



Engaging with European and International Work?

Over 10 reasons to be involved!

- **Policy:** Much of UK policy is driven by the European Commission and many of the projects funded by the structural funds reflect the Lisbon and Gothenburg priorities of economic growth and competition, the increase of knowledge industries and the need for sustainability. However, just as there is an obligation for all programmes to address community cohesion or integration, there is also a requirement member countries 'mainstream' culture into the broader policy-making framework. (Maastricht Treaty) Article 151.4.
- **Funding Programmes:** As we approach the next round of EU funding, (2014-2020) trying to influence the Commission is important for the arts and cultural sector as well as 'creative and cultural industries'. By engaging with European policies, networking and programmes and/or becoming associated with campaigns or actions there is an opportunity to influence these future strategies, programmes and funding. The Commission, for instance, 'recently set up a Cultural Forum for this purpose.
- Participating in the '***we are more***' campaign –'***act for culture in Europe***' is another vehicle through which to do this. The '***we are more***' campaign promotes culture, heritage and the arts, together with education, social cohesion and environmental sustainability, as key areas in which the EU has to make more bold investments if it wants to reach its growth objectives and Europe to remain a thriving democracy in the future.
- They state their '*main policy objectives*' concern '*two instruments of the future EU budget 2014-2020: the Culture Programme and the Structural and Cohesion Funds. Those two frameworks support culture in the context of different overarching policies, aiming at different objectives that need to be fully understood when entering the advocacy field and formulating demands*'
<http://www.wearemore.eu/>
 - '**creative and cultural industries**'

Arts, which are global as well as regional and local, are highlighted as part of the group of 'creative industries'¹. At EU level, the importance of the interdependence of 'culture' and the economy- the 'creative economy' is now recognised.

¹ See DCMS UK description of 'creative industries'

- Following a series of reports and consultations triggered by an E.C.'s commissioned study, 'The Creative Economy', 2006 as well as projects, for instance, across the 'territorial cooperation' programme,² the 'creative and cultural industries/CCI's' are increasingly recognised as a powerful motor for jobs, growth, export earnings, cultural diversity and social inclusion, representing 4.5% of total European GDP in 2008 and accounting for some 3.8% of the workforce. They therefore have a vital contribution to make to the **Europe 2020 Strategy for 'smart, sustainable and inclusive growth.'**
- In April 2010 the Commission adopted a Green Paper on "Unlocking the potential of cultural and creative industries" and provided an analysis of responses to a consultation launched by the Green Paper.
- This was aimed at gathering comments from the general public, public authorities and civil society bodies – including companies – active in the cultural field across Europe on the type of environment that is needed for cultural and creative industries to thrive.
- The Commission also now has a more positive joint approach across Directorates:- Culture, Enterprise and Regions:- DG Regio³, DG Culture Education & Training⁴, DG Enterprise and Industry⁵⁶
- **Strategies:** Programmes available through the EU structural funds and 'transnational, cross border or interregional cooperation' are designed to improve capacity, solve common problems, increase mobility and enable strategic measures. Issues related to the environment, city and regional regeneration are key. Regions include sub regions and neighbourhoods can also take advantage by improving their profile and identity. Partnerships and projects emerging from different zones across Europe have an important remit to disseminate, to target other programmes under for instance Objective 1 and 2 and to prioritise communications and highlight good practice. The UK cultural sector can tap into these through several programmes, A,B and C whose budgets have increased.

Europe's leading cultural advocacy network

- Set up in 1992, **Culture Action Europe** is Europe's biggest umbrella advocacy organisation for the arts and culture. **Culture Action Europe** has more than 100 members that together represent over 80.000 arts and cultural players across Europe and beyond at the local, regional, national or European level in more than 14 artistic disciplines. Members are from all domains of cultural activity, ranging from orchestras to writers' associations, research institutions to cultural contact

² EU structural funds:-'territorial cooperation', Objective 3:- Interreg, Urbact11

³ http://ec.europa.eu/regional_policy/index_en.cfm

⁴ http://eacea.ec.europa.eu/culture/index_en.php

⁵ See extract of Consultation results below

⁶ http://ec.europa.eu/enterprise/index_en.htm

points, national theatres to international cultural networks, conservatoires to choirs and festivals.

