

CREATIVE EUROPE MUST SUPPORT ARTS AND CULTURE AT EU LEVEL TO BRING EUROPEANS CLOSER TOGETHER

Culture Action Europe position on the Creative Europe 2021-2027 proposal

Culture Action Europe welcomes the continuation of the current Creative Europe programme in 2021-2027, as a stand-alone programme. Creative Europe 2021-2027 is a unique instrument promoting a vision of Europe that embraces cultural diversity among the peoples of Europe and builds bridges across communities. CAE believes that Creative Europe has a fundamental role in strengthening the contribution of culture to the future of Europe. Culture has the potential to build bridges across Europeans. Stronger bonds between its people make Europe stronger. We call the European Institutions and Member States to double the budget for culture and be ambitious in the definition of Creative Europe 2021-2027.

KEY MESSAGES:

- Social, artistic and cultural objectives, including creation and artistic research, should be the focus of the Creative Europe 2021-2027 without disregarding its economic dimension;
- Promote a holistic approach when mainstreaming culture, including all CCS when establishing cross-overs with wider EU policy fields;
- Favour horizontal schemes for challenges common to all sectors. Sectoral approaches are adequate for areas of high sectoral specificity;
- Support cultural mobility, including mobility of works and mobility of cultural workers and organisations, with an ambitious funding.
- Set co-financing rates to, at least, 80% in order to alleviate the barriers to access the programme.

Culture Action Europe calls on the European Institutions and Member States to ensure that the next cycle of the programme is endowed with proper resources and a legal framework enabling it to fulfil its mandate and impact at EU level. In light of the negotiations ahead, Culture Action Europe, regarding the

OBJECTIVES, PRIORITIES AND STRATEGIC APPROACH:

1. Recalls that the Creative Europe programme is the **only EU instrument exclusively dedicated to supporting arts and culture** at EU level. Thus, it is the only programme supporting the inherent character of culture and artistic expression, a prerequisite for all social, economic and external impacts. Progressive erosion of this unique function should be avoided, both in the programme's structure and in its contents. Therefore, we advocate to maintain the Culture strand as an independent sub-programme and to include artistic expression, creation and artistic research as cultural objectives;
2. Stresses the need to **double the budget for culture** given the continuous underinvestment¹ and the addition of new priorities and actions;
3. Welcomes the attempt to **create synergies and cross-overs between culture and other policy fields**, in view of maximising consistency across areas of EU action. However, the synergies identified concentrate mainly on market oriented industries and on specific sectors; failing to recognise the contribution of all cultural sub-sectors to the various policy areas and potentially hindering the development of the sectors excluded;
4. Stresses the importance of **mainstreaming a wider conception of culture through a coordinated approach and a holistic understanding of cultural policy² and practices** across EU policy fields. Highlights, in particular, the importance of promoting the relevance of all cultural and creative sectors for the objectives and priorities of Horizon Europe, the Digital Europe programme, Erasmus post-2020, the European Regional Development and Cohesion Fund and wider research initiatives;
5. Calls for the **reintroduction in the definition of Cultural and Creative Sector** of the specification 'market- or non-market-oriented' cultural and creative activities, in line with Art. 167 of the Lisbon Treaty and the 2005 UNESCO Convention on Cultural Diversity;
6. Recalls that social, **artistic and cultural objectives should be the focus of the Creative Europe 2021-2027 according to the culture sector³**, without disregarding its economic dimension. Audience engagement and social inclusion, followed by arts education, international cooperation and the **increasing importance of cross-sectoral and crossover projects** are cited by the sector as key priorities for the future programme;

7. **Regrets that audience engagement does not continue to be a specific objective** in view of the need to develop quality relations with audiences. An integrated approach to cultural participation and audience engagement should be considered among the programme's priorities, with diversity criteria at their core and inside the framework of professional artistic initiatives;
8. Welcomes the **inclusion of the priority 'Strengthening European identity and values through cultural awareness, arts education and culture-based creativity in education'**. Calls, however, for an explicit recognition of a wider approach to Arts and Culture education and research, progressing from a STEM to a STEAM⁴ paradigm, and developing synergies between education and culture to allow the natural operation of organisation working in the intersections of both fields;

CULTURE STRAND:

