



Creative  
Europe  
Desk UK

# THE IMPACT OF **CREATIVE EUROPE** IN THE UK

July 2018

A report by **Drew Wylie Projects**  
with the support of **Creative Europe Desk UK**

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## I. Introduction

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**Bringing an average of €18.4 million a year to the UK in funding, the financial benefit of the European Union's Creative Europe programme is clear. However, it is a support mechanism that goes well beyond monetary grants.**

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In order to better demonstrate the wide range of impacts the programme is having on the UK's creative sector, Creative Europe Desk UK (CED UK) developed a custom impacts framework and contracted consultancy firm Drew Wylie Projects to

gather evidence from a variety of sources, including beneficiaries. This impacts project was designed to assess the wider impacts of Creative Europe (2014-2017), including impacts of the previous Culture and MEDIA programmes (2007-2013) where practicable.

# I. Key findings

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*The Impact of Creative Europe in the UK* identified a number of ways in which the programme benefits the UK sector:

## Economic impact

Creative Europe has been a significant source of **public funding** for UK organisations since 2014. Its sustained investment has helped UK businesses and organisations to **grow and become more resilient**. It has boosted **job creation**, output and exports, leading to additional investment, including from outside of the UK, and strengthening cross-border funding relationships.

## Internationalisation and networks

Creative Europe is designed to encourage **partnership development** by supporting co-production and network building. Working with international partners has encouraged **mobility and exchange**, which boosts **market potential** for UK practitioners and delivers impacts around soft power and cultural relations.

## Innovation, research and development

Creative Europe has enabled UK organisations and companies to **take risks** and explore new **business models** and ways of working across sectors and disciplines – including the interplay between creativity, science and research. It has helped beneficiaries to be more **innovative**, including exploring digital technologies and responding to the **digital shift**.

## Skills and capacity

Creative Europe has provided the UK with formal and informal opportunities for **professional training**, up-skilling and peer-learning in international contexts, with a particular benefit to younger professionals. These opportunities have often translated to further **employment**, business development and collaborations, which help **build capacity** in the sector.

## Audiences and cultural impact

Creative Europe has helped UK creative organisations to reach and develop audiences both on a local and international level. It has greatly increased the circulation of UK works and content, in particular deepening the appetite for, and facilitating the distribution of, UK film and television in European markets and of European film and television in the UK.

## Social Impact

Creative Europe-supported projects have generated social impacts by working with and for those from underrepresented groups. The programme has provided opportunities for young people, economically disadvantaged groups, migrants and refugees. Many projects involve socially engaged practice and community partnerships, and some aim to influence policy.

# I. Background

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## I.1 The cultural and creative sectors in the UK

The success of the UK's creative industries is widely celebrated and the sector generated £91.8 billion GVA for the UK in 2016: the latest year for which statistics are available. This shows a year-on-year growth of 7.6%, compared with growth of 3.5% for the UK economy as a whole over the same period. Since 2010, the GVA of the creative industries has increased by 44.8% and the sector now makes up 5.3% of the UK economy.<sup>1</sup>

The sector also performs well in relation to exports. In 2015 a year-on-year increase in the value of exported services of 7.2% was achieved bringing the value of sectoral exports to £21.2 billion and establishing the UK as the third-largest exporter of cultural goods and services in the world. Europe accounts for 57.5% of the total exports of cultural services from the UK.<sup>2</sup>

There are nearly 2 million (1,958,000) jobs in the creative industries and the sector is growing at four

times the rate of the wider UK workforce, now providing 6% of all UK jobs. 6.7% of people working in the sector are from a non-UK European Union (EU) country and 6% are from outside the EU. There are, however, large variations between sub-sectors with, for example, a quarter of architects and almost a third of visual effects (VFX) professionals coming from non-UK EU countries.<sup>3</sup>

Supporting the development of the arts, culture and creativity as a sector is challenging due to its scale and fragmentary composition. It is heavily dominated by SMEs, micro-businesses and freelancers, many of whom work flexibly between roles and sub-sectors. This challenge particularly applies to supporting smaller businesses and organisations in the sector to work internationally and to reach or create international markets.

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<sup>1</sup> DCMS Sector Economic Estimates 2016: GVA report, <https://www.gov.uk/government/statistics/dcms-sectors-economic-estimates-2016-gva>.

<sup>2</sup> DCMS Sectors Economic Estimates 2017: Employment and Trade report, <https://www.gov.uk/government/statistics/dcms-sectors-economic-estimates-2017-employment-and-trade>.

<sup>3</sup> Creative Industries Federation statistics, <https://www.creativeindustriesfederation.com/statistics>.

## 1.2. The Creative Europe programme

Creative Europe is framed by the European Commission's priorities for cultural and creative sectors:

- Responding to changing skills needs by promoting innovation in education
- Supporting the mobility of artists
- Co-ordinating with Member States to reform regulatory environments
- Developing policies and initiatives to promote market access for and investment in cultural and creative sectors.

The programme aims to tackle a number of key challenges, including:

- Fragmentation of the sector along geographic, cultural, linguistic and sub-sectoral lines
- Globalisation and the digital shift
- Access to sustainable and diversified funding.

Creative Europe is the only EU multi-annual programme directly targeting the cultural and creative sectors with a total budget of €1.46 billion for the period 2014-2020.

The programme's two overarching policy objectives are:

- To safeguard and promote cultural and linguistic diversity and Europe's cultural heritage
- To strengthen the competitiveness of the European cultural and creative sectors.

The programme has a number of specific objectives:

- Supporting the capacity of the cultural and creative sectors to operate transnationally
- Promoting the transnational circulation and mobility of cultural and creative works and artists to reach new audiences
- Strengthening the financial capacity of cultural and creative SMEs and organisations

- Supporting transnational policy co-operation to foster policy development, innovation, creativity, audience development and new business models.

Delivery is through three areas<sup>4</sup>:

- The MEDIA sub-programme supporting the audiovisual sector
- The Culture sub-programme supporting the cultural, arts and heritage sectors
- The cross-sector strand supporting the Cultural and Creative Sectors Guarantee Facility, cross-sectoral activities, transnational co-operation, and the Creative Europe Desks.

Creative Europe Desks are located in each participating country including 11 non-EU countries at the time of writing.

Creative Europe also funds five EU prizes in the fields of: contemporary architecture; cultural heritage; emerging rock and pop acts; film and literature.

The European Capitals of Culture (ECoC) initiative, which began in 1985, has sat within the Culture programme and Creative Europe programme since 2000. In total, 58 cities have been awarded ECoC status, with the UK hosting the year-long programme twice (Glasgow, 1990, and Liverpool, 2008).

UK organisations and businesses have consistently engaged with Creative Europe, playing central roles in transnational partnerships and networks, which is reflected in the high success rates in applications for funding to both the Culture and MEDIA sub-programmes. Surveys have consistently demonstrated overwhelming sectoral support for Creative Europe and for continuing participation in the programme.

<sup>4</sup> A breakdown of the funding schemes that sit within each sub-programme can be found on CED UK's website, <http://www.creativeeuropeuk.eu/funding-opportunities>.

## 2. Methodology and Approach

The impacts project was commissioned in October 2017. Following an initial meeting with the project's Steering Group, work was carried out in two distinct phases:

### 2.1. Phase one

The project began with a detailed analysis of the existing information that CED UK had obtained from beneficiary organisations regarding the impact of Creative Europe on their work. This included a mixture of quantitative and qualitative data. The project team also considered evidence that had previously been assembled, including:

- CED UK results brochures 2014-2017<sup>5</sup>
- CED UK evidence to the Culture, Media and Sport Committee inquiry into the impact of Brexit on the creative industries, tourism and the digital single market in October 2016<sup>6</sup>
- The findings of the mid-term survey of Creative Europe in the UK<sup>7</sup>
- The Creative Scotland survey of prospective sectoral impacts arising from Brexit<sup>8</sup>
- Footage and other material from the CED UK COLLABORATE! Forum, which took place in July 2017 and gave a platform for Creative Europe project participants to present their experiences of working with Creative Europe<sup>9</sup>
- The Education, Audiovisual and Culture Executive Agency's (EACEA) impact and monitoring data 2014-2017.

### 2.2. Phase two

The analysis of existing evidence was supplemented with:

- The results of two impact workshops organised by CED UK in Manchester and London in September 2017<sup>10</sup>
- A series of skype interviews during November and December 2017, which focused on qualitative impacts<sup>11</sup>
- A range of qualitative case studies prepared by CED UK to illustrate the key themes emerging from the quantitative survey.<sup>12</sup>

<sup>5</sup> CED UK results brochures (from 2014), <http://www.creativeeuropeuk.eu/publications>

<sup>6</sup> Written evidence submitted by Creative Europe Desk UK (IOB0113), <http://data.parliament.uk/writtenevidence/committeeevidence.svc/evidencedocument/culture-media-and-sport-committee/impact-of-brexit/written/42515.pdf>.

<sup>7</sup> Creative Europe Survey: Value and Impact in the UK (2017), [http://www.creativeeuropeuk.eu/sites/default/files/CEDUK\\_MidTermSurvey\\_V3.pdf](http://www.creativeeuropeuk.eu/sites/default/files/CEDUK_MidTermSurvey_V3.pdf).

<sup>8</sup> Implications of the UK European Union membership referendum for the creative and cultural sector in Scotland: Report on survey findings (November 2016) [http://www.creativescotland.com/\\_data/assets/pdf\\_file/0006/36681/EU-Referendum-Creative-Cultural-Sector-Scotland-Survey-Findings.pdf](http://www.creativescotland.com/_data/assets/pdf_file/0006/36681/EU-Referendum-Creative-Cultural-Sector-Scotland-Survey-Findings.pdf).

<sup>9</sup> Footage from COLLABORATE! can be accessed through CED UK's Youtube channel, <https://www.youtube.com/watch?v=OJhkjFA7YVg&list=PLRqZx7JUbu2yqAoFsqfopdM3mLR8HeSE0>.

<sup>10</sup> See Appendix A.

<sup>11</sup> See Appendix B.

<sup>12</sup> Each case study primarily reflects the views of the organisation profiled and may not represent the views held across the wider sector. The advantage of in-depth interviews is that they provide much more detailed information than other data collection methods, such as quantitative surveys.



## 3. Impacts Framework

The impacts framework used in this report was developed by CED UK in 2017 and focuses on six key areas broken down in the table below. It is closely aligned with the aims and objectives of Creative Europe at both strategic and operational levels.

Impact heading	Sub-impact headings	Impact areas
1. Economic impact	Increase in output and employment Increase in investment	<ul style="list-style-type: none"> <li>Increase in output</li> <li>Increase in the availability of permanent and temporary employment</li> <li>Increased investment from a variety of sources.</li> </ul>
2. Internationalisation and networks	Increase in and deepening of partnership working at transnational level Increasing market potential Enabling cultural relations	<ul style="list-style-type: none"> <li>Involvement in international networks and partnerships which increase the influence of UK practitioners</li> <li>Increased understanding of professional practice and working context in other countries</li> <li>International mobility and exchange, and reaching international markets</li> <li>Raising the profile of UK's cultural and creative industries and supporting cultural relations.</li> </ul>
3. Innovation, research and development	Creation of new content and IP New business / management models	<ul style="list-style-type: none"> <li>The creation of new content and IP along with the commissioning of new work and establishing new artistic collaborations</li> <li>The development of new business models, experimentation and the piloting of new approaches</li> <li>Responding to change, including the digital shift, interdisciplinarity and cross-sectoral working</li> <li>Knowledge exchange, research and evaluation within the sector along with culture's contribution to research and development generally.</li> </ul>
4. Skills and capacity	Improving employability of professionals in the sector Development of knowledge, skills and networks	<ul style="list-style-type: none"> <li>The development of cultural professionals' knowledge, skills and networks</li> <li>Improving the employability of professionals across the sector</li> <li>Stimulating capacity and professional know-how through co-production and collaboration</li> <li>Strengthening organisational capacity, including cultural governance and leadership</li> <li>The development of technical infrastructure and administrative processes.</li> </ul>
5. Audiences and cultural impact	Attracting and developing new audiences Increasing access to high-quality content	<ul style="list-style-type: none"> <li>Expanding audiences for international work in the UK and for UK work abroad</li> <li>Deepening audience engagement through educational and outreach initiatives</li> <li>Improving the quality of cultural activities and outputs, and leading and influencing developments in practice. Learning from best practice elsewhere</li> <li>Showcasing of UK work along with increasing international visibility and promotion.</li> </ul>
6. Social impact	Creating opportunities Connecting international with local communities Supporting social integration Stimulating cultural and creative vibrancy	<ul style="list-style-type: none"> <li>Creating professional opportunities and pathways for young people and people from under-represented or marginalised groups</li> <li>Connecting international artists and culture with local communities, and promoting understanding of other cultures</li> <li>Supporting social integration and tackling inequality through cultural activity</li> <li>Stimulating the cultural and creative vibrancy of locales.</li> </ul>

The surveys, interviews and workshops referenced in this report were designed to solicit information relating directly to the impact areas and sub-impact areas outlined above. However, they also sought to identify unexpected outcomes which might not be captured through this framework.

It should be noted that as the Creative Europe programme is only part way through, some impacts are more observable than others.

A long-term evaluation will be needed post-2020 to capture the full impacts of the funding and any potential spill over effects.

## 4. Creative Europe in Numbers

**Since 2014, Creative Europe has awarded €635 million to over 2,000 organisations across the 39 participating countries.<sup>13</sup> Of this, €74 million has been awarded to 334 UK-based organisations and companies and helped distribute 145 British films in other European countries.**

### 4.1. MEDIA sub-programme

The UK received €53.2 million of MEDIA funding in 2014 to 2017:

- €28.7 million in grants has supported 128 UK companies and 53 UK cinemas in the Europa Cinemas network
- €24.5 million in investment has supported the distribution of 145 British films in other European countries

On average this equates to annual totals of €7.3 million and €6.1 million respectively.

The UK has good funding success rates in most MEDIA schemes, often higher than the programme average:

- In 2014, the UK was awarded nearly 25% of the available funds for the Audience Development scheme
- In 2017, 23% of the EU-wide budget for VOD went to the UK and UK developers received 20% of the total budget available for video games
- 19% of the funds awarded to distributors and sales agents Europe-wide were used on British films (the second biggest percentage after French films).

