

# GREEN PAPER

## **"Unlocking the potential of cultural and creative industries"**

*The questions raised in this Green Paper are typically relevant to policy makers, CCIs and other stakeholders at several levels: European, national, regional and local. For each of the questions below, the Commission particularly welcomes contributions on priorities for action at European level.*

### **Putting in place the right enablers**

*New spaces for experimentation, innovation and entrepreneurship in the cultural and creative sector*

How to create more spaces and better support for experimentation, innovation and entrepreneurship in the CCIs? More particularly, how to increase access to ICT services in/for cultural and creative activities and improve the use of their cultural content? How could ICTs become a driver of new business models for some CCIs?

European Council of Artists (ECA) represents professional creative and performing artists across all disciplines. Within the terms of this Green Paper the artists we represent come within the scope of the Cultural Industries. The answers given by ECA will be from the viewpoint of the artists we represent.

As stated in the green paper it is a fact that operators within the Cultural Industries often are one-man businesses - or a small group working together. Several small CCIs may work together for a production - and when it is finished, they may start another project in another context with other partnering CCIs.

The CCIs are thus characterised by an extreme flexibility in comparison with many other sectors.

Although there is a growing understanding of the potentials of the CCIs for the economy as well as the well being of the citizens, much of their work is not well paid and CCIs are often characterised by poor financial position. Added to this, CCIs in many disciplines need to research and to experiment before start the "real" production.

There are a number of cities and municipalities that recognize the CCIs as an asset and provide housing (workshops and offices) on favourable terms, often in clusters. More services of this kind would be welcome. IT-infrastructure and sharing of equipment could maybe be included among these favourable services.

In many countries it is necessary to modify the social security system in order to permit artists to make a secure living within their 'flexible' working conditions.

### *Better matching the skills needs of CCIs*

How to foster art and design schools/business partnerships as a way to promote incubation, start-ups and entrepreneurship, as well as e-skills development?

How could peer-coaching in the CCIs be encouraged at the level of the European Union?

There is a growing recognition within higher arts education that business skills (promotion, accounts, etc.) are needed, and many schools include this on the curriculum.

It is also important to establish "life long learning" courses on this issue - especially e-skills - for artists already in practice.

Intellectual Property Rights must also be included in all higher artists education. If managed properly, IPR will secure additional payments for the artists throughout their career. Peer coaching on the management of IPR is also recommended.

### *Access to funding*

How to stimulate private investment and improve CCIs access to finance? Is there added value for financial instruments at the EU level to support and complement efforts made at national and regional levels? If yes, how?

How to improve the investment readiness of CCI companies? Which specific measures could be taken and at which level (regional, national, European)?

Investment in the CCIs in general implies a certain risk - and the more experimental a CCI is, less likely it is to attract private funding. Public support will always be essential, but should be understood as an investment.

Most EU member countries can do a lot to improve the CCIs financial situation, for example by reviewing their social welfare and tax systems.

## **Local and regional development as a launch pad for global success**

### *Local and regional dimension*

How to strengthen the integration of CCIIs into strategic regional/local development? Which tools and which partnerships are needed for an integrated approach?

As mentioned above a growing number of local authorities recognize the CCIIs as an asset for their area. The EUs regional funds could be directed to the CCIIs to a much greater extend. Education for the civil servants involved in the regional funds on national level on the conditions and characteristics of the CCIIs could be of great assistance in this respect.

### *Mobility and the circulation of cultural and creative works*

What new instruments should be mobilised to promote cultural diversity through the mobility of cultural and creative works, artists and cultural practitioners within the European Union and beyond? To which extent could virtual mobility and online access contribute to these objectives?

ECA is working on a number of issues that restrict the mobility of artists within Europe or for those travelling to/from Europe. 4 issues are specially highlighted: Visas, transport of instruments and other equipment on aeroplanes, carnets when bringing works of arts over a border and the European Arrest Warrant affecting artistic freedom. These problems can be solved by political decisions on European level, without any expenses.

