



Association Européenne des  
Conservatoires, Académies de  
Musique et Musikhochschulen

# **AEC Annual Meeting for International Relations Coordinator 2021 (IRC Meeting)**

European projects: for what is worth?

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# EU Funding Framework

- The Creative Europe programme 2021-2027 has a budget of € 2.44 billion, compared to €1.47 billion of the previous programme (2014-2020).
- The main objectives of the programme are to safeguard, develop and promote European cultural and linguistic diversity and heritage
- Increase the competitiveness and economic potential of the cultural and creative sectors, in particular the audiovisual sector.
- Structure strands: CULTURE (EU cooperation projects, Platforms and Networks) / MEDIA / CROSS-SECTOR
  
- MUSIC. More than 90 music projects (**cooperation projects, platforms, networks**) have so far received funding under the current **Creative Europe** programme (culture strand), with an approximate total budget of 57 million Euros.
- **Music Moves Europe** (MME) is the overarching framework for the European Commission's initiatives and actions in support of Europe's music sector.
- <https://ec.europa.eu/culture/sectors/music/music-moves-europe>
- Benchmarking:
- <https://ec.europa.eu/programmes/creative-europe/projects/>

# Culture Strand

The **Culture strand** encourages cooperation and exchanges among cultural organisations and artists within Europe and beyond. Creative Europe aims to:

- *foster artistic creation and innovation*
- *support the promotion and the distribution of European content across Europe and beyond*
- *help artists find creation and performance opportunities across borders,*
- *stimulate the digital and environmental transition of the European Culture and Creative Sectors.*

## **1. Supporting cross-border cooperation**

Funding is available for 3 types of projects (Max 48 months):

- *Small scale cooperation projects (minimum 3 partners from 3 different eligible countries)*
- *Medium scale cooperation projects (minimum 5 partners from 5 different eligible countries)*
- *Large scale cooperation projects (minimum 10 partners from 10 different eligible countries)*

Projects can cover one or more cultural and creative sectors and can be interdisciplinary.

## 2. Supporting European platforms

The programme provides financial support to European platforms that

- *foster the mobility and visibility of creators and artists - in particular those lacking international exposure*
- *stimulate a genuine Europe-wide programming of cultural and artistic activities, by facilitating access to non-national European cultural works via international touring, events, exhibitions, festivals, etc.*
- *contribute to audience development and provide visibility to Europe's values and different cultures*

