



Creative Europe

An EU programme
for the cultural and creative sectors for
2014-2020

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Overview

- Why Creative Europe?
- Which new priorities for which new challenges?
- Which instruments?



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Why Creative Europe?



Why Creative Europe?

Why invest more in these sectors?

- Jobs, growth and social inclusion
- Individual creativity
- Spill-overs for innovation, tourism, etc
- Sectors of the future



A new approach

- Merger of 3 existing programmes: Culture + MEDIA + MEDIA Mundus
- Why?
 - Similarities and common challenges
 - Technological change, blurring boundaries
 - Merging > better synergies
- BUT, recognition also of the differences of these sectors in our instruments



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Creative Europe framework

Culture 30 %	MEDIA 55 %	Cross-sectoral 15 %
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Which new priorities for which new challenges?



1. A fragmented cultural space

- Many small, fragmented markets
- Europe's linguistic diversity
- The difficulties for artists and their works to cross borders
- Few Europeans access "non-national" European cultural works

- A paradox: cultural and linguistic diversity is a challenge, but also an EU commitment



Creative Europe will:

CONTINUE TO SUPPORT:

- International cooperation between cultural institutions to professionalise and develop new opportunities
- Artists and cultural professionals to develop international careers and work across borders
- The transnational circulation of works, including tours, events and exhibitions

NEW:

- Development of long-term audiences for European works



2. The digital shift

- A profound impact on the sector in terms of creation, distribution, consumption and monetisation
- A change in paradigm in relations between cultural organisations and the public/audiences
- Challenges, but also opportunities
- Excellent practices exist, but know-how is geographically fragmented and under-developed across Europe



Creative Europe will:

NEW:

- Facilitate adaptation by strengthening skills:
 - Adaptation to digital technology
 - Experimentation with new audience development techniques
 - Experimentation with new funding models
- For example: projects which facilitate European exchange of practices, informal learning and knowledge transfer



Audience development

- Conference in October 2012, Brussels
- Why do it? Cultural, social and economic reasons
- Diverse concept: Developing, deepening and diversifying

Conclusions:

- No "one size fits all" solutions
- The need to reach "non-audiences"
- Importance of participatory art
- From intuition to joined up strategies
- What's the danger of dumbing down?



3. Lack of data

- The shortage of comparable cultural data
- More difficult to design policy and programmes at national and European levels



Creative Europe:

NEW:

- Support better data collection
- Exploring the extension of the mandate of the European Audiovisual Observatory



4. Access to finance

THE PROBLEM

- The difficulties for SMEs to access bank loans
- Banks don't understand these sectors:
 - Intangible assets
 - The "prototype" nature of cultural works
- A funding gap of €2.8 – 4.8 billion



Creative Europe will:

NEW:

- Create a guarantee facility to guarantee part of bank loans (risk sharing):
 - For SMEs, profit making and non profit
 - Complementary to grants, for different needs
 - EIF → network of banks with certain commitments
 - Leverage effect: € 211 m → € 1 bn in loans

IN SHORT: educate and motive banks about the CCS, change their mentalities in long-term, systemic effect



A new narrative

- A lot of continuity in what can be supported, but a new narrative
- Shift away from « citizenship » and « intercultural dialogue » (other instruments exist, but still secondary effects of projects)
- Shift from focus on supply side to including demand side also > new emphasis on audience development



General objectives

- To safeguard and promote Europe's cultural and linguistic diversity
- To strengthen the competitiveness of the cultural and creative sectors to foster smart, sustainable and inclusive growth



Specific objectives

- Strengthen the sectors' capacity to operate transnationally
- Promote the transnational circulation of works and operators and reach new audiences in Europe and beyond
- Strengthen the sectors' financial capacity
- Strengthen policy making



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Which instruments?



Simplified instruments

- Only 4 categories managed by the Executive Agency:
 - Transnational cooperation projects
 - European networks
 - Literary translation
 - European “platforms” with a structuring effect



The international dimension

- The new objectives
- Full participation of certain third countries:
 - Same as present
 - **NEW:** European neighbourhood countries
- **NEW:** Possibility for bilateral “windows” with certain third countries

Being examined:

- An increase in the budget for 3rd country costs



Timetable

- Commission proposal adopted November 2011
- Negotiations between Council and EP ongoing – conclusion 2nd semester 2013 ?
- Publication of calls for proposals for Creative Europe: autumn 2013 ?



Conclusion

- A programme adapted to the challenges of the 21st century
- A merged programme but adapted to differing sectoral needs
- Trying to create the best possible conditions for the arts to operate internationally
- New elements, simplifications, but also continuity
- Proposal for an increased budget: important symbolically!



Thank you
Questions & comments

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http://ec.europa.eu/culture/index_en.htm