

Geir Sør-Reime Feb 2010

REPORT TO CULTURE & TOURISM GROUP – Current EU activities in culture and tourism

This is a summary for information and discussion on recent EU activities in culture and tourism. It has been discussed with our Brussels office and also with a specialist in DG Education and Culture.

Culture Forum, Brussels 28-30 September 2009

More than 700 people were present at the annual Cultural Days organised by the DG Education and Culture.

The event really consists of two events: The Cultural Forum, and the Culture in Motion conference.

The Cultural Forum is a kind of meeting place between EU and cultural actors of Europe. Because of the large attendance, there is not much dialogue. The focus this year was on culture as a catalyst for creativity and innovation, and the Commissioner (still Mr Figel) promised that culture will have a greater role in the EU2020 strategy than it had in the Lisbon strategy.

Another theme was cultural diversity and intercultural dialogue. The workshops concluded with several recommendations concerning

- mobility of artists, demanding actions in relation to obstacles to mobility (visa rules etc.)
- the intimate link between education and training, demanding better training of teachers, support for informal training
- access to culture, more participation in cultural activities, reaching the youth, looking at new technologies as opportunities, working together across cultural sectors and training the audience

The third theme was culture as part of EUs external relations.

The full final reports of all three themes are annexed to this paper.

The Culture in Motion conference is a presentation of completed and on-going projects financed by EUs Culture Program, and there were four themes, linked to the priorities of the Culture Program: performing arts, visual arts, cultural heritage and literature and translation, and in each of these, between 3 and 5 projects were presented.

I understand that in 2010, there will be a consultation conference to discuss the new Culture Programme for the period 2014-20. It is obvious that this is an important event that we should participate in. Although a date has not been set for this, there will be a net-based consultation during May-late summer.



New Commissioner

In the new Barosso Commission, Mrs Androulla Vassiliou from Cyprus has been nominated as Commissioner for Education, Culture, Multilingualism and Youth. She was Commissioner for Health in the previous Commission.

In the Parliament hearing,

Among her key priorities the Commissioner-designate highlighted the importance of strengthening education, increasing mobility opportunities for young people and creating an environment that promotes culture and creativity.

She also underlined the importance of all types of sports, of teacher education, and she prized the European Heritage Label and the Capitals of Culture programmes as European money well-spent to promote European identity.

She was also asked about multilingualism, the Bologna process on

The interim Commissioner for Education and Culture, Maroš Šefčovič from Slovakia, has issued a policy statement, and there he says, among other things:

*European-level actions on **Culture** can enhance our creativity and innovative capacity and are indispensable for building on and fostering the treasure that is the EU's rich cultural diversity.*

Culture under the Presidencies 2010-first half 2011

The three Presidency countries Spain, Belgium and Hungary have adopted a work program that includes actions in various fields, here for culture:

Culture

Culture is a key factor for promoting tolerance, dialogue and mutual understanding. The adoption of a European Agenda for Culture by the Council in November 2007 was an important step towards further developing cooperation in the cultural field and increasing the coherence and visibility of European action in this field. It helped shape a new, strategic and horizontal approach to culture and helps promote cultural diversity and intercultural dialogue.

Culture is also a catalyst for creativity and innovation and cultural and creative industries are important elements of the response to be given to the global economic and financial crisis.

The three Presidencies will continue to implement the Council's work plan for culture 2008-2010 and conduct work on its assessment with a view to developing a new work plan for the subsequent years.

Special regard will be given to the evaluation of the results of the work conducted in the framework of the Open Method of Coordination (*NOTE: Reports from the OMC groups will be presented at the 2011 Culture Forum*).

Cultural and creative industries, including SMEs, contribute significantly to growth and employment, as well as to local and regional development. The role of cultural and creative industries should therefore be addressed in the post-2010 Lisbon Strategy.



The cultural heritage of Europe is particularly rich and contributes to the economic attractiveness and sustainable development of the regions, in particular through cultural tourism. It also contributes to the development of European citizenship. The three Presidencies will therefore promote the implementation of the « European heritage label » initiative and finalise work on the corresponding legislative instrument.

In preparation of the next financial perspective, the three Presidencies will pay attention to the preparation of the next phase of the culture-related EU programmes. They will also take into consideration the aims of the European Years 2010 and 2011 in the framework of the activities.

LAUNCH OF STUDIES ON CULTURE

During spring 2010, two **important studies** will be published

- one about the creative industries
- one about the role of culture in regional development.

Our group should definitively follow up both of them, the second one would be of special interest to the NSC as a whole.

Here are brief summaries of the objectives of these studies:

Study on the entrepreneurial dimension of cultural and creative industries

This study will provide the Commission with a better understanding of the operations and specific needs of companies in the cultural and creative industries, especially SMEs. It will consider environmental factors, in particular regulatory issues, which influence the development of these companies, as well as access to finance and entry barriers. Research and development will be an area of particular focus.

“Study on the contribution of culture to local and regional economic development as part of European regional policy”

Culture has always been an important factor for economic development and local attractiveness in European regions and cities.

However, the many ways in which culture has been integrated within the framework of the EU cohesion and regional policy are still largely unknown. The forthcoming study is called to address this gap.

The study will concentrate on the analysis of selected culture projects supported through the structural funds in 2000-2006 and will analyse the ways in which the cultural dimension has been incorporated into regional development strategies for the period 2007-2013.

Culture and the Structural Funds



A report tells us that culture-based initiatives appear to be making contributions to local and regional development that are often surprisingly effective in both economic and social terms, but the real nature and extent of these contributions is only beginning to be explored.

The European Commission has recently launched a study of the evidence in projects supported by the Structural Funds and invited all those with an interest in the dynamic role of culture in local and regional development to make an active contribution, at a conference in November 2009.