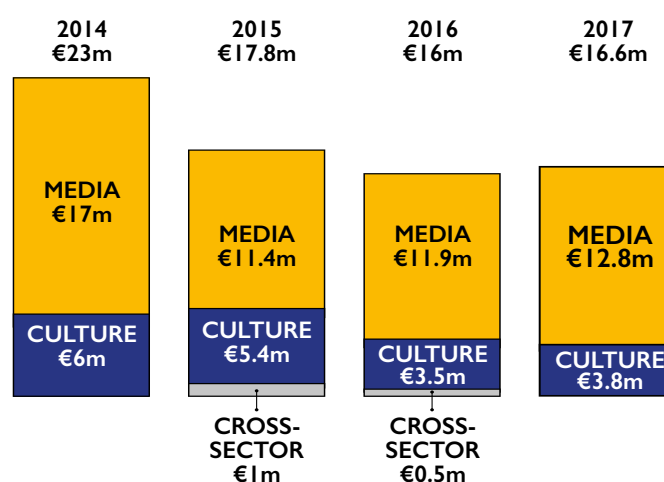
### ▼ Creative Europe in numbers

**€1.46 billion budget**

**€74 million to the UK so far**

**334 UK organisations and companies supported**

**145 British films distributed in other European countries**



<sup>13</sup> Figures are based on analysis of Creative Europe selection results statistics, [https://eacea.ec.europa.eu/creative-europe/selection-results\\_en](https://eacea.ec.europa.eu/creative-europe/selection-results_en).

## 4.2. Culture sub-programme

Since 2014, 150 organisations have received €18.7 million to participate in 144 projects.

UK success rates are well above average for organisations leading transnational partnership projects:

- Cooperation Projects (19% as opposed to a 14% programme-wide average)
- European Platforms (20% as opposed to 16% programme-wide average).

The UK is highly visible across all Culture funding opportunities, for example:

- UK organisations are involved in 42% of Cooperation Projects and the UK is the second most partnered country in this scheme
- 72% of Platforms have at least one partner from the UK and 17% are led by a UK organisation
- 147 books by authors from or based in the UK have been translated into other languages as part of the Literary Translation strand
- Over 80% of Creative Europe supported networks have at least one UK member.

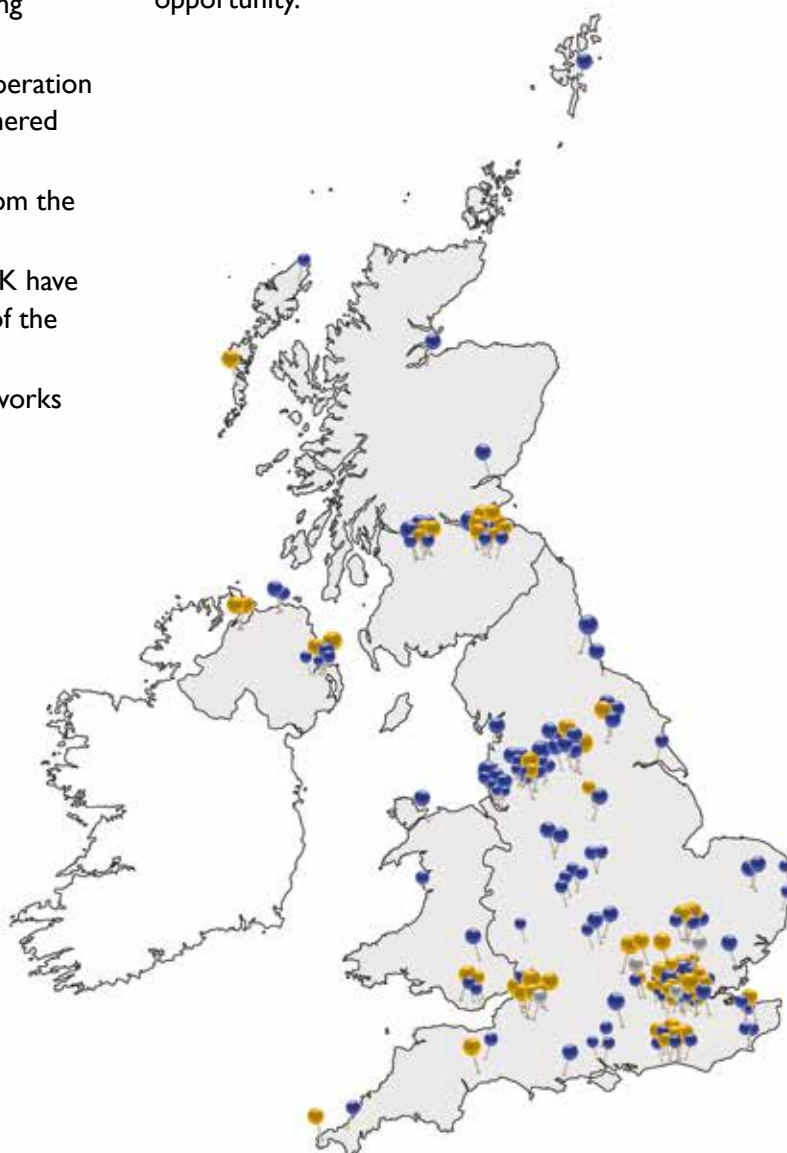
### ► Creative Europe supports organisations throughout the UK



## 4.3. Cross-sector strand

Four UK organisations have been awarded €1.5 million under Creative Europe's cross-sector strand:

- In 2014, a consortium, which included the British Council and Creative Edinburgh, was awarded a one-off grant to develop a network of European Creative Hubs
- In 2016, three UK organisations led partnership projects worth €596,303 that work with refugees in European communities, as part of the cross-sector strand's Refugee Integration Projects funding opportunity.



## 5. Creative Europe: Emerging Impacts in the UK

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Using the impacts framework outlined in Section 3, emerging evidence has been collated under each impact and sub-impact heading.

### 5.1. Economic impact

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**Creative Europe has been a significant source of public funding for UK organisations since 2014. Its sustained investment has helped UK businesses and organisations to grow and become more resilient. It has boosted job creation, output and exports, leading to additional investment, including from outside of the UK, and strengthening cross-border funding relationships.**

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#### 5.1.1. Increase in output and employment

Emerging evidence suggests Creative Europe beneficiaries have used funding to grow their organisations, contributing to job creation and organisational resilience.

In the CED UK mid-term survey, 82% of the consulted beneficiaries stated that Creative Europe funding had been effective in growing their business or organisation. Responses also indicated that Creative Europe-funded projects have helped UK partners to scale up their operations, improve infrastructure and develop talent.

Evidence collected through interviews for this report suggest that Creative Europe funding has contributed to organisational resilience through business expansion, for example leading to plans for a new venue. The

funding has enabled beneficiaries to claim indirect costs such as overheads, which also has a positive effect on organisations' resilience.

The Creative Europe programme has also had a positive impact on output and employment for UK partners. For example, 144 Culture sub-programme-supported projects with UK partners have committed to creating 581 new jobs in the UK, of which 16% are permanent. This includes the project Aerowaves which, as Eddie Nixon from one of the partner organisations The Place has highlighted, transformed The Place from staging five performances a year to 70 performances across 20 countries as a direct result of participation. Similar trends can be observed in companies funded through the MEDIA sub-programme (see table 1).

**Table 1:** How effective has MEDIA development funding been in helping you to offer paid employment to the following?<sup>14</sup>

	Very Effective	Effective	Very effective & effective	Neither	Ineffective	Not sure
Writers/ Directors (N= 52)	56%	38%	94%	6%	-	-
Consultants (N= 42)	38%	50%	88%	10%	-	2%
Line Producers (N= 43)	37%	37%	74%	22%	2%	2%
Researchers (N= 41)	37%	34%	71%	22%	5%	2%
Casting Directors (N=39)	31%	33%	64%	28%	3%	5%
Other* (N= 20)	35%	40%	75%	15%	5%	5%

\*Other roles include web designers, transmedia producers and location managers.

“Creative Europe support has been instrumental to secure funding from other partners, including national film institutes, private foundations and philanthropists.”

Nicole van Schaik, Doc Society

### 5.1.2. Increase in investment

The credibility and profile of working internationally provides a platform for new funding relationships and gives companies the confidence to approach investors.

Creative Europe support has been used as a quasi ‘Kitemark’ to secure additional funding from other sources. It stimulates and enables additional investment and often ‘unlocks’ or creates better preconditions to successfully apply to a variety of other sources or secure investment from a range of financiers by building additional capacity within organisations.

Over half (52%) of MEDIA beneficiaries and two thirds (68%) of Culture beneficiaries responding to the CED UK mid-term survey stated that Creative Europe funding proved critical in helping to secure additional investment<sup>15</sup>, which can be corroborated using data provided by the EACEA. 41% of MEDIA respondents to the survey secured additional funding from UK sources as a result of their Creative Europe funding award, and 33% attracted investment from outside of the UK. On a similar note, in the Culture sub-programme, 59% of respondents said involvement in Creative Europe helped them develop better funding relationships in the UK, with 51% saying the same for outside the UK.

<sup>14</sup> CED UK mid-term survey, p 19.

<sup>15</sup> CED UK mid-term survey, p 19.

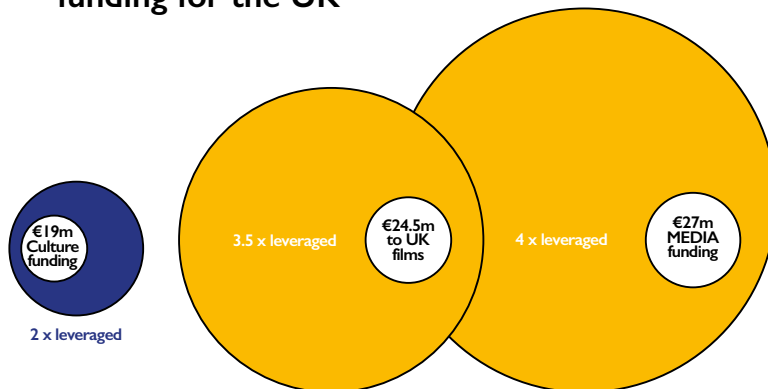
## Creative Europe and match funding

Securing match funding is a precondition of all Creative Europe grants, with organisations only allowed to apply for up to a maximum of 80% of their budgets depending on the scheme. CED UK analysed publically available data from EACEA on the total value of supported projects, which is broken down by sub-programme.

## Culture sub-programme and cross-sector strand

In the Culture sub-programme the match funding requirement for Cooperation Projects is at least 40% for small projects and 50% for large projects. UK organisations in Culture projects more than doubled their Creative Europe grants with over €20 million

### ▼ Creative Europe generates additional funding for the UK



“ Since completing the project, universities have gone on to fund the development of the models of multilingual collaborations we tested and identified future funding options. ”

Caroline Jester, Theatre Practitioner

“ Involvement in Creative Europe supported the staff team in developing the resilience of the organisation, including reducing donor dependency ‘stepping outside of familiar structures’...and has provided a platform to diversify funding. ”

Clymene Christoforou, ISIS Arts

## MEDIA sub-programme

The requirement to match the grant amount with applicants' other resources varies greatly across the 14 MEDIA funding schemes. In some cases, the grant constitutes 50% or 60% of the project's budget, in other cases it can be as low as 5%.

CED UK calculated the total value of the projects supported between 2014 and 2017 and found that MEDIA sub-programme beneficiaries in the UK were able to leverage match funding worth four times the amount of their Creative Europe grant. This amounted to nearly €120 million of funding in addition to the €27 million received as grants.

Further research is needed to understand how much of this €120 million figure was generated as a direct result of the grant. However, responses in the CED UK mid-term survey point to grants contributing to the following:

- 80% of TV Programming beneficiaries said their award helped to maximise the project's international market potential
- 95% indicated that the TV Programming funding helped complete the financial package allowing their project to go into production
- 76% of respondents said Creative Europe support helped them secure other funding.

Outside of the UK, European distributors and sales agents invested over €83 million in the acquisition and release of UK films supported by the MEDIA sub-programme from 2014 to 2017, nearly 3.5 times larger than the grant total of €24.5 million. This funding supported two types of activity:

- €15.5 million worth of grants supported the release of UK films (i.e. print and advertising costs which go towards the marketing of the film's cinema release), which leveraged match-funding of €35.7 million, around twice the amount of the Creative Europe grant
- €9 million worth of grants supported the acquisition of UK films (i.e. minimum guarantee costs which distributors pay to producers when they acquire the film as an advance of expected revenues) which leveraged match-funding worth €47.7 million - five times the amount of the Creative Europe grant

## Case Study #1: MEDIA (Cardiff)

Name of organisation: Fiction Factory

Name of project: *Hinterland* / *Y Gwyll*

- Direct funding from MEDIA and Creative Europe: grants over €1 million (series 1 and series 3)
- Sold to 100 countries including: the US, Australia (BBC Global), Denmark (DR), Iceland (RUV), Holland (KRO), Belgium, France (DIZALE), Finland, Norway (NRK), New Zealand.

*Hinterland* / *Y Gwyll* is a noir police detective drama series developed by Welsh production company, Fiction Factory. Filmed in both English and Welsh, the programme has run for three series and has been sold to over 100 countries worldwide.

After the development phase, which was supported by MEDIA, Fiction Factory received a MEDIA programme TV Programming grant of €500,000 to produce the first series of *Hinterland* in 2012 – a crucial step in getting the project off the ground after two and a half years of trying to raise finance. The grant provided Fiction Factory with the leverage to secure funding from Tinopolis, S4C and investment from All3Media.

Although Fiction Factory was unsuccessful in applying to MEDIA for the production of series 2 investors were ready to step in to fill the financial gap, acknowledging the quality and success of the first series. Fiction Factory are doubtful investors would have reacted similarly if they had fallen short of funding for the first series, which was at that point an untried and untested project.

Filmed entirely in Aberystwyth in West Wales, production spending for the first series of *Hinterland* is estimated to have brought in £700,000 to the local area. Fiction Factory estimate that with the multiplier effect and tourism, the local economy has benefited from up to a further £2 million worth of investment.

Fiction Factory say that the success of *Hinterland* has improved their international reputation and that they are viewed by their peers as a legitimate co-production partner with a quality track record, enabling them to take new projects to the international market place. They have built good relationships with non-national broadcasters (including America Public Television, Netflix, Sky and VRT) which means they are less reliant on national broadcasters.

The success of *Hinterland* is seen as having paved the way for the creation of other bi-lingual Welsh/English dramas which have followed in its footsteps including *Craith* (from the co-creator of *Hinterland*, producer Ed Talfan), *Bang* (shortly starting series 2) and *Keeping Faith*, the most downloaded programme on BBC iplayer ever.

Ed Talfan, producer and co-creator of *Hinterland* said: *“I would say the European money was crucial on the first series. I suspect maybe on the third series because we were up and running, there may have been a way of having conversations which enabled other parties to bring a little more to the table. But certainly with the first series everybody was maxed out and European funding was vital.”*<sup>17</sup>

<sup>17</sup> Quote taken from 'Dark cloud of Brexit looms over noir series *Hinterland*' by Lucy Ballinger on [www.bbc.co.uk](http://www.bbc.co.uk/news/uk-wales-36896952) (26.07.2016), <http://www.bbc.co.uk/news/uk-wales-36896952>.



## Case Study #2: Culture (Aberdeen)

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Name of organisation: Curated Place

Name of project: SPECTRA Aberdeen as part of *ENLIGHT*

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- Duration: two years and six months
- Funding: €199,921 from Creative Europe
- Four partners from Italy, Norway and the UK
- Local economic impact of SPECTRA 2017: £1 million
- Visitor numbers to SPECTRA 2017: 64,769

*ENLIGHT* enables artists to develop new skills working with technicians and scientists to create a series of accessible, large-scale public realm works realised through international collaborations for international audiences.

