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Update on European issues relating to culture, arts and leisure

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This paper documents recent policy activity at a European level on culture, arts and leisure issues. It deals largely with the European Union but also references the Council of Europe.

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Key Points

- Culture and sport are relatively new areas of competence for the European Union, but are now established through articles 165 and 167 of the Lisbon Treaty.
- With regard to the creative industries, there has been a noticeable acceleration in activity in the EU in the last 12 months.
- Three areas of policy development are of particular note: the harmonisation or simplification of measures to ensure that creative people and products can travel freely across Europe, measures to enhance the protection of intellectual property and copyright, and overarching work to coordinate policy to boost the creative industries as a whole.
- Regarding this last policy area, the 2010 Green Paper: *Unlocking the Potential of Cultural and Creative Industries* will be of particular significance in setting the direction of EU policy-making.
- With regard to sport, the EU is now taking a greater interest in sport promotion and development. In 2007, a Sport White Paper was published.
- A major step took place in January 2011 with the agreement and publication of an EU work plan for sport – *Developing the European Dimension in Sport* – to be undertaken throughout 2012 and 2013. This plan sets out three specific work areas: the societal role of sport, the economic dimension of sport, and the organisation of sport. A draft decision is expected soon regarding the establishment of a Sports Programme funding stream.
- Three developments have taken place in the area of cultural heritage, museums and languages. Of particular note is an opinion issued by the EU Committee of the Regions on protecting historical linguistic minorities. Thus far, the EU has not played a strong role in this area, with the Council of Europe playing a more prominent role through the Charter of Regional and Minority Languages.
- A number of areas emerge as potentially meriting further scrutiny, particularly regarding:
 - the extent to which the forthcoming DCAL framework for the creative industries addresses the issues posed by the EU Green Paper;
 - whether there are any cross-border difficulties in distributing screen content made in Northern Ireland to other European countries;
 - the extent to which the Northern Ireland *Sport Matters* strategy addresses the issues raised in the Sport White Paper and the subsequent European action plan.

Executive Summary

Culture and sport are relatively new areas of competence for the European Union. The Lisbon Treaty requires the Union to take culture into account (article 167, paragraph 4), and article 165 gives the EU a 'soft competence' on sport.

With regard to the creative industries, there has been a noticeable acceleration in activity in the EU in the last 12 months, and there are indications that further policy initiatives will be forthcoming in the near future. Three areas of policy development are of particular note: the harmonisation or simplification of measures to ensure that creative people and products can travel freely across Europe, measures to enhance the protection of intellectual property and copyright, and overarching work to coordinate policy to boost the creative industries as a whole. Regarding this last policy area, the 2010 Green Paper: *Unlocking the Potential of Cultural and Creative Industries* will be of particular significance in setting the direction of EU policy-making.

With regard to sport, the EU is now taking a greater interest in sport promotion and development. In 2007, a Sport White Paper was published, and a major step took place in January 2011 with the agreement and publication of an EU work plan for sport – *Developing the European Dimension in Sport* – to be undertaken throughout 2012 and 2013. This plan sets out three specific work areas: the societal role of sport, the economic dimension of sport, and the organisation of sport. A draft decision is expected soon regarding the establishment of a Sports Programme funding stream.

Three developments have taken place in the area of cultural heritage, museums and languages. Agreement has been reached on a new *European Heritage Label* highlighting sites that celebrate the history and development of the European Union. The *Council of Europe Framework Convention on the Value of Cultural Heritage for Society* came into force on 1 June 2011, though the UK has yet to sign or ratify this. Lastly, the EU Committee of the Regions has issued an opinion on protecting historical linguistic minorities. Thus far, the EU has not played a strong role in this area, with the Council of Europe playing a more prominent role through the Charter of Regional and Minority Languages.