COUNCIL conclusions on Culture as a Catalyst for Creativity and Innovation (12 May 2009)

Asks member states and the Commission to foster the potential of culture to promote creativity, especially by facilitating access to financing and creating appropriate business environments, and by using new technologies in generating creativity and transferring knowledge innovatively

Commission Work Plan for Culture 2008-2010 (published 10 June 2008)

Priority areas:

Improving the conditions for the mobility of artists and other professionals in the cultural field

Promoting access to culture, in particular through the promotion of cultural heritage, multilingualism, digitisation, cultural tourism, synergies with education, especially art education, and greater mobility of collections

Developing data, statistics and methodologies in the cultural sector and improve their comparability

Maximising the potential of cultural and creative industries, in particular that of SMEs

Promoting and implementing the Unesco Convention on the Protection and Promotion of the Diversity of Cultural Expressions

A new cultural programme for Eastern Partnership

A new cultural programme for co-operation between EU and cultural actors and networks in Armenia, Azerbaijan Georgia, Moldova, Ukraine and Belarus will be in operation 2010-13 with a budget of €3 million.

Actions in brief includes:

- *Provides technical assistance to the Ministries of Culture in their policy reforms and helps overhaul legal and regulatory framework to foster cultural sector modernisation.*

- *Organizes training to address the identified skills shortages in the cultural sector.*
- *Facilitates the increase of public access to cultural resources.*
- *Supports conservation and valorisation of regional cultural resources and heritage.*
- *Encourages multi-disciplinary and cross-sectoral exchanges between government, civil society and the private sector.*
- *Helps cultivate cultural operators in the region through support in developing strategic management, business planning, communications, advocacy, fundraising and other relevant capacities.*

The Lisbon Treaty – does it matter to arts and culture in Europe?

(analysis made by Culture Action Europe)

THE LISBON TREATY, DOES IT MATTER TO ARTS AND CULTURE IN EUROPE?



The Lisbon Treaty contains a couple of modifications of interest to the cultural sector.

The Maastricht Treaty (1992) gave a legal basis to EU cultural actions and policies for the first time (the famous article 151). Aimed at ‘*encouraging*’, ‘*supporting*’ and ‘*supplementing*’ the actions of the Member States, ‘*while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore*’, the article gave some competence to the EU, but only in a ‘*complementary*’ form which meant that any act of harmonisation of legal and regulatory provisions of the Member States was excluded from the scope of the article. This provision is still valid today and has not been affected by the Lisbon treaty.

Also under the Maastricht Treaty, all cultural measures were agreed by a co-decision procedure shared by the European Parliament and the Council, with decisions in the Council having to be taken unanimously.

In this regard, and in the view of Culture Action Europe, Lisbon introduces an important innovation: the decision-making in the Council will now be treated under Qualified Majority Voting (QMV) as opposed to the current unanimous vote. The key impact of this could be a progressive weakening of national veto in cultural affairs, a very sensitive point. However, as there is still no possibility of harmonisation of regulation in the cultural policy area, the QMV rule will apply principally to decisions concerning the format and scope of the funding programmes.

In addition to the specific article on culture, now article 167, which on top of QMV also

strengthens furthermore the role of the European Parliament, the Lisbon Treaty refers several more times to culture:

- a new point added to the Preamble, specifies that the Treaty draws:
'inspiration from the cultural, religious and humanist inheritance of Europe, from which have developed the universal values of the inviolable and inalienable rights of the human person, freedom, democracy, equality and the rule of law'
- the third article of the Treaty, at the third paragraph, now states that the European Union: *"shall respect its rich cultural and linguistic diversity, and shall ensure that Europe's cultural heritage is safeguarded and enhanced"*.
- in the section named *"Categories and areas of the Union's competence"*, article 6, the Treaty lists various actions that the EU can take *'to support, coordinate or supplement the actions of the Member States'*. Here the Treaty reiterates that culture is one of these areas.
- finally, article 300, paragraph 2 on the Economic and Social Committee states that: *"The Committee shall consist of representatives of organisations of employers, of the employed, and of other parties representative of civil society, notably in socio-economic, civic, professional and cultural areas."* Note that this is the first reference to cultural organisations as members of civil society. This may be an important conceptual change for the future.

Promoting a creative generation – developing the creativity and innovative capacity of children and young people through cultural expression and access to culture

The European Council for Education, Youth Affairs and Culture meeting 26-27 November 2009 discussed the issue

The Conclusions reflect, on one hand, the focus of the Swedish Presidency on culture and youth and, on the other, the general objectives of the European Year of Creativity and Innovation.

With this initiative the Council highlights a range of policies through which culture can help equipping the 'digital-born' generation with the skills and competences required to address current and future challenges (i.e. communication, creative, intercultural, entrepreneurial skills). Access to culture and participation in cultural activities, including arts education, are recognised as key channels for stimulating and developing the creativity and capacity of innovation of children and young people.

Six priorities of horizontal nature are identified:

- *Include a Children and Young People perspective in relevant policies to promote culture*
- *Optimise the potential of the education sector to enhance the promotion of creativity through culture and cultural expression*
- *Encourage and support cultural institutions (e.g. museums, libraries, galleries, theatres) to better engage with children and young people*
- *Promote talent and creativity through culture as part of social inclusion strategies catering for children and young people*
- *Promote better access to culture through the use of ICTs for all children and young people*
- *Facilitate the exchange of good practices and develop an 'evidence base' of knowledge in this field*

Specific recommendations concern developing partnerships between the culture sector and other sectors, facilitating access to cultural heritage including through digitisation (and the Europeana digital library), exploiting the potential of culture for social inclusion strategies (i.e. talent development), developing media literacy. Promoting exchange of good practices in the above areas is an overarching objective.

and adopted the following conclusions::

Council conclusions on promoting a creative generation:
developing the creativity and innovative capacity
of children and young people through cultural
expression and access to culture
2978th EDUCATION, YOUTH AND CULTURE Council meeting
Brussels, 27 November 2009

The Council adopted the following conclusions:

"The Council

RECALLING the political background to this issue as set out in Annex to these conclusions.

AWARE

□ of the long-term challenges facing the European Union and its citizens, in particular:

- the need to remain globally competitive in a sustainable and socially inclusive manner;

- the impact on employment and welfare provision, resulting from an ageing population

and ongoing migration flows;

- the need to promote intercultural dialogue, based on an appreciation of cultural diversity

in an increasingly multicultural and interconnected world characterised by rapid communication, mobility of people and globalisation of markets;

- the need to respond to the emerging knowledge and communication society, which is characterised by constantly evolving communication technologies and rapid



exchange of information and the need to bridge the “digital divide” in and between EU Member States.

CONSIDERS THAT

□ a successful response to these long-term challenges calls for a long-term perspective which focuses on developing the creativity and innovative potential of children and young people and equipping them with the skills and competences to face these challenges.