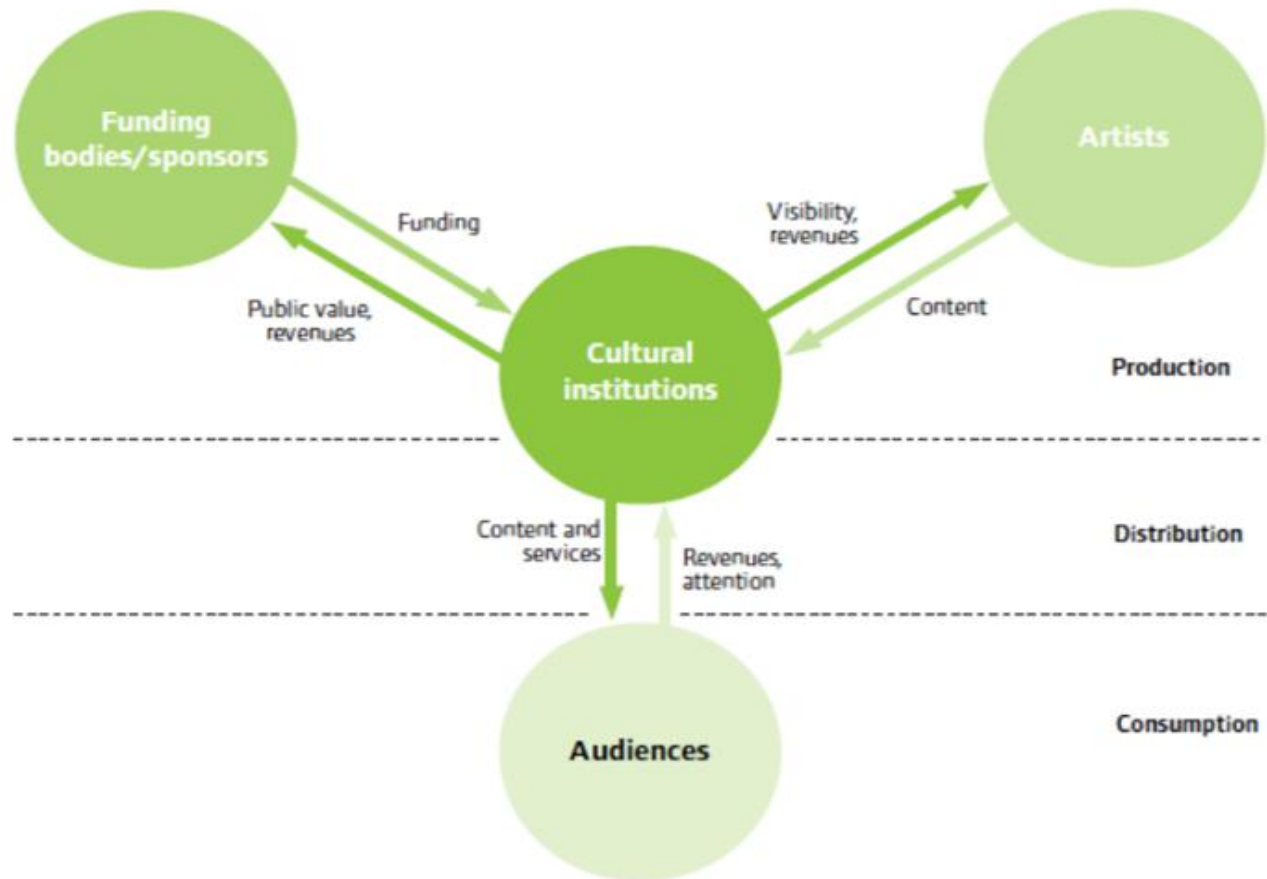
### **3. Supporting cross-border networks**

Networks funded by Creative Europe provide value by

- *connecting professional organisations throughout Europe and beyond*
- *collecting and disseminating information, practices, ideas, and solutions that help the sectors to innovate and grow*
- *providing training and advice for professionals*
- *representing the sectors and advocating on their behalf on key sectoral issues.*