As part of the *ENLIGHT* project, arts-led production company Curated Place ran SPECTRA festival in Aberdeen in 2017. While Curated Place is also involved in other Creative Europe activity, they saw the economic impacts as best measured through SPECTRA, which had a total £1 million impact on the local economy in 2017.

According to SPECTRA Economic and Social Impact in Aberdeen (following event IMPACTS calculations) the festival generated expenditure of £388,971 within Aberdeen relating to visitors and artists.

SPECTRA 2017 is estimated to have generated £685,872 of new output to Aberdeen overall. In addition, the economic contribution from local residents (79% of visitors were from Aberdeen City) was estimated to be £314,453.

Curated Place says Creative Europe has given the company the cash flow to take calculated risks that have enabled significant growth over the period since it was first successful in securing funding. It has taken it from a company turning over £15,000 to more than 25 times that.

## 5.2. Internationalisation and networks

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**Creative Europe is designed to encourage partnership development by supporting co-production and network building. Working with international partners has encouraged mobility and exchange, which boosts market potential for UK practitioners and delivers impacts around soft power and cultural relations.**

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### 5.2.1. Partnerships

International partnership development, co-production and collaboration is a feature of UK Creative Europe-supported projects.

In the CED UK mid-term survey, respondents said funding helped to develop meaningful international partnerships (including co-commissions and collaborations) in the majority of cases for MEDIA (68%) and particularly Culture (91%) beneficiaries.<sup>18</sup>

For MEDIA respondents, this included establishing production partnerships that function independently of Creative Europe. In some cases, partnerships add an international layer to local initiatives broadening their scope and outreach, for example in film education. There has also been a sharing of know-how, costs and risks on audiovisual co-productions enabled by Creative Europe.

Collaboration is a key element of Creative Europe's Culture sub-programme. Supported projects are ideas-led, jointly developed with partners and respond to priorities and objectives that are relevant to the needs of the sector. These include: developing the sectors' capacity to operate transnationally; encouraging innovation (artistic, business models); promoting the

transnational circulation of works and people; reaching new audiences in Europe and beyond; and strengthening policy making.

Surveyed organisations emphasise the value of international mobility and exchange, including the showcasing of UK practitioners abroad, which has had a positive effect on the market for their work.

Four fifths of Culture respondents to the mid-term survey pointed to Creative Europe's Cooperation Projects being effective or very effective in internationalising staff and their organisation. The centrality of transnational exchange, dialogue and mobility had transformative impacts on perceptions of different countries and cultures at a local level, and within professional sectors.

A further 11% of Culture respondents indicated they were members of a European Network supported by Creative Europe and of these, four fifths indicated that membership addressed the needs of both their organisation and the wider UK creative and cultural sectors.

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<sup>18</sup> CED UK mid-term survey, p.17 and p.18.

**“The funding not only created and facilitated the market condition to develop relationships with fellow producers, broadcasters and distributors but also provided the mechanism to take projects through from development to production to distribution. It would have been too daunting if Creative Europe had not done this – there would have been too many barriers to overcome even to get started.”**

Barbara Orton, True TV and Film

**“Most of the benefits will be in the longer term arising from the relationships developed with audiences and presenters, the building of networks and the training of artists.”**

Joanne Lyons, Candoco Dance Company

### 5.2.2. Increasing market potential

Creative Europe involvement has led to UK organisations expanding into international markets as well as internationalising their programmes in the UK.

Artists have been offered performances around the world as a result of project work (highlighted in the case study on p.20).<sup>19</sup>

Creative Europe-funded market events were attended by around half of the MEDIA respondents of the CED

UK mid-term survey, increasing access to collaborators, buyers and financiers.

Thanks to longer project lengths, organisations have the time to complete the full lifecycle of a project (from development through to production and distribution) which has translated into opportunities for new investment and partnerships.

**“Our participation in a Creative Europe-funded project has led additional collaborations between artists and groups which extended beyond the life of the funded programme.”**

Carolyn Lappin, YDance (Scottish Youth Dance)

**“The project created a critical mass of local impact that raised the overall reach and profile of my work.”**

Multi-disciplinary artist Natalia Michalska (JOURNEYS project)

<sup>19</sup> See Annex A3 for more examples, p.38.

### 5.2.3 Enabling cultural relations

Mutual benefit is at the heart of how Creative Europe operates. The programme's objectives encourage beneficiaries to implement projects that tackle common challenges, building the sector's capacity but also impacting positively on wider society.

The programme provides the space, the time (and the money) to build a conducive environment for multilateral co-operation, helping partners to explore and respond creatively to European challenges together.

Creative Europe adds value by encouraging organisations from different countries and cultural backgrounds to work together, and giving them ground for mutual learning, skills development and innovation.

As revealed in consultation, participation in Creative Europe enables organisations to overcome barriers to transnational working and the fostering of trust between partners. Longer-term projects translate into deeper and more sustainable international links, and increase the credibility and capacity of UK organisations to work internationally as well as building on the UK cultural and creative sectors' reputation of good brokering and networking.

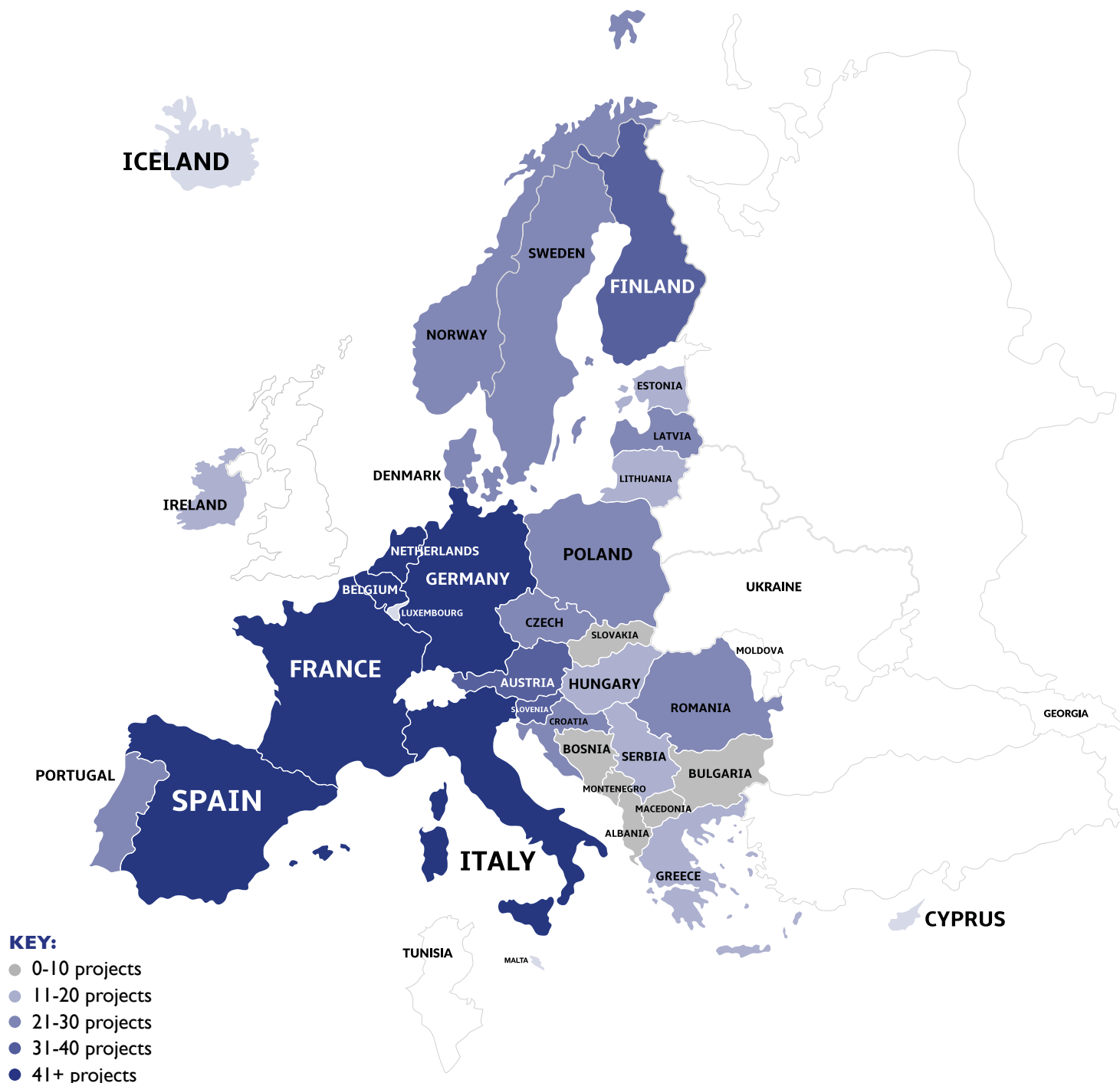
Other European organisations willingness to work and co-create with UK organisations is evidenced by the following:

- The UK is one of the best networked countries in Creative Europe with 734 partners across 34 countries in the Culture sub-programme
- To date, 27% of the Cooperation Projects with UK involvement are led by UK organisations. This ranks the UK in the top five after France (36%), Italy (33%) and Belgium (31%)
- The 2008 European Capital of Culture title helped boost the creative economy and reputation of Liverpool. Visitor numbers increased by 34% to 9.7 million (and £753.8 million was generated for the economy).

#### ▼ UK organisations work with:



▼ Where do Creative Europe Culture projects with UK involvement have the most partners?



### Case Study #3: Culture (London)

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**Name of organisation:** LIFT

**Name of project:** *Urban Heat, Be SpectACTIVE! and IMAGINE 2020 (2.0) - Art, ecology & possible futures*

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**Name:** *Urban Heat*

- Duration: three years
- Funding: €980,864 from Creative Europe
- Ten partners from ten European countries

**Name:** *Be SpectACTIVE!*

- Duration: four years
- Funding: €1,750,000 from Creative Europe
- 12 partners from eight European countries

**Name:** *IMAGINE 2020 (2.0) - Art, ecology & possible futures*

- Duration: four years
- Funding: €2 million from Creative Europe
- 11 partners from nine European countries

In the London International Festival of Theatre (LIFT) 2016, two thirds of its biennial festival programme was supported by Creative Europe or the previous Culture programme. LIFT is clear that Creative Europe has enabled it to develop the partnerships needed to organise European tours, in turn opening up further funding opportunities.

Jon Davis, Senior Producer at LIFT said:

*“Creative Europe funding accounts for a significant amount of our income. The support has enabled us to co-produce and commission more new work and develop our transnational partnerships.”*

LIFT has co-commissioned a number of UK artists over the years who have been able to benefit from LIFT's Creative Europe projects, providing a platform for their work to travel. Recent examples include:

- Amy Sharrocks' *Museum of Water*, which has travelled to Europe and beyond, including to Melbourne Festival
- Theatre maker Neil Bartlett's *Stella*, co-commissioned and presented at the Holland Festival
- Choreographer Dan Canham's R&D in Prague which in turn enabled a presentation of his renowned *Of Riders & Running Horses* and ongoing conversations about future works
- Visual artist Michael Pinsky's public artwork *Plunge* which enabled further work in Portugal and Paris.

LIFT says it believes that working in partnership reduces the risk involved in making original and bold new work, and Creative Europe projects have enabled greater risk-taking through these partnerships.

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## Case Study #4: MEDIA (Sheffield)

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**Name of organisation:** Sheffield Doc/Fest

**Name of project:** *MeetMarket* and *Alternate Realities Market*

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Sheffield Doc/Fest is the UK's premier documentary festival, celebrating the art and business of documentary and all non-fiction storytelling.

Introduced to Doc/Fest in 2006, and supported by MEDIA and then Creative Europe since 2008 with €1 million worth of grants, *MeetMarket* was developed as an alternative to public pitching, creating opportunities for documentary filmmakers to connect with broadcasters, funders and distributors in a series of pre-arranged face-to-face meetings.

The initiative was devised to internationalise the festival and to help filmmakers access a larger pool of funding streams, opening up selected projects to experts from all over the world. In 2017, 330 Decision Makers took part, including representatives from Submarine, BBC Earth VR, Royal Shakespeare Company, The National Film Board of Canada, VICE and Pulse Films.

Notable films to achieve funding through *MeetMarket* include Joshua Oppenheimer's *The Act of Killing* and *The Look of Silence*, as well as *Searching for Sugarman*, *The Great Hip Hop Hoax*, *Ping Pong*, *5 Broken Cameras* and *God Loves Uganda*.

Since 2016, Creative Europe has also supported the *Alternate Realities Market* which is focused on interactive and virtual reality projects.

### 5.3. Innovation, research and development

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**Creative Europe has enabled UK organisations and companies to take risks and explore new business models and ways of working across sectors and disciplines – including the interplay between creativity, science and research. It has helped beneficiaries to be more innovative, including exploring digital technologies and responding to the digital shift.**

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#### 5.3.1. Creation of new content and IP

Creative Europe's focus on responding to the digital shift is reflected in a number of UK projects that have developed new or enhanced approaches to digital technology. One example is the *EUBO Mobile Baroque Academy (EMBA)*. Richard Heason, Director of an *EMBA* partner organisation, St John's Smith Square, said: *"The project has led to the development of new digital and technical pathways to audiences for baroque music."*

Consultation revealed strong support for Creative Europe's emphasis on stimulating and supporting cross-sectoral and interdisciplinary working at a time when this is becoming ever more important, especially in areas surrounding education, science and research.

One unifying principle underlines all 14 MEDIA funding schemes – that of unlocking the international potential of any product, project or professional funded through

the programme. Creative Europe development funding enables producers to better prepare their products for the competitive market. Approximately one-third of projects supported by MEDIA in development enter production (which is higher than the industry average). When they do, jobs are created in the form of the production crew, which averages 50 to 80 people per production.

Recent examples of films that received MEDIA development funding and then successfully completed production are Ken Loach's Palme d'Or winner *I, Daniel Blake*; Ben Wheatley's adaptation of J.G Ballard's *High-Rise*; as well as *Trespass Against Us* starring Michael Fassbender and Brendan Gleeson; and *Their Finest*, starring Gemma Arterton, Sam Claflin and Bill Nighy.

**“The project supported interdisciplinary and cross departmental working. Staff members also developed their practice through working with professional artists from other countries.”**

Lol Scragg, Dundee & Angus College

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### 5.3.2. New business / management models

Creative Europe-supported projects provide a platform for artists to create work for, and present work around, Europe. Artists have been commissioned by other partners to create work as a result of funded projects. The impact on artists and start-up companies can be dramatic, such as work produced for festivals being seen by 200 promoters across the world.

The programme has encouraged the testing of new business models and has given partners the ability to take creative risks, along with the preparation, time and development funds to improve the quality of scripts, productions or other creative products.

Various projects have developed new approaches to organisational resilience and reducing core donor dependency, including 'stepping outside of familiar structures'. Learning from other business models has supported the diversifying of operations and markets.

