.065	0.123
	Participating countries	33,774.27	0.176	0.000
	Diversity	72,730.28	0.201	0.000
	Unitedness	42,623.73	0.125	0.007

The first numbers to look at after conducting a multiple regression analysis are the unstandardised coefficients (B). These parameters express the slope and the amount of change that occurs in the dependent

variable with an increase in the independent variable. For instance, in the case of 'Call year', the unstandardised coefficient is equal to 11,424.64. This means that if 'Call year' increases by one unit, 'EU grant' increases by 11,424.64 euros. However, this would be the case if the variable call year has a significant effect. As Table 9 shows, only the variables 'Number of participating countries', 'Diversity', and 'Unitedness' have a probability score below 0.05, meaning that only the effects of these three variables are significant. The standardised coefficients show whether we are talking about a weak or strong causal relationship between the independent and the dependent variable. As the standardised coefficients of all three variables with significant effects are below 0.30, these are weak effects. Thus, the independent variables 'Number of participating countries', 'Diversity', and 'Unitedness' all have a positive, weak, and significant effect on the dependent variable 'EU grant'.

As mentioned, the stimulus 'both' is excluded from the analysis. However, we can still examine its effect on 'EU grant' by examining the other two dummy variables. The stimulus 'diversity', as compared to 'both' would imply a 72,730.28 unit increase in the 'EU grant'. As both 'unitedness' and 'diversity' are positive and have a significant effect, it can be concluded that the 'EU grant' awarded to projects stimulating 'unitedness' and 'diversity' as compared to projects stimulating 'both' are significantly higher. If the variable 'diversity' was the one excluded from the multiple regression analysis, it would be visible that the difference between 'diversity' and 'unitedness' is not significant, as the post-hoc Scheffé test already predicted. In this hypothetical multiple regression analysis excluding 'diversity' and including 'both', the independent variable 'both' would have a significant, weak, and negative effect on the dependent variable. The B value would be -72,730.28, meaning that the stimulus 'both', as compared to 'diversity' would imply a 72,730.28 unit decrease in the 'EU grant'. Thus, projects aimed at stimulating either 'diversity' or 'unitedness' have a positive effect on the amount of 'EU grants' awarded compared to projects that aim to stimulate 'both'. In other words, projects that stimulate 'diversity' and 'unitedness' receive significantly more 'EU grants' and projects

that stimulate 'both' receive significantly fewer 'EU grants'. However, there is not significantly more 'EU grant' awarded to projects that stimulate 'diversity' than to projects that stimulate 'unitedness'. This is information we also received from the post-hoc Scheffé test. What the multiple regression analysis shows is that this significant difference occurs due to the stimulus change, the post-hoc Scheffé test could not provide information on why a significant difference occurred.

Table 10

Results of multiple regression analysis including 'Total costs' as a control variable

Model	B	Beta	Sig
2 (Constant)	-28,879.85		0.349
Call year	14,082.24	0.080	0.007
Number of participating countries	22,362.48	0.116	0.000
Diversity	8,362.21	0.023	0.484
Unitedness	41,030.93	0.121	0.000
Total costs	0.04	0.713	0.000

After adding the control variable 'Total costs' to the multiple regression analysis, the variables 'Number of participating countries' and 'Unitedness' still show a positive, weak, and significant effect on the dependent variable. However, changes

occurred in the variable 'Call year' and 'Diversity'. The variable 'Call year' that previously did not have a significant effect, has a positive, weak and significant effect on the amount of 'EU grant'. While the variable 'Diversity', with a probability score of 0.484, does not have a significant effect anymore.

The reason why the probability score of 'diversity' increased from 0.000 to 0.484 has little to do with the impact 'diversity' has on the amount of 'EU grant'. What this rather shows is that while 'diversity' still has a positive effect on 'EU grant', the variance in 'EU grant' that was previously explained by 'diversity' is now explained by the control variable. The control variable has a strong positive effect on 'EU grant' as seen by the standardised coefficients of 0.713. Meaning that the higher the total costs of a project, the more subsidy is awarded to the project. As the positive relationship between 'diversity' and 'EU grant' becomes insignificant, this indicates a positive relationship between 'Total costs' and 'Diversity'. In Table 11 the average total costs of projects that stimulate 'diversity', 'unitedness', and 'both' are shown.

Table 11

Average total costs per stimulus

Stimulus	Mean total costs
Both	411,953.52
Diversity	1,959,073.67
Unitedness	507,854.39

Table 11 shows that the total costs of a project that stimulates 'diversity' is on average a lot higher. Thus, if a project stimulates 'diversity' the total costs are higher, which

also results in higher 'EU grant' awarded. If a project stimulates 'diversity' this would still indicate a positive effect on 'EU grant', however, this effect is more strongly explained by 'Total costs'.

