



# Culture

Important legal notice

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## Summary

### Response form

#### General Information

Please give some details about yourself.

<p>Gender</p> <p>Username</p> <p>Surname*</p> <p>Forename(s)*</p> <p>Activity/Position</p> <p>Address</p> <p>Post code</p> <p>City/Town</p> <p>Home country</p> <p>Tel (mobile)</p> <p>Tel.</p> <p>Fax</p>	<p><b>Female</b> Session.Finalized:1</p> <p>info@european-music-council.org</p> <p>Jakobi</p> <p>Ruth</p> <p>Secretary General</p> <p>Weberstr. 59a</p> <p>53113</p> <p>Bonn</p> <p><b>Germany</b></p> <p>+49-176-63204000</p> <p>+49-228-96699664</p> <p>+49-228-96699665</p>
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#### Professional Information (to be completed only if the person is writing on behalf of a company/organisation )

<p>Name of company / Organisation* (as appropriate)*</p> <p>E-MAIL*</p> <p>Post code</p> <p>City/Town</p> <p>Country</p> <p>Tel.</p> <p>Fax</p> <p>Website</p>	<p>European Music Council</p> <p>info@emc-imc.org</p> <p>53113</p> <p>Bonn</p> <p><b>Germany</b></p> <p>+49-228-96699664</p> <p>+49-228-96699665</p> <p>www.emc-imc.org</p> <p>Please don't publish my contribution.: N</p> <p>Please don't publish my e-mail address.: N</p> <p>Please don't publish my name: N</p>
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#### A. Important challenges

1. Are art and culture linked to the process of European integration and how can they contribute to it?(max. 1000 signs)

Art and Culture form a decisive component of individual identity. It is essential to encourage the development of multiple identities e.g. on local or national level and at the same time at European level. Art and culture can help raising the awareness of different identities that coexist in Europe. Only in the awareness of this rich diversity, a European identity can grow.

### A. Important challenges

2. Which are in your view the most important cultural challenges for Europe and for the European project in the 10 years ahead? Please explain briefly your choice.

(max. 500 signs).

Please rank the challenges in decreasing order of importance.

- |   |   |
|---|---|
| 1. intercultural dialogue                           | Intercultural dialogue is a crucial prerequisite for social cohesion and equal chances in Europe. Cultural and social integration can only take place in a respectful way if intercultural dialogue is facilitated on community level.  |
| 2. cultural diversity                               | Cultural diversity is closely linked to intercultural dialogue and constitutes the richness of Europe   |
| 3. enlargement of the EU                            | Enlargement of the EU is an important process as being member of the EU provides privileges in terms of economy, freedom of travel, etc. It is a danger to exclude European countries that are not EU members from the EU memberstates. |
| 4. deepening of European integration                |   |
| 5. emergence of a European identity and citizenship |   |

### A. Important challenges

3. Do you think that culture plays a role in individual personal development and social cohesion in Europe? If so, please indicate how this role could be supported at European level?(max. 1000 signs)

- Yes
- Cultural expression is a human right that has to be accorded to every human being.
  - Cultural activities are important instruments to obtain social competence. Skills like communication, tolerance, curiosity etc., are indispensable for a peaceful living together. Culture, especially music is an important medium to train those skills. Cultural expression has to be an integral part of all school curricula at any age in every EU member state. Financial and structural support has to be provided to grass root level projects.

### A. Important challenges

4. Do you see a role for culture as support for creativity in Europe and as catalyst for innovation and knowledge? If so, could you please indicate how this role should be supported at European level?(max. 1000 signs).

- Yes
- In line with the EU Lisbon Declaration, culture has to be acknowledged as part of this knowledge development process. Creativity is a prerequisite for innovation and inherent in cultural activities; every citizen, especially children and youth, has to have access to cultural activities in order to assure knowledge development in the European society. Cultural activities have to be included in all measures for life long learning.

### B.The cultural sector, Community policies and cooperation in the European Union

1. Which are the most important challenges for the cultural sector in the European Union in the 10 years ahead?(max. 500 signs).

- |  |   |
|--|---|
| 1. Community policy for culture              | Community policy for culture, Community culture programmes: In line with EFAH: The existing legal basis (art. 151) needs to be fully conceptualized and implemented. Until now, the EU's varied direct and indirect support to cultural activities via specific actions and programs has led only to an EU cultural policy 'by default'.    |
| 2. legal and regulatory environment          | The special role of culture has to be acknowledged when formulating laws and regulations for cultural goods and services (authors' rights handling, service directive).   |
| 3. European agenda for culture               | In line with EFAH: Within its political agenda, the EU has to develop a coherent explicit cultural policy, which would then flow into strategy and programming. Such policy should have a strong statistical and research basis, a sufficiently funded programme with focused objectives, and a cross-cutting agenda in other policy areas. |
| 4. cultural cooperation with third countries | Intercultural dialogue does not stop at the borders of the European Union. In order to guarantee and facilitate this dialogue it is essential to involve third countries in cultural cooperation projects.  |

The financial means that are currently provided for cultural activities are far too low, both on EU as well as

5. financing of culture on national level. As the role of culture plays a crucial role in the European society, solutions have to be found. More public-private-partnerships, more private funding and sponsoring and also more resources provided from public bodies are necessary.