POINTS OUT THAT

□ there is growing demand for creativity, innovation, adaptability and advanced communication skills in the workforce and a need to develop flexible and evolving entrepreneurial skills;

□ access and exposure to diverse cultural expressions, artistic practices and works of art from an early age is important for personal development, identity, self-esteem and an individual's sense of belonging, and for equipping children and young people with intercultural competences and other skills important for social inclusion, active citizenship and future employability;

□ participation in cultural activities, including direct contact with artists, can boost the creative and innovative potential of all children and young people through stimulating creative thinking, imagination and self expression;

□ promoting culture and cultural expressions in schools and other education institutions as well as in non-formal learning environments, both as specific subjects and as attractive learning approaches linking different fields of knowledge, contributes to the full development of the individual, to motivation and improved learning and to the development of creativity and capacity for innovation.

□ the so-called ‘born digital’ generation in Europe are both cultural creators and consumers who, when given the opportunity, are highly adept at exploiting the potential of new media and digital technologies;

□ access to culture and cultural heritage generally, and in particular the means to create and experience culture, are not available equally to all children and young people and the current economic downturn may further limit access opportunities to culture for children and young people.

IDENTIFIES, WITH DUE REGARD TO THE PRINCIPLE OF SUBSIDIARITY, THE FOLLOWING SIX PRIORITIES WITH A VIEW TO PROMOTING A CREATIVE GENERATION IN THE EUROPEAN UNION:

1. Include a “Children and Young People” perspective in relevant policies to promote culture

Member States and the Commission should:

(i) address the specific needs of children and young people, including young culture professionals, in current and future policies, programmes and actions, particularly in the culture and media fields, with a focus on initiatives aimed at stimulating their potential for creativity.

(ii) further develop partnerships between the culture sector and other policy sectors aiming at stimulating innovation (e.g. education and research, youth, employment and social affairs, enterprise, economic growth and sustainable development), making full use of existing structures and programmes where relevant.



2. Optimise the potential of the education sector to enhance the promotion of creativity through

culture and cultural expression

Member States should:

(i) promote wider access to culture and cultural expressions through both formal and non-formal education, in particular through structured and strategic partnerships at institutional and policy level. The focus should be on stimulating children's and young people's creativity and capacity for innovation and developing intercultural competences and other key competences for life long learning, such as cultural awareness and expression.

(ii) encourage this process through, for example, specialised training and further education for teachers and others working in the education, culture and youth sectors. This process could also be accomplished through the use of modern learning methods and tools, including those based on Information and Communication Technologies (ICTs) and through an increased emphasis in schools on areas such as arts education and cultural awareness. Youth work can also include a variety of "out-of-school" activities for the promotion of culture and creativity.

3. Encourage and support cultural institutions (e.g. museums, libraries, galleries, theatres) to better engage with children and young people

Member States should:

(i) encourage the efforts of cultural institutions at all levels to engage more fully with children and young people and to facilitate access to publicly owned cultural contents, for example through digitisation programmes and educational activities, including the use of ICTs, as well as through interactive solutions actively involving children and young people.

Member States and the Commission should:

(ii) continue to support the development of Europeana and promote the exchange of experience between Member States on their respective policies concerning digitisation of and public access to cultural content, in particular with a view to reaching children and young people.

4. Promote talent and creativity through culture as part of social inclusion strategies catering for children and young people

Member States and the Commission should:

(i) promote the inherent talent of all children and young people and develop creativity by incorporating culture within social inclusion strategies and programmes which cater for children and young people with fewer opportunities, including those with disabilities.

5. Promote better access to culture through the use of ICTs for all children and young people

Member States should:

(i) continue their efforts to promote better access at reasonable cost to culture and cultural expressions through the use of ICTs. Such efforts should aim to reach all children and young people and to equip them with the communication and media literacy skills needed to take full advantage of the opportunities provided by digital technology, while promoting greater awareness and understanding of



intellectual property and privacy rights and responsibilities.

6. Facilitate the exchange of good practices and develop an "evidence base" of knowledge in this field

In order to promote the development of evidence-based policies in this field:

Member States and the Commission should:

(i) encourage and facilitate the exchange of examples of good practices in relation to the above mentioned priorities, through existing structures, in particular the open method of coordination (OMC) in the field of culture.

The Commission should:

(ii) encourage and facilitate peer learning and exchange of good practices through existing structures, such as civil society platforms and internal interservice mechanisms.

Member States should:

(iii) stimulate networking and the use of evaluations to better support decision making and improve future actions.

CALLS ON MEMBER STATES AND THE COMMISSION

Within their respective spheres of competence to work together to ensure that these conclusions are

acted upon in the context of ongoing work on the European Agenda for Culture and the Work Plan

for Culture 2008-2010."

TOURISM

The Work Program for the Presidencies 2010-first half 2011 includes the following statement on tourism:

Tourism

On the basis of the new treaty, the Presidencies will support coordinated action on policies and EU measures regarding the tourism sector and tourism activities. To this end, they will encourage the creation of a comprehensive tourism policy framework with adequate financial instruments for EU actions in the field of tourism.

The Presidencies acknowledge the horizontal importance of tourism as a sector of the economy which contributes significantly to job creation and growth. They will promote the inclusion of tourism aspects in other relevant EU policies and, more specifically, they will address training, employment and social affairs regarding tourism, tourism's role in quality of life, tourism innovation, environmental sustainability and tourism, consumer protection, economy and taxation in tourism sector, tourist visas and security, transport and tourism mobility.

The Presidencies will promote a Socially Responsible and Solidarity European Tourism Model, as well as a set of conditions and principles or codes of good practices, so as to make tourism development compatible with economic, social and environmental sustainability in line with the aims set out in the Commission



Fylkeshuset,
3706 Skien, Norway
Tel.: +47 35 58 42 00
Fax: +47 35 52 90 44
nsc@northsea.org
www.northsea.org

Communication about an “Agenda for a sustainable and competitive European tourism”.

EU2020 – the new ‘Lisbon strategy’

Just before Christmas, the Commission launched a consultation on EU2020, the new EU strategy for economic growth in Europe, replacing the ten year old Lisbon strategy.

