

Creative Europe evaluation 2024

Access to the survey: <https://culture.ec.europa.eu/news/have-your-say-on-creative-europe>

Draft of EMC answers on open questions regarding the future of Creative Europe

In your opinion, are there areas of the Creative Europe programme that should be reviewed and/or improved for the next iteration of the programme (due in 2027)?

- **Maintain existing successful funding strands**

Cooperation projects, networks, Culture Moves Europe, platforms: Each of these funding strands contributes in different ways to intercultural dialogue, cultural diversity and the overall strengthening of the cultural and creative sector. They address various target groups and enable cultural organisations and individuals to be involved in EU funded cultural activities in a wide variety of activities. It is therefore important to maintain, strengthen and enhance these funding strands for the next iteration of the programme.

- **Maintain the Music Moves Europe (MME) framework and further develop a strategy for music**

The EMC highly welcomes the efforts of the European Commission to continue the Music Moves Europe initiative in the Creative Europe programme 2021-2027. The current approach was to provide diverse calls for the music sector which resulted until now in two projects, LIVEMX and the Federation of Music Conferences. One more call is expected for autumn 2024 on greening the music sector. While it is appreciated that projects such as LIVEMX address the direct needs of the music sector through a cascading grant, we would like to highlight the importance of a dialogue that is led by the European Commission in a constant exchange with all parts of the music sector, for an inclusive approach to the music sector, we would like to draw your attention to the European Agenda for Music that converges the many voices of the music sector¹. It was published in 2018 and is still relevant today. Good progress has been made in recent years to react to the needs of the music sector. This should be continued and further expanded having in mind that for a thriving music ecosystem all its parts need to be included and reflected in the process.

Moreover, we would like to emphasise that the European Commission should follow-up the MME Preparatory Action and its outcomes such as the recommendations from the MusicAIRE project (a redistribution scheme for the recovery of the music sector) or the feasibility study for a European Music Observatory and look into pathways of establishing such an observatory.

- **Dialogue with the music sector**

It needs an ongoing dialogue dedicated to the specific needs of the entire music sector in all its diversity, comprising all musical genres, all age groups, all levels from amateur through to professionals, from active music in the early childhood to enjoying music performed and created by high level professionals, and also considering all professions related to making music, learning music and enjoying music (see above European Agenda for Music).

¹ We understand the European music sector to include all of the people, organisations and companies on the continent of Europe who contribute to or engage in a significant way with music: artist managers, booking agents, creators, conferences, composers, distributors, festivals, industry events, instrument makers, labels, musicians, performers, producers, promoters, publishers, researchers, sound engineers, technicians, teachers, trainers, music venue operators and more. This includes professionals (earning a living through this work) and non-professionals (engaging in music as a free-time activity).

We strongly recommend to set-up a regular dialogue between the European Commission and the music sector. We highly acknowledge the work that is currently carried out in the frame of the “Strengthening the dialogue on music” project (EAC/2022/OP/0001). In addition to and especially beyond this project, we would like to highlight the need for a regular exchange between the European Commission and the music sector e.g. through an expert group on music that could meet twice per year to discuss the needs of the music sector and to reflect on current policy developments across the different policy areas. The expert group on cultural heritage could be a good example how this can be implemented with the participation of civil society stakeholders, various DGs of the European Commission and representatives of Member States.

This dialogue should be based on an overall strategy for the music sector from the European Commission co-developed with the entire sector.

- **Cascading grants**

Several funding schemes have shown that there is a need for smaller grants with light administrative requirements in application and reporting in addition to existing funding schemes (like cooperation projects, networks etc.). These smaller grant schemes can be directly managed by the European Commission or can be implemented through a cascading grant scheme outsourced to a consortium. If such a funding scheme is outsourced to a consortium, we recommend a “call structure” that adequately reflects the services rendered by the consortium and not a “call for project” to identify the most capable consortium based on the Horizon Europe model (100% funding and additional indirect costs of 25% of the direct eligible costs).

- **Administration**

We appreciate the focus on the delivery and progress of content for evaluation and reporting. The Funding and Tenders Portal is a useful tool to have a central place for EU funding applications and projects of one organisation, however, the current application and reporting system is very demanding in particular for smaller entities. We believe there is room for improvement regarding user friendliness and technical issues. The current portal is adapted from the Horizon Europe programme and does not always reflect the specificities of the Creative Europe. We recommend a survey among FTOP users in different funding strands to provide hands-on feedback where the FTOP could be improved to better reflect the funding and/or organisation type.

