

REPORT

Culture and Creativity for Jobs and Growth

27 February 2007

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1. SUMMARY OF KEY POINTS

- There is a need for **more robust and comparable data** to better assess the economic impact of culture in the European Union
- More **capacity building** is necessary to facilitate knowledge flows and effective partnerships between key players, including governments, HE institutions, arts councils and businesses
- The **cultural potential of rural areas**, and the role of higher education in these rural areas, should not be neglected: we need alternative models to that of the “city region” and a bolder way of conceiving these models
- **Boundaries between subsidised/non-subsidised cultural sectors are blurred**: public subsidy should be considered as an investment and joint working between the sectors is crucial is key
- **Secure public/political support for bridging artists with business**
- **Public sector needs to provide a palate of financial tools and to mediate with banks** as cultural and creative industries still seen as too high a risk
- **Importance of raising awareness of the contribution of cultural and creative industries** at all levels of government, especially local
- Need for new report on **impact of the Structural Funds on the cultural sector** as last such evaluation dates from early 1990s
- **Recognition of intrinsic value of the arts is a necessary balance to the instrumentality arguments** about the contribution culture can make to economic development and social inclusion
- **Culture and creativity must be fully integrated into education systems**
- **Entrepreneurship education should be embedded into arts degrees and tailored management/leadership training should be available to creative and cultural enterprises**

- **Support for more, and better career guidance and advice on the cultural and creative industry sector** in higher education institutions and for past students to contribute financially/skills-wise in their former universities (US model)
- Further recognition should be given to the **active contribution of arts departments** within higher education institutions to the **Bologna European Higher Education Area**
- **Training provided by the HE institutions reflect the needs of the labour market:** demand rather than supply led
- **Need to network and collaborate over long-term** not just for ad hoc projects: *strategy for culture network* looking at maximising potential of culture in EU policies
- **Any strengthened European level co-operation on culture should involve governments at sub-national level, higher education institutions and bodies representing the cultural sector in all its diversity**

2. Introduction, background and aims

Following the publication of the KEA “*study on the economy of culture in Europe*” and the current EU level debate on the role of culture in the Union, the Welsh Assembly Government and Welsh Higher Education office Brussels, with the support of the British Council, organised a one-day seminar entitled “culture and creativity for jobs and growth”.

The aim of this seminar was five-fold:

- To debate the place for culture, creativity and innovation in the European Union focusing on how the Union through its policies and funding programmes, notably the structural funds, could further support the sector.
- To emphasise the contribution that culture makes to the economy which is often under appreciated.
- To examine the part that regional and local governments can play to foster the right climate to fully realise the potential of the creative and cultural industries, to ensure that creativity is given a higher profile across the economy, and to promote creative exchanges that emerge from fusing arts, science and technology.
- To discuss the role of Higher Education Institutions in providing the appropriate skills, expertise, research and development for the employability of future workers – emphasising the relevance of creative skills- and to stimulate the sector’s ability to innovate through the exploration of fresh and unconventional connections between the creative, business and academic spheres.
- To showcase successful initiatives to promote creative businesses, many of which are funded via the structural funds, with a view to promoting networking, European mobility and the development of future collaboration and joint projects.

3. CONFERENCE DISCUSSIONS

3.1. MORNING SESSION

Chair: Ilona Kish, European Forum for the Arts and Heritage

Introduction

Opening the seminar, Desmond Clifford head of the Welsh Assembly EU office observed that his seminar symbolised the engagement of regional governments with the debate on the role of culture in the European Union's jobs and growth or Lisbon Strategy. Professor Merfyn Jones, Vice Chancellor of Bangor University and representing Higher Education Wales then highlighted the significant role that higher education has in promoting the link between culture and wealth creation, a link that is still not well understood or appreciated.

The chair, Ilona Kish, noting the strong interest from regional governments and higher education institutions in how the cultural and creative sectors can contribute to the achievement of the Lisbon objectives, and questioned whether there was an appropriate EU level response.

