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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.

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. **(p7)**
- With regard to culture, a new Creative Europe programme 2014–20 has been proposed, expanding on the previous 2007–2013 Culture Programme and incorporating the MEDIA and MEDIA Mundus funding streams, though a proposed 37% rise in its budget has yet to be agreed. **(pp8–10)**
- A number of European Commission initiatives in 2012 have focused on the potential economic performance of the creative and cultural industries. **(pp7–13)**
- Further attempts have been made to streamline and enhance arrangements for the protection and exploitation of intellectual property. **(pp10–12)**
- With regard to sport, the EU is now taking a greater interest in sport promotion and development. A *Sport White Paper* has been published, and more recently a work plan. **(pp13–14)**
- It has been proposed in the European Commission's Multi-Annual Budgetary Framework for 2014-2020 that €15.2 billion is earmarked for an integrated programme for education, training and youth ('Education Europe'), including a specific Sport Sub-Programme. At the time of writing, this proposal has yet to be confirmed. **(p14)**
- Activity in 2012 has involved a number of piecemeal initiatives, including discussions regarding match fixing and corruption in sport, and tackling violence and intolerance. These initiatives are likely to expand in 2013 and 2014, particularly if a Sport Sub-Programme is agreed. **(pp14–15)**
- A study has also been published by the European Commission in recent months on the funding of grassroots sport, including a number of recommendations. For example, it has been suggested that greater revenues from sports gambling should be channelled into grassroots sport. **(p15)**
- It seems likely that cultural heritage projects will qualify under the new Horizon 2020 innovation framework. **(p16)**
- The European Commission has issued new guidelines on inland navigation and nature protection which may have a relevance for projects such as the renovation of the Ulster Canal. **(p16)**

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 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.

The context for these developments was the publication in 2010 of a *Green Paper on Unlocking the Potential of Cultural and Creative Industries*, and a 2011 paper commissioned by the European Commission on *The Entrepreneurial Dimension of the Cultural and Creative Industries*. Among its recommendations, this research suggested that the creative industries could make a strong contribution to the Europe 2020 strategy for jobs and growth, and that they should be mainstreamed across EU policy rather than being confined to a culture-specific policy framework.

A **Creative Europe programme** has been proposed for 2014–2020, expanding on the previous 2007–2013 Culture Programme. With an estimated budget of €1.8 billion this programme represents a significant financial increase of 37% being allocated to the creative industries. The Creative Europe programme is a new single framework which replaces the current three EU funding programmes, Culture, MEDIA and MEDIA Mundus.

It is proposed that Creative Europe will consist of three strands: a 'cross-sectoral' strand at around €270 million, a culture strand at around €540 million, and a media strand at around €990 million (including a proposal to allocate €210 million as a loan guarantee facility for small operators).

The Commission has signalled an intention to ensure that copyright arrangements are kept up-to-date in the context of digital media. A key step in this process was the creation in May 2011 of an **Intellectual Property Rights Strategy**, which proposes the creation of a unitary patent protection system and more effective cooperation in the EU against counterfeiting and piracy.

A number of more specific initiatives have been progressed for particular creative sectors. Among these, the publication of a **Green Paper on the Online Distribution of Audiovisual Works in the European Union** in 2011 is likely to be followed by further strategy work in 2013. Also in 2011, the European Parliament decided to change the law which **extends music copyright protection** across Europe from 50 years to 70 years.

In September 2012, the European Commission published a communication on **Promoting Cultural and Creative Sectors for Growth and Jobs in the EU**. This document is a follow-up to the 2010 *Green Paper on the Online Distribution of Audiovisual Works in the European Union*, and makes a number of recommendations, including assessing the possibility of setting up a loan guarantee fund for fashion businesses; adopting a recommendation on European film in the digital era; and continuing attempts to improve the EU regulatory framework for the cultural and creative sectors.

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.

In 2012 the European Commission launched an initiative to tackle **violence and intolerance in sport**. Twelve trans-national projects have received grants as part of a package of 'preparatory actions' intended to pave the way for the launch of an **EU Sport Sub-Programme**.

Discussions have also taken place regarding potential EU action to counter match-fixing and the influence of organised crime within sport. In September 2012 plans were revealed for an EU-wide legal approach to organised crime in sport following a debate within the European Parliament on mafia and organised crime.