A number of areas emerge from this update as potentially meriting further scrutiny. For instance, does the forthcoming DCAL framework for the creative industries address the issues posed by the recent *Green Paper: Unlocking the Potential of the Cultural and Creative Industries*? With regard to the *Green Paper on the Online Distribution of Audiovisual Works in the European Union*, are there any cross-border difficulties in distributing screen content made in Northern Ireland to other European countries? Finally, to what extent does *Sport Matters: The Northern Ireland Strategy for Sport and Physical Recreation* address the issues raised in the Sport White Paper and the subsequent European action plan?

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1 Background

The promotion of culture, arts and sport at European level is a relatively recent responsibility for the European Union. Culture became a formal policy area in 1993 after the signing of the Maastricht Treaty, and has subsequently benefitted from various programmes aimed at fostering cultural cooperation between European countries¹.

The Lisbon Treaty (2010) requires the Union to take culture into account (article 167, paragraph 4) in all its actions so as to foster intercultural respect and promote diversity. The treaty has also given the European Union a 'soft competence' on sport (article 165), and the first European Commission Communication on sport was issued in January 2011.

Currently, the Department for Culture, Arts and Leisure has an existing relationship with the EU in that some of its policies fall under the remit of European Union directives. Furthermore, some of the projects under the control of its arms-length bodies are partially funded by the EU. Such areas/projects include: regional/minority languages, maritime affairs/fisheries policy, the Arts Council of Northern Ireland, National Museums Northern Ireland, and the Armagh Planetarium².

The following is an update on recent developments affecting or relating to the areas of culture, arts and leisure.

2 Creative Industries

Although the EU has been active in this policy area for some time, there has been a noticeable acceleration in activity in the last 12 months, and there are indications that further policy initiatives will be forthcoming in the near future. To begin with, two important pieces of research have been published in the last year, the first a study of European arts festivals³, and the second a **compendium of cultural statistics** comparing data across the EU-27 countries⁴, including cultural heritage, cultural employment, trade in cultural goods, and households' cultural expenditure. This forms an important baseline in comparing cultural policies across Europe, and has been used by the UK Department of Culture, Media and Sport, for example, to conduct a comparison of UK cultural preferences in relation to other nations⁵. The study of **European arts festivals** notes that festivals can be significant 'carriers of cultural policy' and that they help foster cultural diversity, but advises against direct state

¹ Assembly Research and Library Service paper. 25.2.10. 'European engagement: Culture, arts and leisure'. NIAR 17.

² DCAL. 17.1.11. 'Appendix C: Information on how the Department and its arms-length bodies engage with the EU'. Communication sent to the Committee for Culture, Arts and Leisure.

³ European Commission. 2011. *European Arts Festivals: Strengthening Cultural Diversity*: <http://nia1.me/fx>

⁴ European Commission: Eurostat. *Cultural statistics – 2011 edition*: <http://nia1.me/g1>

⁵ Department for Culture, Media and Sport. 2011. *International comparisons of public engagement in culture and sport*: <http://nia1.me/g0>

intervention in specific festivals, except in areas such as financial support, institutional support, and creating a supportive legal and regulatory framework.

Two policy and funding initiatives have been announced in recent months to support the film industry in Europe. The **MEDIA Mundus funding programme** was launched, intended to encourage international co-productions, boost worldwide distribution and make the industry more competitive⁶. MEDIA Mundus has a budget of €15 million over 3 years (2011-13) and will fund projects aimed at encouraging mobility and exchanges between European film-makers and their counterparts around the world. The second initiative is the launch by the European Commission of an **€8 million cinema loan guarantee fund**, aimed at making it easier for film producers to gain access to bank financing⁷. The fund will run until the end of 2013, and the Commission estimates that, thanks to the leveraging effect of the Fund, more than €100 million will be freed up for loans to film producers.