# WHY EU PROJECTS?

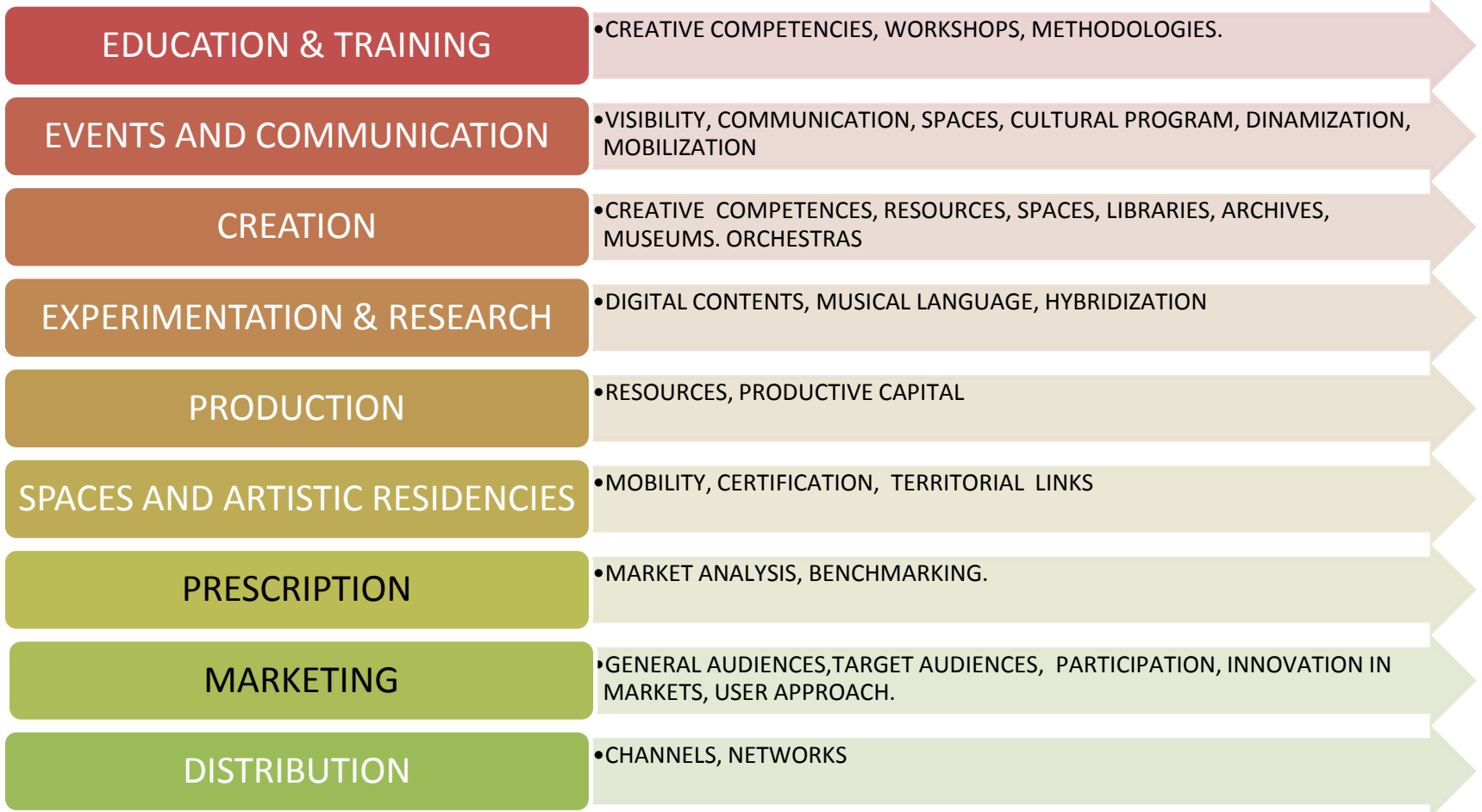
- **Austerity** and funding (multilevel and mixed sources)
- **Development challenges** (environmental sustainability, social inclusion) and **role of culture** (values, functions, services, methodologies, competences)
- **Cultural markets evolution**: Internationalization, territorial networks, innovation in audiences and services, social value of culture (creativity and innovation)
- A long term process and the need of strategic planning: investment, resources (knowledge, contacts, information), calendar and timing, partnerships and networks



**Figure 10: The Value chain for cultural institutions**

*(Source: NESTA June 2010)<sup>162</sup>*

# FUNCTIONS AND SERVICES





# The policy vision: the soundscape

- **Music is key to Europe's cultural diversity**
- “The European Commission considers the music sector vital to safeguarding Europe's **cultural diversity** and to strengthening (*identity*) its **competitiveness**” (*industry, services, employment*).
- **Challenge: a global and digital cultural market**
- “Under the digital shift and increased competition from global players, the music sector is in constant transformation. Over the past decade, this has led to fundamental changes in the way music is **created, produced, distributed and monetised** (*Value chain and innovation: models of production and consumption, life-styles, values*)
- “In early 2020, the coronavirus-crisis hit the sector particularly hard leading to new important challenges for the sustainability of the whole music ecosystem”.
- Development, sustainability: Green Deal and New European Bauhaus
- <https://youtu.be/k2WsLe1TuyA>

# A music score, a map

- Cultural workers, **cognitive workers**. Art and knowledge
- Story-telling and accountability. **Narrative and budget.**
- A **policy framework** (culture-creativity-innovation-development)
- EU funding programme logics and projects (methodology, templates).
- **Organizational models and structures: Networks, platforms, intermediary services.**
- **Business models:** diversification of **funding sources**, innovation in **audiences** and **service development**
- The challenge: **development as freedom**. Social inclusion and environmental sustainability.