In other developments, it seems likely that cultural heritage projects will qualify under the new Horizon 2020 innovation framework.

The European Commission has issued new guidelines on inland navigation and nature protection which may have a relevance for projects such as the renovation of the Ulster Canal.

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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 been the focus of 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 or the Council of Europe. Such areas/projects include: regional/minority languages, fisheries policy, the Arts Council of Northern Ireland, National Museums Northern Ireland, and the Armagh Planetarium².

The European Commission Work Programme for 2013 contains no direct reference to culture, sport or heritage³. However, this omission is deceptive as there are a number of ongoing and forthcoming developments which are relevant to these sectors. The following is an update on such developments.

2 Creative Industries

2.1 Background

The European Commission is now focusing a concerted effort on supporting and developing what it terms the 'cultural and creative industries'. Existing programmes for the support of culture are in the process of being evolved towards a new 'Creative Europe' fund, which is in some ways a more economically oriented model than the Culture Programme.

A key document in the development of EU policy on the creative and cultural industries was the publication in 2010 of a Green Paper: *Unlocking the Potential of Cultural and Creative Industries*⁴. This paper was intended to stimulate debate and propose a

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. 2012. *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions: Commission Work Programme 2013*. Strasbourg, 23.10.2012. COM(2012) 629 final: http://ec.europa.eu/atwork/pdf/cwp2013_en.pdf

⁴ European Commission. 27.4.10. *Green Paper: Unlocking the potential of cultural and creative industries*. COM(2010) 183 final: <http://nia1.me/14y>

number of ideas for the development and growth of what are termed by the EU as 'cultural and creative industries'.

This was followed in 2011 by a paper commissioned by the European Commission on *The Entrepreneurial Dimension of the Cultural and Creative Industries*⁵ 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'⁶.

Among the recommendations made by this research was the notion that the creative industries can make a strong contribution to the Europe 2020 strategy for jobs and growth, and that they should be mainstreamed across EU policy rather than being confined to a culture-specific policy framework. It was recommended for example that FP7 and FP8 (now Horizon 2020) should be more focused on the cultural and creative industries, and that the Europe 2020 measures focused on SMEs should also take micro-SMEs into account.

Since these two pieces of work, the European Commission has focused attention throughout 2012 on the forthcoming Creative Europe programme, on further efforts to streamline and enhance intellectual property arrangements across the EU, and on examining ways in which the cultural and creative sectors can be used to enhance economic growth and jobs⁷.

2.2 Creative Europe programme 2014–2020

The Creative Europe Programme 2014–2020 largely builds on the current Culture Programme 2007–13 and also incorporates the current MEDIA and MEDIA Mundus Programmes.

The current 2007–2013 Culture Programme has a budget of €400 million, and the aim of the initiative is to achieve three main objectives:

- promote the cross border mobility of people working in the cultural sector;
- encourage the transnational circulation of cultural and artistic output;
- foster inter-cultural dialogue⁸.

The Creative Europe Programme 2014–2020 has a broader aim, to 'safeguard and promote cultural and linguistic diversity and strengthen the competitiveness of the cultural and creative sectors'⁹.

⁵ 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

⁶ 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*.

⁷ European Commission. 26.9.12. 'Promoting cultural and creative sectors for growth and jobs in the EU': Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions: COM(2012) 537 final: <http://nia1.me/13r>

⁸ European Commission: Culture. 'Culture programme': http://ec.europa.eu/culture/our-programmes-and-actions/doc411_en.htm Consulted on 8.1.12.

It is proposed that Creative Europe will have a budget of €1.8 billion which, if approved, will see a 37% financial increase on the current Culture Programme 2007–2013.

The general objectives of the strand will be (i) to safeguard and promote the European cultural and linguistic diversity and (ii) to strengthen the competitiveness of the sector; thereby it will contribute to the EU2020 strategy and its flagship initiatives.

More specifically, the purpose of the Creative Europe fund will be to:

- Support the capacity of the European cultural and creative sectors to operate transnationally including by strengthening the relations and networks between operators;
- Promote the transnational circulation of cultural and creative works and operators and reach new audiences in Europe and beyond;
- Strengthen the financial capacity of the cultural and creative sectors;
- Support transnational policy cooperation in order to foster policy development, innovation, audience building and new business models.

