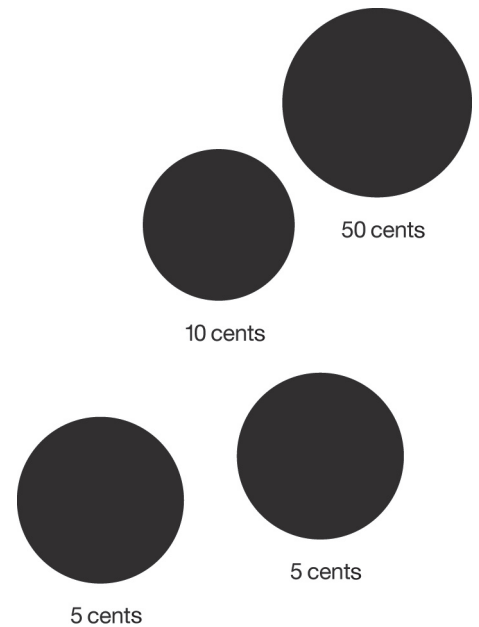


# 70! Cents! for! Culture!



The European Union currently spends just 34 million euros<sup>1</sup> – roughly 7 cents per citizen per year – on its culture programme for trans-national cooperation. Unless this figure can be increased to 70 cents per year (315 million euros in total), the vision set out by European Commission President José Manuel Barroso cannot possibly be realized:

*The questions of what Europe can do for culture and what culture can do for Europe have acquired a new sense of urgency... Europe is not only about markets, it is also about values and culture... In the hierarchy of values, the cultural ones range above the economic ones. If the economy is a necessity for our lives, culture is really about what makes our life worth living... Berlin, 26 November 2004*

Today, the European Cultural Foundation (ECF) and the European Forum for the Arts and Heritage (EFAH) are launching a campaign to back President Barroso's cultural vision. This campaign is supported by Members of the European Parliament across the political groupings, by artists, by foundations, by cultural NGOs, and by representatives of the business community.

## Why 315 million euros per year specifically for culture?

- 1 Cementing the bonds between Europeans:** Europe has succeeded in fostering peace where war once wreaked havoc among its peoples. With the continuing enlargement of the Union, this achievement must be consolidated through the sharing of the memories and aspirations of all its citizens. Cultural cooperation, like all civil society endeavours, builds cross-border debate and encourages a sense of belonging and participation.
- 2 Identity through Diversity:** Among Europe's major challenges today are the achievement of mutual respect between peoples and nations and the acceptance of cultural

difference. An adequate cultural strategy would help to safeguard and strengthen this heritage at home, enhance the Union's presence in the world, develop intercultural competences, and foster fruitful cooperation with our eastern and southern neighbours.

- 3 Cultural and Social Economies:** The arts and heritage help nurture the creativity and imagination required to meet the challenges of competitiveness; they encourage social cohesion and citizenship and also provide significant economic assets to cities, regions and nations. They are a vital resource for human development across Europe.



## What proportion of the EU budget would go to culture?

70 cents per citizen per year would make a major impact on the lives of many Europeans while *barely denting the overall EU budget*.

The current EU budget for education and culture<sup>2</sup> (896.6 million euros under 'Internal Policies') represents **0.77% of the total budget of the EU** (116.5 billion euros).<sup>3</sup>

The budget for culture alone (34 million euros) represents not even **one twenty-fifth** (in percentage terms, 3.79%) of the

EU's budget for education and culture.

**Culture receives approx. 0.03% of the total EU budget!**

Compare that figure of 34 million euros for culture with the budget of the Goethe Institute in 2004 (270 million euros)<sup>4</sup> or with the budget of Het Muziektheater in Amsterdam of 55 million euros in 2003 (predominantly the Nederlandse Opera and Het Nationale Ballet)<sup>5</sup> and you realize just how paltry a sum it is.

### The Proposed Budget for an adequate but modest EU culture programme

a	The mobility of 10,000 artists and cultural operators a year	<b>25 million euros</b>
b	Greater cultural cooperation within the EU and between the EU and its neighbours, complementing the activities of member states	<b>100 million euros</b>
c	Initiatives to boost the cultural dimension of EU foreign policy	<b>50 million euros</b>
d	New platforms for European public debate and active citizenship	<b>50 million euros</b>
e	Support for networks that link cultural actors across member states and engage them in European partnerships and projects	<b>20 million euros</b>
f	Information and services for artists and cultural operators	<b>20 million euros</b>
g	Effective support for creative competitiveness	<b>50 million euros</b>
<b>TOTAL</b>		<b>315 million euros per year, or 70 cents per citizen</b>
(Current programme:		34 million euros per year, or 7 cents per citizen)

**Funding is not the whole story of course. The structures and working methods of the European Commission need to change if they are to meet the cultural needs of European citizens as well as of the arts and heritage sector. Suggestions for improvement in this area are indicated in the appendix.**

## Why this budget? How does it break down?

### The mobility of 10,000 artists and cultural operators a year (25 million euros)

The European Union has promoted mobility in education to significant effect (ERASMUS, TEMPUS).