# Education, research and innovation

- “The impact of **Artistic Research** reaches beyond the higher education sector and connects to a variety of professional fields and communities, in particular to the cultural and creative industries as well as to the education and social sector. AR is well suited to inspire creative and innovative developments in sectors such as *health and wellbeing, the environment and technology*, thus contributing to fulfilling the HEIs' 'third mission'. AR must be seen as having a unique potential in the development of the ‘knowledge triangle’ - *education, research and innovation* - in order to increase the contribution of higher education and public research institutions to innovation, social commitment and economic growth”.

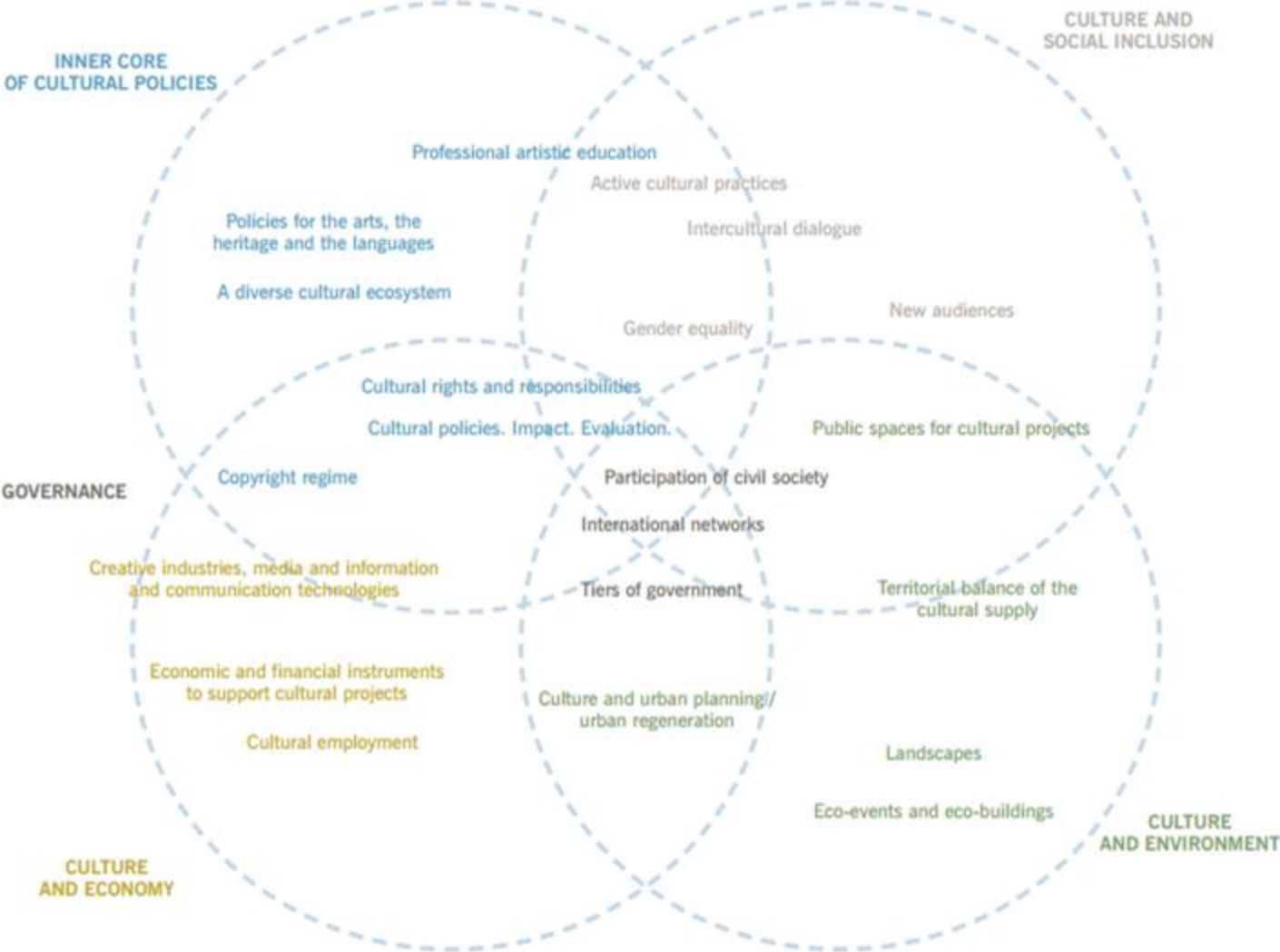
# Some words, some sounds

- **Cultural rights** (identity, memory, expression) , symbolic heritage and local development (freedom)
- Market tendencies: global, digital, public and private initiatives, public funding
- Students, professionals, labour market (**precarity**)
- Audiences: accesibility, inclusion, participation, amateurism, democracy
- Services: from object to process (competences)
- Higher education and **Artistic research** (Viena declaration)
- [https://aec-music.eu/userfiles/File/Newsitems/2020/Vienna Declaration on ART final version 24 June 20.pdf](https://aec-music.eu/userfiles/File/Newsitems/2020/Vienna_Declaration_on_ART_final_version_24_June_20.pdf)
- Trans-sectoral relationships and cooperation: other disciplines (design, architecture, performing arts,

# PAST AND FUTURE: HERITAGE AND INNOVATION



# AGENDA 21 CULTURE: INTEGRATION AS A MUST



# FUNCTION OF PRODUCTION OF CULTURAL ORGANIZATIONS: LINKS TO INNOVATION

INPUTS	
PRODUCTIVE DIMENSION	LINKS TO THE INNOVATION
HUMAN RESOURCES	<p>High levels of training of cognitive workers, higher than the economy's average.</p> <p>Creative skills, talent and tolerance. Importance of divergent ways of thinking, critical skills and imagination.</p> <p>Technical know-how and ability to integrate several disciplines and languages.</p> <p>Leadership skills, independence and entrepreneurial attitude.</p> <p>Greater capacity for teamwork and enhanced value of their important relationship capital.</p> <p>Lifestyles integrated in professional activity.</p> <p>High geographical mobility and higher international protection (networks)</p>