#### VISAS

The current visa arrangements are not sympathetic to artists travelling from third countries wishing to tour in Europe. In autumn 2008 ECA, working with Freemuse and European Live Music Forum has produced a white paper "VISAS | *the discordant note*" in which case studies illustrate the difficulties and the consequences - human and economical - for the CCIIs and the society in general. Recommendations were also made, and a few of them have been considered in the new EU visa code, which might alleviate some of the problems.

#### EUROPEAN ARREST WARRANT

The EAW was introduced as part of the battle on Global terrorism and to assist in the fight against international criminality. Artists, though not the intention of the architects of the EAW, have been the subject of the EAW. ECA is calling for the removal of artistic product from the scope of the EAW.

#### INSTRUMENTS ON AEROPLANES

As a consequence of the 9/11 atrocities, security at airports and on aeroplanes has greatly increased. An unintended consequence of this increased security is the difficulty for artists and musicians in particular in travelling with their instruments as seat baggage or hand luggage. The problem has largely been dealt with in the USA where the Transport Security Authority has issued instructions to all airport security personnel. In Europe the

situation is a mess, instruments are being damaged and concerts and performances disrupted. Film photographers travelling with their equipment face similar problems. ECA is calling for intervention by the EU to regulate the situation.

#### CARNET

Artists travelling with works of art, shipping works of art or travelling with musical instruments can be faced with an unreasonable requirement to pay tax when entering a country *in case* they sell the art work, musical instrument or equipment. The money, which is sometimes substantial, must be paid on entering the country, is not always so automatically reimbursed when leaving. ECA is calling for a simplification of the procedure in respect to artworks for exhibition and for musical instruments for performance.

Another important aspect of mobility that will support the CCI's and can be addressed on European level is giving international audiences access to the rich production of film and literature that is produced on national level. The EU Programmes for translation and distribution must be extended.

#### *Cultural exchanges and international trade*

Which tools should be foreseen or reinforced at EU level to promote cooperation, exchanges and trade between the EU CCI's and third countries?

The development of strategies to include a cultural dimension in development aid for the national development agencies and on the European level would be an important development. These strategies could support of forming CCI's, organisation of collecting societies for management of Intellectual Property Rights, and exchange with EU CCI's.

As stated in the UNESCO Convention for the Protection and the Promotion of the Diversity of Cultural Expressions, EU markets should be open for the productions/products of third country CCI's.

#### **Towards a creative economy: the spillover of CCI's**

How to accelerate the spillover effects of CCI's on other industries and society at large? How can effective mechanisms for such knowledge diffusion be developed and implemented?

The spillover effects of CCI's on other industries and society at large can best be exploited where the population has basic creative skills and a strong interest in the arts!

Arts education, throughout Europe, needs to be strengthened at all levels

in the public school system. Let the CCI's in to the schools!

ECA draws the Commission's attention to the Music Project initiated by Sr. Bernadette Sweeney in St Agnes' Primary School in Crumlin, Dublin, Ireland. The project, though terribly under-resourced, had had a tremendous effect on the students of the school and on the wider community. The benefits to this disadvantaged area extend far beyond music - self-esteem, discipline, academic achievement and social development. Many other benefits will emerge for the individual students and the community in the years to come.

How can "creative partnerships" be promoted between CCI's and education institutions / businesses / administrations?

How to support the better use of existing intermediaries and the development of a variety of intermediaries acting as an interface between artistic and creative communities and CCI's on the one hand, and education institutions / businesses and administrations, on the other hand?

Institutions of higher arts education have been working with this kind of partnerships. Their experiences - hopefully with a number of examples on good practice - can be transferred.

In general we find it important to inform widely on the CCI's contribution to the economic wealth and the social welfare of the European societies. In the long run this will improve the status of the artists, which in turn will bring more success to the CCI's.

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