**Similar efforts in the arts and heritage would foster artistic quality, stimulate creativity, and provide European added value.**

- a The proposal includes a special mobility component, to be administered separately. It also envisages support for information provision concerning mobility<sup>6</sup> as well as training and preparatory work.<sup>7</sup>
- b In contrast to the academic sphere, where institution-based mobility schemes such as ERASMUS and TEMPUS have been successful, non-institutional individual mobility is the norm in the cultural field. There are many good models

which could be studied and adapted.<sup>8</sup>

- c Travel grants usually range from 200 to 500 € (depending on distance), with grants that include short stay costs ranging from 400 to 700 €. More comprehensive mobility grants (production-oriented, with longer stays of a month or so) could cost up to 2,500 €.
- d The European Commission could adopt the application procedures, advisory/jury structures, participant selection as well as evaluation, monitoring and reporting methods already tested by NGOs. However, proper grant administration which would bring measurable European added value is labour-intensive and could amount to 25 % of the budget.



## Greater cultural cooperation within the EU and between the EU and its neighbours, complementing the activities of member states (100 million euros)

The European Union, which complements the activities of the member states where they cannot or do not operate, needs innovative forms of cultural cooperation and both short-term and long-term projects. By opening up the culture programme to its neighbours, the Union would help see them through a difficult transition process.

- a The proposal argues for a substantial increase in the core programme to support both small (short-term) and large (long-term) projects with partners from eligible countries. The need for this is underlined by the rejection rate – due to the numbers of applicants outstripping resources – in the current Culture 2000 programme, in other European programmes (e.g. those of foundations), as well as in national programmes that have an international dimension.<sup>9</sup>
- b The proposal expressly includes the new EU neighbours, so as to allow for:
  - Regional cooperation funds for and with South East Europe, Eastern Europe and the Mediterranean
  - The inclusion of non- or not-yet acceding countries in Culture 2007 project consortia
  - Countries which are non- or not-yet acceding or are not part of the European Neighbourhood Policy to take part in cultural cooperation programmes without having to pay 'fees' or provide 5% matching funding.

(The latter provisions are politically advisable in terms of neighbourhood policy and civil society support for the difficult transition process. They are necessary in view of the significant reduction in funding by the Open Society Institute, which has been the only major sponsor of cultural projects in the region. In fact, for the Western Balkans and the Eastern European neighbours there is hardly any funding for culture). If special funding lines for

cultural cooperation are implemented in the new action programmes for the European Neighbourhood Policy, the European Commission's Directorate-General for Education and Culture needs to be closely involved, so as to ensure complementary and mutually supportive Community efforts.

- c The proposal allows (co-)funding of some projects that have a heritage dimension. Projects which involve cultural heritage as a means of strengthening citizenship awareness, collective European memory, and contemporary creativity (which forges the heritage of the future) would all be eligible. This does not include funding of any substantial physical conservation or restoration but would mean exploring new ways of using heritage sites for contemporary artistic and cultural expression and production.
- d For these EU programmes to become more accessible, administrative procedures must be simplified while remaining transparent and ensuring proper accountability. Proposals have been made<sup>10</sup> to delegate certain administrative tasks to 'platforms' of project applicants, which may – under thematic umbrellas – combine large long-term projects with a number of small short-term ones. This would mean that financial regulations pertaining to the relatively small-scale and predominantly NGO-driven projects would have to be adapted.
- e Administration costs would increase slightly at all levels because of the increased volume of projects. It must be recognized that cultural projects are relatively labour-intensive, especially when they are small. Small cultural institutions have neither the human resources nor the financial facilities to respond fully to the administrative requirements of the EU. However, their contribution to European cultural life and development is vital and therefore cannot be excluded from cultural cooperation programmes.

## Initiatives to boost the cultural dimension of EU foreign policy (50 million euros)

A number of studies<sup>11</sup> indicate the need for European foreign policy to have a cultural component in order to help ease cultural tensions, establish constructive dialogue, and strengthen the image of the European Union as a responsible global actor.