The North Sea Commission sent a response, and we included culture. The NSC response is one of the appendixes to this paper.

SUMMING UP/RECOMMENDATIONS FOR ACTION

It seems that the following-up of the EU2020 strategy and contributing to a possible North Sea Strategy should be our prime priorities. Our autumn conference should also address these issues.

In the nearest future, responding to the two studies on creative industries and the role of culture in regional development will have priority.

Attendance at the 2010 Culture Forum and Tourism Forum should also be given priority.

APPENDIXES

REPORTS FROM CULTURE DAYS 2009

1. REPORT WORKSHOP ON CULTURAL DIVERSITY AND INTERCULTURAL DIALOGUE

30 September 2009

European Culture Forum

Final report: Interculture

Final Report: Cultural Diversity and Intercultural Dialogue

European Culture Forum - delivered in Plenary Concluding Session 30 September 2009

-Chris Torch
Commitment.

Mrs. Adelsohn Liljeroth, the Swedish Minister for Culture, launched her opening speech with a plea for intercultural action. The national proposition for culture that her Ministry delivered recently included one completely new long-term objective: to increase international

and intercultural exchange and collaboration. This is a clear example of how a Member State can take the lead into new territory and potentially effect change by other nations.

Complementary initiatives at all levels – the local, the regional, the national and the European

– must be encouraged and the interplay between them must be intensified.
Commitment.

The presence of Mrs. Pack and Mr. Pöttering from the European Parliament and, of course, Commissioner Figel gave a clear sign of the sincerity of the Commission and the EP in committing to an ongoing intercultural agenda.

Commitment.

The presence and participation, in one of the workshops I followed, of Mr. Morin from DG Employment and Social Affairs (as well as representatives from various DGs in the two threads that Steve and Bernard will report on later) underlined the increasing sensitivity to the cultural factor by other sectors. This is hopeful and provides an incentive for artists and operators with social, environmental and educational concerns to actively seek out partnership in return.

Disappointment.

I did not once, during the Opening Session, hear a reference to migration as a major factor in the transformation of our cultural landscape. The diversity of the European urban centers was not dealt with directly. This is either naïve or an intentional avoidance of a potentially uncomfortable theme. Europe is enriched by the diversity of its citizens, including those who were not born here. Concrete preventative action must be taken to reduce the tensions caused by the flow of peoples. Cultural action is essential in this work.

Disappointment.



As the Platform for Intercultural Europe, one of the structured dialogue partners with the DG

Education and Culture, consistently points out, there is no formal Partner to receive recommendations from our sector. No OMC working group on interculture is set up.

And

I heard none of our speakers propose it. This is a missed opportunity to strengthen one of the

tools that DG EAC has developed, now, when a broad cross-section of cultural, social,

educational and human rights activists have been gathered to share their knowledge.

30 September 2009
European Culture Forum
Final report: Interculture

CONCRETE RECOMMENDATIONS

made during the three parallel workshops, 29 september 2009:

I choose in my final report not to mention names, mostly because I worry that I will forget someone or mispronounce them terribly. But here are some conclusions drawn from the three workshops during yesterdays session, with the competent support of the moderators and also colleagues from DG EAC and the Platform for Intercultural Europe:

Workshop A: Mobility of artists and other culture professionals

1.
We received a brilliant and practical analysis of the obstacles to mobility regarding visas, passports, taxes and the lacking transparency of regulations. Harmonizing and modernizing the movement of artists across EU and neighboring countries borders is a crucial step. The suggestions have been on the table for some time now. It is time to act more concretely to implement them.
2.
Imbalances that exist between regions and resource must be countered. We need to increase contact with other regions and other continents, not reduce it.
3.
Continuity and long-term solutions in mobility schemes must be secured. "One off" initiatives are not especially useful.
4.
The importance of access for non-EU nationals was underlined. Again - formal obstacles must be eliminated or greatly reduced with a special sensitivity to artists and cultural operators.

Workshop B: Education and Training

1.
Education and Culture are equally important and closely intertwined. Creativity is the point of contact. Synergies between the two must be encouraged and resourced.
2.
Special focus should be given to the training of teachers, as the key links between educational agendas and creative stimulation of students.
3.
Emphasis and attention should be given to non-formal and informal educational



initiatives, where the cooperation between school, community and family is developed. Here the European added value is obvious and especially fruitful.

4.

Primary schools are essential arenas and points of contact. The strongest intercultural competences are formed during the first years of public education.

5.

The cultivation of creativity must be regarded as a necessity for social inclusion and future economic development. This creates natural alliances with other EU sectors, bringing other competencies onto the playing field.

6.

Evaluation methods must be built into every initiative and new measurement tools must be created. Politicians and their constituencies demand concrete evidence. This will strengthen our base for constructive advocacy for Culture and the Arts.

2



30 September 2009
European Culture Forum
Final report: Interculture

7.

A key to future creative generations is the development of “media literacy”, for students and teachers alike. There is a knowledge gap between teachers and children

that must be bridged at the same time as we instill critical thinking in an informationdriven society.

8.

There was no specific discussion about intercultural learning approaches. This is a missed opportunity at a time when new approaches are required due to increased diversity in our cities and neighborhoods.

Workshop C: Access to Culture; Participation; Youth

1.

We must stop delivering the dominant culture and allow ourselves to be mutually transformed in encounters with other cultures and nations. The multiplicity of identities is both an individual and a collective strength.

2.

We must stop perceiving and countering “the digital threat” – instead regarding the broad distribution of communication technology as an opportunity.

3.

Working together and across professional areas and disciplines is crucial. Creating a grid of support and action between artists, social workers, teachers and citizens themselves. This is transversality at a community level.

4.

There is a need for greater concentration on audience development schemes and the exchange of approaches between different operators in different contexts. This is the foundation of inclusion.

3

30 September 2009
European Culture Forum
Final report: Interculture

AND A FEW GENERAL COMMENTS ...

picked up during these intense two days, 29-30 September 2009:

As a colleague from Culture Action Europe, the advocacy network for European cultural politics, put it the other day: "It is time to put our money where our hearts are ...".

The European project, as imagined in its most complementary and constructive form, has been stumbling for far too long. Without serious engagement in cultural action - as a sustainable alternative to introversion, populism and even military action - there will be no European project.