Since 2014, 23 UK universities and four colleges have been partners in Cooperation Projects, which reflects how UK arts and heritage organisations have strengthened links with Higher Education. The focus on knowledge exchange, learning and research in many projects has directly improved the work of UK organisations and developed R&D skills in their staff teams. Higher Education collaborations have had impacts that extend beyond the initial project.

Some projects, such as *Creative Lenses*, take 'new business models' as the central theme of their work. Being one of the Cooperation Projects' priorities, it gives organisations the opportunity to develop their way of working, sometimes in partnership with other organisations, businesses and HE institutions.

Beneficiary organisations have reported how student placements, PhD candidate participation, and collaborative approaches to programme presentation have all helped develop business practice as a result, and further research and evaluation of these impacts would be compelling in demonstrating added value through cross-sector collaboration.

Work with young producers and artists has included partnering them with more established professionals to strengthen their business models and to help them beyond the duration of the project.

There is emerging evidence that participating in Creative Europe-supported markets and events has triggered co-production, pre-sales and distribution deals. Creative Europe funding has supported UK organisations to develop new or enhanced approaches to digital technology and interdisciplinary working, including the development of new business models. With innovation written into the guidelines, MEDIA encourages applicants to experiment with new types of content (e.g.VR) or new ways of engaging with the audience.

“Creative Europe support has enabled us to undertake global expansion and enter markets around the world that we could not have reached otherwise. The support networks and funding from which we have benefited has equipped us financially and professionally (skills and knowledge) to trade in over one hundred different countries around the world.”

Stephen Green, Distrify Media

## Case Study #5: Culture (Liverpool)

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**Name of organisation: FACT**

**Name of project: A Moeda**

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- **Duration: one year**
- **Funding: €60,000 from Creative Europe**
- **Three partners from three European countries**

FACT (Foundation for Art and Creative Technology), Liverpool, describes itself as having always been transdisciplinary and international in its outlook, with its existence owing to European Regional Development Funds that enabled the centre to open in 2003.

In 2015, Creative Europe supported *A Moeda*: a digital storytelling project with FACT, CADA in Portugal and Broken Dimanche Press in Germany, which explored the 'Internet of Things'. It supported artistic residencies in Berlin and Liverpool that broadened their remit to transdisciplinary creators. By partnering artists and grass roots technology firms, FACT was able to up-skill its core staff, support local SMEs in the development of new products, and rethink user interactions, ultimately developing their business models to be more robust.

FACT says that Creative Europe enables arts organisations to have a seat at a table with contacts that are often difficult to reach in industry and in academia. Without this support, bold projects wouldn't be able to be given the space to push the limits of what is currently possible with a particular focus on responding to digital shift, interdisciplinarity and cross-sectoral working.

As well as being supported by Creative Europe, FACT also saw funding through the previous Culture programme. *Connecting Cities* was a three year project

which ran from 2013 to 2015 that looked at re-thinking public screens as places for interactive artworks, alongside an artistic research programme that combines workshops and conferences. The artworks not only moved about the partner cities, but the associated artistic practice also had impact. For example, *Master/Slave* (2013) saw Jeremy Bailey look at the ability for humans to be almost anywhere digitally, with Bailey's face appearing in real time, on screens attached to the heads of actors in Liverpool and Brussels. In *FALSE POSITIVE: On the Null Hypothesis* (2015), Mark Shepard, Julian Oliver, and Moritz Stefaner interrogated both the insecurity of mobile networks and the fallibility of online profiling, foregrounding the infrastructural politics underlying mobile communications systems and the practices of contemporary informatics regimes. It promoted public literacy surrounding the sensitivity of our data transactions, and what they can (and cannot) reveal about us.

Through experiences such as these, FACT says it has been able to develop in-house specialisms, without which major projects working with art and technology wouldn't have been able to occur, with £500,000 secured in 2017 for one such project alone. It has enabled FACT to become a peer with some of the leading digital companies within the region and nationally, to push technology as a medium in its own right, as well as a tool to explore the world.

## Case Study #6: MEDIA (London)

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**Name of organisation:** MUBI UK

**Name of project:** *MUBI, Delivering European Cinema Globally*

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- **Funding from Creative Europe:** €668,940
- **Reach:** MUBI has over 8 million members

MUBI is a global curated online SVOD platform specialising in international art-house and award-winning cinema. Its unique model consists of a continually rotating line-up of 30 films, with a new film added every day. Each film is available for 30 days only. Instead of offering a large, generalist library, MUBI has been championing the hidden gems and talented directors through a thoughtful and careful curation.

MEDIA support has allowed MUBI to grow and become a destination of choice for film lovers seeking ambitious art-house and critically acclaimed films (which are scarce on generalist services such as Netflix or Amazon).

This support has helped increase the visibility and accessibility of European cinema on VOD, and bolster MUBI's longstanding commitment to European cinema.

The Creative Europe grant has enabled MUBI to further innovate with their business model and to ramp up their marketing and promotional activity, including exploring synergies between cinema/events and online, launching new partnerships with festivals, brands and institutions with the goal to reach a wider film-loving audience globally. Their most recent initiative, enabled by the Creative Europe - MEDIA support, offers free subscriptions to film students worldwide.

Additionally, MUBI's theatrical releases, such as *On Body and Soul* and *The Happiest Day in the Life of Olli Mäki* were supported by the Selective Scheme, which helps expand the reach of European films in cinemas.

Bobby Allen, Senior Vice-President of Content, MUBI, said:

*"With the generous support of Creative Europe, our theatrical releases have reached a wider UK audience and we are growing the audience for European cinema on a global basis. Our shared goal is to engage and expand the audience and Creative Europe provides the essential support to develop new and innovative strategies to secure the future of European Cinema."*

## 5.4. Skills and capacity

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**Creative Europe has provided the UK with formal and informal opportunities for professional training, up-skilling and peer-learning in international contexts, with a particular benefit to younger professionals. These opportunities have often translated to further employment, business development and collaborations, which help build capacity in the sector.**

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### 5.4.1. Improving employability of professionals in the sector

UK partners have been involved in projects that acted as incubators and led to the start-up of new projects and the kick-starting of careers. Consultation revealed particularly strong impacts on the skills and employment prospects of young professionals and artists, with some suggesting participation in Creative Europe-supported projects had improved their employability in a very competitive labour market.<sup>20</sup>

There are further examples where skills and professional development have directly translated into employment, business development and project opportunities. This includes specialist technical

production skills development and innovative techniques. In some cases, the professional development of key staff has directly improved their careers, including up-skilling to meet the project management and administrative responsibilities of the project. Some training has included academic and research methods for incorporation into working practices.

Skills related to digital activity figure strongly in projects supported by the Culture sub-programme. There are examples of upskilling in this area resulting in paid employment.

**“ It is important for us as it acts as a key seal of approval for our training course for professionals in other territories where we are less well known. The funding has enabled us to develop a valuable offering for film festivals across Europe and beyond and to begin professionalising the sector ”**

Training Provider, London

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<sup>20</sup> See Annex C3, p.50.

## 5.4.2 Cultural professionals develop their knowledge, skills and networks

Research indicates participation in a Creative Europe-funded project has a positive impact on skills development. Almost all project partners experience up-skilling impacts, whether or not their project was designed with training and skills in mind.

In the Cooperation Projects strand, capacity building makes up three of the priorities. Organisations work in partnership across countries to develop the skills and capacity of their staff and other professionals in the sector. 68% of Cooperation Projects with UK leads or partners selected training and education as a priority for their project.

The administrative and project management staff that either lead or manage projects also reported on dramatic impacts on their professional development. In the case of the manager from Village Underground, the *Creative Lenses* project research training has provided her with a new professional direction. In the case of ISIS Arts the co-director talks about Creative Europe 'opening the door' to international opportunities for ISIS Arts and for her own career (she now takes a leading role in European networks). It is also worth noting that the ISIS Arts manager that took on the lead digital development role for the whole project began work as an Erasmus placement with the organisation. The lead person from Creative Carbon Scotland used the word 'transformative' in relation to her involvement in the Creative Europe project *The Green Art Lab Alliance*.

Creative Europe supports the upskilling of audiovisual professionals, creating opportunities for formal and informal learning and collaboration through 50 funded international training courses and many market places. These initiatives provide support to audiovisual professionals at different stages of their careers and at different stages in a project's lifecycle, which help to expand participants' professional networks and improve their employability.

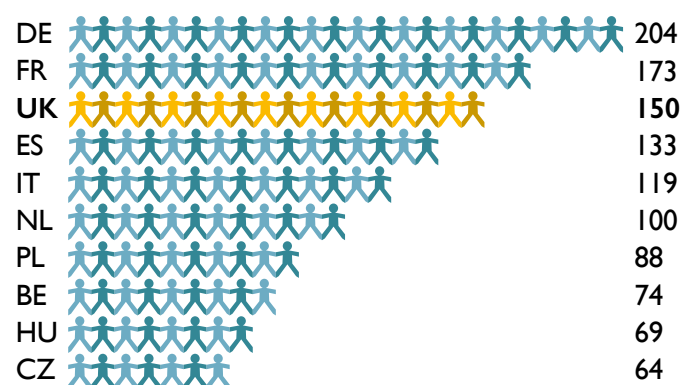
A quarter of MEDIA respondents to the CED UK mid-term survey had undertaken some form of Creative Europe-funded training since 2012 and nearly all said the training enabled them to meet potential collaborators (94%) and enhance their skills and knowledge (91%). Seven UK training providers have been able to offer formal professional training opportunities thanks to Creative Europe grants, including *Inside Pictures*, organised by the National Film and Television School (NFTS), which trains film executives to work with the Hollywood system. In addition to this over 150 UK audiovisual professionals a year take part in various courses organised across Europe.

All Creative Europe-funded courses are composed of an international mix of trainees. This not only encourages cross-cultural peer-learning but also builds the foundations for future collaborations and partnerships.

**“The project supported the professional development of the lead staff member who trained as a researcher as part of the project, learning a range of methods and tools.”**

Amélie Snyers, Village Underground

### ▼ Number of participants in MEDIA-supported training 2016



## Case Study #7: Culture (Manchester)

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**Name of organisation:** Curated Place

**Name of project:** *Moving Classics*

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- **Duration:** two years
- **Funding:** €199,000 from Creative Europe
- **Four partners from three European countries**

Creative Europe support has allowed Curated Place to grow from just one person to a team of five full time staff and six regular freelancers, and open offices in other cities. The Edinburgh office opened in 2014 shortly after securing the funding and their Reykjavik office was established officially in May 2017.

Curated Place leads Cooperation Project *Moving Classics* with the Iceland Chamber Choir, Icelandic Chamber Music Festival and Pinquins in Norway. The project paired composers from across Europe with some of the best musicians in the participating countries to develop new contemporary classical works and performances that take traditional music out of elite environments.

The project is an example of how smaller cultural organisations use the collaborative, transnational opportunities provided by Creative Europe to scale up their activities, improve skills and capacity and build better professional connections.

Running *Moving Classics* has led directly to Curated Place being able to deliver significant projects elsewhere such as Hull UK City of Culture 2017:

Andy Brydon from Curated Place said:

*“The success of Moving Classics directly led to our being trusted with the Hull 2017 contract enabling us to deliver the ambitious vision of the John Grant’s North Atlantic Flux Festival (NAF).”*

*“The connections we were able to make with the Icelandic Music scene through the international working of Moving Classics ensured we had the networks, skills and capacity to deliver when the opportunity arose.”*

*“We’re now trying to finalise a three-year development deal with the new Hull Culture Company to develop NAF as a cornerstone of the City of Culture Legacy.”*

*“Being able to present the works created through both programmes has enabled us to open conversations with potential clients in China (Datong – twinned with Bury), who, following a trade visit, have invited us to produce a number of works for their 2019 Lantern Festival (on the great wall no less – it’s huge).”*

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## Case Study #8: MEDIA (Newcastle)

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### Name of producer: Samm Haillay

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Since founding Third Films in Newcastle in 2001, Samm Haillay has participated in at least seven MEDIA-supported initiatives\* which he credits as contributing to his success as a producer. Now a fluent, well-connected international player and a sought-after co-production partner, in his earlier career Samm sought out international training programmes and industry events as a fast and efficient way of deepening his skills and expanding his network.

#### Timeline:

- 2002 - Samm is selected to participate in MEDIA-funded training course *Sources 2* to help develop the script for *BETTER THINGS*
- 2002 - Samm attends *EAVE*, a MEDIA-funded training course to help producers increase their knowledge of producing and co-producing in Europe
- 2003 - Samm attends *Media Business School*, an intensive four day course for producers.
- 2004 - *BETTER THINGS* is selected to pitch at the MEDIA-funded co-production market *CineMart* which provides a space for independent art-house films with market potential to launch their ideas and connect financial backers.
- 2008 - Samm participates in *ACE Producers*, a MEDIA-funded training course and network of independent European producers
- 2008 - Samm's film *BYPASS* is selected for the MEDIA-funded script development course *Script & Pitch*, run by Torino Film Lab
- 2008 - Samm is chosen for *Producers on the Move*, an initiative funded by MEDIA via European Film Promotion which places selected producers in a tightly focused working environment during the Cannes Film Festival.

Once an active participant in MEDIA-funded training programmes, Samm is now a group leader for *EAVE*, *Feature Expanded* and the *Venice College Cinema*, feeding back into the programmes that shaped his own career. He also delivers training for Creative England, Film London, Arts Council England and FACT. Samm has been a patron or board member at several film festivals and is also a film academic.

Samm Haillay, producer, said:

*"Training on MEDIA-funded courses has been an inspiration to my career and instrumental in getting projects off the ground and expanding my networks."*

*"As well as developing both myself and my films through various schemes, I also now find freelance employment on some of them which I am sure is a result of my initial participation on them years ago."*

\*Some initiatives were funded through the previous MEDIA programme, and continue to be funded through Creative Europe.



## 5.5. Audiences and cultural impact

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**Creative Europe has helped UK creative organisations to reach and develop audiences both on a local and international level. It has greatly increased the circulation of UK works and content, in particular deepening the appetite for, and facilitating the distribution of, UK film and television in European markets and of European film and television in the UK.**

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Building audiences across borders is a core theme of Creative Europe and unifies both MEDIA and Culture. However, the approach to this objective differs within the sub-programmes. While Culture looks primarily at audience development – working with audiences, not just for them – MEDIA puts a greater emphasis on the transnational circulation of audiovisual works across Europe. For this reason the impacts in this section are presented separately for each sub-programme.

### 5.5.1. Attracting and developing audiences: Culture sub-programme

According to data obtained by CED UK from the EACEA, since 2014 Culture projects with UK partners have committed to reaching over 61 million audience members and 66,000 participants. Based on the proportion of the total grant the UK organisations received, it is reasonable to apportion around 12% of these to the UK, which equates roughly to 7 million audiences members and 8,000 participants.