- a This view has gained considerable ground in recent months. A number of recommendations for specific actions, concrete measures and incentives have been made, notably at a 2004 'conference of the field' entitled Sharing Cultures and during the consultation process for the new culture programme.<sup>12</sup>
- b Such a component would allow the Commission to tender pilot projects and support activities which are carried out by a coalition of member states (their agents/cultural institutes).

- c These activities should be coordinated by the Directorate-General for Education and Culture with the Commissioner for External Relations, with the Council, and with the High Representative for the Common Foreign and Security Policy, and carried out in consultation with civil society networks and foundations active in this field.<sup>13</sup> Europe ought to be a pioneer in expanding the scope of foreign policy.
- d The administrative costs for the Commission would be relatively low, as its activities would be limited to tendering and evaluation. The central operational overheads are significantly higher when staff must devote time to project development and management.



## New platforms for European public debate and active citizenship (50 million euros)

By sharing their memories and aspirations, European citizens can draw closer together. The European Union could assist this process by supporting the cross-border sharing of news and information as well as by fostering networks of journalists and virtual platforms.<sup>14</sup>

a The culture programme should provide incentives and stimuli to promote existing public arenas of debate and to encourage the emergence of new ones. There is clearly a lack of resources, for instance, in the fields of linguistic and cultural translation. For ideas to cross borders and for citizens to develop a sense of European belonging, the

European Union ought to support both virtual and face-to-face interaction.

- b The European Union should be bold in its selection of projects to support, particularly when it comes to 'scouting' for new initiatives. Pilot projects should be launched to create and strengthen networks of providers and facilitators and pave the way for commercially viable solutions.
- c Experienced media professionals should be included in the juries that set up the Terms of Reference for tenders.
- d The European Union needs to develop ways of learning from these pilot projects and how to share this knowledge with a wider audience.

## Support for networks that link cultural actors across member states and engage them in European partnerships and projects (20 million euros)

Resources for trans-national artistic/cultural cooperation, research, communication and information are so scarce that EU funding for projects should be made available to European networks. Such networks demonstrably have the potential to develop and implement projects and strategies; in fact, they already assist the Commission by sharing with it their expertise regarding trans-national cooperation.

- a The integration of the former A-line<sup>15</sup> within the Culture 2007 budgetary provision is a valuable first step; however, the funding is still insufficient for the number of eligible networks and the scope of their activities.
- b Administrative costs would not be significantly higher than in the past, although staffing levels in the Commission's Directorate-General for Education and Culture should be sufficient to allow coordination, joint development and evaluation.

## Information and services for artists and cultural operators (20 million euros)

NGOs, research institutes, universities, cultural centres and networks all generate information and knowledge about culture. The European Union should provide support for mechanisms which enable the sharing of this information and knowledge as well as for research projects which produce new information. The Directorate-General for Education and Culture itself needs to acquire more knowledge of cultural cooperation for its own strategic planning.

a Existing instruments of information provision and dissemination, and of knowledge generation and analysis, need to be financed and further developed. These range from Eurostat/Eurobarometer surveys on culture to service

and information instruments developed in private-public partnership, such as The LAB.<sup>16</sup>

- b The network of Cultural Contact Points (CCP) has gradually gained substance and could, if properly supported, provide more services that are better targeted and coordinated.
- c Analysis and the generation and exchange of information between the European Union, the Council of Europe and UNESCO require more attention and joint approaches. Funding for well-developed instruments such as the Council of Europe's Compendium on Cultural Policies should be shared.
- d Once again, administrative costs for the Commission would be relatively low, since its activities would be limited to tendering and evaluation.

## Effective support for creative competitiveness (50 million euros)

Support for culture is germane to the European Union's Lisbon Strategy for developing the knowledge economy and boosting employment. The growth of the creative industries in many countries demonstrates the great potential of the arts and heritage to generate income as well as new and better job opportunities.

- a Europe can continue to afford its relatively well-developed system of access to culture and provision of cultural goods, its public support for creation and heritage, only if the value of the cultural sector can be demonstrated. This value relates not only to individual well-being but also to the quality of collective life and to social and economic development. Campaigns to raise awareness of this fact are essential.



- b Investment is needed to maintain and renew cultural capital, particularly in areas where market forces cannot do this. Europe's cultural industries should benefit from specific support and incentive measures.
- c Cultural diversity needs to be safeguarded at all levels: European cultural and media producers can assist in this regard, but their capacity to assist needs to be enhanced. Current negotiations in and with the World Trade Organization underline the need to take proactive measures.
- d Cultural education plays a decisive role in nurturing talent and enabling audiences to appreciate the richness of Europe's cultural heritage and creativity. National approaches need to be evaluated, practices compared, and new educational schemes proposed.
- e Member states with below-average GDP should be offered (under certain clear conditions) special support for developing their cultural infrastructure, accessing external markets, promoting their cultural products and joining cooperative endeavours.
- f A series of measures for support and evaluation should be drawn up in consultation with experts from the field (composed equally of representatives of the cultural industries and of non-profit associations and networks).
- g Administrative and operational central costs would be relatively high for development and evaluation, but low for the administering of tenders.

