



# Creative Europe

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

Ann Branch, Head of Unit, "Creative Europe Programme -  
Culture"  
Croatia, May 2013



# Overview

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



European  
Commission

# 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



European  
Commission

## Creative Europe framework

<b>Culture</b> <b>30 %</b>	<b>MEDIA</b> <b>55 %</b>	<b>Cross-sectoral</b> <b>15 %</b>
-------------------------------	-----------------------------	--------------------------------------



European  
Commission

# 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



### 3. Lack of data

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



# 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



# 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



European  
Commission

# 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



## Timetable

- Commission proposal adopted November 2011
- Negotiations between Council and EP ongoing – conclusion 2<sup>nd</sup> semester 2013 ? Dependent on budget agreement first
- 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

Ann Branch

[ann.branch@ec.europa.eu](mailto:ann.branch@ec.europa.eu)

[http://ec.europa.eu/culture/index\\_en.htm](http://ec.europa.eu/culture/index_en.htm)