Projects have delivered work in previously unreachable locations and helped partners to locate and present work in optimum venues. The digital dissemination of work is a feature of some UK-partnered projects,

such as *A Moeda*, *Platform Shift+* and *The Opera Platform* (which reached 3 million people, of which 10% were in North America).

Some projects have included audience involvement throughout the lifecycle of the whole project, including open rehearsals, to deepen the audience relationship. In the case of smaller companies, projects have enabled them to deliver audience development training and to analyse audience segmentation.

Projects have broadened perceptions of the value of inclusive practice across the sector, including targeting of the LGBTI community. *Yorkshire Dance: Performing Gender - Dance Makes a Difference* is a two-year capacity building Cooperation Project aimed at providing a new generation of European dance artists and professionals with a set of knowledge, skills and tools to develop a new form of narrative for LGBTI identities in Europe.

Projects create new opportunities to present work to potential promoters and have diversified and enhanced programming for UK audiences. Projects have introduced audiences and participants to cultural institutions from communities they had not engaged with previously.

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Producing work that is meaningful to audiences in more than one country has proven possible in some instances, and the inclusion of youth exchanges and residencies into programming has deepened cultural impact. For example, in *Power of Diversity - The Crossing Lines Project*, young performers from disadvantaged backgrounds had the opportunity to tour around Europe, bringing action theatre and large-scale street theatre to audiences for whom culture has a low priority.

▼ Culture projects funded from 2014-17 with UK partners will reach an audience of 61m



### 5.5.2. Access to high-quality content – Culture sub-programme

Creative Europe-supported projects often directly impact on the quality of the artistic or creative work involved. This is achieved through the international mobility and exchange involved in producing the work. It also results from additional production resources and time for the development of work. There are many examples of projects where international markets were tapped through showcasing, longer term planning and the scaling up of work, such as in the LIFT-partnered project *Imagine 2020*, which stimulated European exchange and the distribution of artworks that address socio-ecological challenges – thereby enlarging access to markets and audiences. Another example is the National Centre for Early Music, of which Cherry Fricker, Events and Operations Manager said: “an increase in programme quality contributed to creating an expanded and loyal audience for early music.”

Internationalising and improving programme quality has directly impacted on audience size and expectations. The biannual York Early Music International Young Artists Competition hosted by the National Centre for Early Music now attracts entrants from around the world as a direct result of Creative Europe investment.

Additionally, Creative Europe’s Literary Translation funding opportunity has opened up access to high-quality European works of literature, supporting independent UK publishing houses to translate, publish and promote works such as Olga Tokarczuk’s *Books of Jacob*, which won the highest literary honour in Poland: the Nike Prize. Equally, some of the UK’s most celebrated authors, such as David Mitchell, Malorie Blackman and Ian McEwan, have seen works translated and travel to other European countries through this scheme’s support for publishers.

“Through collaborating with our European partners we have learnt new ways of working, different organisational structures and understand more about the political realities across Europe.”

Jon Davis, London International Festival of Theatre

## Case Study #9: Culture (Cardiff)

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**Name of organisation:** Welsh National Opera

**Name of projects:** *European Opera Digital Project (The Opera Platform)*

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- **Duration:** four years
- **Funding:** €1,855,688 from Creative Europe
- **17 partners from 12 European countries**
- **Audience reach project-wide:** 3 million views

*The Opera Platform* was a large Cooperation Project partnering 15 opera houses across Europe with Opera Europa (representing 160 opera companies and festivals) and the cultural broadcasting channel ARTE. Catering for opera lovers and opera newcomers alike, it supported the partners to harness technology to produce high-quality digital opera content, facilitating co-operation between opera houses that are experienced in reaching and developing audiences via digital platforms and those that are less so. It involved two UK-based partners: Welsh National Opera, Cardiff, and the Royal Opera House, London. At least one opera performance per month was live-streamed and available to watch for six months for free and on-demand, alongside shorter films of archival performances and interviews with major artists from across Europe. All digital content was subtitled in six languages.

Over 1.5 million unique visitors accessed content via *The Opera Platform* and there were over 3 million views globally. Welsh National Opera was able to screen full-length versions of two major operas – *In Parenthesis* and *Le vin herbé* – through the Platform. It saw the project as an opportunity to widen access internationally and build up a library of online work “setting the great companies like Madrid and Vienna alongside and on an equal footing with smaller companies who do not have such a high online profile”.

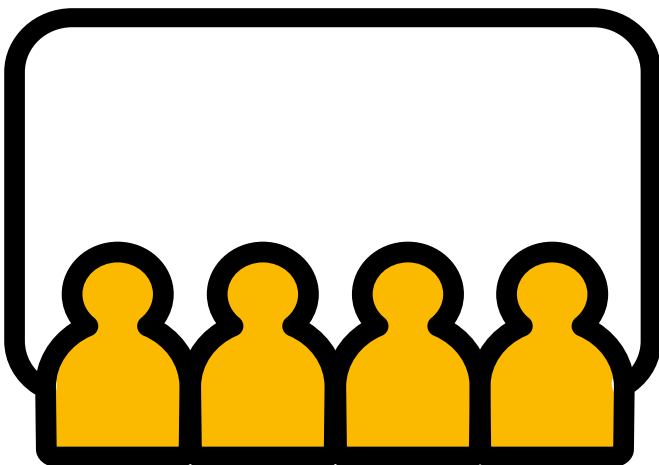
Building on the reputation and success of *The Opera Platform*, a newly Creative Europe-supported iteration of the platform, called *Opera Vision*, runs an expanded version of the project up until the end of 2020. *Opera Vision* offers enriched content for audiences to enjoy from a larger and more diverse partnership: the number of theatre partners has doubled to 30, and 60% of partners are new, with Opera North joining the existing UK partners. The content is more varied (full-length and short-form), inclusive (musical theatre in many forms) and regular (an average of two live streams per month).

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### 5.5.3. Attracting and developing audiences: MEDIA sub-programme

Circulation of films and other audiovisual content is a key priority of Creative Europe and the programme brings a wider variety of films to British audiences, while increasing audiences for British films in the rest of Europe through its support for distribution, cinema exhibition, VOD services and film festivals.

#### ▼ Revenue generated by MEDIA-supported UK films is just under €400 million



### UK films in the rest of Europe

Using data from the European Commission and statistical information on the box office performance from the European Audiovisual Observatory (the Lumiere database)<sup>21</sup>, Creative Europe Desk UK analysed the films produced between 2013 and 2016. Out of the 613 films produced by the UK or with a lead UK co-producer, 301 had cinema admissions in other European countries. All of these 301 films generated just over 143 million admissions. A third of these films had support from Creative Europe. These films generated 52 million admissions (37% of all admissions). Assuming the average cinema ticket across Europe costs €7.50, the revenue generated by MEDIA-supported films falls just under €400 million in total.<sup>22</sup>

<sup>21</sup> Further work needs to be done to assess and resolve data definitions and quality within the dataset created, including where, for example, the UK has assigned a film with a British nationality, but the European Commission has assigned a nationality of a different country (or the other way round), and to investigate whether the variables in the data are appropriate when demonstrating impact.

<sup>22</sup> Note should be taken that the calculation of this figure is based on admissions for all European territories excluding the UK & IE. Further research is needed to make the revenue figure correspond to the admissions in the specific countries where the films received Creative Europe distribution support.

#### 5.5.4. Access to high-quality content: MEDIA sub-programme

##### European films and TV in the UK

From 2016 to 2017 grants totalling €4,533,081 have supported the release of 94 non-national films in the UK from 18 different countries. This includes foreign-language hits such as *Elle*, *Victoria* and *Son of Saul*. French films receive the most (€1,211,769), more than double that of the Italian films which followed with €591,702. Through analysis of ten key awards ceremonies and festivals<sup>23</sup> these European films funded for their distribution in the UK received over 170 nominations, with 75 awards being accepted.

Audiences in the UK enjoy online access to high quality European content including a highly curated selection of feature films on Creative Europe-supported VOD services such as Curzon Home Cinema, BFI Player or MUBI as well as successful TV drama series through Channel 4 digital platform Walter Presents. Many popular TV drama series have been supported by Creative Europe in their production phase including *Versailles*, *The Bridge*, *Babylon Berlin* and *The Returned*.

##### Europa Cinemas

The Europa Cinemas network screens European films in 1,050 cinemas, in over 600 cities of the 34 countries participating, representing approximately 20% of first-run cinemas in Europe.

Creative Europe invests around €10 million a year to offer grants to members of the network to reward them for programming European non-national films. The result is that on average 60% of films shown in these cinemas are European (double the European average of 30%). There are 46 Europa Cinemas in the UK, representing nearly 100 screens, 70% of which are outside of London. They are independent smaller cinemas offering an alternative to multiplexes

dominated by Hollywood fare. Examples include BFI Southbank, HOME in Manchester, Tyneside Cinema, Gloucester Guildhall, Birmingham mac, Ipswich Film Theatre, Glasgow Film Theatre, Queens Film Theatre Belfast, Chapter Cardiff, and Watershed Bristol. These 46 UK cinemas receive 260,000 on average a year.

Importantly, Europa Cinemas outside the UK are the primary exhibition venues for many independent British films on the continent. Just like British cinemas receive subsidy for programming other-European films, cinemas on the continent are encouraged to programme British films, which perform extremely well in the network. In 2016, *I, Daniel Blake* was the film that achieved most cinema admissions (nearly 1 million). In the same year, amongst Europa Cinemas Top Ten titles, the four other top UK films were: *Florence Foster Jenkins*, *The Danish Girl*, *Suffragette* and *Bridget Jones's Baby*.<sup>24</sup> The network supports individual cinemas in running their business and becoming more competitive. The members share know-how and best practice, and learn new ways of managing the relationship with the audience using new technologies and social media. Increasing knowledge of, and interest in film can play an important part in expanding audiences.

<sup>23</sup> BAFTA Awards, British Independent Film Awards, European Film Awards, Academy Awards, Golden Globes, Sundance, Berlin, Cannes, Venice and Toronto.

<sup>24</sup> Europa Cinemas Network Review No 29, [https://issuu.com/europacinemas/docs/e\\_c\\_network\\_review\\_n29\\_180x280\\_web](https://issuu.com/europacinemas/docs/e_c_network_review_n29_180x280_web).

## Case Study #10: MEDIA (Derry~Londonderry, Northern Ireland)

**Name of organisation:** The Nerve Centre

**Name of project:** New On and Off Activities for Film Literacy *THE FILM CORNER*

- **Duration:** 18 months
- **Funding:** €184,986 from Creative Europe
- **Five partners from three European countries**
- **Audience reach project-wide:** 300,000 views.

The Nerve Centre in Northern Ireland is one of five European partners to participate in a Creative Europe-funded project designed to build online and off-line audiences for film amongst young people.

*The Film Corner* involved five European institutions in three EU countries including Fondazione Cineteca Italiana (Milan, Italy) as coordinator; The Film Space (London, UK); Jugoslovenska Kinoteka, the National Cinematheque of Serbia (Serbia, Belgrade); The Nerve Centre (Derry, Northern Ireland); and University of Milano Bicocca-Dipartimento di Scienze Umane per la Formazione Riccardo Massa (Milan, Italy).

Designed to exploit the digital literacy of the younger generation to help improve film literacy and foster the appreciation of European cinema, *The Film Corner* partners developed an interactive online platform, with embedded teaching resources, for teachers to use in film education contexts and across other curriculum areas.

Online activity was accompanied with complementary off-line activities including an international conference aimed at educators and the launch of a film competition aimed at 11 to 17 year olds.

To date, the project has been piloted in 40 schools across Europe and rolled out to over 400 young learners aged 12 to 17, generating 300,000 views on the digital platform.

John Peto, Director of Education at The Nerve Centre said: *“The innovation and learning resulting from this project would not have been possible without the European partnerships that Creative Europe fosters. The legacy of this project will not just be felt through the embedding of the web platform in schools across Northern Ireland, but in our capacity and vision to deliver high quality, innovative work into the future.”*

## 5.6. Social impacts

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**Creative Europe-supported projects have generated social impacts by working with and for those from underrepresented groups. The programme has provided opportunities for young people, economically disadvantaged groups, migrants and refugees. Many projects involve socially engaged practice and community partnerships, and some aim to influence policy.**

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### 5.6.1. Creating opportunities

Projects funded through Creative Europe have created professional opportunities and pathways for young people and people from under-represented or marginalised groups, including targeted opportunities for disabled practitioners, young people, and refugee artists. Projects have also led to stronger local partnerships, with Higher Education links particularly referenced.

### 5.6.2. Connecting international with local communities

Creative Europe-supported projects have worked in and with local communities, encouraging the development of successful creative partnerships with other local artists, the creation of a market for work with local organisations, and the introduction of refugees and migrants to local cultural institutions.

For example, the *JOURNEYS* project, led by ArtReach and funded from the Refugee Integration Projects opportunity in Creative Europe's cross-sector strand, supported the integration of refugees through art on a local and regional scale in seven European

cities. *JOURNEYS* festival saw 50 artists reach seven European cities working with 60 local cultural and community partners. In the words of Emily Ann Harris, Communications Manager at ArtReach: *"To establish a home, familiarise and integrate, refugees and asylum seekers need a voice and visibility. Artistic activity is the best vehicle to enable this."*

Creative Europe-supported film festivals regularly deliver outreach and audience development activities within their local communities while placing a strong emphasis on films from other European countries. For example, Creative Europe-supported Leeds International Film Festival presents over 270 screenings and events city-wide every November. More than 300 films are selected every year. In 2017, the festival welcomed over 38,000 attendees across 16 days in 15 venues for 325 screenings, events and exhibitions.

Chris Fell the festival director says: *"This support enables us to programme, present and promote an extensive, diverse and in-depth selection of mostly unreleased filmmaking from across Europe and to welcome to Leeds directors, producers and other talent from many European countries."*

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### 5.6.3. Supporting social integration

Social impacts arise through the strengthening and wider dissemination of work from socially engaged companies. One UK organisation pointed to how Creative Europe projects had challenged preconceptions around inclusion. There have also been impacts at policy level, through creating new community partnerships at regional level, as well as through diversifying activities and programming for UK practitioners and audiences.

### 5.6.4. Stimulating cultural and creative vibrancy

Creative Europe prioritises promoting positive values around diversity, civic engagement and international links. UK organisations often take a leading role in this activity given the country's leading and innovative approach to socially engaged practice. For example, in 2016, UK organisations led three Refugee Integration Projects that made up a quarter of the funding call's overall budget.

The European Parliament's *Lux Film Prize* is co-financed from Creative Europe's budget. The films selected by industry experts for the *Lux Film Prize* competition raise awareness about some of today's main social and political issues and, as a result, help celebrate the universal reach of European values. The main benefit of the prize is that the films get subtitled in all languages of the EU and are promoted in a series of free public screenings across the continent during Lux Days. *Mustang*, *Toni Erdmann* and *Sami Blood* are the recent winners.

