

Creative Europe - Open Public Consultation

1.

1. In line with the European Commission guidelines, contributions to this open public consultation will be published. For the purposes of reporting, how would you prefer your consultation to be published?

In full - this means that you consent to the publication of any information in your completed form, including your identity

2. You can reply to this consultation by answering a questionnaire on-line and/or submitting a written contribution. Please indicate how you prefer to proceed:

Provide answers to the current questionnaire (if you wish to support or illustrate your answers by attaching documentation, this possibility is provided later on in the questionnaire)

An extract of the main questions and topics covered by this Open Public Consultation can be downloaded [here](#).

2. Part I - About you

In this section we ask few questions about you as respondent that will allow us to better understand your perspective and frame your answers:

3. In what capacity are you responding to this consultation?

On behalf of an organisation/ institution

4. What is the name of your organisation?

European Music Council

5. What type of organisation are you representing:

Sector(s) organisation/ association

6. Please specify the scope of your organisation's mandate:

International

7. In which sector is your organisation primarily active? (Tick all that apply)

Culture

8. Are your organisation's activities:

Non-profit making

9. Please indicate the size of your association/organisation/company:

10 employees or less

10. Please indicate the main cultural sector(s) in which your organisation is active (Tick all that apply):

Performing arts: music and opera

11. Is your organisation registered in the Transparency Register?

No

12. Have you or your organisation received financial support from the Creative Europe (2014-2020) Programme?

Yes, my organisation or I have received financial support from the Creative Europe Programme (MEDIA or Culture Sub-programmes, or the Cross-sectoral Strand)

13. From which perspective would you like to take part in this Public Consultation – would you like to comment on the MEDIA or Culture side of the programme, or would you prefer to comment on the Programme as a whole?

Culture Sub-programme

3. Part II - Programme objectives and priorities

14. How familiar are you with the Creative Europe Programme?

I have detailed knowledge of its objectives and priorities

5. Part II - Programme objectives and priorities - Culture Sub-programme

15. In your view, to what extent are the Culture Sub-programme priorities still relevant to the challenges and needs within the sector you operate in?

	Not really relevant	Still relevant	Extremely relevant	No opinion
Enhance skills of cultural and creative players for the use of new technologies and business models to develop their audiences			X	
Enable international carriers of cultural and creative players, where possible on long-term basis			X	
Facilitate professional opportunities of cultural and creative players by supporting organisations and international networking			X	
Support international touring, events, exhibitions and festivals		X		
Support circulation of European literature				X
Stimulate interest and improve access to European cultural and creative works			X	

16. Do you think there are other priorities not currently covered by the Culture Sub-programme that should be considered?

Yes

Please describe the other priorities that should be considered and motivate your choice.

The music sector is an ecosystem with a great diversity of players from amateur to professional musicians, from the music industry to not-for-profit music organisations and networks.

The above mentioned priorities are certainly relevant for the music sector.

An EU programme for culture as any public funding should also aim at supporting artistic creation, mobility, and collaboration, valuing such aspects as experimentation, innovation and risk-taking in the cultural sector. An EU programme to fund culture should pursue the aim of protecting and promoting cultural diversity and act against the increasingly aggressive intolerance for "difference".

17. The Culture sub-programme currently covers the following cultural sectors:

Visual arts

Cultural heritage

Design and applied arts and architecture

Literature, books and reading

Performing arts: music and opera

Performing arts: theatre, street arts, circus arts and puppetry

Performing arts: dance

Do you think there are other Cultural sectors that need to be supported by the Creative Europe Programme?

No

18. The Culture Sub-programme currently funds the following types of projects:

European cooperation projects

European networks

European platforms

Literary translation projects

Do you think there are other types of project that the Creative Europe Programme should support?

Yes

Please describe the other types of project that should be supported and motivate your choice.

It would be helpful to extend the funding period for networks. A big challenge for European networks is the period between two FPAs. It would be helpful to introduce the possibility of a preliminary call or something similar that would be published at least year before the end of the final FPA year.

Access to small organisations that do extremely relevant work both artistically as well as in terms of social impact, inclusion, intercultural dialogue should be facilitated.

19. The Creative Europe Programme should create synergies with other funding instruments available at national, EU or International level.