### B.The cultural sector, Community policies and cooperation in the European Union

2. In your opinion, which are the Community policies and their specific aspects that have the greatest impact on the activities of the cultural sector at European level or to which the cultural sector could make an important contribution?

How are you affected by these policies, which developments in these policies could contribute to the development of your sector and its cross-border activities, what might this contribution consist of, serving which specific aims and with which partners?

Have you identified any concerns or difficulties in relation to these policies?

Which European developments could facilitate the involvement of your sector?

Please rank the policies or policy areas in decreasing order of priority and indicate, if necessary, their specific aspects.(max. 500 signs).

1. Culture There is a strong need for a European Cultural Policy in order to push forward the European process.  
In line with EFAH, we strongly believe that recognising the central place of culture in our societies should translate into a concrete and coherent transversal policy strategy as recommended by art. 151.4. Such a mainstreaming agenda should be based on systematic data collection, regular results measurements and appropriate funding. Synergies between culture and education a. o. have to be used.
2. Civil Society
3. Education and Training
4. Youth
- 5.

### B.The cultural sector, Community policies and cooperation in the European Union

3. In addition to the Community policies and areas mentioned above, have you identified other fields in which coordination or cooperation at European level could significantly contribute to the fostering of the cultural sector? If so, which one(s)? What should such coordination/cooperation consist of and what would be the added value?(max. 1000 signs).

In line with EFAH: The concerted EU participation in the negotiations of the UNESCO Convention on Cultural Diversity should open the way to a European monitoring of its implementation. Next to the coordination of national efforts, new EU projects which promote policy synergies such as between culture and social policy, home affairs or development policy should be identified and supported. The cultural sector's expertise in promoting cultural diversity and intercultural co-operation should be used in this process.

### C. International aspects and co-operation with international organisations

1. What is the scope of your activities and/or co-operation with and/or in third countries (outside the EU)? In which geographical areas and in which cultural sector(s)? Which should in your view be the objectives of the European Union in its relations with third countries in the field of culture? Which types of action(s) would contribute to these objectives?(max. 1000 signs).

The EMC belongs to the network of the International Music Council. An unlimited "cross border" information exchange and mutual participation in cooperation projects should be possible. Visa procedures for project participation need to be facilitated and travel costs for participants from outside the EU should be eligible for EU funding if the action takes place in a country that is eligible in the respective framework programme ("Culture 2000").

### C. International aspects and co-operation with international organisations

2. What is your experience of relations/cooperation with other international or regional organisations active in the cultural sphere, such as UNESCO or the Council of Europe? How do you see the relationship between action at EU level and within the framework of those organisations?(max. 1000 signs).

The EMC has close links to the UNESCO through the International Music Council. These consist in researches executed on behalf of UNESCO and different advisory activities. The cooperation with the Council of Europe is – at the moment – limited to information exchange. As the EU is the only institution that has the power of legislation, closer cooperation and higher respect of convention, chartas and other documents prepared by the Council of Europe or the UNESCO would be appreciated.

#### D. Arrangements for dialogue and co-operation at European level

1. Do you think there are particular difficulties in the framework of the dialogue between the cultural sector and the European institutions? If so, what are they? How do you think this dialogue should develop, both with regard to the cultural sector and the European institutions in order to make it more structured and sustainable?(max. 1000 signs).

- Yes
- Cultural activities at grass root level are very important for social cohesion and European integration as they offer cultural activities for everyone and reach the citizens. They deserve more attention
  - Culture needs another treatment than commercial goods. Culture has to follow different rules than those of the free market in order to complete its role. These rules might even be contradictory to market rules.
  - Cultural operators and politicians partly seem to speak different languages. Efforts for mutual understanding and dialogue ought to be made on both sides.

#### D. Arrangements for dialogue and co-operation at European level

2. What could be in your opinion the objectives common to the whole of the cultural sector at European level?(max. 1000 signs).

The right for all children and adults to express themselves artistically in all freedom; the right for all children and adults to learn artistic skills; the right for all children and adults to have access to artistic and cultural involvement through participation, listening, creation, and information; the right for artists to develop their artistry and communicate through all media, with proper facilities at their disposal; the right for artists to obtain just recognition and remuneration for their work.

#### D. Arrangements for dialogue and co-operation at European level

3. Among the areas of action in which more advanced coordination between Member States of the EU might be feasible, which are the ones with significant European value added for the world of culture? Should this coordination involve all Member States or could it be developed by a group of interested countries?(max. 500 signs).

1. Culture The discussions about the handling of authors' rights on EU level threaten the music sector. Competition and free market rules can only be applied within certain limits to cultural goods and services. A system of rights management that equally serves different stakeholders within the music sector as well as different member states on EU level has to be developed by all EU member states.
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- 5.

#### E. Other comments

Other comments. (max. 1000 signs).

The European Music Council is an umbrella organisation that represents more than 70 music organisations in "geographical" Europe. The EMC is member of the cultural umbrella EFAH, some of the answers are identical to those of the contribution of EFAH. They are marked as such.

**Thank you!**

Thank you for taking the time to reply to our consultation questionnaire.

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