Without intense mobility of artists and ideas, there will be no messages of peace across borders.

Without strategies for education and life-long learning that are intercultural in the true meaning - mutual transformation - there will be no sharing of knowledge across borders.

Without intercultural meeting places where peoples, cultures, generations and disciplines gather and surprise one another, there will be no common values to defend.

Without planning cultural exchange into the strategies of every aspect, every DG, every endeavor of the EU, there will be no consensus or mutual aid or solidarity between nations.

When the European project is reduced to administrating things rather than inter-cultivating them, it will lose its sustainability and the enthusiasm of European citizens.

Less than 1/2 of one percent of the total EU budget is not enough to do this job.

In 2009 and far beyond, we need to incite the innovative capacity of an entire continent, if we to face challenges we don't even know yet exist and can hardly imagine.



It is, in fact, time to put our money where our hearts are. And our hearts back into our work.

Chris Torch

artistic director – Intercult (Sweden)

vice-president – Culture Action Europe

steering group member – Platform For Intercultural Europe

Brussels, 30 september 2009

2. REPORT FROM WORKSHOP ON CULTURE AS A CATALYST FOR CREATIVITY AND INNOVATION

(NOTE: This report has been translated automatically by Google from French to English)

Report on the session "Culture as a catalyst for creativity and Innovation "

Introduction

This session included three workshops:

- A workshop dealt with a strategy of Creativity
- Workshop B addressed the issue of an industrial policy for cultural or cultural industries and other creative industries
- C workshop was devoted to the relationship between culture and regional development

During the meeting with the three moderators that followed these parallel workshops, I was

struck by a reflection of Katja Keppel (DG Enterprise), moderator of the workshop A, questioned the equation "Culture = Creativity", which seemed obvious to most stakeholders. But every culture does it necessarily synonymous with creativity and Innovation? And is there no clear examples of creativity outside the scope of Cultural and artistic creation?

Rather than succumb to a simplistic equation between these two terms, not Should we not plead for more alliances and synergies in respect of specific identities of each sphere of activity?

This thought reminded me of the content of discussions that took place during the meetings

European Aix-en-Provence and Avignon in July 2009: it was indeed that many artists encounter increasingly difficult to meet the power requirements a truly creative work and innovative, for various reasons, which are usually tied funding to the organization of cultural life. Able to take the time to create, experiment, to take risks, that's imperious necessities which arise artists and cultural institutions.

In other words, reflect on the concepts of creativity and innovation does not only on possible interactions between culture and industry, but also - and foremost? - On the development of culture itself.

However, interventions and discussions have led to the emergence of a number of dominant concerns, I will try here to briefly thematically. This synthesis includes a strong element of subjectivity, and should certainly be supplemented by other

eye and insertion of specific proposals that have been made but can not all included in a consolidated text.

1. Transversality, interdisciplinary innovation

It appears very clear that creativity and innovation are strongly linked to the development

relationship of different disciplines, complementary, sometimes very distant from



each other.

It also notes that more and more creative artists are attached to this dimension opening-up in their work, either individually or in teams.

It should be noted that very often, the regional cultural policies and national are poorly adapted to interdisciplinarity!

Robert Marijnissen (Amsterdam, AMIDST) argues platforms ultra-innovative likely to increase risk projects with high value products. He believes a lot in innovation from unexpected connections, and therefore recommends platforms flexible, not rigid, capable of creating surprise and creativity.

Pekka Korvenmaa (Taik University of Art and Design, Helsinki) presented initiative multidisciplinary in Helsinki three academic departments have created a common area

involving technology, management and design. This experience is fruitful and could be

transpose a European scale.

It is still necessary that each retains its own identity: by mixing all colors, we get a brown-gray that is not at all attractive, neither creative nor Innovative!

The European Union would certainly have an interest in promoting wider experiences of this type, first within the cultural field, and secondly between the art field and other sectors of economic and social life.

2. New relationships between the cultural and economic world

The discussions gave the impression that the world of art and culture is more open Today there are ten or twenty years from the perspective of developing partnerships with

business world. While the dangers of manipulation still in mind, but many artists and institutions perceive better the potential value of these partnerships that go far beyond the relations of "sponsorship" or "sponsorship". We find an example in the original proposal of "artists in residence companies "made successfully" Marseille-Provence, European Capital of Culture 2013.

The relationships referred should therefore not be limited to relations between artists and cultural industries, although they naturally have a special character. I was struck by the other's thinking Raj Isar which highlighted the fact that the field art escapes in large part to market logic, and this special must be recognized and respected, even in the context of this reflection on the relationship between

two sectors. I seem to see this reflection in an invitation to think that in some If artists are interested in moving to the business world, and in other cases, Business would come to the meeting of artists, even far from their world operation.

On the other hand, the concerns of the world cultural industries have been widely discussed,

and are reflected in particular in the following.

3. Cultural diversity in danger?

Cultural diversity is frequently invoked, especially in opening up this Forum



as a core value in the eyes of Europeans and the European Union. But this Cultural diversity is she not in danger, she did not already started a strong movement downturn and recession?

Jordi Savall pointed out that the post-war period has seen the advent of recording techniques of the

music whose positive impact has been considerable, but also had as direct consequence of rapid disappearance of thousands of music lovers all or professionals in cities and villages throughout Europe. Do we find ourselves not today face a changing technology even more powerful, the consequences positive and negative form an extraordinarily complex?

In his speech, Michel Lambot said this paradox: the public access is easier than ever, market access is more difficult than ever!

It sends a real wake-up call! Cultural SMEs are facing threats of extinction to concentration, growth of technology ...

It makes a series of proposals to preserve Europe's cultural diversity extremely valuable, but his eyes threatening.

4. The art school, forging creativity and innovation

We have noted during the various sessions of the Forum represent a consensus unanimous on the importance of arts education in schools, since the key to University. The stakes go beyond the artistic sphere: it is the need for education generally more creative it is.

But the current trend does she not rather in the sense of artistic practice evacuation school? How the EU Can the return of practices

arts in general education, and through them, stimulate creativity and innovation to tens of millions of young Europeans?

Yannick Guin (Nantes) gives the example of clusters combining art schools and businesses

resulting in new projects through innovation. Nantes is part of a network European cities which promotes the exchange of good practices. Here's a hint Additional value added of these European networks whose number is steadily grow.