The new programme will consist of three strands: one for Culture, one for MEDIA, and a 'trans-sectoral' strand. Over the full period of Creative Europe, it is proposed that the €1.8 billion is split between the three main objectives proposed as follows:

- Cross-sectoral strand: 15% (€270 million)
- Culture strand: 30% (€540 million)
- Media strand: 55% (€990 million)

Some further detail has been released about particular intentions within each of these strands, though it is stated that 'each strand will specify its own priorities and measures' in due course. For example, the new framework would 'allocate more than €900 million in support of the cinema and audiovisual sector and €500 million for culture'¹⁰. The Commission is also proposing to allocate more than €210 million for a new financial guarantee facility, which would enable small operators to access up to €1 billion in bank loans. The programme's trans-sectoral strand would provide around €60 million in support of 'policy cooperation and fostering innovative approaches to audience building and new business models'¹¹.

It is also proposed that the Creative Europe framework would simplify the current arrangements in a number of respects, including a reduction in the number of different instruments and calls for proposals, and by creating a 'single entry point' through which all EU culture funding flows.

⁹ European Commission: *Creative Europe: Support Programme for Europe's Creative and Cultural Sectors from 2014* <http://nia1.me/15Q> Consulted on 8.1.13.

¹⁰ European Commission : [Press Release] *Creative Europe: Commission unveils plan to boost creative and cultural sectors* <http://nia1.me/12t>

¹¹ As above.

The European Commission sent its proposal for Creative Europe to the European Council and European Parliament in November 2011¹². The proposal is now under discussion with a final decision expected to be taken within the context of the 2014–2020 budgetary framework. It is not clear when budgetary discussions will conclude, but there is some expectation that this will be in early 2013.

In terms of the UK government's stance towards the Creative Europe proposals, in December 2011 DCMS launched a consultation¹³ on the issue. The consultation received 48 responses. Respondents overwhelmingly welcomed the new programme as many of the bodies had benefitted directly from funding and support provided by the current Culture, MEDIA and MEDIA Mundus programmes. Most respondents considered that the programme would be of substantial benefit to the UK. In addition 'some respondents felt that the proposed new financial model of bank loans would open opportunities for SMEs to feel more included in the programme and contribute to the development of the European creative sector'¹⁴.

However, a number of governments have opposed the Commission's plan to increase the EU culture budget by 37%. The DCMS does not support the budget allocation for the Creative Europe Programme 2014–2020 and the proposed new loan guarantee facility. The UK Culture Minister stated in December that,

We cannot consider supporting the loan guarantee facility until we are able to consider it in the context of the overall programme budget and in relation to the amount of funding allocated to grant expenditure. These will not become clear until the negotiations on the multiannual financial framework for 2014–20 have been completed. In addition, the revised partial general approach—like the previous partial general approach, which the UK did not support—does not provide for selection decisions, i.e. decisions about which projects will be awarded EU funding under the programme, to be subject to member state scrutiny through the formal comitology arrangements. However, we are able to support other elements of the revised partial general approach¹⁵.

2.3 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.

¹² European Commission. 23.11.11. *Proposal for a Regulation of the European Parliament and of the Council on establishing the Creative Europe Programme*. COM(2011) 785 final: <http://nia1.me/19m>

¹³ DCMS, Summary of responses to the consultation on the European Commission's proposal for a creative Europe programme <http://nia1.me/12s>

¹⁴ As above.

¹⁵ Ministerial Statement, Parliamentary Under Secretary of State (Culture, Communications and Creative Industries), Business, Innovation and Skills; 11.12.12, Hansard c22WS: <http://nia1.me/19n>

Intellectual property emerged as an issue during the recent CAL Committee inquiry into the creative industries.

Throughout 2011 and 2012, a number of initiatives were progressed aimed at improving and harmonising intellectual property arrangements¹⁶.

The Commission's overall objective is to ensure that copyright arrangements are kept up-to-date in the context of the increasing dominance of digital media and the ease with which illegal digital downloads, piracy of goods and counterfeiting can be carried out¹⁷. A key step in this process was the creation in May 2011 of an *Intellectual Property Rights Strategy*, with measures including the creation of a unitary patent protection system, better protection of brands through a modernised trade-mark system, facilitating EU access to copyright-protected works (particularly online), and more effective cooperation in the EU against counterfeiting and piracy¹⁸.