## Case Study #11: Culture (London)

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**Name of organisation:** Candoco Dance Company

**Name of project:** *Moving Beyond Inclusion*

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- **Funding from Creative Europe:** €199,920
- **Six partners from six countries**
- **Number of artists participating:** 100 disabled artists involved in training opportunities, including choreographers

*Moving Beyond Inclusion* brings together six inclusive dance companies and presenters from across Europe. The UK's Candoco Dance Company – the leading dance company working with disabled and non-disabled people in Europe – is the lead partner in the project.

At the heart of *Moving Beyond Inclusion* is the belief that working inclusively produces better artistic work for audiences to enjoy. The project seeks to address the issue that the mainstream arts sector is far from truly representing the diversity in society at large, and that opportunities for disabled artists to develop and present their work – and for diverse artists to work together – remain limited.

*Moving Beyond Inclusion* has involved 100 disabled artists in training opportunities, including choreographers. It has hosted nine professional training opportunities for disabled and non-disabled dancers, including labs and choreographic research periods. Within those training opportunities, dancers have had the opportunity to work with 11 professional choreographers. By the end of the project, there will have been four performances by the partner companies and one other inclusive co-production at two festivals (also partners): Oriente Occidente Festival and Zagreb Dance Week.

While the other partners are less experienced and smaller in scale, Candoco Dance Company is clear that the project learning was reciprocal, and included topics like buildings and physical access, and communications and website access. The UK is considered to be a leader in professional inclusive arts and it has been useful for them to learn about the challenges of working in other countries. Most of the benefits will be in the longer term arising from the relationships developed with audiences and presenters, the building of networks and the training of artists. However, the project did result in the immediate commissioning of one UK company to work with disabled artists in a major Italian production and UK artists being commissioned by other partners to create work.

Candoco's General Manager Joanne Lyons said: *"Without the Creative Europe funding, we simply wouldn't have been able to run the project, and it would have taken many smaller-scale projects over a much longer period of time to achieve the same kind of impacts that we're seeing now."*



## Case Study #12: MEDIA (London)

**Name of organisation: Doc Society (formerly Britdoc Foundation)**

**Name of project: *Good Pitch Europe***

Run by Doc Society, a UK-based non-profit working globally with documentary film, *Good Pitch* reimagines the traditional pitching event, encouraging the forging of lasting – and mutually beneficial – partnerships between socially-aware filmmakers and socially-minded organisations for the betterment of the whole community.

Part-financed through Creative Europe's Access to Markets scheme since 2014, the *Good Pitch Europe* programme aims to demonstrate, disseminate and embed the *Good Pitch* model in the Nordic countries and to leave a lasting sustainable legacy. So far, the programme has taken place in Norway, Sweden and Denmark, with plans to travel to other parts of Europe in 2018/2019.

The programme connects Europe's best social justice films with new allies and partners. It's an invitation-only event where, after months of preparation and strategising, seven filmmaking teams present their feature documentary and its associated audience engagement campaign to a live audience of funders and change makers to form powerful alliances around documentary films and highlight urgent societal issues with the view to effect global change.

In 2017, these urgent global stories included the first portrait of former intelligence analyst Chelsea Manning as she appeals her 35 year sentence, the exploration of the rise of an ultra-nationalist youth movement in Slovakia, two years spent with a band of friends and neighbours as they try to survive the siege of Aleppo, a Kenyan farmer's moving account of resistance from the frontline of climate change, inside the creation of the first mosque in Europe run by female Imams, the remarkable journey of a group of artists and child trafficking survivors from Nepal, and a cautionary tale of international development policy gone awry with an expose of land-grabbing in Ethiopia.

Funding from Creative Europe has allowed Doc Society to experiment with a new model of radical collaboration and promote new practices, making use of previously untapped financial sources and partnerships and reaching larger audiences as a result.

Pete Middleton and James Spinney, Writers/Directors of *Notes on Blindness* said:

*"Throughout the development of Notes on Blindness we were fortunate to attend two Creative Europe-funded initiatives: Doc/Fest's MeetMarket and Britdoc's Good Pitch Europe. Both were formative experiences and played an integral role in helping us put together the finance for the project."*

## 6. Conclusions

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**This report demonstrates that the Creative Europe programme delivers a wide range of cultural, social and economic benefits to UK participants, from supporting them to develop audiences and exports to fostering innovation. The programme is highly valuable to many UK organisations and has helped to transform their working practices, providing them with new opportunities, partnerships, credibility and confidence.**

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In identifying these many benefits, this report makes a compelling case for why the UK should seek to remain a part of Creative Europe in the future.

Major benefits delivered to the UK's cultural and creative industries by Creative Europe include:

### **Strong, lasting partnerships**

Creative Europe helps UK organisations to forge partnerships with other organisations around the world. Relationships established between Creative Europe partners often far outlast the project itself.

The programme delivers long-term benefit to UK organisations by providing them with lasting networks of contacts and expertise.

### **Research and development**

Almost all participants in the Creative Europe programme are looking to innovate or explore something new through their projects, supplementing their own work with fresh techniques and perspectives. This innovation can produce specific outcomes, such as the development of new digital and online platforms, or help to deliver more long-term goals, like diversifying

the literature or music on offer across Europe. Providing UK organisations with these opportunities to innovate helps keep them at the cutting edge of the global cultural and creative sector.

Innovation is one of the most evident benefits delivered by MEDIA funding. Creative Europe has helped to support projects in rapidly developing areas of the audiovisual sector; from video games and VOD services to online platforms for training and film literacy. UK companies have used this investment to stay at the forefront of the industry, helping to bring international business to the UK and enabling them to tap into international markets.

Creative Europe participants across the world benefit from the UK's strength in R&D. The UK has a strong track record in developing research and evaluation methodologies that demonstrate the impact of culture and creativity. Projects that can demonstrate impact are becoming increasingly attractive to Creative Europe as it looks to evidence the value of the programme overall. The UK's continued participation in Creative Europe would provide opportunities for the UK to share its expertise with the world, while also helping international partners to strengthen their bids.

## Support for a wide range of projects

Creative Europe remains accessible to a wide range of projects. The Culture programme is very flexible in terms of the projects it supports. In focusing on international collaboration and exchange, it is less prescriptive about the kind of activity delivered. This allows applicants to respond to the programme's criteria in original and imaginative ways.

In the case of MEDIA, the sub-programme is designed to support the various stages of activity involved with creating audiovisual work, from development and production to distribution and marketing. This means that organisations from different parts of the sector can respond to calls that directly relate to their activity.

## Support for new entrants

Creative Europe's application process makes it very accessible for new entrants to the field, helping to encourage new ideas and approaches. Anybody who meets its criteria can apply, with no need for pre-existent support from other organisations. Given the small scale of many of newer organisations, the investment and support granted by Creative Europe can help boost their capacity significantly.

## Recommendations and next steps

- Gather further input from interested parties, such as the European theatre network IETM, culture network Culture Action Europe and the European Network on Cultural Management and Policy eNCATC
  - Work with Creative Europe-supported projects on reporting, with the European Commission/Executive Agency to provide evaluation support and training to beneficiary organisations before their projects begin
  - Emphasise the potential value of Creative Europe Desks' involvement in future research, reporting, communications and advocacy around the value of Creative Europe
  - Work to secure the UK's continued participation in the Creative Europe programme given the strong evidence of benefits delivered to UK cultural organisations presented in this report.
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- Establish a dialogue between the European Commission and Creative Europe Desk UK to explore how this report might feed in to better reporting on impacts of future programmes
  - Initiate a follow-up study at the end of 2020 using this report as a baseline, helping to strengthen evidence around the impacts of Creative Europe
  - Use the mid-term report of the Creative Europe programme<sup>25</sup> to place this study in context, demonstrating the relative impacts of UK participation

<sup>25</sup> The mid-term evaluation of Creative Europe can be found at: <https://ec.europa.eu/digital-single-market/en/news/creative-europe-media-2014-2020-mid-term-evaluation-report>

## 7. Glossary

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<b>CED UK</b>	Creative Europe Desk UK
<b>DCMS</b>	Department for Digital, Culture, Media & Sport
<b>EACEA</b>	Education, Culture and Audiovisual Executive Agency
<b>ENCATC</b>	The European network on cultural management and policy
<b>GVA</b>	Gross Added Value
<b>IETM</b>	International network for contemporary performing arts
<b>IP</b>	Intellectual property
<b>LGBTI</b>	Lesbian, Gay, Bisexual, Transgender/Transsexual and Intersex
<b>R&amp;D</b>	Research and development
<b>SME</b>	Small and medium-sized enterprises
<b>SVOD</b>	Streaming or Subscription Video on demand
<b>VFX</b>	Visual effects
<b>VOD</b>	Video on demand

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## Appendix A: The Impact Workshops

### A1 Introduction

**CED UK organised two impact workshops with Creative Europe beneficiaries in September 2017, in Manchester and in London. The results were organised under five headings:**

- Economic impact
- Internationalisation and networks
- Prosperity / influence / attraction
- Innovation and skills
- Audiences and cultural impact

Participants commented on a number of impacts of being part of Creative Europe-funded projects that can be summarised as follows:

### A2 Economic impact

Project / Partner	Comment
Candoco Dance Company	New funding partnerships between public and third sectors. New opportunities to present work to potential promoters.
PRS Foundation	New income streams for participants and their companies.
Arts Admin	Scaling up of work through new markets for work and longer term planning.
ACTIONDOG	New fundraising opportunities, including public sector and crowdfunding.
Sadler's Wells	Match funding leverage to create more productions and work that directly translates into more jobs. Sharing of costs and risk on new productions that makes them feasible.
Aerowaves Springback Academy	Artists offered performances around the world as a result of performing in Spring Forward. New markets and increased sustainability.

## A3 Internationalisation and networks

Project / Partner	Comment
Pilot Theatre	The project led to keying into other networks (like IETM). This led to work with projects showcased in South Africa and an invitation to the Commonwealth Games in Australia.
Literature Across Frontiers (Aberystwyth University)	Linking with the literary translation network has led to opportunities for UK authors and translators.
Yorkshire Dance Centre Trust	Participation in the Aerowaves network led to Creative Europe funding and long term investment in productive international relationships.
PRS Foundation	The project partners and associate festivals intend to work together on international projects in the future.
Candoco Dance Company	Growing a network of organisations working exclusively with disabled people in each partner country with particular success in Italy. Developing cross-cultural capacity building through networks of professional inclusive organisations.
Sadler's Wells	A sharing of best practice and new networks to produce new work.
Gravity & Levity	The process of preparing a project application has already led to a much wider global network and increased international profile. Co-operation has already resulted in external creative projects between international partners.
Arts Admin	The development of an international network of cultural organisations involved in environmental issues.

## A4 Prosperity/Influence/Attraction

Project / Partner	Comment
Gravity & Levity	The knowledge exchange involved in coming together for the application and project has benefited the overall prosperity and visibility of the organisation.
Candoco Dance Company	The evaluation model of the project created a resource/tool that was widely disseminated across the sector. Increased the profile and influence of the smaller partners through collaboration with larger and more established partners.
Shubbak Festival	The project created a platform that supported Arab artists to continue to work and develop their careers in collaboration with UK organisations.
PRS Foundation	The creation and widespread dissemination of a developmental manifesto. Impacting on gender equality through policy development.
Sadler's Wells	Challenging preconceptions around age and disability and increasing opportunities. The theatre sector increasing social role and influencing policy.
Aerowaves Springback Academy	The project has resulted in many other organisations approaching Aerowaves to be a partner.
Arts Admin	Working collaboratively with international partners has created a more influential voice concerning arts and environment.
The National Centre for Early Music	The work has increased the international credibility and the national influence of the Centre.
Yorkshire Dance Centre Trust	One of the few local arts organisations managing to work internationally which is proving to be a strong asset to the wider international agenda of public bodies, and particularly the city of Leeds.
Night of Festivals (ArtReach)	The joined up communications effort across the international partners had a bigger impact than would have been achieved by each partner working independently.
Literature Across Frontiers (Aberystwyth University)	The development of expertise in cultural leadership influenced developments in Wales and the UK.

## A5 Innovation and skills

Project / Partner	Comment
Literature Across Frontiers	Literary translation skills and digital dissemination of literature.
Yorkshire Dance Centre Trust	Artistic innovation in programming and creative process.
Pilot Theatre	Use of transnational creative forums for training connected to producing theatre for the digital age.
PRS Foundation Village Underground	Upskilling connected to new business models and processes.
Candoco Dance Company	International exchange and training to develop artists skills. New approaches to choreographic research.
Village Underground	Training in academic and research methods for incorporation into working practices.
Gravity & Levity	Specialist technical production skills development and innovative techniques.
Crying Out Loud	New approaches and techniques for evaluating artists progress and development.
Aerowaves Springback Academy	Development of young and emerging writers through intensive work with international professional cohort.
East London Makerspace ACTIONDOG	An innovative approach to skills development with young and emerging creative professionals, directly linked to employment potential.

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## A6 Audiences and cultural impact

Project / Partner	Comment
Candoco Dance Company	Broadening perceptions of the value of inclusive practice across the sector.
Gravity & Levity	Audience involvement in the whole process, including rehearsals, deepening the audience relationship.
Arts Admin	Delivering work in previously unreachable locations. Locating and presenting work in the optimum venues.
Sadler's Wells	The digital dissemination of work to people that can't go to the theatre. Enhanced co-operation with European partners.
Village Underground	The project finally enabled the company to deliver audience development training and to analyse audience segmentation.
Shubbak Festival	Diversifying and enhancing programming for UK audiences.
Aerowaves Springback Academy	Developing authoritative voices for dance in the wider cultural sector.
ACTIONDOG	Involving university and the local community in the project and programme.
Pilot Theatre	Producing work that is meaningful to audiences in more than one country. Youth exchanges and residencies into the programme for cultural impact.
The National Centre for Early Music	Internationalising and improving programme quality directly impacting on audience size and expectations.
Literature Across Frontiers (Aberystwyth University)	Impact on programming and particularly the internationalisation of the sector in the UK.
Yorkshire Dance Centre Trust	New pathways to audiences and targeting of LGBT community.

## Appendix B: Impacts Revealed Through Project Analysis and Testimonials

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### B1 Introduction:

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**CED UK produced a range of case studies on a number of supported projects in 2017 and this has been supplemented in the preparation of this report. The case studies revealed a range of impacts for UK partners, summarised below as the following impact statements.**

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### B2 The impacts

**Impact Statement 1:** The development of social outcomes of targeted individuals which contributes towards greater social inclusion and social engagement.

Project / Partner	Comment
Journeys Festival International	The introduction of refugees and migrants to local cultural institutions and those institutions responding with new programming ideas.
ISIS Arts - Corners of Europe	ISIS Arts designed the local project focus to be on coalfield areas where Europe is considered as remote. The impact of bringing artists from elsewhere in Europe to work in these areas was considerable, particularly in relation to a recognition of shared values.
Candoco Dance Company - Moving Beyond Inclusion	The project stimulated inclusive work across Europe, demonstrating that inclusive work was of the highest quality, and to create a fair representation of disabled artists.
Centre for the Moving Image - The Crossing Lines Project	The project trains young people to be film programmers. This led to a notable increase in the number of young people at screenings, as well as developing the partners' ability to work effectively with young people.