An encouraging message has been made in opening the Forum by the Swedish Minister of

Culture, which clearly indicated the willingness of the Swedish Presidency to advance

concretely what folder art and education ".

5. Copyright questions

The question of copyright has been clearly addressed by publishers, by the very fragile

rise in piracy. Ronald Schild (Libreka) also explained the threat that Google is influence the publishing world by digitizing the works "out of print" books and "Orphans".

However, there are divergent opinions that takes the publishers, artists or the consumers. In the age of digitization and the Internet, how find ways to compensate authors, performers and publishers, while expanding considerable access to creative works?



The solution would be by the intensive development of a pay offer but very available? The European Union will be able to support and facilitate such evolution?

It also cited two projects the Commission (an Agenda and a Digital new strategy for Intellectual Property) that the cultural world must be pay attention and which will necessarily take in order to feed the content and formulate specific proposals.

6. A concerted cultural policy across the EU

The workshop on the relationship between culture and regional development has highlighted the whole richness of this relationship, but also revealed certain prerequisites for harmonious development.

Patricia Barreto Salvação (Ministry of Culture, Portugal) stressed the need to integrate

culture in regional development based on partnerships between the world cultural (sometimes restricted), civil society (too little involved) and the World economy.

She suggests the concept of territorial intelligence, which is to include communities local cultural projects in regional ambitious.

Beatriz Garcia (Liverpool) said that in the European cultural capitals, the cultural operations that have the greatest impact in the medium and long term operations in

small scale. On the scale of cultural policy and industrial, is not a possible direction: build a large number of small projects with high value innovative and

not only on spectacular projects?

What is clear from this workshop is again the necessity of the transversality. This which appears as a necessity to the level of cities and regions can probably be used model across Europe.

Sébastien Saunier presents the example of IFCIC (French Institute for Financing Cinema and Cultural Industries), which provides forms of support in the form of products

Financial adapted to digital. This form of financial support which belongs to the category of "subsidies" but soon the "investment" could also inspire the Commission's action.

Guillermo Corral van Damme (Ministry of Culture, Spain) expresses an expectation felt by many participants, whereas we need a strategy overall European culture. It outlines different areas of intervention and possible desirable for the Commission.

Conclusions

Transversality is a thread that has swept across this forum. Transversality is available at

all levels: between different artistic disciplines, between institutions and cultural associations between the cultural world and that of education, research and economy, and finally at the level of cultural policies.

This is the strength and originality of the cultural agenda of the European Union,



which
based on the necessary transversality, well marked at the Forum by the presence -
very
appreciated - leaders of several branches.

The relationship between culture and education as another thread, an important
considerable. How can the European Union does reinforce this dimension
essential to its educational and cultural policies?

During the ceremony the European Literary Prize, President Barroso reiterated
its intention to put culture and creativity a top priority of the future Commission.
The prevailing feeling among the participants in this second European Cultural
Forum is

that the EU should now proceed to act and implement various projects
phase with the Cultural Calendar. This effort should implementation effort of all
stakeholders, the Commission and its various Directorates General, Parliament
European, but also member states and regions. Direct consequence of the
transversality mentioned above, the issue of coordination between different levels of
power is crucial.

The economic crisis does not reduce the required focus of European partners on
these

cultural issues: on the contrary it requires emergency measures for the short,
medium
and long term.

On October 3, 2009,
Bernard Focroulle

3. REPORT FROM WORKSHOPS ON CULTURAL AS A VITAL ELEMENT OF EXTERNAL RELATIONS

European Culture Forum
Brussels 28-29 September 2009

Culture as a vital element of external relations

It is very satisfying to open my remarks in a spirit of congratulation.
When I look back at the discussions many of us had at the Lisbon
Forum two years ago and fast forward to the last two days I can see
significant advances.

Two years ago the very concept of culture playing a vital, note a
vital, role in the European Union's external relations was novel.
Indeed it was not then accepted by many here in Brussels: a
position, sadly, which is still the case in many European capitals
today. Culture, the arts, was seen as side issue and not "really
important" in the global scheme of things.

How things have changed. A succession of major conferences, at



the European level, in Ljubljana (New Paradigms, New Models), in Brussels (Culture and Development) and Prague (culture and creativity) and countless less visible meetings have borne fruit. And by EU standards in a remarkably short time span.

Over these two days we have seen the active and very public support for culture from many areas of the Commission's work. Increasingly other DGs beyond Education and Culture are seeing the benefits culture and the arts can bring to their objectives. I even learnt a new phrase: embed rather than mainstream.

The developments are bearing practical fruit. The Eastern Partnership is a good example. The major political agreement between the EU and the six countries of the partnership (from Belarus to Azerbaijan) contains an explicit section on culture (and the money starts next year).

This progress needs recognition and I have to congratulate Commissioner Figel', on his last day in office, and Mme Quintin and her colleagues on a job well done since Lisbon.

Now, let's look to the future. What did we learn from the plenary and the three workshops to help us, to guide us, over the next few years? Well we listened to a wealth of informed comment, of practical suggestions from the ambitious to the detail (the devil is always in the detail so don't mock seemingly small issues), and



perhaps above all of commitment. Virtually everyone does indeed subscribe to the view that culture, the arts, the creative industries, should be a vital element in the EU's external relations.

I'd like to draw out some common observations from the four sessions and to reflect on those themes.

I start outside the world of the arts to take the broader picture and nowhere better to start than the financial crisis. We all know that public sector budgets are being squeezed and will continue to be squeezed over the next few years. And not just in the public sector; foundations are finding life tough as well. The crisis affects probably everyone in the room. But in a seeming paradoxical way this is the time when the arts and culture can contribute an enormous amount to our societies; emotionally, economically and simply enjoyably. We need to make that case.

We must also take notice of the geo-political environment both within Europe and in the rest of the world. In many areas life is tough and getting tougher. Financial uncertainties contribute to nationalism, to racism, to tensions; at a local level and in today's interconnected world at global levels. And I haven't even mentioned climate change.

A third, underpinning theme, is a recognition that personal space, cultural space, is changing very rapidly. Far faster than we imagine; far faster than organisations can comprehend and adapt.

