



**IETM** (international network for contemporary performing arts), comprising over 550 professional performing arts organisations and institutions including arts funders from nearly 60 countries, having discussed with its members and consulted other cultural, institutional and civic networks, confirms full support for Culture Action Europe's response to the Creative Europe programme proposals, and

**calls upon the European institutions, the EU Member States and participating countries to: positively welcome and support the proposals for a new culture programme, "Creative Europe", 2014-2030.**

**In particular, IETM:**

1. calls attention to the **long term vision and content** of the programme in the first place, which aims to structure and strengthen the culture sector - particularly its accessibility and diffusion - on the European level and with partners outside Europe so that it becomes strong enough to survive, especially in these times of financial austerity
2. deplores the reaction of those who reject the programme solely on the basis of its **budget proposal**, even though a significant amount of this is due to creating a new guarantee fund (loans, not grants), using money from the European Investment Bank and national / local banks and merging the audiovisual and cultural programmes. We believe this represents ideological, selective thinking rather than the long term vision needed in Europe today
3. appreciates Creative Europe as complementary to the other EU programmes with potential to support cultural actions, in the framework of EU 2020 and welcomes the **vision of the programme to have a structuring, long term, systemic, transformational effect** which is appropriate to current tendencies in our societies and economies
4. therefore recommends strongly that the eventual detailed **criteria** of the programme include **social innovation** through high quality art and culture experiences, and not only economic goals, and notes that in terms of both domestic and foreign affairs, culture has a strong proven positive relationship with human rights, democratic practices and alleviating conflict.
5. calls attention to the necessity of a **strong and integrated value chain** in the arts consisting of education/training ; creation ; production ; diffusion ; documentation/media as recommended by the Creativity and Creation Working Group of the Access to Culture civil society Platform
6. highlights the fact that the financial crisis and resultant drive to '**austerity budgets' on national and local levels are resulting in alarming losses or disempowerment of cultural producers**
7. Is thus concerned to ensure that **future partners to EU-funded culture programmes do not come only from wealthier countries** whose public culture budgets are able to support production of the creative work that the Creative Europe programme aims to help diffuse, but that there are **sufficient sources of national and local funds that the new EU programme will be able to leverage**, in all participating countries.(Legal basis, Article 3, European Added Value 2 (d)

8. reminds institutional partners on all levels (EU, state, region, local) that two civil society platforms as well as commissioned research have confirmed that the subsidised sector's artistic creative experimentations provide the research and development terrain for later industrial-commercial adaptations, thus **need investment and support for creation and production from their public institutions**
9. Welcomes **simplification** as well as the indications from DGEAC that the programme "will be adapted to the real needs of project promoters" and that they will use **advice from cultural operators in the sector to elaborate details on implementation** of the programme
10. Asks the EU and national partners to examine closely the criteria, monitoring processes and evaluation of the **European Capitals of Culture**, with regard to the unwelcome evolutions in many projects leading to manipulation of the artistic directions, post-hoc changes to the artistic concepts awarded, illegal or quasi-legal dismissal of artistic directions and a tendency use the ECoC's for personal political ends rather than to achieve the objectives of the programme.

### Detailed Comments

Programme structure : we support analysis by Culture Action Europe that the proposed financial guarantee mechanism should provide sector specific guidelines, since financing needs and business models can be very different from one sector or sub-sector to another.

Social Innovation we agree with Culture Action Europe that creativity and innovation; inherent to the arts and culture, are fundamental elements of the sustainable development of European societies. Including **risk taking and experimentation as a priority under the Culture Strand** is critical to enabling innovative social and economic models and key to the delivery of the EU2020 strategy objectives on smart growth.

Capacity building : we welcome the programme's focus on **capacity building, peer-to-peer learning, internationalising careers and sharing of knowledge and skills**, and highlight the fact that the European cultural networks, founded with precisely these objectives, have been and continue to create and reinforce the shared European cultural space, and provide good practice in this regard to Third countries and regions.

Financial facility: we expect that all efforts will be made to make the facility **open and responsive to the needs and realities of the non-audio-visual cultural sector and their specific (and different) production chain issues**, and that training will not only include financial institutions but also cultural SME's unused to have access to guarantee funds and loans. (Legal Basis, Article 7,1 (a) )

Audience development we appreciate a **focus on audience development, and highlight the need for the strong, integrated value chain (education/training ; creation ; production ; diffusion ; documentation/media), each of whose links is as invaluable as the others** to achieve access for all to a diversity of cultures.

Policy support: we welcome continuing support for cultural **policy** exchange, analysis, documentation and data capture, comparison and development, between policy makers as well as operators, as long as it is **not however, limited solely to literacy or indeed economic aspects, but allows fresh thinking on wider aspects of art and culture** (Legal basis, Article 8, (e).

Networks : we agree with Culture Action Europe's analysis and the DGEAC's impact study that **European Added Value of cultural co-operation should be expressed especially in terms of its networking, exchange of best practices and peer learning** in the cultural sector, and that if operational grants are replaced by project grants they must be compatible with the way the

**networks actually function, as service organisations with permanent staff costs rather than as one-off projects** (Legal basis, Article 3, European Added Value 2 (a))

International opening: we welcome the conditional opening of the programme to the European Neighbourhood and potential candidate countries to the EU , as well as certain other Third Countries. However, we wish to underline the absolute importance of **culture in ALL of the EU's policies and programmes, and with ALL of the countries with whom the EU has agreements or in in dialogue**. Culture underpins all societies' values and behaviours - cultural exchange processes are key methods of promoting mutual understanding, stimulating independent, creative thinking leading to social empowerment as well as creating evolving and sustainable people-to-people linkages.

Implementation : we support the assurances that this will be **elaborated in dialogue with sector itself**, regarding definitions, details, application forms and questions, budget structure, priorities, the essential evaluation criteria and the maximum rate of co-financing.

Impact and evaluation : we appreciate the programme's aims to "strengthen the adaptation of the cultural and creative sectors to globalisation and the digital shift and the expectation that transnational circulation of works should lead to higher level of circulation of works, more trade within the internal market, more international trade and increased revenues for the sector." However, we would also urge **impact surveys to assess the development of experimental, risk-taking artistic initiatives, those with social innovation-centred aims, and initiatives which, due to their nature, are essentially small in scale**. These could be associated with the programme's objectives to "improve the offer of content available for consumers, with positive impacts on cultural diversity and European cultural identity."