

Creative Europe Briefing Paper for IETM Members



In preparation of
IETM Meeting in Copenhagen
28 – 31 mars 2012

Creative Europe is the new EU programme dedicated to the cultural and creative sectors, proposed by the European Commission on 23 November 2011. The proposal is now under discussion in the Council of EU Ministers and the European Parliament.

*** http://ec.europa.eu/culture/creative-europe/index_en.htm ***

PURPOSE OF THIS PAPER

From January to May 2012, we have a unique opportunity to provide constructive criticism to positively influence the EU's proposed cultural funding programme for the period 2014-2020, "Creative Europe". The programme will be with us for a long time - 7 years - beginning (hopefully) with applications at the end of 2013. It will affect artists and arts organisations in your countries who have developed (or hope to develop) a lively international profile based on collaboration, exchange and co-production.

The new programme intends to 'internationalise' to include Switzerland, other non-EU and non-European 'third countries', thus it touches all of our Members.

The EU is an important co-funder alongside national arts ministries and funding agencies, local authorities and cultural institutes, thus a strong policy shift at EU level will have repercussions on national and local funders.

The aim of this paper is to:

- discuss key elements of the proposal for "Creative Europe"
- share your concerns
- be thus able to reinforce each other's messages to the EU, the European Parliament, your own ministries of culture and so on.

3 quick things you need to know:

1. NOW is our moment to feed in (see below). The EU budget hopefully will be agreed by the end of the year, but the texts of EU policies and programmes will be approved now (Spring 2012).

2. Creative Europe focuses on many things but NOT artistic creation and production. That means that the national levels and local authorities will need to fund the costs of

creation in order to enable you to access EU funds focusing on diffusion, audience building or capacity building. Does that fit with your own government's funding priorities? If not, you could suffer as a result.

3. The Directorate General for Education and Culture (DGEAC) was obliged to formulate its policy strictly according to the overall "EU2020" policy (smart, sustainable, inclusive economic growth and jobs). It's a

miracle that they succeeded in fitting arts and culture into this framework. They will merge the existing Culture programme with 2 Media programmes, creating more powerful argumentation (industries) and using commercial logic (including bank loans). They are asking the culture sector to support it, so we need to be constructive if we criticise - pointing out where the programme could be even better.

ISSUES

Context: the EU2020 overall policy is unchangeable; all EU programmes must align with it. However, many civil society groups and some political groups are insisting that more *humanistic elements should be strengthened, such as human development or 'social innovation' for combatting urban problems, environmental damage or issues around cultural diversity. Arts and culture could benefit here.*

SMART objectives: The European Commission has obliged its departments to set SMART goals in their proposals (specific, measurable, achievable, relevant and time-bound). Culture is no exception and the DGEAC has set precise numbers of audiences it intends to reach. It will do this by counting the audiences of its funded projects. In awarding EU grants, high quality artistic content or artistic research will thus count less than large audiences. We might ask the EU to change SMART for SMARTER, adding E (ethical, excitable, ecological) and R (rewarding, re-evaluated) and saying that numbers alone are not an effective indicator in the arts and culture field.

Value Chain: In 2010-2011, the civil society culture platforms (set up by the EU) proposed that all links in the cultural 'value chain' needed to be equally strong and integrated together. We defined these as: Creation, Production, Diffusion, Documentation/media, Education/training. The new culture programme focuses on Diffusion and to some extent Training (capacity-building, peer-to-peer learning). The logic is that of the independent film sector, who need distribution support more than creation support, rather than the live arts sector. We might remind the DGEAC that they welcomed the sector's concept that all 5 links need to be equally strong and strongly interlinked.

Creation processes: It's important to identify WHO WILL SUPPORT this, if your own countries have also identified other priorities. We could either ask the EU to put pressure on the member states to prioritise creation processes or we could ask the EU to strengthen this in its own programme.

Capacity-building, training in new technology, peer to peer learning: In the new programme these are linked to 'internationalising careers' and developing technological tools in order to reach more audiences and thus earn more income. This is good! But again, we may wish to remind the DGEAC that the contemporary performing arts is not the same as a commercial product. Indeed, recently two official consultative groups and one EU consultancy (KEA) all independently stated that the non-commercial (subsidised) arts sector serves importantly as the research and development terrain for the commercial sector and should be supported as such. These groups were the cultural ministry representatives of each Member State (so-called OMC – Open Method of Coordination) and the civil society platform on Cultural and Creative Industries. Both had a mission to write recommendation papers to the EU for the development of the Cultural and Creative Industries.