A number of wider policy initiatives so far have focused on three areas: the harmonisation or simplification of measures to ensure that creative people and products can travel more freely across Europe, measures to enhance the protection of intellectual property and copyright so that creative goods continue to provide an income for their creators, and overarching work to coordinate policy to boost the creative industries as a whole. In more detail, these broader policy developments have been as follows:

2.1 Movement of cultural goods and producers

One of the principle policy directions that the EU is likely to take in seeking to boost the productivity of the creative industries is in increasing the ease with which cultural goods and cultural producers can travel across the EU.

In July 2011, the EU published a set of conclusions on **mobility information services for artists and for culture professionals**⁸. Increasing the ease with which artists can travel around the EU is seen as being crucial to enhancing cultural and linguistic diversity and intercultural dialogue, as well as boosting the production and exchange of cultural goods and services. It is also suggested that such mobility 'reinforces a sense of belonging to the European Union and deeper knowledge of our common cultures'. The conclusions invite member states to adopt a series of measures to improve the ease with which both European and third party artists are able to travel throughout the EU, and plans for an expert working group are set out, which will propose common content and quality standards for information and advice services to artists and culture professionals seeking to be mobile within the EU. The broader context for these

⁶ Europa press release. 10.2.11. 'MEDIA Mundus: Commission launches new fund at Berlin Film Festival': <http://nia1.me/fy>

⁷ Europa press release. 12.1.11. 'European Commission launches € 8 million cinema loan guarantee fund': <http://nia1.me/g2>

⁸ Official Journal of the European Union. 15.6.11. 'Council conclusions on mobility information services for artists and for culture professionals'. 2011/C 175/02: <http://nia1.me/ge>

conclusions is the Culture Programme 2007-2013, which contains a specific objective on transnational mobility of artists and culture professionals.

A second policy initiative seeks to strike a balance between **state aid to increase film-making activity** within European member states, and rules which seek to enable film-makers to collaborate across different nations. The European Commission is currently consulting on possible changes to the state aid rules governing the film industry in the European Union. The existing rules governing the provision of state aid to the film industry is set out in a 2001 communication, and provide some exemptions to the EU state aid rules which specify that state aid can be provided for film production as long as any aid does not affect the internal market, is directed towards a cultural product, the producer must be free to spend at least 20% of the film budget in other member states, and the aid intensity must in principle be limited to 50% of the production budget, except in the case of difficult and low budget films. The current rules also specify that the aid must not provide supplements for specific filmmaking activities (for example, post-production work).

2.2 Protection of intellectual property and copyright

Intellectual property measures can be defined as attempts to protect an original idea for the benefit of its creator. Various measures can be used to do this, and copyright protection is considered to be one of these measures, relating specifically to the protection of the sole right to publish and sell the substance and form of a work.

The EU has pursued both policy and legislation changes in these areas in recent months, but it seems clear that larger and more comprehensive changes are likely to occur from 2012 onwards. The clearest indication of this has been the publication of a **Green Paper on the Online Distribution of Audiovisual Works in the European Union**⁹. The Green Paper looks at ways in which the audiovisual sector is changing in response to technology developments and consumer expectations. It invites stakeholders to comment on the challenges and opportunities facing audiovisual media service providers and in particular whether the regulatory and legal framework poses barriers to the cross border availability of online services in the EU. The Green Paper focuses in particular on the copyright licensing framework and discusses a number of regulatory approaches to licensing. In addition, it looks at the remuneration of authors and performers for the online use of their works and deals with certain special uses of audiovisual works. The consultation closes on 18 November 2011.

The European Parliament agreed in September 2011 to a change in the law which **extends music copyright protection** across Europe from 50 years to 70 years¹⁰. This move will benefit both record companies and artists which were about to see a large quantity of music produced in the 1960s pass into the public domain. Extending the

⁹ European Commission: The EU Single Market. 29.8.11. 'Green Paper on the online distribution of audiovisual works in the European Union: opportunities and challenges towards a digital single market': <http://nia1.me/g7>

¹⁰ European Commission: The EU single market. 21.9.11. 'Copyright: term of protection': <http://nia1.me/g4>

term of protection to 70 years narrows the gap between Europe and elsewhere in the world: US music copyright lasts for 95 years after recording, while authors of written works and their estates keep the rights to their works for 70 years after their death. However, some have complained that this change in the law will stifle innovation and will benefit large companies rather than new talent¹¹.