The reason why 'Call year' all of a sudden has a significant effect after adding the control variable can also easily be explained, and it does not mean that 'Call year' is actually correlated with the amount of 'EU grant' awarded. The control variable 'Total costs' has a positive impact on 'EU grant'; to explain the initial null effect between 'Call year' and 'EU grant' this would mean that there is a negative effect between 'Call year' and 'EU grant'. When conducting a regression analysis with 'Total costs' as the dependent variable and 'Call year' as the independent variable, a standardised coefficient of -0.020 is given, indicating a weak, but negative relationship between the two. Meaning that each year, the total costs slightly decreased, which led to less subsidy being awarded. This effect overrules the positive relationship between 'call year' and 'EU grant', resulting in an insignificant relationship.

Chapter 5: Discussion, Conclusion, Limitations

This chapter presents and examines the findings of both the qualitative content analysis and the variety of quantitative tests executed in this study. Through this examination, the research question about the extent to which the Creative Europe Programme stimulates the values of 'unitedness' and 'diversity' within the EU through the funding of cultural projects is answered. Furthermore, this examination allowed for the following hypotheses to be tested:

Hypothesis 1: A project that stimulates 'both' receives more EU grants than projects that stimulate 'unitedness' and 'diversity'.

Hypothesis 2: Grants provided by the EU are not affected by whether a project is organised by one country or by two or more countries.

5.1 EU stimulating diversity, unitedness, and both

The first step in answering the research question was to establish whether the projects funded by the Creative Europe Programme stimulated 'unitedness', 'diversity', or, as the motto 'United in Diversity' suggests, 'both' simultaneously. Based on this motto, the hypothesis was made that the EU tries to stimulate 'diversity' and 'unitedness' at the same time. This hypothesis was supported by the statement offered by the EU themselves, claiming that the Creative Europe Programme aims to support 'diversity' through the safeguarding and promoting of European cultural and linguistic diversity, while also supporting 'unitedness' through the stimulating of European talent and the economic potential of the EU's cultural industry (European Union, 2021).

Due to the belief that the Creative Europe Programme awarded subsidies based on the 'United in Diversity' motto, I assumed that the majority of projects that received funding from the Creative Europe Programme would stimulate 'both'. This is because projects that stimulate 'both' are more in line with the EU's motto. Table 3 in the Results chapter gives an overview of the division of projects among the three stimuli. Indeed the majority of projects fall under the category of 'both'. Of all 541 projects, 222 aim to stimulate 'both', closely followed by 'unitedness' which is stimulated by 176 projects, and 143 projects aim to stimulate 'diversity'. However, when comparing the amount of subsidy provided, it is completely the other way around. The 222 projects that stimulate 'both' receive in total €20.709.240,65, the 176 projects that stimulate 'unitedness' receive €24.427.092,56, and the 143 projects that stimulate 'diversity' receive €24.596.923,69. Thus, although the least amount of projects stimulate 'diversity' the largest budget is awarded to these projects. The fact that the majority of projects funded stimulate 'both' but receive the least budget may be due to the contradiction between 'unitedness' and 'diversity' that is discussed in the theoretical framework. The

contrariness between the majority of projects but the lack of budget gives me the impression that the Creative Europe Programme does aim to stimulate both simultaneously, but is not confident in the effectiveness of these projects. Potentially, the Creative Europe Programme agrees with the scholars that question the possibility to stimulate 'unitedness' and 'diversity' simultaneously, resulting in the majority of its budget being granted to projects that only focus on stimulating solely 'unitedness' or 'diversity'.

The subsidy differences between the three categories are statistically significant. The ANOVA test, which compares the average amount of subsidy awarded to the projects stimulating 'unitedness', 'diversity', and 'both', successfully rejects the null hypothesis. The null hypothesis states that all means of the three categories are identical. The post-hoc Scheffé test further elaborates on this, stating that the means between projects stimulating 'both' and 'unitedness' and 'diversity' differ significantly. No significant difference is found between projects that stimulate 'unitedness' and 'diversity'. What these tests show is that the Creative Europe Programme gives significantly more subsidy to projects that aim to stimulate 'unitedness' and 'diversity'. However, no distinction can be made between the amount of subsidy awarded to projects that stimulate 'unitedness' and 'diversity'. These findings allow me to reject hypothesis 1, which states that projects that stimulate 'both' receive more EU grants than projects that stimulate 'unitedness' and 'diversity'.