Vladimir Sucha, Director, DG Education and Culture, European Commission

Vladimir Sucha, entitling his presentation "unzipping the benefits of culture" focused on the benefits of creativity in a world of increasing complexity. "Linear thinking" and "rational logic" are too often inadequate; flexibility of thinking is needed. He summarised the benefits of applying creativity as:

- Higher levels of innovation;
- Improved economic performance and market share
- Greater social cohesion
- More vibrant cities citing the experience of European Capitals of Culture
- Better communication, social skills and intercultural understanding
- A means to unzip a more authentic, natural, spiritual way of life

As regards the Economy of Culture study, the key point to retain was that the sector makes a bigger contribution to economic growth than is generally appreciated.

To illustrate his point, he used the example of “*project transmission*” which is examining the changing role of artists in society and looking at how the skills gained by artists in contexts such as hospitals or prisons can be validated or accredited.

For more information, see: <http://www.transmissionarteducation.com/home.asp>

The next step is the Commission’s Communication or “new agenda” on the central role of culture in the EU which promotes creative partnerships with other sectors to reinforce the social and economic impact of culture, for example between creators and the technology sector, and the embedding of creativity in lifelong learning.

To implement the strategy, the following are essential: better intelligence and tools to measure/monitor creativity (a creativity index?); the strengthening of the internal market for creative people, products and services; and the full integration of culture into the Lisbon agenda.

Debate

Agreeing with the Chair that there are clear limits on what the Union could do in the cultural sphere, Vladimir Sucha said that there was a need to be pragmatic and take a step-by-step approach. That said, he feels there is political support from the Commission President Barroso and from Member States.¹ Participants then raised a wide variety of issues including: the importance of the artist in the debate on the cultural economy, intellectual property, the need to draw on the skills of cultural operators in business, the need to involve other Directorates within the Commission, the local nature of creative content and the benefits of cross-border working.

¹ In the European Council Conclusions adopted on 8-9 March 2007, EU Heads of State and Government called for “Particular attention should be given to stimulating the potential of SMEs, including in the cultural and creative sectors, in view of their role as drivers of growth, job creation and innovation” while on 25 March 2007, EU leaders adopted the Berlin Declaration which reaffirms that the Union is enriched by “a lively variety of languages, cultures and regions”.

Panel

While governments should be unashamed about supporting the arts for their own sake, the sector needs to make a credible, evidence based case for investments according to **Peter Tyndall**, Chief Executive of the Arts Council of Wales. Despite huge progress since devolution², the Welsh creative economy hasn't grown at same rate as elsewhere. This suggests a need to develop new economic development model which understands the complex nature of the sector, recognising that culture is a continuum between the individual artist and the most high volume creative industries and the symbiotic relationship between the public and private sector. For example, skills gained through working for public broadcasters can be transferred to commercial television or film, the key being the presence of a strong creative base. This is why the development of a joint strategy between Creative Business Wales and the Arts Council of Wales is important. For Wales as a largely rural country, a crucial challenge is to finding an alternative to the city-region model.

Galeri, a creative enterprise centre in a small North Wales town, is a good example of the impact a cultural centre can have in driving rural re-generation. It forms part of the creative corridor along the North Wales coast linking Manchester to Dublin. For more information, see:
www.galericaernarfon.com

Speaking on behalf of Skådebanan Västra Götaland, an organisation in Sweden which acts a bridge or interface between artists and the business sector, Chief Executive **Pia Areblad** said that Skådebanan has had proven effects on the cultural and business sectors through placing artists in business and running programmes which help companies access creative input. Research has shown how collaboration between the sectors has helped create healthy and innovative companies. What makes *Skådebanan* distinct is that it receives strong support from the cultural sector and social partners and is a "permanent" initiative rather than an ad hoc project. Moreover, involvement in companies had not compromised artistic integrity or freedom in any way.

² Developments in Wales post devolution include: a new culture minister, increases in funding, the iconic Wales Millennium Centre' which integrates poetry and architecture, a new division with the Welsh Assembly called "Creative Business Wales" an Intellectual Property fund and a joint strategy between the Arts Council and Creative Business Wales to develop the creative industries

For more information about Skådebanan, see
<http://www.vg.skadebanan.org/> (Swedish language only)

Rather than helping businesses access skills and knowledge from artists, **Edgar Garcia**, the Director of Business Development at the Catalan Institute of Cultural Industries (ICIC) said that one of ICIC's principal activities is to offer management training to artists running creative enterprises. With a budget of EUR 50 million annually, ICIC also provides grants (in the form of subsidies or repayable if the initiative makes a profit). These take the form of seed capital and can be compared to the funds that exist in Wales or the West Midlands. ICIC will also mediate with banks to help creative businesses secure bank guarantees or short and long term loans as cultural businesses are often viewed by the traditional financial sector as too risky an investment. ICIC will then subsidise the interest rate payments for such loans. A participant from Flanders' "Cultuur Invest" commented that banks in Flanders were similarly reluctant to finance the sector.