**For more about the proposed budget and the cultural role of the European Union, contact:**

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**Notes**

- <sup>1</sup> Official Journal of the European Union. Decision No 626/2004/EC of the European Parliament and of the European Council of 31 March 2004 amending Decision No 508/2000/EC establishing the Culture 2000 programme.
- <sup>2</sup> Comprising education and training, culture and language, youth, audiovisual policy and sport. General budget of the European Communities for the financial year 2005.
- <sup>3</sup> General budget of the European Union for the financial year 2005. The figures. Directorate-General for the Budget. European Commission. January 2005. SEC(2005) 50 – EN. Extract from 2.4. Figures by financial perspective headings, in commitment appropriations (detailed).
- <sup>4</sup> Zentrale des Goethe-Instituts, München, Bereich Kommunikation und Marketing (002).
- <sup>5</sup> Annual report and accounts of respectively the Foundations 'Het Muziektheater, Het Nationale Ballet en de Nederlandse Opera' (Jaarverslag en jaarrekening van 2003 van respectievelijk de Stichtingen Het Muziektheater, Het Nationale Ballet en de Nederlandse Opera), Amsterdam, 19 April 2004.
- <sup>6</sup> For example, [www.onthemove.org](http://www.onthemove.org).
- <sup>7</sup> The results of IETM's work and the ERASMUS evaluations would have to be studied and applied.
- <sup>8</sup> For example, the "Roberto Cimetta Fund", "Thomassen Fund", "STEP beyond", and "APEXchanges".
- <sup>9</sup> For example, KulturKontakt Austria.
- <sup>10</sup> By the Working Group on a new framework programme, convened by the Commission.
- <sup>11</sup> For example, IFA – Institut für Auslandsbeziehungen, Germany; Kathinka Dittrich van Weringh, Ernst Schuermann.
- <sup>12</sup> Working Group on a new framework programme, convened by the Commission.
- <sup>13</sup> For example, the Madariaga Foundation and the foreign policy research coalition of the Bank of Sweden Tercentenary Foundation, the Compagnia di San Paolo, and the Volkswagen Stiftung. Networks such as INCD, ELIA and IETM also have valuable experience.
- <sup>14</sup> The European Cultural Foundation is able to provide examples of many initiatives with strong potential as well as a study on electronic resources.
- <sup>15</sup> Funds to support organisations active at European level in the field of culture used to be budgeted for under the Commission's administrative expenditure (hence 'A-line') but are now integrated into the culture programme budget.
- <sup>16</sup> See [www.eurocult.org](http://www.eurocult.org).
- <sup>17</sup> For example, by the Working Group on a new framework programme, convened by the Commission.



## Appendix: Accompanying structural changes and provisions for a substantially increased EU culture budget

- a *The further development of the strategic capacities of the Director General for Education and Culture*, in close cooperation with the member states, but also with civil society actors (such as expertise organisations, networks, foundations), including an increased ability to commission and apply research, organize consultation processes, and support voluntary platforms of member states and civil society agents in order to explore and develop thematic cooperation.
- b *Systematic cross-institutional/departmental cooperation between Director Generals* (research, external affairs and Europe-Aid, media, competition), and a mechanism to monitor the implementation of Article 151/4 (transversal issues).
- c *The Directorate-General for Education and Culture* – together with representatives of civil society – should cooperate systematically with other international organisations such as the Council of Europe and UNESCO, in order to overcome the fragmentation of efforts and lack of real cooperation, and to create synergies between them.
- d *Serious provisions should be made to delegate implementation and evaluation and make these administrative processes more flexible.* Proposals have been made<sup>17</sup>, partners are in place, and the climate of cooperation between the Directorate-General and the civil society actors has improved in recent years. Only if the cultural actors themselves perceive the programme as user-friendly, inclusive, participatory and administratively 'light', will national politicians defend and promote more resources at EU level for European and international cultural cooperation.
- e *New instruments* for use by cultural operators and decision-makers alike are needed; one such example is the Laboratory of European Cultural Cooperation (the LAB), ([www.eurocult.org](http://www.eurocult.org)) set up as a private-public pilot project to federate information, generate knowledge and stimulate specific projects and some applied research on cultural cooperation in Europe.