That the majority of projects funded aim to stimulate 'both' shows that the Creative Europe Programme stays true to the EU motto, as funding such projects promotes 'unitedness' and 'diversity' concurrently. However, as mentioned in the theoretical framework, some scholars doubt the possibility that 'diversity' and 'unitedness' can be stimulated simultaneously. When analysing the 541 projects, it became visible that almost all projects stimulated, to a certain degree, 'diversity' and 'unitedness'. Even projects which were attributed entirely to either 'unitedness' or 'diversity', often had a small percentage of the other stimuli in it. Thus, there definitely is the aim of stimulating both stimuli simultaneously, whether these projects are also successful at it, is another question, which might be interesting to look at in further research.

The amount of subsidy provided to the three categories makes me believe that the Creative Europe Programme doubts that these projects are successful in stimulating both simultaneously. Rather than awarding the majority of its budget to projects that stimulate 'both', the Creative Europe Programme equally divides the majority of its budget to projects that stimulate solely 'unitedness' or 'diversity'. In this way, the Creative Europe Programme stays true to the EU's motto, as 'unitedness' and 'diversity' are stimulated an equal amount. However, by funding projects that focus solely on stimulating one of the two, the Creative Europe Programme makes sure that these objectives are actually met, instead of them failing due to contradictory objectives.

5.2 Stimulus impact on EU grant

To officially conclude that the subsidies awarded to the projects are partly the result of the stimulus, it must first be proven. The multiple regression analysis allowed for conclusions to be made about whether a project stimulating 'unitedness', 'diversity', or 'both' had an impact on the amount of subsidy awarded, or if the differences in subsidies were just incidental.

The multiple regression analysis (as seen in Table 9) shows whether the effects the independent variables have on the dependent variable are significant or not. Regarding the three stimulus variables, it shows a positive, weak, and significant effect from both 'diversity' and 'unitedness' on the amount of the 'EU grant'. The variable 'both', however, has a negative, weak, and significant effect on the dependent variable. What this in theory means is that when deciding the amount of subsidy for each project, the Creative Europe Programme, when deeming a project as generating either 'diversity' or 'unitedness', will grant these projects a significantly higher subsidy than projects seeking to stimulate 'both'.

However, it is still not possible to conclude that these higher subsidies are solely because of the objective of the project. The multiple regression analysis which includes the total costs as a control variable (as seen in Table 10) shows that projects that stimulate 'diversity' have way higher total costs than the other two types of projects. The effect of 'Total costs' on the dependent variable is also positive, strong, and significant. In other words, a reason why projects that stimulate 'diversity' might receive more subsidy, is merely because they are more expensive, and more expensive projects receive more subsidy.

The impact the control variable has on the independent variable 'diversity' makes it so that I should be careful when making strong statements about the impact this stimulus has on the amount of subsidy granted. However, this analysis does suggest that the stimuli have at least a small impact on the amount of subsidy awarded. It shows that the Creative Europe Programme does look at whether a project stimulates 'unitedness', 'diversity', or 'both'. In the case of projects aiming to stimulate 'both' simultaneously, the Creative Europe Programme is less eager to provide large amounts of subsidy. In addition, whether or not it is because of the high total costs, projects that aim to stimulate 'unitedness' or 'diversity' receive more support from the Creative Europe Programme.

5.3 Number of participating countries impact on EU grant

Similar to the stimuli 'unitedness' and 'diversity' does the variable 'Number of participating countries' have a positive and significant effect on the dependent variable 'EU grant'. This means that the more countries partook in a project, the more subsidy was awarded. The second hypothesis made,

states that the amount of 'EU grant' provided to a project would not be affected by the number of countries participating. My argument was that because the Creative Europe Programme aims to stimulate 'diversity' and 'unitedness' an equal amount, no extra support was given just because more countries participated.

The multiple regression analysis showed that this hypothesis was incorrect and the number of participating countries did in fact have a positive impact on the amount of 'EU grant'. After analysing the projects this makes sense. The number of countries participating does not necessarily correlate with whether a project stimulates 'diversity' or 'unitedness'. As explained, the content analysis revealed that there are also projects that stimulate 'diversity', but with multiple countries participating. An example of this would be the Generation and Reinvestment projects, which distribute films from one country to another. As I created this hypothesis, the fallacy I made was assuming that all projects in which multiple countries participate stimulate 'unitedness'. The content analysis showed that this is not the case. Thus, although the independent variable 'Number of participating countries' has an impact on the amount of 'EU grant' awarded, this does not say anything about the Creative Europe Programming preferring projects that stimulate 'unitedness' over projects that stimulate 'diversity'.