It was reported in July 2011 that the European Commission is considering introducing optional **single copyright protection** for movies, television programmes and other audiovisual products in an attempt to untangle the 'jungle' of copyright regimes and increase EU-wide access to cultural works. One consequence of this would be that authors or producers of audiovisual works would be able to register their works and then obtain a single title that would be valid throughout the EU. This attempt derives from a clause in the Lisbon Treaty which states that the EU institutions 'shall establish measures for the creation of European intellectual property rights to provide uniform protection of intellectual property rights throughout the Union' (Article 118). The harmonising and improvement of intellectual property laws is seen by many analysts as the key to unlocking greater activity and wealth creation in the creative industries sector. In the UK, the recently published Hargreaves Report has made various significant recommendations on the issue of copyright laws, including recommending that the UK government fully supports EU policies regarding a uniform intellectual property rights framework¹².

2.3 Overarching policy work on the creative industries

A key document in the development of EU policy on the creative and cultural industries has been the publication in 2010 of a **Green Paper: *Unlocking the Potential of Cultural and Creative Industries***¹³. Published in 2010, this Green Paper was intended to stimulate debate and propose a number of ideas for the development and growth of what are termed by the EU as 'cultural and creative industries'. The paper discusses how these industries can contribute to local, regional and global development, and what kinds of investment would be needed to promote this further. The Green Paper sketches out a context for the cultural and creative industries, describing Europe as being characterised by a digital economy of some significance and with the potential to create further economic growth and jobs. A number of general proposals are then made, including¹⁴:

- The creation of new 'spaces' for experimentation, innovation and entrepreneurship in the cultural and creative sector, such as 'laboratories' where different disciplines can work together, and intermediaries and brokers between different sectors;

¹¹ Euractiv.com. 12.9.11. 'Artists set to win EU music copyright battle': <http://nia1.me/g5>

¹² Hargreaves, I. 2011. *Digital Opportunity: A review of intellectual property and growth*: <http://nia1.me/g6>

¹³ European Commission. 27.4.10. *Green Paper: Unlocking the potential of cultural and creative industries*. COM(2010) 183 final: http://ec.europa.eu/prelex/detail_dossier_real.cfm?CL=en&DosId=199240

¹⁴ A useful summary of the Green Paper is provided by Volante QNB on behalf of www.creativebusiness.org: <http://nia1.me/d6>

- Better matching of the skills needs of the cultural and creative industries, communication of these skills to banks and financial institutions, and improving partnerships between schools, universities and businesses;
- Enhancing access to funding by, for example, educating banks and investors about the potential of the cultural and creative industries, and gathering cross-sectoral expertise to evaluate companies and their products;
- A number of proposals aimed at enhancing the potential of the cultural and creative industries to contribute to local and regional development. This section also stresses the importance of building strategies on a 10–20 year term, and not considering investments in the cultural and creative industries as a luxury or isolated policy option;
- Establishing a better understanding of how to improve the mobility of both artists and creative works;
- Providing support to small and medium-sized enterprises in order to help them to promote themselves abroad, and increase the levels of cultural exchanges and international trade in creative goods.

Following the Green Paper, the European Commission published a piece of research – ***The Entrepreneurial Dimension of the Cultural and Creative Industries***¹⁵ – which assessed the ability of the cultural and creative industries to ‘bring essential change in non-technological innovation for products and processes, contributing to a more inventive Europe’¹⁶. The study attempted to provide ‘an understanding of the key determinants for strengthening entrepreneurship for cultural and creative industries, and involved a questionnaire and an extensive series of interviews throughout Europe.