Audience Development: One of the strongest features of the programme is its insistence on the absolute growth of audience numbers (as a way for the sector to earn more money). Understandable of course! But we may want to ask the DGEAC to link audience numbers to a strong artistic/aesthetic rationale, to highlight artistic experimentation and concepts around social innovation and not only numbers.

Networking: Many networks are concerned because the existing operational (revenue) funds to networks will be stopped and replaced with project funding. The DGEAC has given verbal reassurances that the specific nature of networks will be considered. (For example, as service agencies and not project producers, they have high personnel costs.) We may wish to specify that cultural networks, as service providers to members, have specific needs (such as high admin costs) and support to them must be different than support to cultural projects and production.

International aspects: In an open consultation last year, a majority in the culture sector called for more access to the culture programme by non-EU artists and organisations. This is important for IETM or any other internationally open network. Artists follow their interests, not their state boundaries, and many collaborations, tours, co-productions include non-EU partners. The new programme expresses somewhat vague intentions to open up. We may wish to ask that the international openings of the Creative Europe be made as concrete as possible, with a clearly expressed policy to support incoming and outgoing mobility of artists, art products, processes and services and the inclusion of extra-EU partners in EU funded projects and networks, in order to promote the EU as a trusted cultural partner in the world.

Implementation: The sector is calling for the DGEAC to include them in formulating the more technical aspects of the programme: how the project assessment will take place, with what criteria and questions, layout of the application form, budgeting etc. These technical aspects are often so labour-intensive that they form an obstacle to accessing the programme, and they often do not represent the realities of the sector. We may wish to stipulate that DGEAC should consult with cultural actors in order to ensure that technical aspects of implementation are suited to the realities of the sector.

POSITIVE POINTS

There are many elements of Creative Europe which, IETM feels, should be highly supported:

Proposal to raise the 7 year budget by 37%, which includes the creation of a loan guarantee fund intended for small and medium cultural and creative organisations to gain easier access to the market with their products and services, and aiming to train national financial institutions to assess risk and give loans to artistic projects. (National finance ministers may oppose this, if they oppose any overall increase in the EU's budget)

Focus on networking, peer to peer learning and exchange of best practices, support to cultural networks.

Intention to give access to the programme to Switzerland, neighbouring Countries and third countries (not taking part in the programme), depending on agreements with and financial contributions from those countries

SUMMARY OF POSSIBLE RECOMMENDATIONS

- Change SMART for SMARTER, adding E (ethical, excitable, ecological) and R (rewarding, re-evaluated). Numbers alone are not an effective indicator in the arts and culture field.
- The DGEAC previously welcomed the sector's concept that all 5 links in the cultural value chain need to be equally strong and strongly interlinked. Creative Europe should include all five: Creation, Production, Diffusion, Documentation/media, Education/training.
- The contemporary performing arts is not the same as a commercial product - the non-commercial (subsidised) arts sector serves importantly as the research and development terrain for the commercial sector and should be supported as such.
- Who will support creation processes? The EU should either put pressure on the member states to prioritise creation processes or to strengthen this in its own programme.
- DGEAC needs to link audience numbers to a strong artistic/aesthetic rationale, to highlight artistic experimentation and concepts around social innovation and not only numbers.
- Cultural networks, as service providers to members, have specific needs (such as high running costs) and support to them must be different than support to cultural projects and production.
- The international openings of the Creative Europe should be made as concrete as possible, with a clearly expressed policy to support incoming and outgoing mobility of artists, art products, processes and services and the inclusion of extra-EU partners in EU funded projects and networks, in order to promote the EU as a trusted cultural partner in the world.

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TIMING

2012

The European Commission (as a whole), approved the proposal last year; in 2012 it will need to be approved by:

The European Parliament (discussions in April-May, a report in July and their vote in October)

The Council of Ministers (all culture ministers of all EU Member States) should have something ready for May; in principle they could reach an agreement on everything except the budget

The Budget Committee will have to agree an overall EU budget in the second half of 2012

The Committee of the Regions has already provided their report, and will vote at the end of April 2012¹.

2013

In 2013, discussions with the sector will continue, with an aim to call for applications to the new programme in Autumn 2013.

Therefore now is the time to ensure our ministries, and our members of (European) parliament (culture, budget committees) and those locally managing devolved regional funds know what we like about the proposal and what we feel needs to be improved.