5.4 Concluding remarks and limitations

In this study, the following research question was answered: *To what extent does the Creative Europe programme stimulate the seemingly contradictory values of 'unitedness' and 'diversity' within the European Union through its Media strand funding for projects between 2014 and 2020?*

Firstly, I need to address the question of whether the 'seemingly' contradictory values of 'unitedness' and 'diversity' are indeed as contradictory as some scholars claim. A qualitative content analysis revealed that the majority of projects include both objectives and even those that were categorised as solely stimulating 'unitedness' or 'diversity' often included the other stimuli as well. This shows that there was at least the ambition of stimulating both 'unitedness' and 'diversity' concurrently. The question that the content analysis cannot answer is whether these projects were also successful in doing so. Based on the results of the multiple regression analysis, it was found that the amount of subsidy provided for these projects that faced this challenging objective was affected negatively. This leads me to make the assumption that the Creative Europe Programme does not think these projects will be successful at stimulating 'unitedness' and 'diversity' at the same time.

However, the Creative Europe Programme nevertheless stays true to the EU's motto 'United in Diversity' by stimulating 'unitedness' and 'diversity' simultaneously. It does, however, not do this by stimulating both concepts within one project, which I expected. The Creative Europe Programme

stimulates 'unitedness' and 'diversity' within the EU equally by funding an almost equal amount of projects with an almost equal amount of funding. The multiple regression analysis also showed that both stimuli had a positive effect on the amount of subsidy being awarded and that there was no significant difference between the two stimuli. No matter whether the project solely aimed at stimulating 'unitedness' or 'diversity', both were found equally important by the Creative Europe Programme.

A limitation that should be kept in mind when reading these results is that there are potential variables that could affect the 'EU grant' variable that are not taken into account in this study. Although I did request information from various EU institutions, the assessment form of the projects analysed were not provided. These assessment forms could offer data on which criteria the Creative Europe Programme found important in their projects, which could be used as control variables to identify their impact on the amount of subsidy granted. I therefore highly suggest that future research on this topic is done in cooperation with the Creative Europe Programme, in order to get all relevant data.

Furthermore, it should be noted that this study only looks at projects financed under the Media strand in the Creative Europe Programme between 2014 and 2020. Using these findings to make generalised statements about how the EU implements its motto 'United in Diversity' should be taken with caution.

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Appendices

Appendix A: Codebook Diversity

<i>Theme 1: Diversity</i>			
Category	Codes	Exemplar	Source
Ethnicity	Promoting a film/tv series about a specific country/region	<i>The year is 1932 and in a final attempt to save his restaurant, ex-con man Kurt Haijby appeals for a private audience with the King Gustav V of Sweden</i>	A Royal Secret - The Forbidden Love, 2020
	Showcase the identity of a specific European country/region	<i>An objective is to embrace the identity of the different European countries.</i>	Cinekid Script LAB 2018-2019, 2019
	Celebrate a specific European country/region	<i>This year, we celebrate the 100th anniversary of the founding of independent Czechoslovakia.</i>	International Festival of Animated Films, 2018
	Showcasing heritage of a specific country/region	<i>To discover the history and heritage of European cinema through retrospectives on national cinematography</i>	Festival Premiers Plans, 2018
	Showcasing cultural diversity	<i>The festival seeks to preserve and enhance respect for cultural differences and devote to principles of non-discrimination and tolerance.</i>	Vilnius International Film Festival Kino Pavasaris, 2018
Language	Adding subtitles/transcribing in a language other than English	<i>Subtitles in Plain German were made available for five films</i>	DOK Leipzig, 2020
	Showcasing films/tv series in a language other than English	<i>Das Boot Season 1 quickly became the most successful Sky original series ever for Sky Deutschland, as well as being the highest rated launch of a non-Italian Sky original for Sky in Italy, and the most successful non-English Sky original series ever for Sky in the UK.</i>	Das Boot II, 2019
	Promote non-English tv series/films	<i>Learn about non-English language television series production</i>	RIGA IFF, 2020
Religion	Showcasing religion from a specific country/region	<i>A long-running conflict between two of the most powerful world religions is building up to a climactic battle in the Mediterranean</i>	God's Soldiers - Siege of Malta, 2020
Historical experience	Showcasing historical experiences from a specific country/region	<i>Atlantic Crossing is based on the incredible true story of the Norwegian Crown Princess Märtha's efforts to support her country during its most dire period in modern history: World War II</i>	Atlantic Crossing, 2018
Tradition	Showcasing traditions from a specific European country/region	<i>And there is the unique added value of the diversity of cultures and traditions</i>	58th Zlin Film Festival- The International Film Festival for Children and Youth , 2018