The research produced a number of conclusions, some of which suggest that the cultural and creative industries have particular needs which will need bespoke solutions in order to address; for example, 80% of enterprises in the cultural and creative industries are small enterprises, with workers more than twice as likely to be self-employed than the average for the whole economy. It was also found that many enterprises struggle to gain access to finance, and that they generally conduct low levels of financial planning, but that financial institutions such as banks often fail to recognise intangible, creative ideas as money-making assets. Public subsidy, through European, state-level or local authority funding, often attempts to bridge such financial challenges, but the study concludes that such subsidy often reaches ‘core’ cultural sectors more readily than cross-disciplinary or more commercially-focused sectors.

A series of recommendations are made by the European Commission research, focusing specifically on EU policy. These recommendations include the following:

¹⁵ European Commission: Culture. 13.1.11. *Study on the Entrepreneurial Dimension of the Cultural and Creative Industries*: http://ec.europa.eu/culture/key-documents/doc3124_en.htm

¹⁶ Utrecht School of the Arts, prepared for the Directorate General for Culture and Education of the European Commission. 2011. *The Entrepreneurial Dimension of the Cultural and Creative Industries*.

- Data and statistics on the cultural and creative industries should be made more consistent and comparable across the EU to help in monitoring the success or otherwise of policy work.
- The Europe 2020 measures focused on SMEs should take micro-SMEs into account.
- The regulatory framework for companies should be addressed to examine where specific relaxations for creative industries can be made. Tax exemptions and other stimulation policies are suggested.
- The EU should encourage framework programmes for Research and Technological Development such as FP7 and FP8, or the Competitiveness and Innovation Programme, should be more focused on the cultural and creative industries, and EU funding in general should be made more understandable and accessible.
- The success of the EU MEDIA funding programme, aimed at the audiovisual industry, is highlighted, and it is recommended that this should be repeated for other sectors.
- A 'skills gap' in entrepreneurial ability was found by the study, and it is suggested that the EU Lifelong Learning Programme could be focused on spreading business knowledge.
- European Social Funds could be used to finance a series of creative apprenticeships 'in order to ease the transition from education to employment'.
- The EU could improve SMEs' knowledge of, and access to, copyright instruments and facilitate easier use of IP instruments also.

It seems likely that this research, in combination with the responses received on the Green Paper, will pave the way for some more active policy-making in this area from 2012 onwards. Already this year, attempts have been made by the EU to situate the creative industries more firmly within wider European policy work. For example, in July 2011 the EU published a paper on the potential contribution of culture to the Europe 2020 strategy launched in June last year¹⁷. Europe 2020 is the EU's growth strategy for the coming decade, structured around the three priorities of a smart, sustainable and inclusive economy. These latest conclusions stress the high economic potential of the cultural and creative industries (CCIs) and their role in promoting innovation, and assert that the governance structures of the Europe 2020 strategy should take account of input from the culture and creative sector. The European Commission is called upon to consider carefully the positive role of culture in its policy and financial work. In terms of specific contributions to Europe 2020, the following themes are stressed:

- **Smart growth:** the cultural and creative industries (CCIs) are a major source of employment potential, and a driver for creativity and non-technological innovation throughout the economy. Through relevant links with education, culture can

¹⁷ Official Journal of the European Union. 15.6.11. 'Council conclusions on the contribution of culture to the implementation of the Europe 2020 strategy'. 2011/C 175/01: <http://nia1.me/ga>

contribute to the training of a skilled and adaptable workforce, thus complementing economic performance.

- **Sustainable growth:** culture can foster greener mobility and the use of cutting edge sustainable technologies, including digitisation which assures the online availability of cultural content. Artists and the cultural sector as a whole can play a role in changing people's attitudes to the environment.
- **Inclusive growth:** culture can contribute to inclusive growth through promoting intercultural dialogue, and cultural activities and programmes can strengthen social cohesion and community development and enable individuals or a community to fully engage in social, cultural and economic life.