Please comment on the extent to which the Culture Sub-Programme of Creative Europe is complementary to:

	Fully overlapping	Mainly overlapping	Partially complementary	Fully complementary	I don't know
National funding opportunities/instruments for the audiovisual sector				X	
Other EU funding opportunities/instruments for the audiovisual sector					X
Other international funding opportunities/instruments for the audiovisual sector					X

6. Part II - Programme objectives and priorities - Creative Europe

20. Please comment on the extent to which you agree with the following statements:

	Strongly disagree	Disagree	No opinion or uncertain	Agree	Strongly agree
Integration of MEDIA, Culture and the Cross-sectoral Strand under the Creative Europe Programme has improved the coherence and impact of the European Union's support to the cultural and creative sectors		X			
The new Cultural and Creative Sector Guarantee Facility has the potential to strengthen the coherence and impact of the Creative Europe Programme		X			
Greater focus on entrepreneurship and competitiveness of the creative and cultural sectors is a strength of the new Programme			X		

21. The Guarantee Facility aims to achieve the following results:

Improve the access to finance for SMEs and micro, small and medium-sized organisations in the cultural and creative sectors by providing financial guarantees for loans issued by financial institutions;

Improve the capacity of financial institutions in dealing with cultural and creative sectors' SMEs and their projects, including through technical assistance, knowledge-building and networking activities

Do you think these are relevant priorities?

No

Please describe the other priorities that should be considered and motivate your choice:

The priorities should allow for projects that primarily focus on the intrinsic and artistic value of culture including their broader societal contribution to creativity, intercultural dialogue and social inclusion. Benefits and effects of cultural projects are to a great extent measured by their economic and commercial impact in the current programme. This puts at risk cultural diversity in Europe.

Actions need to be prioritised that serve the most vital issues and challenges faced by Europe today, such as migration, environmental crisis, decline of democracy, widening inequalities, social exclusion.

Can you please tell us what are the reasons why you think that the Guarantee Facility does not have the potential to strengthen the coherence and impact of the Creative Europe Programme:

A programme funded through the Culture budget should NOT fund support loans.

Support for SMEs for and other profit making organisations in the music sector is highly welcome The initiative is highly welcome, but should also come from other budget areas mainstreaming of culture in other sectors is extremely important .

Should other types of market instruments be supported?

Yes, but not through the Culture Programme, but through instruments as e.g. Horizon 2020, European Social Fund, COSME (Competitiveness of Enterprises and Small and Medium-sized Enterprises), Interreg, European Regional Development Fund.

The dual character (artistic and commercial) of culture should always be respected; in case of a conflict, the artistic aspect and aspects of cultural diversity should be decisive when it comes to funding for culture.

22. In your view, to what extent are the Creative Europe Programme objectives (listed below) still relevant to the challenges and needs within the sector you operate in?

	Not at all	To a small extent	To a moderate extent	To a large extent	To a very large extent	I don't know
Preserving and promoting cultural and linguistic diversity					X	
Enhancing the competitiveness of the European cultural and creative sectors			X			
Increasing the capacity of European cultural and creative sectors to operate transnationally				X		
Increasing the transnational circulation of European cultural and creative works					X	
Increasing the transnational circulation of European artists and other professionals					X	
Developing audiences for European cultural and creative works				X		
Increasing access to European cultural and creative works by children, young people, people with disabilities and other under-represented groups.					X	
Enhancing innovation and creativity in the European cultural and creative sectors					X	
Strengthening the financial capacity of companies and operators in cultural and creative sectors				X		

23. Do you think there are other objectives not currently covered by the Creative Europe Programme that should be considered?

Yes

Please describe the other objectives that should be considered and motivate your choice:

The Programme should put a stronger emphasis on strengthening/supporting European cooperation between cultural organisations at grass-root level, as these are crucial operators for artistic projects as well as for far reaching social and societal impact.

7. Part III - Programme results achieved

This section explores the extent the Creative Europe Programme has reached or is reaching its objectives. The section proposes questions for Culture sub-programme and for the Creative Europe Programme as a whole.