The various measures contained within the strategy are scheduled to be carried out at various times, with overall completion aimed at 2014.

A number of more specific initiatives have been progressed for particular creative sectors. Among these, the publication of a *Green Paper on the Online Distribution of Audiovisual Works in the European Union*¹⁹ in 2011 is likely to be followed by further strategy work in 2013.

Also in 2011, the European Parliament decided to change the law which extends music copyright protection across Europe from 50 years to 70 years²⁰. This move is designed to 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 term of protection to 70 years narrows the gap between Europe and elsewhere in the world: for example, 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 talent²¹.

A draft regulation which will implement Directive 2011/77/EU, bringing this change into effect in UK law, has now been formed and is currently being consulted on by the UK Intellectual Property Office²².

¹⁶ For example, '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>; 'A single market for intellectual property rights': <http://nia1.me/19h>

¹⁷ European Law Monitor. 'Commission agrees way forward for modernising copyright in the digital economy': <http://nia1.me/19p>

¹⁸ European Commission. May 2011. *Citizens' Summary: A Single Market for Intellectual Property Rights*: <http://nia1.me/19o>

¹⁹ 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>

²⁰ European Commission: The EU single market. 21.9.11. 'Copyright: term of protection': <http://nia1.me/g4>

²¹ Euractiv.com. 12.9.11. 'Artists set to win EU music copyright battle': <http://nia1.me/g5>

²² Intellectual Property Office. 'Implementation of Directive 2011/77/EU Amending Directive 2006/116/EC on the Term of Protection of Copyright and Certain Related Rights' <http://www.ipso.gov.uk/consult-2013-copyterm.htm> Page consulted on 11.1.13.

The European Commission on 10 July 2012 presented a draft bill designed to combat music piracy and strengthen copyright protection. If passed, this bill would force companies that manage music rights to pay artists their royalties promptly²³. This is the Commission's second attempt at improving the practice of collecting societies²⁴. The draft law would give collecting societies 12 months after the financial year in which a track was played to pay up, or about half the time companies currently have in many countries. Some artists have been critical of the proposals, stating, for example, that 'the draft law may tackle the distribution of online rights but will do little to unlock the remaining 95 per cent of royalties made from gigging, clubs and private copying'²⁵.

2.4 Promoting Cultural and Creative Sectors for Growth and Jobs

In September 2012, the European Commission published a communication on *Promoting Cultural and Creative Sectors for Growth and Jobs in the EU*. This document is a follow-up to the 2010 *Green Paper on the Online Distribution of Audiovisual Works in the European Union*, and proposes a strategy to further expand and exploit the potential of the creative sectors in the EU²⁶. The communication states that in the EU the cultural and creative industries account for 33.3% of GDP and employ 6.7 million people (3% of total employment).

The communication calls for a greater degree of partnership between various departments (for example, culture, industry, economy, and tourism), stating, for example, that,

Financial institutions need to increase their awareness of the economic potential of these (creative) sectors and develop their capacity to assess business relying on tangible assets²⁷. In parallel, entrepreneurs in these sectors should be helped in better understanding the requirements of business planning and allocation of funds to finance their activities and growth.

Among the key recommendations made in the Communication are the following objectives:

- Assessing the possibility of setting up a loan guarantee fund for fashion businesses;
- Adopting a recommendation on European film in the digital era;
- Continuing attempts to improve the EU regulatory framework for the cultural and creative sectors.

Furthermore, various actions are summarised which are already in train.

²³ EurActiv.com. 10 .07.12. *EU Drafts Bill to speed up music copyright pay*: <http://nia1.me/12r>

²⁴ As above.

²⁵ As above.

²⁶ European Commission. 26.9.12 *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions: Promoting Cultural and Creative Sectors for Growth and Jobs in the EU*: <http://nia1.me/13r>

²⁷ As above: p5.