3 Sport

The EU is now taking a greater interest in sport promotion and development. The Lisbon Treaty provides the European Union with a 'soft competence' on sport, stating that the Union 'shall contribute to the promotion of European sporting issues'. More particularly, Article 165 of the Treaty of Lisbon states that EU action will be targeted towards:

*...developing the European dimension in sport, by promoting fairness and openness in sporting competitions and cooperation between bodies responsible for sports, and by protecting the physical and moral integrity of sportsmen and sportswomen, especially the youngest sportsmen and sportswomen.*¹⁸

Developments in this area so far have included:

- A European Commission **White Paper on Sport** was published in 2007, focusing on potential EU measures to enhance the social role of sport, its economic value, and the organisation and governance of sport across Europe¹⁹. The White Paper was accompanied by the 'Pierre de Coubertin Action Plan', which contains 53 measures 'to guide the Commission in its sport-related activities during the coming years while fully taking into account and respecting the principle of subsidiarity and the autonomy of sport organisations'²⁰. Among other measures, the Action Plan contains a specification to set up a European Sport Forum, measures to enhance public health through sport, preventing racism and violence, developing a method to measure the economic value of sport, and exploiting opportunities for social cohesion through sport²¹.

¹⁸ European Union. 2010. *Consolidated version of the Treaty on European Union and the Treaty on the Functioning of the European Union. Charter of Fundamental Rights of the European Union*. (Also referred to as the Treaty of Lisbon): p121.

¹⁹ European Commission: Sport. 2007. *White Paper on Sport*.

²⁰ European Commission: Sport. 2007. *White Paper on Sport*:p2.

²¹ European Commission: Sport. 11.7.10. *Action Plan 'Pierre de Coubertin'*: http://ec.europa.eu/sport/white-paper/doc/sec934_en.pdf Accessed 21.12.10.

- In November 2010, a set of papers were issued by the Council of Ministers, containing a resolution and two sets of conclusions in the field of sport. These included a number of measures including an **EU structured dialogue on sport**, with a regular informal meeting of leading representatives of the EU and sporting bodies; the role of the EU in tackling **doping in sport**; and three priorities designed to promote **social inclusion through sport**²².

A major step took place in January 2011 with the agreement and publication of an **EU work plan for sport** – *Developing the European Dimension in Sport* – to be undertaken throughout 2012 and 2013. This is the first sport policy document since the Lisbon Treaty entered into force on 1 December 2009, and it sets out three specific work areas: the societal role of sport, the economic dimension of sport, and the organisation of sport. A series of expert groups are now being established to help carry these areas forward, and a timetable has been set for implementation. The work plan will be reviewed at the end of 2013, with a view to establishing a full programme from 2014 onwards. It is expected that a draft decision will be announced before the end of this year establishing a new Sports Programme funding stream.

The **House of Lords Select Committee** on the European Union published a report²³ in March 2011 which notes that the potential of sport is under-exploited at both EU and national level despite its ability to deliver on core policy objectives in the health, education, employment and social spheres. The report also considers how the EU can maximise the potential of sport in its own policy making and delivery and help EU member states to do likewise. A number of key recommendations emerge from the paper, such as the integration of sport into wider EU policy making and funding streams.

The European Commission has yet to decide how much funding to allocate to the sport programme, with a decision expected this autumn. An **independent evaluation of EU sports policy** concluded in September 2011 that annual funding must increase if it is to be fully effective²⁴. Total EU funding for the bloc's nascent sports policy amounts to €25.5 million for the period 2009-2011, ahead of the expected launch of a fully-fledged programme in 2014. The evaluation has concluded that funding should be increased to at least €20 million a year if the EU is to take full advantage of its actions in the field of sport. It was also concluded that transnational projects (involving multiple member states comparing best practice between sports organisations so that discrepancies can be addressed) are likely to be the most effective, and that around 75% of funding should be allocated for such projects.