We have always heard that artists know no borders. With migration, travel and of course the entire digital universe the personal cultural space alters many traditional ways of thinking and many even very recent approaches. What I write on TripAdvisor about my hotel here in Brussels will impact for several years; what a musician uploads from an internet café in Senegal onto MySpace reverberates around the world.

Cultures and cultural inter-actions around the world are changing, under pressure for some, invigorating for others. We live in one society with many cultures side by side and intermingled. The Other culture is no longer a long way away only glimpsed on the TV screen; it is our neighbour and life is better because of it.

Several speakers turned to values. They were frequently mentioned in the opening session of this Forum and explored in more detail in one of the workshops. And the phrase European

NORTH SEA



COMMISSION

Fylkeshuset,

3706 Skien, Norway

Tel.: +47 35 58 42 00

Fax: +47 35 52 90 44

nsc@northsea.org

www.northsea.org

values kept cropping up, alongside universal values. Transparency,



the rule of law, openness, diversity, democracy, you can fill in the rest.

And this leads to one of the first implications for the future programming of culture in the EU's external relations. We started off the week with the European Literature Award and I'll turn to creative writing courses for the apt comment: Show don't tell. Lesson One. Show don't tell.

In our culture programmes, in how the arts are embedded in other programmes, we need, as Europeans living up to those values, to demonstrate those values in our behaviour and approach.

Rather than promoting, we share; we need to recognise and openly acknowledge the unequal nature of possible partnerships and we adjust accordingly; we call programmes "with" and not "towards" someone or some area.

I hear, or hope to hear, more terms based around mutuality, of mutual benefit, of two-way. We need to be as open to inward cultural movements, and the changing ones within our own countries, as we are keen on outward movements. Just how open are we to seeking change ourselves? Europeans do not have the monopoly on creativity and innovation; sad to say we do need to remind ourselves of that from time to time. We have as much to learn as to contribute. Cultural policy starts with listening.

If we believe in diversity we must not just recognise it but practise it, (with three male rapporteurs this afternoon?). Pragmatic but critical issues of mobility, of visa policy, of access to markets came up in all three of the Forum's themes. Unsurprisingly they came up in the external relations theme very strongly. That they were no surprise does not lessen their importance.

Speakers made us aware that in many parts of the world the public sector differs from that within the EU. Culture Ministries may not be as strong, with a weak or non-existent culture of engaging with civil society, with individuals, in policy formulation. The personal rather than the institutional may be the springboard for action.

The message for those designing new programmes is to focus on building awareness within public administrations of the wider and societal benefits of the arts and culture. It has taken us long enough in Europe to acknowledge that, and even here we are patchy in practice. But we heard today, as we did in the earlier Brussels conference on development that there are movers and

NORTH SEA



COMMISSION

Fylkeshuset,

3706 Skien, Norway

Tel.: +47 35 58 42 00

Fax: +47 35 52 90 44

nsc@northsea.org

www.northsea.org

shakers who want to lead change. Listen.



I was intrigued by the practical issues which emerged. Here are some of them.

“Be country specific” was a frequent plea; one size does not fit all. And yet that localism immediately morphed into the need to create regional spaces for emotional and marketing reasons which in turn need the development of networks. Concentric circles came to mind. Perhaps the European arts networks that have done so much in Europe can turn their attentions to other parts of the world?

A second area of practicality centred on long termism. We are in for a slow burner, this is an area where a short term focus, of quick in and out projects, let alone one-off events, of single-year based programmes are not suitable or effective. The attitude which thinks that just because we did intercultural dialogue last year we can move on will not be appropriate. Patience, progressive and consistency are the watchwords.

I must admit I would not like to be a teacher today. I would be expected to solve all the world’s ills as well as teaching and enthusing my students with curiosity about my subject. Now try to imagine doing that as an untrained teacher in front of a class of 60 children in poor buildings and limited if any materials. Of course education and schools are fundamental to our future but let’s not forget we need to hit the Millennium Development Goals as well. Access to quality education is critical. Teacher training programmes are the key. Not least in areas of conflict. Can the arts prevent conflict? Probably not but they have a crucial role in post-conflict activity.

But for culture to be as successful as well as a vital part of the EU’s external relations we need to look here at home. I’ve already mentioned our own willingness to be open, to learn but several other pointers came through the workshops.

The responsibility rests not just with the EC. It rests within member states, and increasingly not just at national level but with regions and cities. It rests with civil society, with ourselves. Wouldn’t it be good if everyone here now walked out of the room with one personal action point they have formed from this Forum.

For myself there were fortunate requests that member states, including their cultural relations institutes, work closer together. Outside Europe we are increasingly seen as Europeans. I was

NORTH SEA



COMMISSION

Fylkeshuset,

3706 Skien, Norway

Tel.: +47 35 58 42 00

Fax: +47 35 52 90 44

nsc@northsea.org

www.northsea.org

interested in the culture coordination process in Tanzania bringing everyone together for sharing and coordinating.



Cultural policy is not only about the arts. It is about society and the type of society we want to live in. In external relations, Europe's international culture, its brand if you like, surely needs to be one of trust; earned not claimed. The arts, by opening up creativity and personal expression across borders is a powerful force

As this Forum has shown there are committed advocates for the role of culture in the EU's external relations; we have made the case to ourselves and to an increasing number of decision makers.

Culture is not merely a vital element in external relations. It is only by including culture, and cultural understanding, in our external policies can we contribute to others achieving their objectives and so achieve our own.

Steve Green

Team Leader Presidency
European Union National Institutes for Culture
September 2009



Fylkeshuset,
3706 Skien, Norway
Tel.: +47 35 58 42 00
Fax: +47 35 52 90 44
nsc@northsea.org
www.northsea.org

APPENDIX 4: NORTH SEA COMMISSION RESPONSE TO PUBLIC CONSULTATION ON EU2020

Skien 14.01.10

CONTRIBUTION TO THE CONSULTATION ON THE FUTURE “EU 2020”STRATEGY

North Sea Commission (NSC) is one of the six geographical commissions of the Conference of Peripheral Maritime Regions (CPMR). The NSC is an independent regional owned entity in the North Sea Region representing 57 regions in seven countries.

The North Sea Commission was founded in 1989 to facilitate and enhance partnerships between regions which manage the challenges and opportunities presented by the North Sea. The North Sea Commission also promotes the North Sea Basin as a major economic entity within Europe, by encouraging joint development initiatives and political lobbying at European Union level.