The E.C. Culture Programme-the impact of cultural diversity

- The Arts are not restricted by boundaries; the priorities of the **EC Culture** programme are to increase mobility, enable the circulation of works and 'intercultural dialogue.' These projects depend on effective partnerships and 'cooperation' Engaging internationally or in European programmes which in turn adds to the potential to enrich cultural diversity, take up or create opportunities for work or participation, stimulate the economy, support education and attract new audiences. It also has the vital role of increasing experience of other cultures and can reduce misunderstanding, prejudice or help to alleviate conflict. Arts and cultural activities have been described as the source of new ideas and innovation that provides for the other 'creative industries.' It is an important programme supporting experimentation, new ideas and collaborations. The official UK Culture 'contact point' (one in each country) based at Visiting Arts, London can provide specific information for prospective applicants. http://eacea.ec.europa.eu/culture/index_en.php

- **Exchange, Knowledge, Collaboration & funding** Many E.C. programmes, foundations and other sponsors or 'partners' provide match funds or incentives to engage arts and cultural players. More recently businesses or SME's can participate in some programmes on a non-profit basis.
 - Projects supported under the **EU's Citizenship Programme** promote dialogue between different cultures in Europe and support efforts to forge a common European identity.
 - The link between education and culture is a thread running through the EU's educational policies. For instance, many projects funded under the Socrates programme have supported educational or training projects in the cultural field, and this is also part of Leonardo in the 'Lifelong Learning' programme.
 - The **Youth in Action** programme and strategy promotes a better understanding of the cultural diversity of Europe. The Youth programme is promoted by the British Council in UK and independent regional committees also promote and recommend projects locally.
 - The **rural development** aspect of the Common Agricultural Policy has a cultural dimension to help rural communities make the best use of natural and cultural resources.
http://europa.eu/pol/agr/index_en.htm
 - Audio-visual works are a crucial channel for the transmission of our cultural, social and democratic values. The **Audio-visual Media Services (AMS) Directive** enables "business without frontiers" in this sector. It sets the conditions for the transmission across borders of television broadcasts within the EU and, thus, creates a legal framework for the free circulation of European audio-visual material. The **MEDIA programme** launched in January 1991, was created to encourage the development of the European audio-visual industry.

- Information technology has an important role in making cultural information widely accessible. In August 2006, a Commission recommendation on **the digitisation and on-line accessibility of cultural material and digital preservation** was adopted.
 - The **Seventh Framework Programme for Research** (FP7) also supports culture directly and indirectly through its various specific programmes, in particular in the realm of the social sciences and humanities and HE usually lead on these.
 - Last but not least, there is also a strong link between the promotion of culture and creativity and EU copyright and related rights legislation, as well as the rules governing state aid.
- **The Principle of Added value**-joint cooperation encouraged through projects with partners abroad can trigger innovation, increase economic growth, build on capacity, and enrich the quality of work which may not have been possible without engagement in transnational work. Benefits can have a long lasting impact and lead on to further opportunities.
 - ‘With regard to this award criterion, the cultural and geographic diversity of the programming will be taken into account, namely the proportion in the programming of works from regions and/or countries participating in Programmes and the number of countries represented’. **E.C. Culture Programme**

Sources of Contacts

- Most EU funding programmes also have official ‘contact points’ and in UK, Visiting Arts London currently has this responsibility. See www.culturefund.eu However there is expertise experience through consultants working in the field.
- Contacts also include many networks, arts and cultural organisations, local authorities, their projects, education and heritage agencies based in UK, abroad or operating internationally.
- Links to Brussels are also practical, many of the events and conferences are free and travel costs can be similar or even cheaper than travel within the UK.
- Depending on the purpose or subject valuable contacts can be identified across a wide range of organisations and cultural players. They could be artists or cultural managers themselves, European, regeneration or international offices, local authority officers, consultants, funders, University research centres or departments, cultural industries or arts or cultural organisations based in UK or abroad, civil society groups, social enterprise, networks and campaigns or agencies acting as gateways to expertise, partners or information services:-e.g. European Enterprise Network has local offices in each region, the RAB’s and Local Enterprise Boards, the MEDIA programme, Schools and Colleges, Museums and Libraries , broadcasters, historians and journalists etc .
- **Conclusion** It is perhaps debateable but it could be of particular advantage that the newly emerging AD.uk’s membership combines public and independent arts and cultural sector as well

as creative industries. Such an organisation might give credibility across Europe in any lobbying or campaigning role.

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