EU STRUCTURAL FUNDS

It is not only the EU's cultural programme that supports arts initiatives, but also the Regional Funds, which are managed by local authorities. It seems that the new generation of these will still not specifically mention 'culture' as a priority, but this will be up to the managing regional authorities to decide. It's thus important to convince them that culture and the arts provide significant benefits to city and regional development. Read Culture Action Europe's statement here: <http://www.wearemore.eu/eu-regional-funds/>

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http://www.toad.cor.europa.eu/ViewDoc.aspx?doc=cdr%5ceducv%5cdossiers%5cuc-v-020%5cEN%5cR_CDR401-2011_DT_EN.doc&docid=2811298

WHAT OTHERS HAVE SAID ABOUT CREATIVE EUROPE...

Committee of the Regions (assembly of local and regional representatives that provides sub-national authorities with a direct voice within the EU) welcomes the proposal and:

- emphasises that, at a time of financial and economic crisis, culture can play a role in creatively meeting social policy objectives by fostering innovation as a way to achieve social outcomes. Culture and art, as well as cultural media and the audiovisual sector can trigger behavioural changes and have the power to create new social relationships to motivate people to use their abilities to be creative.
- urges the Council and the European Parliament to more strongly emphasise the key role of local and regional authorities in promoting and celebrating the culture of their communities and enhance the participation of regional and local authorities in the Programme. In this context, underlines the need to ensure the right balance between the allocation of resources for major, large-scale projects and the financing of measures and activities focused at local and regional level.

Culture Action Europe (advocacy and lobby organisation of over 100 associations, CAE promotes arts and culture as a building block of the European project, aims to influence European policies for more and better access to culture across the continent and beyond and provides customized information and analysis on EU policies affecting culture.

- Calls on EU Members States and the European Parliament to include the social outreach and educational dimension as part of the explicit objectives on audience development.
- Affirms that creativity and innovation; inherent to the arts and culture, are fundamental elements of the sustainable development of European societies. Arts and culture's intrinsic

need to take risks as well as to experiment in order to innovate, is critical to enabling innovative social and economic models and key to the delivery of the EU2020 strategy objectives on smart growth.

- Provide for a close dialogue with all stakeholders from the culture and creative sectors in the implementation of the Creative Europe Programme and, in particular, in the process leading to the definition of the operational objectives and the call for proposals, fundamental to guaranteeing a clear focus, meeting the needs of the beneficiaries and ensuring that the different opportunities offered are equally available to the diverse range of actors in Europe's cultural and artistic "ecosystem".

(See CAE's full statement here in french or english: <http://www.wearemore.eu/campaign/>)

DGEAC (Directorate General for Education and Culture): Apart from the EU2020 policy, the DG has formulated the new programme on the following analysis:

- The culture sector is a driver of economic growth and employment (4.5% of EU GDP, 3.8% of EU workforce); it gives a greater contribution than many other key sectors and has shown a higher than average growth rates in recent years
- The DGEAC wants to invest only in key priority areas which can demonstrate concrete impacts
- DGEAC wants to address 4 challenges they feel are holding the culture sector (including industries) back:
 - a fragmented market due to the EU's linguistic and cultural diversity
 - the digital shift changes "how art is made, disseminated, distributed, accessed, consumed and monetised; cultural sector is under-developed
 - chronic difficulties for SME's to access financing
 - lack of data to identify problems and move to evidence-based policy-making

- They want to improve the sector's competitiveness and achieve the following objectives:
 - Support the *capacity of European CCS* (cultural and creative sector) to operate transnationally
 - Promote the *transnational circulation* of cultural and creative works and operators and reach new audiences in Europe and beyond
 - Strengthen the *financial capacity of CCS*, in particular SME
 - Support *transnational policy cooperation* in order to foster policy development, innovation, audience building and new business models

(See the DGEAC proposals including a power point and other background documents on the right hand side of this page: http://ec.europa.eu/culture/creative-europe/index_en.htm)

FURTHER INFORMATION

Culture Action Europe has put together a lobbying contacts pack for its MEMBERS.

The lobbying contacts pack includes contacts to EU, national, regional and local level policy - and decision-makers in all EU countries. The contacts cover both campaign objectives, i.e. the new Creative Europe programme and the structural funds (European Regional Development Fund and European Social Fund). The negotiation process for these two objectives is somewhat different and different bodies are therefore involved in the decision-making process.

The database includes the following institutions:

Cultural Affairs Committee (CAC) - reps of the culture ministries of each Member State.

Permanent Representations to the EU.

Committee of the Regions (CoR).

European Parliament Committees on Culture, Regional Development, Employment and Social Affairs and Budget Managing authorities for the structural funds.