Agreeing with a comment made by a participant at the seminar, Edgar Garcia said that generic business support models don't usually work and there was a need for tailor-made structures for creators. There was also consensus on the need for robust data on the sector and on the importance of cultural leadership, with the UK's cultural leadership programme noted as an example of good practice.

For more information about ICIC, click [here](#)
For information about the CLORE leadership programme, see
<http://www.cloreleadership.org/index.htm>

One of the key issues for **Raija Partanen**, project manager responsible for promoting cultural industries in the Jyväskylä, central, region of Finland was the need to raise awareness at the local or grassroots level of government as regards the importance of the creative industries and the cultural sector in general. In this respect, the KEA report on the cultural economy of Europe was useful. Networking at the European level was also vital and in this context Raija Partanen called on participants to consider joining Stratcult (Strategy for Culture), a network of regional and local governments which works to promote the cultural dimension within EU policies and programmes, especially those dealing with rural and regional issues. The chair added that hard facts about exactly how much Structural Fund support had been received by the cultural sector was a "holy myth" with the last report dating to the early 1990s.

For more information about:

Stratucult, see www.strategyforculture.net

The work of **Jyväskylä region** to promote its cultural industries:

<http://en.luovapaja.fi> (Creative Forum – networking, seed funding, promotion, etc)

Linko project to develop entrepreneurial expertise:

www.keskisuomi.org/luovatoimiala/en-linko.htm

Initiative to help companies on the threshold of growth:

www.keskisuomi.org/luovatoimiala/en-karkiyritys.htm

It was not only local levels of government that didn't fully recognise the economic impact of the cultural sector, but central government – at least that was largely the experience of countries in central and Eastern Europe according to **Zora Jaurová**, the Director of the Slovakian Culture Contact Point. She also concurred with Edgar Garcia that the statistical base needed to be stronger and comparable – currently data from the UK and new Member States was not comparable because terms are understood differently. An EU policy framework is useful to many of the new Member States where there is a need to promote better understanding between the cultural and business sector. To change mindsets and preconceptions, education was crucial as was recognising the intrinsic value of culture to society and our quality of life: culture is the defining quality of Europe not the creative and cultural industries.

Debate

Issues raised in the debate were:

- the role of culture in socio-economic development is undervalued and there is often mistrust between cultural and economic ministries/departments
- the need to be careful with the terms like “creative and cultural industries” as meanings varied between countries
- the importance of long-term collaboration between European regions in networks like Strategy for Culture (Stratcult)
- the significance of EU competition policy for the sector
- the level and depth of relationships between the higher education and cultural sector

Gianluca Monte, KEA European Affairs “The cultural economy in Europe”

Presenting the study on the cultural economy, Gianluca Monte pointed to how it dispelled the stereotypes for those who regard culture from a “non-economic perspective” as the trends in terms of economic growth and employment were positive and upwards. The sector made both direct and indirect contributions to the European economy. Indirectly, it contributed to tourism (e.g. film tourism), social inclusion, rural and urban regeneration together with the development of the ICT industry where cultural content drives new technologies and where content is spurred by technological innovation. Two examples from Wales cited in the report were the impact of Aberystwyth Arts Centre on a rural economy and design applied to a bottle of water (Ty Nant).

However Gianluca Monte issued a health warning as regards the statistical base underpinning the report as cultural data is scarce and not standardised across different countries. It was also the case that the figures are not drilled down to the sub-national levels.

Some key recommendations made in the report are for:

- a stronger evidence base
- to take culture into account across EU policies and programmes such as the structural funds where an EU wide evaluation would be useful
- to integrate culture into the EU jobs and growth agenda

3.2. AFTERNOON

SESSION

Chair: Prof Merfyn Jones, Vice-Chancellor University of Wales Bangor

Introduction

Professor Merfyn Jones introduced the afternoon session outlining how Higher Education institutions have traditionally been a centre for cultural actions. By the nature of their work, academics need to be innovative and creative in order to advance their subject area and break new ground while students themselves are the employees and then employers of the future. Universities are seen as the centres for research which require fostering partnerships with other universities and organisations thereby increasing the flow of knowledge and innovation.

