

Brussels, 2012-02-14

This document accompanies the *we are more – act for culture in Europe* campaign statement on the European Commission's (EC) proposal for the next Creative Europe programme 2014-2020. It provides arguments regarding the line that the campaign proposes to take in regards to certain issues outlined in the programme proposal.

Proposed formal wording for the statement “Culture Action Europe, in the framework of the <i>we are more</i> campaign”:	Internal background argumentation
<p>Recalls that the Culture Programme is the only EU instrument exclusively dedicated to support arts and culture. Over the past 10 years the EU Culture Programme has supported a vast number of cultural co-operations across borders that have contributed to the development of the cultural sector across Europe. Investing in a unique instrument that nourishes a vision of societies that values arts and culture as factors that strengthen solidarity between communities, is particularly important in the context of uncertainty due to the financial crisis and to the delivery of the EU2020 objectives on inclusive growth.</p>	<p>We make a tactical choice to open the statement with a positive supportive message given the challenging context of the EU budget negotiations and generalized lack of support for cultural programming at EU and Member State level.</p> <p>A negative message could undermine efforts to adopt and improve the programme through the legislative process to come.</p> <p>It is strategic in the opening statement to underline our vision for the programme by counter-balancing the strong market-driven focus of the programme’s legal base.</p>
<p>Asks EU Member States and the European Parliament to support the proposed overall budget for Creative Europe.</p>	<p>The proposal is far from a done deal and many EU Member States will oppose the budget increase (also because they oppose an overall increase in the EU budget).</p> <p>It is important to support the budget increase explicitly.</p>
<p>Calls on EU Members States and the European Parliament to include the social outreach and educational dimension as part of the explicit objectives on audience development.</p>	<p>The Creative Europe proposal refers to reaching new audiences as one of its specific objectives. The Culture Strand also mentions audience building as one of its priorities. Whereas the first reference is cast in terms of transnational circulation of cultural and creative works and operators, the second reference is mentioned in the context of digital technologies.</p> <p>It is strategic to advocate for a broader interpretation of the notion of audience building understood as the access and participation in the arts and culture, as well as the diversity of offer.</p> <p>This concrete demand is supported by the <i>impact assessment</i>, which clearly mentions the social and educational dimension of audience building on p.15-16 and 18.</p>
<p>Affirms 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.</p>	<p>We make a tactical choice in recalling the economic dimension of culture, as a link to delivering on EU2020 objectives. Risk taking and experimentation are important elements of arts and culture initiatives and key to creativity and innovation. In times of crisis, risk taking and experimentation are crucial for devising new social and economic models. In particular, small and experimental arts and cultural organisation excel in risk taking and experimenting with new social and economic models.</p> <p>We have two options for this concrete demand in the amendment process: We can ask for a modified priority under the culture strand, or ask that it becomes an implementation criteria when</p>

	evaluating projects. In our statement we have decided to aim high and try to get this included as a modified priority.
Believes that the 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.	The interpretation of the term ‘European Added Value’ will have significant impact on the evaluation criteria and implementation of the programme. Again, this language is supported by the EC’s own impact assessment so should be easier to defend to Member States.
Regrets the proposed discontinuation of operational grants in the Creative Europe programme and calls on the EU Member States, the European Parliament and the European Commission to ensure that the strand supporting European bodies recognises the specific role of European networks , as key actors ensuring active participation of civil society in European cooperation and policy-making.	The discontinuation of operational grants is a general trend in all sectoral policies and programmes proposed by the Commission for the new financing period 2014-2020. The main arguments behind it are simplification of procedures and cutting red tape (administrative costs). For tactical reasons, positioning of this point has to be made taking into consideration the difficulty of shifting this position at EC level, and the challenges of making strong arguments that do not play as a request for funding for a small number of organisations. We keep this point flexible, allowing for influence especially in the implementation phase whilst underlining the importance of supporting networks appropriately.
Welcomes the provision in the EC proposal related to the opening of the Creative Europe programme to the European Neighbourhood countries on the basis of relevant agreements and urges the European Union to conclude the Memoranda of Understanding relative to cultural co-operation with the European Neighbourhood countries as soon as possible.	The Creative Europe proposal enlarges the scope of countries eligible to apply for funding. The proposal opens up the programme to 18 ¹ European Neighbourhood countries as well as 4 ² potential candidate countries to the EU provided that these countries have signed a framework agreement on cultural co-operation with the EU. In this way, the current proposal meets the campaign demand related to an extended participation of third countries in the programme.
Calls on the EU Member States, the European Parliament and the European Commission to establish the necessary mechanisms to provide for a close dialogue with all stakeholders from the culture and creative sectors in the implementation of the Creative Europe Programme and, in particular, in the process leading to the definition of the operational objectives and the call for proposals, fundamental to guaranteeing a clear focus, meeting the needs of the beneficiaries and ensuring that the different opportunities offered are equally available to the diverse range of actors in Europe’s cultural and artistic “ecosystem”.	The translation of the legal basis into the programme guide and evaluation criteria will be critical. This process is generally opaque and internal to the EC – we are tactically positioning ourselves to be a key interlocutor in this process and to monitor the implementation.

¹ Algeria, Armenia, Azerbaijan, Belarus, Egypt, Georgia, Israel, Jordan, Kazakhstan, Lebanon, Libya, Moldova, Morocco, Palestine, Russia, Syria, Tunisia, Ukraine.

² Albania, Bosnia and Herzegovina and Serbia have already signed their Memoranda.