24. To what extent is the Culture Sub-programme achieving the following priorities:

	Not at all	To a small extent	To a moderate extent	To a large extent	To a very large extent	I don't know
Enhance the skills of cultural and creative players for the use of new technologies and business models to develop their audiences				X		
Enable international carriers of cultural and creative players, where possible on a long-term basis				X		
Facilitate the professional opportunities of cultural and creative players by supporting organisations and international networking			X			
Support international touring, events, exhibitions and festivals			X			
Support the circulation of European literature						X
Stimulate the interest in and improve access to European cultural and creative works				X		

25. To what extent is the Creative Europe programme achieving the following objectives:

	Not at all	To a small extent	To a moderate extent	To a large extent	To a very large extent	I don't know
Preserving and promoting cultural and linguistic diversity			X			
Enhancing the competitiveness of the European cultural and creative sectors			X			
Increasing the capacity of European culture and creative sectors to operate transnationally				X		
Increasing the transnational circulation of European cultural and creative works			X			
Increasing the transnational circulation of European artists and other professionals				X		
Developing audiences for European cultural and creative works			X			
Increasing access to European cultural and creative works by children, young people, people with disabilities and other under-represented groups.		X				
Enhancing innovation and creativity in the European cultural and creative sectors			X			
Strengthening the financial capacity of companies and operators in cultural and creative sectors			X			

Can you please tell us what are according to you the main barriers or factors that are hindering/ have hindered the achievement of these priorities?

Offering a higher co-financing rate for small cooperation projects (60%) than for large cooperation projects (50%) is a step in the right direction. To facilitate the participation of smaller operators it would be helpful to increase the co-financing rate the lower the funding sum is, e.g. 80% co-financing for grants less than 100.000 EUR. A progressive co-financing rate would also better complement existing actions on national and international level. Subsequently this would improve access to funding for cultural subsectors and allow for more innovative projects, which would contribute significantly to cultural diversity.

8. Part IV - Costs and benefits of the action

26. To what extent do you agree with the following statements concerning the efficiency of the Culture Sub-programme?

	Fully disagree	Disagree	No opinion or uncertain	Agree	Fully agree
The budget of the Creative Europe Culture Sub-programme is sufficient to address the key challenges of the European cultural and creative sector		X			
The results of the Creative Europe Culture Sub-programme could have been achieved in a shorter period of time		X			
The results of the Creative Europe Culture Sub-programme could have been achieved using less funding	X				
The current project selection procedures under the Creative Europe Culture Sub-programme ensure there is timely information on project award decisions		X			
The Creative Europe Culture desks effectively reach out to potential applicants and support them in the application process					X
Other policy instruments or mechanisms could have been more cost-effective than the Creative Europe Culture Sub-programme in addressing the cultural and creative sector's needs			X		

In which way are the resources of the Creative Europe Culture Sub-programme not appropriate given the scale of the issues faced by the cultural sector?

The success rate for project applications is very low because of the extremely limited funding available. Many organisations are discouraged to even try applying because of the extremely high competition. Therefore, very strong projects with a high potential of impact are left out from Creative Europe funding.

How could the timeliness of the current selection procedures be improved?

The big gap between application and planning of the project, notification of success or not and start of the project are extremely challenging for cultural operators. A special challenge is that calls are often published extremely late and deadlines constantly get postponed compared to earlier communications.

Especially for networks that have ongoing staff costs that are relying on Creative Europe funding, a year of preplanning would be needed. The EU regulations to publish a call only if the budget negotiations have been finalised are well known; therefore a special call for preselection one year before the end of a framework agreement would be useful.

9. Part V - Benefit of an action at EU-level

27. To what extent do you agree with the following statements about the Culture Sub-programme's added value?

	Fully disagree	Disagree	No opinion or uncertain	Agree	Fully agree
The Creative Europe Culture Sub-programme has duplicated existing actions on national, European or international level	X				
The Creative Europe Culture Sub-programme has complemented existing actions on national, European or international level by supporting cultural subsectors or operators that would not have received support otherwise				X	
The Creative Europe Culture Sub-programme has contributed to improving the national, European or international support measures for the cultural and creative sectors				X	
Lessons learnt from the implementation of the Creative Europe Culture Sub-programme have been applied elsewhere			X		
The Creative Europe Culture Sub-programme has integrated lessons from other cultural and economic sectors				X	

28. Could you provide an example of how Creative Europe and/ or its sub-programmes have improved upon actions taken in other national, European and international programmes?