Alan Hewson, University of Wales Aberystwyth

As one of the examples of promoting the importance of cultural activities for regional economic growth in the KEA report, Alan Hewson, Director of the Aberystwyth Arts Centre, UW Aberystwyth outlined a number of projects which the centre has undertaken. The artistic programme is based on performing arts, exhibitions and community arts activities for which there are dedicated facilities. The community arts programme in particular is viewed as a key link between the university and the general public and, as part of the overall artistic programme, is based on partnerships with other organisations in the creative arts sectors. The programme is broadened by including festivals concentrating on various art forms. Mr Hewson elaborated on the development plans for the centre based on three main strands which can include accredited courses:

- creation and presentation of professional work across all the art forms
- professional development and training
- community development and training

Part of the proposal is to create a series of business units for a wide range of creative arts businesses, arts development agencies, artists and craft workers. In order to lobby convincingly for further investment in the centre, it was necessary to define clearly the economic impact which the centre would have on the surrounding area. The resulting study found that the centre

- brings £4.9m of turnover to the region
- supports 105 full time equivalent posts
- directly benefits over 200 households

Such a valuable assessment of the role of the creative sector in developing the economic profile of the area was a key determinant in securing support for the developments and was thus a very useful example of how a university's engagement with the creative industries can benefit the wider community.

For more information about the Aberystwyth Arts Centre visit:
<http://www.aberystwythartscentre.co.uk>

Martin Prchal, Association of European Conservatoires

Martin Prchal explained how the AEC is an active participant in the Bologna Process as music is one of the subject areas which has engaged with a number of Bologna action lines, in particular mobility, qualification frameworks, quality assurance, the external dimension and information and capacity building. Mr Prchal was keen to stress that these developments are also strongly linked to the Lisbon Agenda. As a result of lobbying the European institutions, the list of key competences in the Education and Training 2010 work programme includes 'cultural awareness and competence'. As education is one of the fundamental tools for achieving the Lisbon targets, it is important to recognise the basic role of culture in education where key transferable creative, personal and interpersonal skills can be developed through participation in the arts, thereby fostering social cohesion and intercultural understanding. However, it is also important to recognise the role of education in culture which can include both formal education in the arts and informal training. Indeed the standard of arts education in Europe is seen as one of the most attractive attributes of European HE sector as evidenced in the ACA study on perceptions of European HE in 3rd countries.

Finally, Mr Prchal stressed that while discussing the importance of culture as an instrument for social and economic development, it is important to recognise the intrinsic value of the arts. An ambitious EU cultural agenda should reflect both aspects.

For more information about the Association of European Conservatoires visit:
<http://www.aecinfo.org/>

Panel

The importance of the audiovisual industry for the Welsh economy in which over 10,000 people are employed in more than 600 SMEs was outlined by **Gwawr Hughes**, Director of Skillset Cymru. Skillset Cymru works closely with the sector skills council which is industry-led and which includes a number of key broadcasting organisations such as the BBC, ITV and S4C. It was important that the training provided by the HE institutions reflect the needs of the labour market within this sector. This issue had been picked up at the highest political level in the UK with the publication of the Leitch review into skills.

For more information about the Skillset Cymru see:

<http://www.skillset.org/uk/cymru/>

And for the funded programme visit:

<http://www.screenacademywales.org/>

The promotion of entrepreneurship education was the issue which **Simone Baldassari** from the European Commission's Directorate for Enterprise, addressed. A broad definition of creativity was needed and one of the tasks of the Lisbon Agenda would be to create a favourable climate for greater innovation and risk-taking. This would require the appropriate mix of generic and specific skills. Fostering an entrepreneurial attitude would require shaping mindsets at an early age, even from primary school level. The European Commission was committed to this issue with the current focus on HE. An expert group had been established at the end of 2006 in preparation for a study of entrepreneurship education in non-business studies within HE. The aim of the study would be to highlight good practice and identify action to be taken across all faculties and disciplines.