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## Impact Statement 2: Cultural professionals develop their knowledge, skills and networks.

Project / Partner	Comment
Curated Place	The project delivered the transnational mobility of composers, artists, producers and musicians to experience collaborative culture.
London International Festival of Theatre (LIFT)	LIFT is part of four Cooperation Projects. In 2016 2/3 of its programme was supported through Creative Europe through four different projects. LIFT believes that working in partnerships enables greater risk taking.
National Dance Network (NDN)	The Point in Hampshire indicated that preparing externally-facing bids of scale forces them to sharpen their thinking.
ISIS Arts	Professional development of key staff that has directly improved their careers. Involvement of Erasmus+ students through placements. (The Digital Platform Coordinator began work with ISIS through this route). A wide breadth of impact across the whole ISIS team and the pool of freelancers they work with.
Journeys Festival International	The creation of a market for his work with local presenters, such as Portsmouth Theatre Royal and Portsmouth University. The development of a successful creative partnership with another local artist and connections with a wider circle of artists.
Live Music Now Scotland - Music Across Borders	- Skills development of participants led to employment and opportunity (one example was a viola player who is now employed by LMN.) Expanding musicians' skillsets (education, working with people with dementia and outreach working) improved their employability in a very competitive labour market. For example these skills were key to a clarinettist securing a position with the BBC Philharmonic Orchestra.
The Place -Aerowaves & Pivot Dance	Pivot Dance worked with young producers, artists and audiences- partnering them with producers to strengthen their business model to help them way beyond the life of the programme. This has resulted in their performing in three European countries, including showcasing in festivals and international residencies. This has been key in the development of this early stage of his career.
Dundee & Angus College 'SYMBOLS - Culture of Death & Cultural Life'	- Students benefited from mobility and residencies abroad, as well as linking to artists based abroad. The project supported interdisciplinary and cross departmental working at the College. Staff members developed their practice through working with colleagues from other countries.

**Impact Statement 3:** Arts and cultural organisations in the UK and target countries raise their profile, showcase UK arts and increase the economic value of their partnerships contributing towards UK's influence and attraction in the world.

Project / Partner	Comment
Curated Place	The project has shown 120 original works and enabled ten composers to work through international collaborative relationships.
Made@EU	Made@EU's aim is to remove existing barriers for wide use of digital fabrication technologies amongst European Creatives. 3D printing and scanning have opened up new production and distribution opportunities. The project has created education materials, development workshops, residency programmes, exhibitions, and an online platform for craft promotion.
Journeys Festival International	Aspex Visual Arts Trust developed new partnerships across sectors that supports a growth strategy. The project created a critical mass of local impact that raises the overall reach and profile of the work.
ISIS Arts	Hosting of the annual Culture Action Europe conference in Newcastle supported international connectivity and this is particularly important in areas outside of London. In this case it also led to stronger national relationships with bodies like the Creative Industries Federation.
The National Centre for Early Music	The primary impact has been national profile. NCEM involvement in European partnerships has lent weight to their status as a national organisation not based in London.
The EUBO Mobile Baroque Academy	The project linked ten EMBA members located throughout Europe. This led to an overall increase in international working, including a new initiative with Quebec that was an indirect consequence of the project.
Candoco Dance Company - Moving Beyond Inclusion	The UK is considered to be a leader in professional inclusive arts and it has been useful to learn about the challenges of working in other countries. Most of the benefits will be in the longer term arising from the relationships developed with audiences and presenters, the building of networks and the training of artists.
Village Underground - Creative Lenses	Consistent and longer term engagement with Creative Europe projects and networks instils the confidence and skills to be better at your job and to take advantage of the opportunities for transnational working that arise. It also allows for influence abroad in areas where the UK leads, such as multi-cultural approaches to culture.

**Impact Statement 4:** The arts and cultural infrastructure and creative economies of the UK, cities and target countries are strengthened through investment and collaboration.

Project / Partner	Comment
Curated Place	Of six new music commissions, four have been transformed into touring digital work. It connected a fragmented cultural landscape. The aim is now to incorporate more partners and the organisation is leading an application to become a large Cooperation Project.
The European Union Baroque Orchestra	The benefits is that they have met and continue to meet nine other partner organisations which has lead on to other collaborations.
National Dance Network (NDN)	Yorkshire Dance stated this is an almost unique source of funding for the expansion of artistic partnerships.
ISIS Arts	New approaches to resilience and reducing core donor dependency, including 'stepping outside of familiar structures'. Increased credibility and a platform to diversify funding. For example the project directly led to a new funding partnership with the Esmée Fairbairn Foundation.
The National Centre for Early Music	An increase in programme quality creating an expanded and loyal audience for early music. Strengthened links with conservatoires and universities (Royal Academy, York and Huddersfield universities) concerning student placements, PhD candidate participation and collaborative approaches to programme presentation.
Creative Carbon Scotland - The Green Art Lab Alliance	Part of the project, Green Tease, was continued as a national programme to build a community of practice and now works in a number of major cities as well as rural towns like Hawick.
The Fence - Crossing the Line	Learning from other business models and approaches, such as the French partner running an integrated operation that includes two restaurants. Understanding the different policy and operating environment in different countries has contributed to establishing new international partnerships.
The Place - Aerowaves & Pivot Dance	The project manager has also directly transformed his practice through working with Creative Europe, developing learning about contextual approaches to audience development to a UK situation.

## Appendix C: Consultations

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### CI Introduction

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**Consultation with a range of beneficiaries of the Creative Europe Culture sub-programme was carried out by face-to-face and Skype interviews. The aim was to capture the full range of impacts of Creative Europe beyond the institutional framing of the key stakeholder agencies. Creative Europe remains wedded to outcomes that are qualitative and operate at the European level. The mechanisms focus on the mobility of practitioners, international collaboration and partnerships, and inter-cultural dialogue. The list of consultees is reproduced in the table opposite.**

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## C2 Consultees

Consultee	Organisation	Project
Cathie Boyd, Director	Cryptic	Sonica Festival
Joanne Bushnell, Director	Aspex	Journeys Festival International
Clymene Christoforou, Director	ISIS Arts	Corners Project
Kate Deans, Culture Officer, Scotland	CED UK	
Mijos Dhana	Jidos Reality	Journeys Festival International
Cherry Fricker	The National Centre for Early Music	EEEMerging
Richard Heason	St Johns Smith Square	EUBO Mobile Baroque Academy
Carsten Hermann, Conservation architect, advisor and researcher	Historic Environment Scotland	
Gemma Lawrence	Creative Carbon Scotland	The Green Art Lab Alliance
Joanne Lyons	Candoco Dance Company	Moving Beyond Inclusion
Carol Main, Director	Live Music Now Scotland	
Jonathon Meth, Curator	The Fence	Janus Culture Project
Natalia Michalska	Artist	Journeys Festival International
Eddie Nixon, Head of Theatre	The Place	Aerowaves, Humane Body, Pivot Dance, European Dance House Network
Luke O'Shaughnessy, Project Manager	Opera Vision	Opera Vision
Lol Scragg, Project Lead, International & Commercial Projects	Dundee & Angus College	Symbols
Amélie Snyers	Village Underground	Creative Lenses, Trans Europe Halles, Liveurope
Michael Walling, Founder	<u>Border Crossings</u>	Culture Programme 2009
Christina Wigmore, Business & Strategic Director	Soft Touch Arts	Journeys Festival International

## C3 The interviews

### a. Joanne Bushnell, Director, Aspex Visual Arts Trust

Aspex is a small contemporary art gallery in Portsmouth that focuses on giving artists opportunities at the beginning of their careers. The gallery's international experience was limited to two pop-up projects in the Venice Biennale. However, Aspex have worked on an Interreg 2 Seas Project with partners in France and Belgium and an Interreg project called 'PONToon' with the Faculty of Creative and Cultural Industries at the University of Portsmouth, developing digital tools to support the employment of young women. Participation in Interreg has provided a good grounding for the 'significantly simpler' Creative Europe programme. It also demonstrated how artist exchanges can lead to ambitious projects and commissions. Aspex are now at the point in their growth where they see participation in Creative Europe as an opportunity to deepen their international connections and they welcomed the chance to be involved in the Journeys Festival project. This began in a small way in 2016 and developed into a larger role this year, including hosting the launch of the festival.

#### The impacts included:

- The creation of new local partnerships across sectors
- New international connections in Italy
- Presenting local artists in Europe.

### b. Clymene Christoforou, Executive Co-Director, ISIS Arts

Involvement in Creative Europe has had a major impact across the ISIS Arts team. This engagement has a range of impacts. At local and regional level the hosting of the annual Culture Action Europe conference in Newcastle supported international connectivity and this is particularly important in areas outside London. In this case it also led to stronger national relationships with bodies like the Creative Industries Federation. It also directly benefits participating artists from the UK who almost all go on to further transnational work.

The most recent and ambitious ISIS Arts Creative Europe-funded project is 'Corners of Europe'. Staff members play key roles in its delivery: Matt Pickering is the Digital Platform Coordinator; Clymene the Local Coordinator; and Sharon Bailey the Digital Engagement Programme Coordinator. ISIS Arts designed the local project focus to be on coalfield areas where Europe is considered as remote. The impact of bringing artists from elsewhere in Europe to work in these areas was considerable, particularly in relation to a recognition of shared values. The project deliberately created spaces and mechanisms to stimulate local conversations.

#### The impacts included:

- New approaches to resilience and reducing core donor dependency, including 'stepping outside of familiar structures'
  - Increased credibility and a platform to diversify funding. For example, the project directly led a new funding partnership with the Esmée Fairbairn Foundation
  - Professional development of key staff that has directly improved their careers.
  - Involvement of Erasmus+ students through placements. (The Digital Platform Coordinator began work with ISIS Arts through this route)
  - A wide breadth of impact across the whole ISIS team and the pool of freelancers they work with
  - Project duration of four years translates into opportunities for new investment partnerships and project initiatives.
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### **c. Majid Dhana, Jidos Reality**

Majid was part of the Journeys Festival International Project, a Creative Europe-funded project produced by UK based company ArtReach that received an award of €200,000 as part of the 2016 call for Cross-Sectoral Refugee Integration Projects. He is a poet who is originally from Zimbabwe and has been based in the UK for 14 years. He uses his own experiences of the immigration process to explore refugees' experiences and to support the integration of migrants and refugees, working with them and with people in the communities where they live.

#### **The impacts included:**

- The development of a successful creative partnership with another local artist and connections with a wider circle of artists
- The creation of a market for his work with local presenters, such as Portsmouth Theatre Royal and Portsmouth University.
- The introduction of refugees and migrants to local cultural institutions and those institutions responding with new programming ideas.

### **d. Cherry Fricker, Events and Operations Manager, The National Centre for Early Music**

European Ensembles (EEEMERGING) project arose from its Director's position as Board member of the REMA European Early Music Network and associated conversations with peers around Europe who wanted to work together. The Centre had previously been part of an EACEA funded festival in 2013 and EEE began in 2014. The project involves hosting residencies, a young musician competition, new approaches to audience development and business models, and attracting young musicians to early music. Each partner has a lead specialism and NECM's is education, working with a local school. The project is a platform for an impending Large Scale Cooperation project application. The involvement of NCEM has been guaranteed by the partners regardless of the status of the EU and UK relationship. There are concerns about the practicalities of musician's mobility to and from the UK in the future. The project has had an evaluating partner as part of the activity programme.

#### **The impacts included:**

- The primary impact has been national profile. NCEM involvement in European partnerships has lent weight to their status as a national organisation not based in London
  - The biannual music competition in York is now internationally recognised and attracts entrants from around the world
  - The recognition of, and means of addressing, the skills gap between UK and ensembles elsewhere in Europe
  - An increase in programme quality, creating an expanded and loyal audience for early music
  - Staff development, including project management capacity and administration
  - An expansion of European collaboration and European relationships that will be sustained regardless of future UK and EU relations
  - Strengthened links with conservatoires and universities (Royal Academy, York and Huddersfield universities) concerning student placements, PhD candidate participation and collaborative approaches to programme presentation
  - Progression translating into creative employment and market development figuring in the project currently under development.
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#### **e. Richard Heason, Director, St John's Smith Square**

Richard is a board member of the REMA European Early Music Network. The EUBO Mobile Baroque Academy (EMBA) is a Cooperation project that addresses the unequal provision across the European Union of baroque music education and performance in new and creative ways and is currently based in London. The project is deeply affected by Brexit plans and is relocating to Antwerp in 2017. This means that the project administration will relocate and the use of UK instrument tutors will be curtailed as well as a loss of work for UK musicians and cessation of education work. This particularly applies to freelance musicians. A live-streaming project of work at St John's Smith Square has also been put on hold. There are concerns that UK students will not be eligible to join the orchestra and future events, such as a major conference in 2020, will not be hosted in the UK. There will be no UK partners in the subsequent project proposals. This is a significant change in approach as the UK has been a driving force in the development of the network, and even though the UK remains technically eligible to participate in Creative Europe projects, potential partners are now hesitant. There are also concerns that the concert programme of St John's Smith Square will also be hit by difficulties to freedom of movement for artists.

##### **The impacts included:**

- An overall increase in international working, including a new initiative with Quebec that was an indirect consequence of the project
- Networking as EMBA has 10 members located throughout Europe
- Development of the skills and confidence to work internationally for both administrators and musicians
- Involvement in, and influencing of, new areas of practice and professional development
- The development of new digital and technical pathways to audiences.

#### **f. Gemma Lawrence, Creative Carbon Scotland**

Creative Carbon Scotland (CCS) were part of the Large Scale Cooperation project 'The Green Art Lab Alliance' (2013 - 2015). CCS began as an Associate Partner but migrated into a full partnership role, managing tasks for the project as a whole, including organising the final project meeting in Glasgow's Tramway. This meeting was opened up to local professionals to build capacity and partnerships. Gemma was heavily involved, attending three international meetings and working with 15 international professionals with similar specialist interests, which was personally validating.

##### **The impacts included:**

- Validation of national and local initiatives and professional approaches of participants in an emerging field
  - Raised the national and international profile of a 'young' organisation (CCS)
  - Supported other strategic initiatives, including Glasgow's bid to become a European Green Capital
  - Direct professional and skills development for the CCS team. This included 'spin-off' activities such as Gemma's participating in a week-long residency programme in Abruzzo. It also included up-skilling to meet the project management and administrative responsibilities of the project
  - The Scottish project element included 'Green Tease', which continues as a national project
  - Ongoing international collaboration, including an arts and sustainability residency with the Maastricht partner in 2016.
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### **g. Joanne Lyons, General Manager, Candoco Dance Company**

Candoco are lead partner on the 'Moving Beyond Inclusion' project that brings together six inclusive dance companies and presenters from across Europe. The aim was to stimulate this area of work across Europe, to demonstrate that inclusive work was of the highest quality, and to create a fair representation of disabled artists. Candoco is the leading dance company working with disabled and non-disabled people in Europe and the other partners are less experienced and smaller in scale. This had an immediate impact in that initial plans for a four year project were reduced to two years as the smaller partners could not commit to the more ambitious timescale. This meant that the production end of the project was removed. However, Joanne is clear that Candoco have learnt as much from the partners as they learnt from Candoco around topics like buildings and physical access, and communications and website access. The UK is considered to be a leader in professional inclusive arts and it has been useful to learn about the challenges of working in other countries. Most of the benefits will be in the longer term arising from the relationships developed with audiences and presenters, the building of networks and the training of artists. Candoco have found the project administration and reporting quite onerous. The company is also concerned about mobility as most of their dancers are from other European countries and there is a high level of mobility in contemporary dance.