SYMBOLIC RESOURCES	<p>The production of the CCIs is knowledge-intensive and intensive in the use of symbolic resources.</p> <p>Symbolic production presents a growing value for competitiveness and differentiation strategies in companies that come under the framework of the knowledge economy.</p> <p>High interaction between the aesthetic dimension of production and a company's marketing strategies and ethical values.</p>
RELATIONAL RESOURCES	<p>Social capital wealth and increasing the value thereof in production processes.</p> <p>The generation, interaction and use of social environments and physical spaces conducive to creativity.</p>

# MAIN IMPACTS AND THE NEED OF EVALUATION

## DIVERSE TYPES OF IMPACTS

Audiences: diversity of impacts related to human development (educational, cultural capital development, entertainment, aesthetics, etc.)

Promotion of self-employment through cultural entrepreneurship.

Territorial impacts: Branding, the use of the cultural resource in planning regional development, interterritorial cultural cooperation, productive diversification, cultural tourism, promotion of creative environments (public spaces and participative spaces).

Development of mass creativity and hidden innovation (integration of artistic abilities in the educational model, promotion of social dialogue and use of the NICTs).

Environmental sustainability: development of alternative consumer values and lifestyles. Development of consumer-guided innovation (cultural agents as avant-garde users).

Fight against social exclusion: Social cohesion, territorial identity and historical memory, cultural diversity, art as a tool for urban renewal and the integration of marginalised groups (crime prevention, promotion of healthy attitudes, etc.)

Institutional innovation and optimization of public services: Cultural participation can promote innovation in public services: promote attraction, communication and trust between the public and civil spheres; increase the involvement of groups in risk of exclusion; proximity and interaction with users; participative online systems for suggestions; creative methods of developing ideas; visibility of emerging problems; experimentation and pilot projects, etc.

Innovation services in other sectors of the economy: design, innovation in products and services; branding (communication of values; human resource management (creative skills).