Cultural scene	National interaction	<i>Platform for connection and interchange for Spanish professionals</i>	Seville European Film Festival, 2018
	Showcasing diversity	<i>The festival sought to do justice to the diversity of European cinema and the continent.</i>	Crossing Europe Filmfestival 2020, 2019
	Showcasing talent from the region	<i>Homage to Sergei Loznitsa, a tribute to the Ukrainian filmmaker as one of the most rigorous and authoritative contemporary European film directors.</i>	60th Festival dei Popoli - International Documentary Film Festival, 2019
	Supporting local talent	<i>Empowering 15 young social activists and entrepreneurs from the Balkans</i>	Sarajevo Film Festival, 2019
	Promoting local creation to international audiences	<i>The festival aims to present the best of the contemporary cinema to local audiences and regional Bulgarian and Balkan cinema to international audiences</i>	Sofia International Film Festival, 2019
	Stimulate national knowledge	<i>Expand the local filmmakers' knowledge through meetings, screenings, training programs and seminars held by professionals.</i>	22st Black Nights Film Festival, 2018
	Offering trainings/workshops for specific country/region	<i>Project-based training targeting and tailoring its content for emerging television professionals – both creative teams and development executives – coming from the Central and Eastern European region</i>	Midpoint TV Launch, 2018
	Promoting local films/tv series to international public	<i>In 2019 was continued the most important industry event of the festival – “Polish Days” (established in 2012) – which presented the latest Polish films and Polish co-productions with other European countries to the international film industry</i>	New Horizons International Film Festival, 2019
	Promoting local films/tv series to national public	<i>Interfilm strives to attract existing and new audiences in Berlin</i>	interfilm 35th International Short Film Festival Berlin, 2019

Appendix B: Codebook Unitedness

<i>Theme 2: Unitedness</i>			
Category	Codes	Exemplar	Source
Interaction	Bringing together international audiences	<i>SFF continuously attracts new audiences from all demographics and from a wide geographical area.</i>	Sarajevo Film Festival, 2019
	Bringing together international experts	<i>We want to be a springboard for future European directors and actors and guide them in their beginnings offering them the opportunity to defend their project and meet with other professionals in highly professional and yet relaxed conditions.</i>	Brussels Short Film Festival, 2020
Collaboration	International co-production	<i>The Festival screened more than 86% of European (co)productions from 30 different MEDIA countries</i>	Seville European Film Festival, 2018
	Setting up international partnerships	<i>Through partnerships fostered with international/national organisation</i>	IndieLisboa International Independent Film Festival 2018
	Stimulating transnational cooperation	<i>To encourage transnational cooperation and to provide a clear overview on the international film market situation</i>	Eurodoc 19, 2018
	Stimulating transnational exchanges	<i>To facilitate meetings between European creators and broadcasters and favor the works' further circulation.</i>	Festival International du Film d'Aubagne, 2018
European identity	Showcasing European matters	<i>Reflecting the most pressing socio-political challenges in our continent</i>	Gijón International Film Festival, 2018
	Stimulating the European identity	<i>FIPADOC voluntarily adheres to European identity and values.</i>	Festival International Documentary, 2019
	Strengthening Europe	<i>The Festival bears in its DNA the commitment into social issues that are common through the European continent.</i>	Les Arcs Film Festival, 2019
Cultural scene	Showcasing European products	<i>76% of all films were of European origin; 23 European countries were represented in 2019</i>	Internationales KurzFilmFestival Hamburg, 2019
	Promoting European products	<i>The festival promotes European audiovisual creations by screening above all European productions,</i>	JEF festival, 2018
	Offering a platform to European talent	<i>It is a platform for young filmmakers, especially from Europe,</i>	64th International Short Film Festival Oberhausen, 2018
	Supporting European talent	<i>The more we help nurture an appreciation and taste for European films from an early age by providing new and different European children's films, the more we will be able to help develop a</i>	Wrap 2018-2020, 2018

		<i>new generation of future audiences and citizens of Europe.</i>	
	Showcasing European talent	<i>The partner festivals are united by their focus on young talents of European film</i>	Moving Images Open Bordersaub, 2020
	Offering training/workshops to European individuals	<i>A one-year training program for young European and international professionals in the audiovisual sector, with the goal to train the participants to work on a globally competitive level in an international context in production,</i>	Atelier Ludwigsburg-Paris, 2020
	Stimulate knowledge about Europe	<i>To enable film enthusiasts to expand their knowledge of European and international films</i>	47e Festival International du Film de La Rochelle, 2019