- Addressing skills needs through a set of Knowledge Alliances; for example, a Cinema and Industry Alliance for Knowledge and Learning is expected to report on its work in 2013.
- A Member States Expert Group has been set up in the framework of the European Agenda for Culture is due to produce a report on policies and promoting better access to, and participation in, culture;
- This year, a Member States Expert Group will produce a handbook on internationalisation support strategies for the cultural and creative sectors;
- A stakeholder consultation will be launched on the relevance of setting up a European Experience Economy Alliance to foster cross-sectoral interaction between the cultural and creative sectors, sport, leisure and tourism.

3 Sport

3.1 The role of the EU in sports policy

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.*²⁸

Developments in this area so far have included the following issues and initiatives.

3.2 *White Paper on Sport*

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 Europe²⁹. 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’³⁰.

²⁸ 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.

²⁹ European Commission: Sport. 2007. *White Paper on Sport*.

³⁰ European Commission: Sport. 2007. *White Paper on Sport*:p2.

3.3 EU work plan for sport

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 sets out three specific work areas: the societal role of sport, the economic dimension of sport, and the organisation of sport. Of the various actions proposed across these three areas, four actions are perhaps of particular note within a Northern Ireland context: the implementation of national physical activity guidelines, widening the accessibility of sport for those with a disability, making greater use of evidence-based policy-making in the field of sport, and ensuring that grassroots sport is placed on a more sustainable financial footing³¹.

3.4 House of Lords inquiry

The House of Lords Select Committee on the European Union conducted an inquiry into grassroots sport and the EU in 2011. The report highlights that the potential of sport is under-exploited at both EU and national level despite its ability to deliver on core policy objectives in policy areas such as health, education, employment and social issues³².

The report also noted the regular meeting of a Sport Forum, but suggested that the role of the forum could be strengthened by using it as a medium through which the conclusions of the various sport working groups could be disseminated and discussed. The Committee also noted that Sport NI (and equivalent bodies in Scotland and Wales) were not represented at a Department for Culture, Media and Sport EU Sport Stakeholder Group, convened to help form the UK's response to sports policy work at EU level.

3.5 Sport Sub-Programme

Within the European Commission's proposed a Multi-Annual Budgetary Framework for 2014–2020³³, €15.2 billion has been earmarked for an education, training and youth programme ('Education Europe'), including a Sport Sub-Programme. If the Sport Sub-Programme is approved by the European Parliament and the Council, it will represent the first ever dedicated funding stream for sport at EU level.

3.6 Match-fixing and organised crime

The existence and effects of organised crime in sport are becoming an issue of interest for the EU. The Commission touched upon the issue of match-fixing in its communication *Developing the European Dimension in Sport* of January 2011, but in

³¹ For further details on these actions and the Northern Ireland context, see: NI Assembly Research and Information Service (RaISe). 27.2.12. Research Paper: *EU Sports Policy and the Sport Matters Strategy*. NIAR 442-11: <http://nia1.me/19j>

³² House of Lords, European Union Committee. 2011. 'Grassroots sport and the European Union': <http://nia1.me/fu>

³³ Ec.europa.eu *Financial Framework 2014-2020* <http://nia1.me/14w>

the past eighteen months the EU has taken more specific steps aimed at investigating issues such as match-fixing.

In June 2011, the European Parliament issued a declaration on *Combating Corruption in European Sport*³⁴. This briefly states the Parliament's position regarding corruption in sport, and then sets out a number of specific actions, including:

- The Commission will continue to monitor the implementation of EU anti-money laundering legislation with regard to the sport sector;
- The Commission will coordinate a large-scale study on corruption incidents in European sport, 'consulting all relevant stakeholders';
- The Commission will seek to regulate online betting, including 'specific measures to combat match-fixing and ensuring a fair return to grassroots sport through the recognition of a betting right to sports competition organisers'.

Since the publication of this declaration, a green paper consultation on 'online gambling and the internal market' has been carried out³⁵, and in December 2012 the Commission adopted a decision setting up a group of experts on gambling services³⁶.

Furthermore the European Commission has awarded grants to 'support initiatives aimed at tackling violence and intolerance in sport', and to strengthen the way in which sport is run in Europe³⁷. Twelve trans-national projects have received grants ranging from €125,000 to €200,000 as part of a package of 'preparatory actions' intended to pave the way for the launch of an EU Sport Sub-Programme, which would also support grassroots campaigns to promote physical activity, social inclusion through sport, and the 'fight against doping'³⁸.