James Moxey, Director of the Creative Industries Research and Innovation Centre at the Swansea Institute of Higher Education described the new research centre which aims to assist researchers and practitioners to develop new ideas and products. The centre provides R&D mentoring, support networks, technology support and access to information and events. The location of the Swansea School of Art was an important factor for the success of the centre which is in a recognised cultural area. The centre had helped to raise the profile of 80 practitioners with an economic agenda based on turnover and jobs. However, echoing Martin Prchal's

presentation, Mr Moxey stressed the need to maintain cultural integrity at the same time. The centre plays a key role in providing a space in which the clients can research and innovate without the initial pressure of market failure whilst also providing key links with industry.

For more information about CIRIC see:
<http://www.sihe.ac.uk/ciric/index.htm>

Prof Giep Hagoort of Utrecht University and member of ENCATC raised some issues regarding the KEA report. He argued that the report did not reflect enough on the importance of small scale firms, that the report concentrated on urban areas as the location of creative industries to the detriment of rural areas and that the role of volunteers had not been recognised. Higher Education institutions formed one of four interlinked dimensions for the development of the creative economy of regions. Other dimensions included government support through finance and infrastructure, social institutes as well as existing corporate and commercial sector. Artists and designers had always been closely connected to commercial sector. The key role for HE is to find new ways of developing entrepreneurship. Mr Hagoort mentioned how Utrecht University was undertaking specific projects for bridging the cultural and ICT sector which could act as a model for future growth of small companies. Higher Education research centres should be the motor for the development of creative industries.

For more information about Utrecht School of the Arts see:
<http://english.hku.nl/hku/show>

Debate

Issues raised in the debate were:

- the need for an alternative critique as there were no counter arguments about 'creativity' and whether 'changing mindset' was a realistic aim
- the link between training in HE and the world of work; within the audiovisual/media sector there are many courses but not always enough work; involvement of unions and guilds within courses
- career advice and guidance as an integrated part of courses

- the relationship between universities and business; the need to consider universities themselves as businesses without losing sight of their mission
- lack of involvement of alumni and the need to engage former students in current courses
- the importance of corporate social responsibility of the corporate sector and the reciprocal benefit of the opportunity to recruit new employees

The seminar concluded with a summary of the main issues raised. **Roisin McCabe**, Acting Deputy Director of British Council Cymru, highlighted the role which cultural and creative enterprises can play for regional economic growth and the contribution of HE for delivering a skilled workforce to meet the need of the labour market in this sector. Key to this success is forging effective partnerships between key players, including governments, HE institutions, arts councils and businesses. However, it was also clear from the presentations and panel discussion that the arts should also be valued for their intrinsic worth, for enjoyment and quality of life for all citizens.

4. ANNEX

4.1. SEMINAR PROGRAMME

	Topic	Speakers
10:00	Welcome	Des Clifford <i>Head of Welsh Assembly Government EU Office</i> Prof Merfyn Jones <i>Higher Education Wales/ Vice-Chancellor University of Wales Bangor</i>
10:05	Keynote Speech: Harnessing Europe's creativity – a role for the EU?	Vladimir Sucha <i>Director, DG Education and Culture, European Commission</i>
10:35	Question and Answer	
11:05	Panel: The Creative regions of tomorrow – public and private visions	Peter Tyndall <i>Chief Executive, Arts Council of Wales</i> Pia Areblad <i>Chief Executive, Skådebanan (Culture and Working Life) Västra Götaland region, Sweden</i> Edgar Garcia <i>Director of Business Development, Catalan Institute of Cultural Industries</i> Raija Partanen <i>Project manager, Regional Council of Central Finland and STRATCULT (Strategy for culture network)</i> Zora Jaurová <i>Director, Culture Contact Point Slovakia</i>
12:30	The cultural economy in Europe	Gianluca Monte <i>KEA European Affairs</i>
13:00	LUNCH / VIEWING OF EXHIBITION STANDS	

