

Contribution of the European Music Council to the Green Paper

“Unlocking the potential of cultural and creative industries”

The European Music Council (EMC), regional group of the International Music Council (IMC), is the umbrella organisation for musical life in Europe. It is a platform for National Music Councils and organisations involved in various fields of music from many European countries; the 78 members have their seat in 29 European countries.

The European Music Council contributes to a better mutual understanding among peoples and their different cultures and to the right for all musical cultures to coexist. It acknowledges the significant role that music and culture play for the political and societal development of a peaceful and integrative Europe. Therefore it advocates on local, national and European level for an appropriate framework for music, music professionals and access to music.

The EMC provides exceptional value to its membership by building knowledge, creating networking opportunities, supporting and enhancing the visibility of initiatives that help sustain people’s participation in music and cultural life.

The European Music Council welcomes the “Green Paper – Unlocking the potential of cultural and creative industries”; in particular we appreciate:

- The elaboration on cultural and art education as important factors of creativity and the acknowledgement of the importance of synergies between culture and education. We recognise that this is connected with the EU initiative “New Skills for New Jobs”
- The overall tone of the Green Paper having at its heart a transversal approach, bringing culture and the CCIs to the attention of other policy areas
- The acknowledgment of cultural diversity
- The fair access approach, to create and maintain a level playing field for all actors involved

Please find in the following, the response of the European Music Council to the Green Paper. The document will reflect on the Green Paper and provide, where possible, some suggestions for further improvement, according to the experience of the EMC.

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Terminology

Some terminology used in the Green Paper is ambiguous. We therefore would like to suggest that some of the wording be re-considered and the terminology adapted.

Artist

The discussions held in the Culture Sector Platform on the Potential of the Cultural and Creative Industries led to the use of the term “authors and artists” when talking about the creators of artistic and cultural products. We therefore suggest that the term “artists and authors” should be used.

Art and Design Schools

The terms used in the Green Paper, “art schools” or “art and design schools”, are too imprecise. The terms offer a wide range of interpretation possibilities on which kind of education is addressed, non formal or formal education as well as elementary, secondary, post-secondary, undergraduate or graduate education. Moreover “art schools” or “art and design schools” are primarily considered to be institutions that train the visual arts. Given the broad approach to artistic sectors that are included in the term cultural industries in the Green Paper, we suggest that this broad approach of artistic disciplines is also reflected when talking about the training institutions.

The green paper uses these terms in the context of the training of professionals in the arts. Therefore, we suggest the use of the widely accepted and more inclusive terms ‘institutions for higher arts education’ or ‘institutions for professional training in the arts’ (see also the response of the AEC (European Association of Conservatoires) to the Green Paper). Likewise the whole education-chain offers great possibilities for training and qualifications in the CCI (cf. paragraph on lifelong learning).

Better matching the skills needs of the CCIs

The EMC welcomes that the Green Paper puts a focus on the skills needs of the CCIs and that it puts them in the context of the EU initiative “New Skills for New Jobs”.

Portfolio Career

Professional training in the arts is highly important and is being challenged by the employability of graduates. Already in 2004, in the EFMET Recommendations¹, the EMC referred to the “portfolio” career in the music profession, which is characterised by the need to “combine several types of professional activities in order to make a living. The challenge of a musician is to perform music at the highest level, but also to teach, to engage in management and to operate in a constantly changing and increasing international professional environment. In this new situation, the musician will be self-employed and might never have a fixed contract with a particular organisation, which puts a much greater demand on the entrepreneurship of the individual and creates strong needs in terms of continuing professional development of music professionals and the recognition of music teaching qualifications”². The issue of the portfolio career of the musician was further explored by the AEC in the working group on the music profession (2004-2007) of the ERASMUS Network for Music ‘Polifonia’³. It is important to accompany the young professionals after the completion of professional education to bridge the gap between education and the professional life.

Lifelong Learning

Lifelong learning is a key element of arts (and music) education in formal, non-formal and informal settings. It is important to acknowledge lifelong learning for professional and personal reasons. As such, it not only enhances social inclusion, active citizenship and personal development, but also competitiveness and employability.⁴ The EMC as a broad network represents amateur musicians, professional musicians and music practitioners.