# Example 1. Knowledge, language, heritage innovation

- **The Haute École de Musique in Geneva, a programme is being deployed to promote music as part of the European Union's External Action Strategy.**
- According to its coordinator, Prof. Xavier Bouvier, the aim is *to use music as an avenue for diplomacy and negotiation, seeking new cultural models relevant to a multicultural Europe*. Beyond traditional "export-oriented" diplomacy, the project aims to develop new relevant models of *cultural interaction, bilateral exchanges, intercultural education programmes and concrete problem solving, such as negotiation in conflict areas*. Through its long experience of cooperation with non-EU countries such as Brazil, Cuba and China, it is investigating processes of cultural synthesis and transfer and carrying out artistic and academic exchanges beyond the scope of the centres involved.
- These initiatives, together with others that are emerging in European conservatories, are a reflection of the **"Horizon 2020" programme** that the European Union has been implementing in the framework of research and innovation. The challenge "Europe in a changing world" aims to *achieve inclusive societies, based on an intercultural dynamic in Europe and its international partners, innovative societies, in which cultural and social knowledge is harnessed as productive potential, and reflective societies, projecting Europe's intellectual base, its history and its links with other regions of the world*. These are problems that must be tackled jointly and in an innovative and multidisciplinary way, valuing issues such as the study of heritage, memory, identity, integration and interaction, research into history, literature and art, among others.
- CREATIVWEAR / PRATO Textile Museum
- <https://www.youtube.com/watch?v=6GPDhIxEm9s>

# Example 2: European Jazz Network

- Confirming its reputation as the reference network for the jazz and creative music sector in Europe, EJN has put in place 15 different activities to help members and creative professionals improve their capacity to work trans-nationally, to use new digital technologies and acquire new business and management models.
- The 4-day European Jazz Conference in Ljubljana (SI), dedicated to **social inclusion policies** and practices in the sector, represented a focal point for creative music players, attracting a record 280 delegates from 43 countries, a unique moment for professionals to exchange ideas and experience by participating in meetings and specific working groups. In 2018 a new nomination system for the **EJN Award** for Adventurous Programming has been put in place to involve all network members and a selected jury resulting in Ljubljana Jazz Festival as the Award winner.
- EJN activities are implemented through a Virtual Office providing members with improved remote management systems, e.g Slack software, to simplify communication and reduce costs. Its itinerant arrangement also guarantees a balanced and direct involvement of members. Work on EJN Digital Tools to improve website's user profiles and the events/festivals/clubs/organisations database resulted in over 50,000 unique visitors this year.
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# Example 2

- The seminar We Insist! Social Inclusion through Creative Music in Pantin (FR) gathered organisations from 8 different countries presenting projects with disadvantaged social groups.
- Europe Jazz Balance produced the groundwork for the definition of a Manifesto on Gender Balance in Jazz and Creative Music.
- JN Artistic Exchange Platform has started with an open call to members to select participants and collect data plus an event in Cologne (DE) with 35 European artistic directors to develop new Network activity to train younger cultural managers
- Cooperation with other European networks proceeded with the Association Européenne des Conservatoires to define ways to support young performers and in participations at trade shows jazzahead! and Womex, the latter jointly with music networks EMC, IMC, IAMIC.
- The Federation of European Storytelling has been approached for a possible joint activity.
- Finally, impulse to link up with similar organisations in other continents led to fruitful exchanges with cultural players in Russia, Israel and Mozambique, whilst work started to collect information on travel, taxation and customs for the creation of country guides to support internationalization processes.