9. Welcomes the **continued support to transnational cooperation, networks and platforms**. Questions the disappearance of the distinction between small and large cooperation projects due to the need of facilitating access to small organisations;
10. Praises the inclusion of a mobility action, given its clear European added value and the strong cross-sectoral relevance. Calls for an inclusive approach in its design covering a broad range of cultural workers, including artists, and organisations across all sectors. Calls **for a commitment to cultural mobility, including mobility of works and mobility of cultural workers and organisations with an ambitious funding**. Points to the growing need for adequate visa systems for cultural operators in an increasing globalized world and the lack of appropriate solutions for the cultural sector;
11. Highlights that the co-legislators must guarantee a **fair and equal support across all cultural and artistic expressions** as a mean to ensure European cultural diversity;
12. Advocates for **horizontal schemes as the preferred approach to common challenges** of the cultural sector as a whole. Supports sectoral approaches in domains of high specificity when accompanied by strong evidence-based analysis. Sectoral schemes must include a roll-out approach to all other sectors in the legal basis to guarantee equal support;
13. Asks for clarification on the **budgetary allocation between strands, new initiatives, horizontal and sectoral actions to ensure that new proposals are not detrimental to existing initiatives** that have proven their value and popularity. Budget allocations must be sufficient to enable the improvement of current success rates;
14. Notes with concern that special actions have grown in number. Calls for clarification of the rationale justifying such increase and the nature of the support to be received. Recalls that all cultural operators should be granted equal opportunities when accessing EU funds;

15. Calls for the inclusion of specific calls for smaller organisations and emerging artistic scenes. Stresses the urgent need to **adjust co-financing rates, to at least, 80%** in order to alleviate the barriers to access the programme. Acknowledges the inclusion of cascading grants, lump sums, unit costs and flat rates as a possible way to facilitate access and only encourages its implementation in close consultation with the sector to ensure operability and sustainability for all parties involved.;
16. Favours a wider and explicit approach towards **diversity, including gender but also ethnic diversity and diasporas, geographic background, and diverse physical abilities**, among others, to be taken into account as part of the non-discrimination objectives. Notes that diversity considerations are often context specific and progress is better measured across time;
17. Advocates for measures supporting **equality of opportunity in order to improve the diversity of the cultural workforce**. Considers fair labour conditions of cultural workers, including artists, as a relevant parameter to ensure the diversity of the cultural sector.

CROSS SECTORAL STRAND:

18. Calls to include an artistic and cultural dimension in all priorities and actions of the cross-sectoral strand in line with its very own nature:
 - a) **Artistic research** is crucial for content and knowledge creation and innovation. Thus, it should be explicitly acknowledged under objective B of the cross-sectoral strand.
 - b) **Freedom of artistic expression and cultural rights** are under increasing pressure across Europe, and thus, should be taken in consideration under objective C of the cross-sectoral strand.
19. Reminds the need for **better data and cultural statistics** to strengthen evidence-based policy making. Calls for a strategic research approach facilitating knowledge transfer across currently dispersed initiatives, guaranteeing the coverage of all sectors in cooperation with cultural stakeholders.
20. Advocates for an **integrated information and support system** facilitating access to EU programmes to the cultural sector. Increased resources must be allocated to the culture desks in order to guarantee equal treatment across sectors.

INDICATORS:

21. Regrets that qualitative indicators are not included and advocates broadening and deepening evaluation of publicly funded culture to assess societal impacts, including sustainability, social cohesion and diversity, among others.

CAE wishes to thank its members, who contributed to the formation of these points.

ABOUT CULTURE ACTION EUROPE:

Culture Action Europe (CAE) is the first port of call for informed opinion and debate about arts and cultural policy in Europe. CAE is the biggest umbrella organisation and the only network representing all cultural sub-sectors. CAE represents 80.000 voices of the cultural sector through its 145 members, including transnational networks, national networks, private and public organisations and individual members. www.cultureactioneurope.org

ENDNOTES:

¹ KEA, 2018, Creative Europe: Towards the Next Programme Generation. European Commission, 2018, Mid-term evaluation of the Creative Europe programme (2014-2020). European Parliament, 2017, Report on the implementation of Regulation (EU) No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020), 7 February 2017

² In addition to the 24 May 2018 Council Conclusions calling to bring cultural heritage to the fore, mainstreaming of culture should take into account the Council conclusions of 27 of May of 2015 on cultural and creative crossovers, Article 167 stating that the Union shall take cultural aspects into account in its action across policy fields and to promote the diversity of European cultures in all relevant policy domains. CAE supports the full range of cross-overs and synergies identified by the Alliance for Culture and the Arts in its reaction to the European Commission's proposal for the EU future budget. 18 June 2018

³ CAE, 2017, Creative Europe: Programme Analysis and Recommendations.

⁴ STEAM stands for Science, Technology, Arts and Mathematics.