- **Timeline pre-financing**

The funding gap due to the schedule of pre-financing can make the programme inaccessible to smaller organisations or organisations from certain regions. Pre-financing for multiannual projects (networks, cooperation projects etc.): Interim payments for projects should be made when the Commission/EACEA (through the project officer) has checked/accepted/adopted the interim report through the deliverables and not at the end of the entire project duration. Concretely, if an interim report is accepted, the EACEA should also pay out the full EU co-financing covering the implemented activities. This way already adopted activities would not have to wait for the final balance until the end of the overall project duration.

In your opinion, are the cultural and creative sectors that are currently not properly covered and/or reached out and for which a specific focus should be included for the next iteration of the programme (due in 2027)?

- **Accessibility to cooperation projects**

We highly welcome that there are three strands, small, medium and large for cooperation programmes under the Culture Strand, and that for small projects the co-funding rate is 80 % EU grant. At the same time, the minimum financial contribution of each project partner might exclude smaller project partners with a very specific competence. We strongly recommend that the financial contribution may be carried as joint effort by all partners, and that there is no minimum contribution requested from each partner.

- **Accessibility to Culture Moves Europe**

We highly appreciate the possibility for individual artists to apply for this type of grant. In the field of music, the conditions do not really correspond to the needs of the music sector, where often bigger ensembles meet for a shorter period for rehearsals and concerts, which currently is not eligible under the Culture Moves Europe. E.g. the maximum amount of people travelling together is five under the residency programme. This is an unnecessary limitation, because it restricts bigger groups for which well-defined arguments could be given in the application process

- **International cultural relations**

The guiding principles of the Joint Communication “Towards an EU strategy for international cultural relations” emphasize the promotion of cultural diversity and respect for human rights as well as fostering mutual respect and inter-cultural dialogue. We highly recommend that support for international cultural relations puts these guiding principles at the centre to foster mutual understanding and learning.

Are there key challenges or opportunities facing the audiovisual and cultural creative sectors that any future Creative Europe programme should aim to address which the current programme doesn't?

- **Adequate funding**

The application numbers and subsequent success rates in Creative Europe show that there is clearly a high demand and need for Creative Europe. Any future Creative Europe programme therefore needs an increased budget to respond to these needs.

- **Sustainability**

We fully support the aim to increase sustainability in the culture sector, and we believe in the power of arts to act as a driver for climate change. We recommend that when it comes to greening Creative Europe and possible future EU funding programmes for the Creative Sectors, actions initiated by stakeholders themselves, as for example the SHIFT eco-certificate, are taken into account. Ideas of "sustainability conditionality" for Creative Europe funding have to be carefully considered. Achieving sustainability should not be an access barrier to the programme. Sustainability measures can look very different depending on geographical situation, size of organisations, cultural sector etc. Creative Europe should therefore not create "access barriers" at the time of application but rather support learning, capacity building for funded projects to implement their projects in a more sustainable way. Otherwise, an environmental conditionality or even a top-up system can carry a risk of rewarding the privileged. To achieve long-term

sustainability it needs a long-term structural shift - this may also require less activities and/or higher funding amounts.

- **Social conditionality/fair pay**

Highlighting the importance of fair pay – also in EU-funded programmes – is very important. It needs to be taken into account, that the conditions across the different countries participating in Creative Europe and across different parts of the cultural sector are very, very different and there are no general standards for pay (yet) in place. Therefore, any potential general rules on this, should make sure that they don't create new access barriers to the programme but rather as an incentive for further reflection and education on the topic of fair pay.

- **AI development**

The fast development of AI technologies comes with vast opportunities also for the cultural and creative sector. At the same time, generative AI models are trained on copyrighted material for which the creators are not fairly remunerated or have given their consent to. The legal frameworks (Copyright Directive, AI act and others) need to be adapted in a way that preserves and ensures the creators' rights to their works. Policymakers also need to be particularly aware of the impact AI will have on cultural diversity.

- **Freedom of artistic expression**

Safeguarding the freedom of artistic/musical expression and freedom of speech within the EU and its external relations, including safeguarding the independence of cultural organisations.