- 1 EFMET – European Forum for Music Education and Training, recommendations drawn up in collaboration with the AEC (Association Européenne des Conservatoires) in the frame of the EFMET project (European Forum for Music Education and Training)
- 2 http://www.emc-imc.org/fileadmin/EFMET/EFMET_Recommendations_English.pdf
- 3 Cf. www.polifonia-tn.org/profession as well as the reaction of the AEC to the Green Paper
- 4 See also the chapter on adult learning in the frame of the EU Commission’s lifelong learning policy http://ec.europa.eu/education/lifelong-learning-policy/doc58_en.htm

Taking into consideration the enormous potential that lies therein, we would like to see all aspects of the “education chain” reflected. Informal, non-formal and formal music education offer huge prospects for the CCIs. Informal education often takes place in community settings where, for example, young music groups test their opportunities and a transition from amateur to professional can be noticed – whereas at the same time, a clear differentiation between the two is not always possible. Informal and non-formal education settings offer constant training opportunities for professional and personal advancement. The professionally trained musician and music practitioner will continue to learn as the realities of the job market require the fast adaptability of skills (see above: portfolio career). It is therefore important to create an environment where co-operation between the different stakeholders is guaranteed.

The interface between graduation and entry to professional life requires responsible actors. In some European countries professional integration schemes are in place that provide work placements or internships.

Creative Partnerships

In order for the needs of the CCIs to be reflected in informal, non-formal and formal education, creative partnerships with all stakeholders shall be formed. The success of such partnerships will also depend on the openness of all partners involved. It will be a pre-requisite to listen to each other, to accept different languages (i.e. languages of the different sectors, education and industry representatives do not necessarily have the same vocabulary) and to exchange ideas.

On European level, experienced European networks may provide the basis for such an exchange, e.g. within the EFMET project the EMC brought together key music organisations at European level active in informal, non-formal and formal music education. This experience could be broadened and include actors of the CCIs.

The platform on the “Potential of Cultural and Creative Industries” shows that such creative partnerships already exist. However, many more *examples of good practice* should be collected, to give inspiration for future creative partnerships on local, regional, national and European level.

ICT, CCIs and the status of the author/artist

As stated in the Green Paper “ICT depends on the availability of high quality and diversified cultural content”. Therefore, ICT businesses shall take over their responsibility towards CCIs, the artists and authors and create an environment where fair remuneration, distribution, and production schemes are guaranteed. Likewise, it shall be an obligation of the CCIs to provide fair working conditions and to fight precarious employment. The artists and authors and cultural entrepreneurs are entitled to fair remuneration for their work, regardless of being freelance or employed. The fair music initiative launched by mica – music austria and supported by the European Music Council provides information and help for musicians e.g. with contract issues. The artist/author is at the heart of the CCIs without whom no cultural and creative works could flourish. Therefore, it is essential to improve and secure their social needs, in a national and trans-national context and in a legal environment.

Mobility and the circulation of cultural and creative works

The EMC welcomes that the Green Paper addresses the importance of mobility in giving wider access to a culturally diverse Europe. The question asked in the Green Paper on “new instruments for the promotion of cultural diversity through mobility” has to be considered carefully. Given the fact that the culture programme of the EU is untenably under-financed, a new strand such as a “culture erasmus” has to be thoughtfully measured. Rather, a comprehensive overview of existing mobility schemes and rules should be provided, which is accessible for all according to the needs (short/long-term, student/ professional, individual/group, etc.) of the applicant/ applying organisation.

The reality of the CCIs is highly flexible and international; intercultural competences for the artists, authors and cultural entrepreneurs are therefore indispensable. This should be reflected in all training programmes, also beyond those that train for a career in the CCIs. With this international context of the CCIs comes the issue of long-term mobility – working abroad for a period of more than one year is becoming more and more common.

Therefore, the recognition of qualifications has to be addressed in terms of long-term mobility in the CCIs. This is also important against the background of the portfolio career as described above. Some sector-specific qualification frameworks⁵ exist but more information on the existence and the use of such frameworks should be distributed. It is also important to harmonise and facilitate the administrative burden when moving to another country with respect to taxation, social security and pension systems.

Transversality and spill-over effects of the CCIs

The EMC highly welcomes the transversal approach of the Green Paper and that it acknowledges the social and economic importance of the sector. It is at the heart of the CCIs that they have an effect on several policy areas and that it is affected by several policy areas, as well. Therefore, we see it as an important task to place the CCIs in the core of the Innovation and Digital Agenda of the Europe 2020 strategy, the Trade and Competition Policies should consider the CCIs in their activities and culture and the CCIs should be given more weight in the Structural Funds. Therefore, it will be important to provide more research on the impact of the CCIs in the respective areas. Taking culture mainstreaming literally the existing and future EU programmes should be prepared to pass a culture check.

The CCIs are creative and innovative, they combine imagination and aesthetic value with new technologies, and offer forward thinking models that can have an influence on our lives and future societies.

5 E.g. the AEC has developed a sectoral qualifications framework for music: www.bologna-and-music.org/learningoutcomes