#### **The impacts included:**

- The immediate commissioning of one company to work with disabled artists in a major Italian production
- Artists being commissioned by other partners to create work
- The small scale project successfully piloted a model that will now be developed into a more ambitious project
- The partners are now linked to major networks and the associated opportunities through the raised profile and credibility that comes with being part of a Creative Europe Project
- There has been a high level of learning and knowledge exchange between the companies and their key staff
- The project has increased the pool of artists that companies like Candoco can use.

### **h. Carol Main, Director, Live Music Now Scotland**

Live Music Now Scotland (LMN) is part of a UK-wide network with branches in other European countries. Carol is Director of Live Music Now Scotland and Live Music Now International Development (UK). There is an ongoing international focus in their work with current collaborations in Germany, Austria, Italy and Ireland. There will be a LMN international conference in Paris in 2018. Live Music Now Scotland has been interested in developing and leading a Creative Europe application but limited capacity makes it difficult to devote the resources required.

A project-based organisation dependent on annual funding applications is a difficult platform to prepare Creative Europe applications from. So LMN 'hangs on to the coat tails of other organisations to participate in Creative Europe projects, particularly the European Federation of Youth Orchestras and the European Music Council. Live Music Now Scotland is actively engaged in cultural diplomacy, working closely with the Scottish Government on events with Estonia, Ireland and Bulgaria. This work is devised to further LMN's core purpose. For example, a visit to Brussels related to Scottish Government links to the Estonian presidency of the EU included three concerts in international schools. In Ireland, the cultural diplomacy events have led on to work to establish a LMN Ireland operation based on a nucleus of five venues and with Scottish Government support. A Scottish Government showcase event in Paris has led to the establishment of a LMN branch in France and ongoing exchange of musicians. LMN Scotland is very dependent on young musicians from the non-UK EU 27 and there are concerns that reductions in student numbers from these countries will impact on future quality and sustainability.

**The impacts included:**

- Skills development of participants leading to employment and opportunity (one example was a viola player who is now employed by LMN)
- Expanding musicians' skillset (education and outreach working) that improves their employability in a very competitive labour market. For example these skills were key to a clarinetist securing a position with the BBC Philharmonic Orchestra
- Specialist training in areas like working with people with dementia
- Creating the relationships and confidence to initiate projects. One participant went on to form an ensemble with Spanish and UK musicians
- Raising the profile of LMN in Europe leading to opportunities for development.

**i. Jonathon Meth, Curator, The Fence**

Jonathon has been part of two Creative Europe-funded projects. The first project was ten years ago but there are still impacts occurring as a result. The project began to take form after he attended his first European network meeting, an IETM meeting in Vienna, attended by around 500 professionals and wondered how he could involve UK playwrights in European theatre. Birmingham hosted a subsequent IETM meeting and this provided an opportunity to discuss and develop the Janus project, a one-year playwright exchange and translation programme that successfully applied to the EACEA Culture Programme. This modest initiative is now a network involving 50 countries with upcoming meetings happening in Cairo and Sofia. The Culture Programme funding acted as incubation investment for a project that is 'de-centred' and does not require institutional support.

The latest Creative Europe project, Crossing the Line, is a Small Scale Cooperation Project involving three companies specialising in work with learning disabled people. These established companies had never had the opportunity to work with their peers and a strong bond was created between that led to invitations to festivals and to tour work. It also led to wider transnational collaboration with, for example, Quebecois directors. A Large Scale Cooperation Project with seven companies is now being planned. Jonathon emphasises the importance of a programme with priorities that give applicants clarity of purpose, but the space to devise their own high level outcomes.

**The impacts included:**

- The UK partner, Mind the Gap, is now much better prepared to work transnationally
- Learning from other business models and approaches, such as the French partner running an integrated operation that includes two restaurants
- Understanding the different policy and operating environment in different countries has contributed to establishing new international partnerships
- A progression route that enables partners to develop, reflect and grow before embarking on another project
- The professional development of project staff.

**j. Natalia Michalska, Multi-Disciplinary Artist**

Natalia worked with Majid on the Journeys Festival International project in Portsmouth. She first became involved through her involvement in the 'look up' project initiative that became part of 'Journeys'. She worked with 11 refugees and asylum seekers as part of the project and found the lead partner's capacity to organise spaces and to mount major outdoor exhibitions made a big impact in local engagement and profile of the work. This led to a

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critical mass and profile, with local journalists becoming excited about the work. However, she was not aware of the Creative Europe connection when working on the project. Natalia appreciated the opportunity to pursue a multi-disciplinary approach and to explore the use of new technologies in her work. She gained new experience and skills and this has led to a new partnership project with a university in the UK, and to her refreshing creative links with practitioners in Germany working with VR and augmented reality.

### **The impacts included:**

- Creating a critical mass of local impact that raises the overall reach and profile of the work
- New partnerships that have matured into new project opportunities
- Introducing audiences and participants to cultural institutions from communities they had never engaged with previously
- The development of professional skills
- The confidence and appetite to pursue further international collaboration.

### **k. Eddie Nixon, Head of Theatre, The Place**

The Place has been involved in a range of Creative Europe- funded projects dating back to the Culture Programme that preceded Creative Europe, including the European Dance House Network, Aerowaves, The Pivot Project and Humane Body. This translates into being part of a Network with 17 partners and a €4.5 million budget as well as a Small Scale Cooperation project. One project is on its second tranche of funding. As a consequence of this depth of involvement in Creative Europe, the programme has had a major impact on the organisation.

### **The key impacts have been in three areas:**

- The Place has achieved a status and visibility that has directly led to inward investment, access to international markets and sectoral growth
- Organisational and staff development has benefited both from direct involvement in delivering the projects, and participation in training and placement project activities
- The impact on artists, including 'start up' companies has been dramatic. In the case of the Aerowaves Project work produced for festivals is seen by 200 promoters across the world.

The Place can identify long term impacts on the sector as a result of Creative Europe, pointing to how involvement in the Aerowaves project transforming one company from staging five performances a year to 70 performances across 20 countries. Eddie has also directly transformed his practice through working with Creative Europe, developing learning about contextual approaches to audience development to a UK situation.

Pivot Dance Pivot worked with young producers, artists and audiences; partnering them with producers to strengthen their business model to help them beyond the life of the programme. Joseph Toonga, a young choreographer based in London and with a fledgling dance company had not toured outside of the UK prior to being involved in the Pivot Dance Project. This has resulted in their performing in three European countries, including showcasing in festivals. This exposure has led to the company being appointed to international residencies and has been key in the development of the early stage of his career.

### **The impacts included:**

- The resilience and capability of The Place has been strengthened through participation in Creative Europe projects
- The career development of dancers and choreographers has directly benefited, and emerging companies have found new markets.

## I. Luke O'Shaughnessy, Project Manager, Opera Vision

Opera Vision involves opera houses in 30 countries (that includes two in third countries) and is dedicated to the streaming of opera productions straight to computers and devices at no charge and with no sign up requirement. It builds on a previous three year Large Scale Cooperation project, Opera Platform, that involved 15 partners between 2014 - 2017. The impact has been substantial. For example, La Monnaie reported audiences for the production of a UK work (Thomas Adès's Powder Her Face) of 6000, but 79000 people viewed it on-line. Komische Opera Berlin were initially cautious, only offering up archive material, but the response meant that they now stream opening nights and three or four productions in seasons. 70% of overall views are European and these are proportionate to EU demography. Two UK based companies are involved, The Royal Opera House and Welsh National Opera. UK aspirations around new terms and conditions have had limited success, but the project has enabled UK productions to be screened. Elsewhere the initiative has sometimes run into resistance from broadcasters, or exploitative fees from publishers but has been able to work around these issues. The project and subsequent learning and development across the opera houses would not have been possible without Creative Europe support.

### The impacts included:

- Each live stream develops audience for opera. The streaming audience is many times larger than the capacity of the opera houses that make up the partnership
- The EU appreciates the soft power implicit in a project that has reached three million people, of which 10% were in North America
- One partner commented on how streaming has developed the dramatic skills of the performers as they learn to respond to the camera
- The expansion from fifteen partners in the first project to 30 in the second demonstrates how streaming is now being widely used through the project.

## m. Lol Scragg, Project Lead, International & Commercial Projects, Dundee & Angus College

The college worked on a project with six partners from throughout Europe called 'SYMBOLS - Culture of Death & Cultural Life'. The project aimed to strengthen knowledge and public awareness around cemeteries and funerary arts as a part of European cultural heritage and memory. The approach brought together the performing arts, heritage and digital innovation. The college is currently involved in six EU projects involving Creative Europe, Interreg, and Erasmus +, but not Horizon 2020. The College was not lead partner, but the project did impact across both staff and students, with five members of staff directly working on the project. The College is working on a Small Scale Cooperation project application to Creative Europe. Lol considers that, while Creative Europe has had a major impact on him and the College, it is difficult to identify measurable impacts. He points to how each project builds traction and capacity for further development.

### The impacts included:

- Promoted awareness of the potential for collaboration and of Creative Europe among those working in the creative technology and digital sector
  - Established a reputation for international working so the College is now approached to be a partner in projects, including projects outside of Europe
  - Students benefited from mobility and residencies abroad, as well as linking to artists based abroad. The project was a platform for subsequent Erasmus funded activity
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- The project supported interdisciplinary and cross departmental working at the College
- Staff members developed their practice through working with professional artists from other countries.
- There were benefits in the local community through collaboration with the College.

#### **n. Amélie Syners, Village Underground**

Village Underground have been involved in the network Trans Europe Halles for nine years and this has had a direct effect on Amélie's professional development through participating in staff exchanges, networking and workshops. She comments that 'everything changed' for her career as a result and she is currently project managing the UK partner end of a four year Creative Europe Cooperation project Creative Lenses, which focuses on the development of new business models for cultural organisations. Village Underground is also part of the Liveurope project that supports concert venues in their efforts to promote up-and-coming European artists. This project has 14 partners and a wide reach across Europe. Amélie comments that this consistent and longer term engagement with Creative Europe projects and networks instils the confidence and skills to be better at your job and to take advantage of the opportunities for transnational working that arise. It also allows for influence abroad in areas where the UK leads, such as multi-cultural approaches to culture. She also points out that the Creative Europe mechanism only directly communicates with participating organisations and there are issues about visibility with the wider public and within organisations where only a small number of staff might be involved in the project. Her one reservation about the programme is the level of administration and reporting, which could be simplified.

##### **The impacts included:**

- Establishing a productive link with HE through the University of the Arts involvement in the project
- Professional development through training as a researcher as part of the project
- Professional and skills development associated with the project management and administrative role
- Provided resources for an overdue organisational development process that would not otherwise have happened
- A diversification of programming that creates more opportunities for artists and widens audience reach
- Organisational resilience extending, in the case of Village Underground, to new venue plans
- An ongoing benefit from activities from being part of a network that receives long term funding to support activity across the membership.

#### **o. Christina Wigmore, Business & Strategic Director, Soft Touch Arts**

Soft Touch Arts are a small grass roots organisation that use arts, media and music activities to make positive life changes for disadvantaged young people by supporting them to develop creative, social and employability skills. They have not directly applied to Creative Europe as it was beyond their capacity but are currently working on an employability project funded through the European Social Fund. Soft Touch Arts are a partner in the Journeys Festival International project supported by Creative Europe and that brings artists from elsewhere in Europe to work in Leicester, where they are based. The company's role is at the community level, connecting with local young people who are refugees and asylum seekers. The working process was new to them as they would normally engage with young people in project design, rather than implementing work directed through an organisation (The Journeys Festival). The company felt that impacts were curtailed through this approach and their contact with the visiting artists was very limited.

##### **The impacts included:**

- Full cost recovery, so a net contribution to the organisation's resilience
- The value of creative work and being part of a large scale event for their cohort of young people.



### **p. Michael Walling, Border Crossings**

Border Crossings was part of a two year project, RE-ORIENTATIONS, in 2009/10 with partner in China, India, France and Sweden. Each partner contributed to the production as well as the dissemination of the work. A piece was devised in China, directed by Michael and performed in the Shanghai Expo prior to touring in Sweden and running in London for three weeks. The performances were accompanied with education work. This was a pivotal project for Border Crossings who went from a small scale operation with intermittent support, to an established organisation with financial support from major stakeholders, beginning with support from the Esmée Fairbairn Foundation as a direct result of the project. While there were administrative challenges the company are very positive about the project and are working on a Creative Europe application with some of the partners for 2018. The project directly led to further international work. In 2013 the Shanghai Dramatic Arts Centre co-produced another show with Border Crossings. This project ('Consumed') included an ambitious education programme with school pupils in China using online communications and linked to the UK venues education work on the impact of digital communications on personal relations. Work with the Swedish partner also continued with the support of Erasmus funding.

#### **The project impacts included:**

- The artistic and organisational development of all of the partners. For example, in Border Crossings publication, the actors Song Ru Hui and Tony Guilfoyle talk about how the project impacted on their professional development and changed their perceptions of how to make theatre
- The credibility and profile of working internationally and in the Expo was a platform for new funding relationships and growth. It also gave the company confidence to talk to investors
- The project funding translated into a much stronger company and a production that attracted new audiences, with an education programme that involved London's Chinese population
- A dramatic impact on the personal and professional development of key staff through working with organisations in five countries. This was complemented with a genuine shift of awareness around working internationally
- The work made a major impact on participants and audiences. One tutor working in China reported how the work 'opened up students to new ideas and dialogue' like no other project she had ever done.

### **q. Cathy Boyd, Director, Cryptic**

Involvement in European networks and the Creative Europe programme is a core part of the company's activity. A key element is Sonica Festival. Creative Europe support is essential and in 2017 there will be 13 projects in 16 cities in seven countries. The impact of the project is most noticeable for new and emerging artists who have the opportunity to premier their work. Cathy is on the Board of IETM and is consequently aware of a range of Creative Europe projects that involve IETM. Two of these applications have involved Cryptic, but Cathy has observed that some potential partners are now hesitant to involve UK companies. There are two primary concerns. Cathy considers that the loss of access to Creative Europe funds combined with projected reductions in UK arts funding will have a dramatic impact on the work of companies like Cryptic. Secondly, without mechanisms to sustain relationships with European partners the likely increased administrative burdens for mobility of artists and artistic goods will present a formidable barrier to international collaboration and exchange.

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