On 18 September 2012 plans were revealed for an EU-wide legal approach to organised crime in sport following a debate by the European Parliament committee on organised crime, corruption and money laundering³⁹.

3.7 Funding of grassroots sport

In February 2012 the European Commission published a study on the funding of grassroots sport in the EU⁴⁰. This study was carried out as a result of the Commission's *White Paper on Sport*. The purpose of this study was to evaluate and identify the different systems of funding available for grassroots sport. The EU study recommended that policy makers and sporting bodies focus on securing, increasing and diversifying the revenue sources allocated to sport in general, and to grassroots sport in particular.

³⁴ Official Journal of the European Union. 11.12.12. 'Combating corruption in European sport: Declaration of the European Parliament of 9 June 2011 on combating corruption in European Sport'. 2012/C 380 E/20: <http://nia1.me/19t>

³⁵ European Commission: *Public Consultation on On-line Gambling in the Single Market*. <http://nia1.me/12x>

³⁶ European Commission: The EU Single Market. 'Gambling': http://ec.europa.eu/internal_market/services/gambling_en.htm Page consulted on 14.1.13.

³⁷ European Law Monitor. 18.9.12. *Kick it Out: EU Targets Violence and Intolerance in Sport*. <http://nia1.me/12w>

³⁸ As above.

³⁹ EurActiv.com. 20.9.12. *Parliament Mulls EU Laws to Fight Organised Crime in Sport*. <http://nia1.me/12v>

⁴⁰ BlogActiv. 20.2.12. *Commission Publishes Study on Grassroots Sport Funding*. <http://nia1.me/rj>

4 Cultural heritage, museums and languages

4.1 Horizon 2020 and the cultural and creative industries

Horizon 2020 is the key framework through which innovation is funded by the EU, and replaces the FP7 and FP8 mechanisms. It is currently forecast that Horizon 2020 will distribute €80 billion in total.

A number of studies have highlighted the economic importance of the creative and cultural sectors in Europe, and that such sectors have a positive influence on the wider creative economy⁴¹. It is expected that some areas of the creative industries will be eligible to apply for Horizon 2020 funding.

There has been some recent speculation that cultural heritage will also be included as a priority area in the Horizon 2020 funding programme⁴². Horizon 2020 is the key framework through which innovation is funded by the EU, and replaces the FP7 and FP8 mechanisms. It is currently forecast that Horizon 2020 will distribute €80 billion in total. Although cultural heritage was originally omitted from the funding proposals, it seems likely that funding for cultural heritage will now be made available through Horizon 2020, focusing on the contribution of culture to research excellence, social cohesion and growth. The amended proposal notes ‘the importance of cultural heritage as a strong economic driver in a post-industrial economy and its contribution to sustainable economic growth’.

The final specification for Horizon 2020 is currently the subject of negotiations between the European Council and the Parliament⁴³.

5 Inland waterways

5.1 Inland waterways and nature protection guidelines

The European Commission has issued new guidelines on inland navigation and nature protection. The guidelines, *Inland Waterway Transport and Natura 2000*⁴⁴, describe measures to ensure that activities related to inland navigation are compatible with EU environmental policy, such as the Birds Directive (EC/79/409) and the Habitats Directive (92/43/EEC). The document also describes the policy context of inland navigation and biodiversity conservation, along with the legal obligations of infrastructure managers and developers. It uses a series of case studies to indicate

⁴¹ For example: 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

⁴² Museums Journal. 17.12.12. ‘Cultural heritage to be included in European funding programme’: <http://nia1.me/19j>

⁴³ European Commission: Research and Innovation. ‘Horizon 2020: Timeline’: http://ec.europa.eu/research/horizon2020/index_en.cfm?pg=h2020-timeline

⁴⁴ European Commission. ‘Inland waterways and nature protection: new guidelines’: http://europa.eu/rapid/press-release_IP-12-1114_en.htm Page consulted on 23.1.13.

how development can take place within zones protected by EU environmental legislation.

These guidelines may be of interest in the context of plans to develop the Ulster Canal, the proposed route for which has the potential to impact on two Special Areas of Conservation and one Special Protection Area designated by the Habitats Directive and the Birds Directive.