²² European Commission: Sport. 18.11.10. 'First Council documents on sport adopted on 18 November 2010': http://ec.europa.eu/sport/news/news971_en.htm

²³ House of Lords, European Union Committee. 2011. 'Grassroots sport and the European Union': <http://nia1.me/fu>

²⁴ Economisti Associati srl et al. 2011. *Evaluation of Preparatory Actions and Special Events in the Field of Sport*. <http://nia1.me/fv>

4 Cultural heritage, museums and languages

Two developments have occurred in recent months with regard to cultural heritage. Firstly, after a period of discussion a 'European Heritage Label' has been launched by the European Union. Secondly, a Framework Convention on the Value of Cultural Heritage, issued by the Council of Europe (a completely different institution to the European Union), has come into force.

With regard to the **European Heritage Label**, EU Culture Ministers have reached agreement on its launch in May 2011, highlighting sites that celebrate the history and development of the European Union. The first sites to receive the new Label will be announced in 2013. In 2013-14, Member States will be able to nominate four sites to receive the award. Independent experts will assess the nominations and select which should be designated with the Label. From 2015, selection will take place every two years, with member states able to nominate up to two sites each time. Participation in the scheme is voluntary. The Label will complement existing initiatives such as the UNESCO World Heritage List, and will be awarded to sites on the basis of their European symbolic value and educational work rather than on their architectural qualities or beauty. The UK has previously raised objections to the new label, believing that it imposed 'complexity and burden'²⁵.

The Council of Europe **Framework Convention on the Value of Cultural Heritage** for Society came into force on 1 June 2011. The convention is based on the idea that knowledge and use of heritage form part of a European citizen's right to participate in cultural life as defined in the Universal Declaration of Human Rights. The text presents heritage both as a resource for human development, the enhancement of cultural diversity and the promotion of intercultural dialogue, and as part of an economic development model based on the principles of sustainable resource use. However, the UK has neither signed nor ratified the convention.

Lastly, the EU Committee of the Regions has issued an opinion on **protecting historical linguistic minorities**. The opinion draws attention to the Lisbon Treaty which has introduced respect for the wealth of cultural and linguistic diversity as a key element in safeguarding and enhancing Europe's cultural heritage. It is recommended that minority or regional languages become an integral part of Union policies and programmes, 'adequately funded and underpinned by a firmer legal basis'. Thus far, the EU has not played a strong role in this area, with the Council of Europe playing a more prominent role through the Charter of Regional and Minority Languages.

²⁵ House of Commons European Scrutiny Committee. 15.3.10: 'European Heritage Label: The Government's View': <http://nia1.me/gb>

5 Recommendations

The following issues have a particular relevance to the remit of the Department of Culture, Arts and Leisure and may merit further scrutiny:

- The creative industries are becoming an increasingly active policy area for the European Union. Does the forthcoming DCAL framework for the creative industries address the issues posed by the recent *Green Paper: Unlocking the Potential of the Cultural and Creative Industries*, particularly in terms of improving partnerships between schools, universities and businesses, and enhancing access to funding and finance? Does DCAL have a view on any of the policy recommendations made in the recent paper on *The Entrepreneurial Dimension of the Cultural and Creative Industries*? Will such measures benefit the creative industries in Northern Ireland?
- With regard to the *Green Paper on the Online Distribution of Audiovisual Works in the European Union*, are there any cross-border difficulties in distributing screen content made in Northern Ireland to other European countries? Are there improvements to the legal and regulatory framework which European legislation could address?
- To what extent does *Sport Matters: The Northern Ireland Strategy for Sport and Physical Recreation* address the issues raised in the Sport White Paper and the subsequent action plan, particularly regarding the three specific work areas: the societal role of sport, the economic dimension of sport, and the organisation of sport?