North Sea Commission (NSC) welcomes this consultation paper. The regional and local entities should be involved intensely in the further development of the EU-Strategy 2020. The approach will only be successful if it makes use of the potentials, resources and experiences of the regional level. Moreover it should be considered that in many EU member states the regional level contributed significantly to the implementation of the Lisbon Strategy and are prepared to support pursuing the objectives and indicators of the future strategy. There is a need for a concentrated collective EU strategy for sustainable growth. Such a strategy sends important signals within the EU and to the rest of the world.

NSC welcomes that EU2020 focus more on the major collective European challenges than the Lisbon Strategy. We do agree with the three key priorities proposed by the paper: i) creating value by basing growth on knowledge; ii) empowering people in inclusive societies and iii) creating a competitive, connected and greener economy. We share the Commission's recommendation to come to a stronger

interrelation between the economic, social and environmental aspects of the strategy. There is nothing new in terms of priorities and indeed many good EU policies and strategies already exist but to be effective they need to be implemented in full and well resourced.

NSC concurs with the three main priorities in the document – knowledge-based growth, social inclusion and green competitiveness. These priorities lay well in-line with our view on development and how we work with development issues in the North Sea Region. The NSC likes to emphasize the importance of innovation policy at all levels as a survival strategy, not only for the EU internally, but also to be put in a global context.

NSC also agrees in having an ‘inclusive society’ and to focus on ‘green competitiveness’ – the discussions at the COP 15 summit in Copenhagen confirm that sustainable and eco-friendly development is needed and will be a competitive factor for all parts of the world, if we want a sustainable future. However climate change adaptation action is of equal importance to mitigation action in terms of managing the economic and social impact of climate change, and thus the two should go hand in hand. The regions in Europe play an important role in all these areas, and it is vital that the regions are actively involved in developing a new strategy for Europe in these three areas.

NSC agrees that economic growth shall be in the knowledge-based sector. Innovation is a key driver for Europe to successfully exit the crisis and the EU’s research agenda will be central to this. The new EU2020 strategy should take note of innovation models of leading innovation regions, particularly those which foster open innovation, a culture of innovation and creativity in the private, public and third sector, the commercialization of R&D and strong clusters.

Creativity and innovation are underlined as driving forces in the recovery and future development of European economy throughout the document, although creativity probably should be even more stressed as a specific strength of European society and economy compared to other economies, and incentives

NORTH SEA



COMMISSION

Fylkeshuset,

3706 Skien, Norway

Tel.: +47 35 58 42 00

Fax: +47 35 52 90 44

nsc@northsea.org

www.northsea.org

should be specifically designed to foster even more creativity and probably even more important, channelling creative innovations into industrial innovation.



The creative and cultural sector is also in itself a major asset to European economy, also in terms of tourism, and should also be given incentives to stimulate further innovation and growth.

The role of tourism is not mentioned in the paper, which in many respects is quite strange, as Europe is a major tourist destination for the rest of the world and has a huge potential for further development and growth.

EU Cohesion Policy has become an important part of the European integration process and with the coming into force of the Lisbon Treaty, the objective of Territorial Cohesion should make it even more important after 2013. Territorial Cohesion reinforces the bottom-up approach, tackling regional disparities and reinforcing the competitiveness of areas facing particular challenges. The structural funds are key tool, alongside research and education, to deliver the EU out of the crisis as they are instrumental in addressing change management, whether by addressing climate change or industrial change. The principles of the Lisbon Strategy should play an important role in this context. The NSC therefore welcomes the European Council (10/11 December 2009) conclusions which point out that -in context of the EU2020 issues-economic, social and territorial cohesion have to be ensured. For those regions losing the status of a convergence region appropriate transition mechanisms should be foreseen.

Much of the growth projects in Europe take place at local and regional levels through financing and decisions by local and regional authorities. Experience shows that the Member States in the EU who to a higher degree integrate local and regional levels in their growth policies are also those who report the best results. Management, monitoring and inspection of the programmes should be simplified and concentrate on those regulations that are necessary to achieve the relevant policy objectives. Today, a stronger centralization, a heavy control system and far too much bureaucracy, has



made it more and more difficult for the regions to achieve the best results within the European framework, and this has to be taken into consideration when designing the regional policy after 2013.

European Territorial Cooperation has a high European added value. It should remain an essential part of the Cohesion Policy and should be further strengthened in the future. The current global crises emphasize the importance of good governance at all levels and cooperation founded on trust and mutual dependence between different levels of governance. The subsidiary principle is the basis for the distribution of responsibility between levels in multilateral governance.

The regions play an important part in transferring European initiatives into actual policy for people in all parts of Europe and cross-border initiatives between regions have proved to be an efficient way to exchange best practice and conduct knowledge transfer to the benefit of Europe. Territorial EU programmes, in which regions actively participate in the task of setting priorities, are critical tools. It should remain an essential part of cohesion policy and should be further strengthened in the future.

The regional policy and the structural funds play a very important role in balancing the development policy and territorial partnerships. Therefore it is vital that the regions and institutional bodies like the Committee of the Regions and regional political players like the CPMR and others are consulted, because they have the knowledge of how regional policy works at the decentralized level and where EU citizens live and work.

NSC recommends the Commission to investigate how a macroregional strategy for the North Sea Region can contribute to the definition and implementation of the EU 2020 Strategy. A North Sea Strategy should naturally focus on and take full advantage of the maritime dimension for promoting knowledge-based growth and green competitiveness in line with the key priorities of the consultation paper. A macroregional approach can provide a cross-cutting development strategy based on the specific



strengths and challenges in the region. Such an approach can be considered an example for the involvement of the regional and local level, as well as of the civil society in the development of the strategy. The Commission should make sure that the two strategies are compatible and allow for involvement of the regions.

NSC therefore urge the Commission to back-up the EU 2020 strategy with a delivery method based on territories and a credible, inclusive governance system, which allows everybody in the EU to benefit from and contribute to it.

NORTH SEA



COMMISSION

Fylkeshuset,

3706 Skien, Norway

Tel.: +47 35 58 42 00

Fax: +47 35 52 90 44

nsc@northsea.org

www.northsea.org