# An exercise proposal: How are our organizations linked with global challenges?

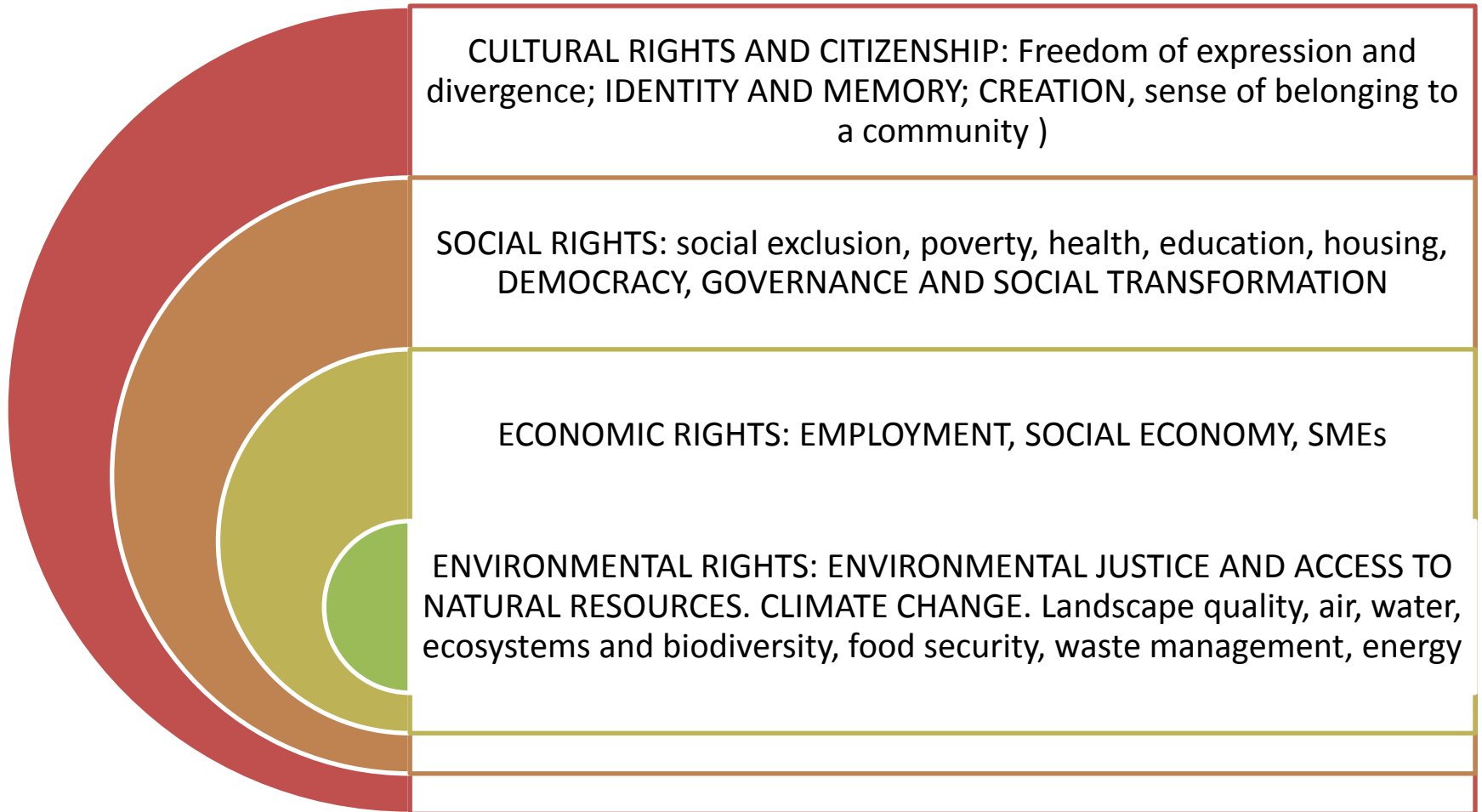


**SUSTAINABLE DEVELOPMENT GOALS**

**17 GOALS TO TRANSFORM OUR WORLD**



# MUSIC AND MILLENIUM DEVELOPMENT GOALS



# LAST COMMENTS

- Education, communication, culture
- Artistic research, experimenting, creativity and innovation
- Knowledge workers: musical language, food for imagination, transcend, alternative narratives and storytelling, landscapes and values (diversity, gender approach, ecological principles, solidarity and cooperation), transdisciplinarity, intercultural dialogue
- Cultural management and planning: institutional vision and mission, cultural market analysis and chain value, human resources training and model of organization, management of spaces, communication tools and digital networks
- Business models: audiences, funding, services
- Traveling circuits: translocal networks.