EMC has first received funding from the German Government. Since EMC receives EU funding, the activities have been increased substantially.

Many of the EU funded cooperation projects coordinated by EMC started from national initiatives that joined forces.

10. Part VI - Sustainability and dissemination of results

29. To what extent would the current activities supported by the Programme be affected if the EU support was withdrawn or substantially decreased?

Most of the current activities or elements of the programme would be significantly affected without EU support

Please provide an example of activities that would be discontinued without the EU's support and explain why this would happen:

All initiatives applying for EU funding do so because there is no other source of funding available for the activity. This logically implies that they would be discontinued if no EU funding was available.

30. Have you heard about the results of any Creative Europe Programme activities/projects?

Yes

Please provide a few examples of activities/ projects you have heard about:

Many of the music organisations that are member of the EMC receive network funding or participate in / coordinate cooperation projects funded through Creative Europe.

EMC has good working relations with a large cultural networks and organisations from other sectors that receive Creative Europe funding.

31. Through which principal channels have you heard about the results of Creative Europe Programme activities/ projects?

Your own research on the Internet
Websites of the EU Institutions
Your organisation which disseminated information about the Programme
Social media
Word of mouth / other professionals
Other channels: newsletters of member organisations

11. Part VII - Forward looking questions

32. In your opinion what are the trends and drivers that will shape the future of the cultural and creative markets and in particular the audiovisual market? Please distinguish by sector.

Audiovisual sector

Culture sector

The music sector is an ecosystem with a great diversity of players from amateur to professional musicians, from the music industry to not-for-profit music organisations and networks.

Whereas the EMC acknowledges the benefits for the entire music sector of a strong commercial impact of music activities, we firmly believe that a support for amateur and grass root level activities are highly important. Commercial success seems to be more and more relevant to receive public funding, whereas at the same time creative processes, "niche cultures" and some artistic activities are by definition not for commercial benefit. Therefore EMC sees cultural diversity at risk.

To ensure a sustainable future for the music sector it is essential to include music education and to strengthen the not for profit parts of the music sector in Europe. Without music amateur making especially at an early age there will be no music professionals in the future. The music sector is unique in that it cannot simply be divided into amateurs and professionals. Many of those active in the music sector are part of the professional and the amateur field is fulfilling multiple roles e.g. as musicians, teachers.

33. In your opinion what are the most important issues/ problems/ opportunities/ priorities for the cultural and creative sectors to be addressed by the future Programme? Please distinguish by sector and indicate areas/ topics by order of priority.

Audiovisual sector

Culture sector

The EMC has brought together representatives from the entire music sector to prepare a "European Agenda for Music". It is based on the five music rights proclaimed by the International Music Council:

- The right for all children and adults to express themselves musically in all freedom.
- The right for all children and adults to learn musical languages and skills.
- The right for all children and adults to have access to musical involvement through participation, listening, creation and information.
- The right for musical artists to develop their artistry and communicate through all media, with appropriate facilities at their disposal.
- The right for musical artists to obtain just recognition and fair remuneration for their work.

A big challenge will be to maintain and continue implementing these rights

The European Agenda for Music is looking into challenges for the future of the music sector in much more detail - results will be shared as soon as available.

34. In your opinion what priorities should be maintained and what new priorities should be introduced in a possible successor programme to Creative Europe? Please distinguish by sector.

Audiovisual sector

Culture sector

EU funding should be accessible for ALL players in the culture sector.

35. To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?

	Not at all	To a small extent	To a moderate extent	To a large extent	To a very large extent	I don't know
Increased budget					X	
Better defined priorities				X		
Increased use of cross-cutting calls		X				
Increased coordination/synergy with other EU programmes				X		
Better access for newcomers				X		
Increased focus on capacity-building activities			X			
Increased focus on market instruments	X					

12. Part VIII - Closing questions

38. Please share with us a short, telegraphic testimonial. What does Creative Europe mean to you? What is its main feature?

The European Music Council has been receiving operation grants/network funding since 2005. Our work could not be done without this kind of funding. We highly appreciate the ongoing support that we receive. The critical and hopefully constructive comments in this consultation refer to the entire ecosystem of the music sector, not to the EMC as individual organisation.