	Topic	Speakers
14:00	Introduction from the chair	Prof Merfyn Jones <i>Higher Education Wales/ Vice-Chancellor University of Wales Bangor</i>
14:05	A case study from Wales: linking culture, higher education, and the economy	Alan Hewson <i>Director, Aberystwyth Arts Centre, University of Wales Aberystwyth</i>
14:30	An Artistic Contribution to the Bologna and Lisbon processes: the case of music	Martin Prchal <i>Chief Executive, European Association of Conservatoires</i>
15:00 (approx.)	Panel – Promoting innovation, culture and creativity through higher education	James Moxey <i>Research Director, CIRIC - Creative Industries Research and Innovation Centre, Swansea Institute of Higher Education, Wales</i> Giep Hagoort <i>Professor of Art and Economics at the Utrecht School of the Arts and Utrecht University Member of European Network of Cultural Administration Training Centres (ENCATC)</i> Gwawr Hughes <i>Director, Skillset Cymru</i> Simone Baldassarri <i>Entrepreneurship Unit, European Commission DG Enterprise</i>
16:00	Conclusions	Roisin McCabe <i>Deputy Director, British Council Wales</i>

4.2. LIST OF PARTICIPANTS

First name	Surname	Job Title	Organisation
Kyrre	Aas	Project manager	Stavanger-regionens Europakontor
Pia	Areblad	Chief Executive	Skådebanan (Culture and Working Life) Västra Götaland region, Sweden
Simone	Baldassarri	Entrepreneurship Unit	DG Enterprise, European Commission
Nigel	Bellingham	Deputy Director	British Council
Mark	Beynon	Senior Management Team	CRG Research
Prof. David	Brooksbank	Head of Department for Enterprise & Economic Development	University of Glamorgan Business School
William	Brown	Information Officer	Kent Brussels Office
Núria	Bultà	Director ICIC Bruxelles/Brussel	Catalan Institute of Cultural Industries, Catalan Government
Sheamus	Cassidy	Detached National Expert	European Commission
Susana	Cilveti	Business Development Officer	British Council
Ieva	Cire	Specialist on creative industries policy planning	Ministry of Culture of Republic of Latvia
Des	Clifford	Head of EU Office	Welsh Assembly Government
Pauleen	Colligan	Project Officer	DG Research, European Commission
Adriane	Conté	Stagiaire of Guy BONO, MEP	Guy BONO's office, Member of European Parliament
Elena	Curtopassi		Veneto Regions Brussels Representation Office
Celine	d'Ambrosio	Policy Adviser	Federation of European Publishers
Anna	Daniel	Head of Office	National Assembly for Wales
Berwyn	Davies	Strategic Development Officer	Welsh Higher Education Brussels
Marie-Severine	De Chimay	Membership development – Events support	ENCATC
Anita	Debaere	Director	PEARLE* - European League of Employers Associations in the Performing Arts sector
Raphaël	Delarue	Parliamentary Assistant	European Parliament
Emmanuel	Economou	Unit C4 - Internal market	DG Enterprise, European Commission

First name	Surname	Job Title	Organisation
Robert	Edge	Head of Enterprise Development	Royal Welsh College of Music and Drama
Lisa	Ekberg	Assistant	East Sweden EU Office
Astrid	Ensslin	Lecturer in New Media	University of Wales Bangor
Holly	Fletcher	Stagiaire	Scotland Europa
Edgar	Garcia	Director of Business Development	Catalan Institute of Cultural Industries
Paula	Gardiner	Head of Jazz	Royal Welsh College of Music and Drama
Eluned	Haf	Managing Director	Una
Giep	Hagoort	Professor of Art and Economics	Utrecht School of the Arts and Utrecht University Member of European Network of Cultural Administration Training Centres
Paul	Harris	Head of Office	Welsh Higher Education Brussels
Tim	Hemmings	1st Secretary Regional Policy, Culture and Sport	UK Representation to the EU
Alan	Hewson	Director	Aberystwyth Arts Centre, University of Wales Aberystwyth
Gwawr	Hughes	Director	Skillset Cymru
Maren	Hunds	Project manager	Stuttgart Region European Office
Zora	Jaurová	Director	Culture Contact Point Slovakia
Peter	Jolling	Policy Assistant	Department of Culture, Youth, Media and Sport – Flemish Community
Martin	Jones	Director	Arad Consulting
Ian	Jones	Research Associate	Cardiff University
Merfyn	Jones	Vice-Chancellor University of Wales Bangor	Higher Education Wales
Anna	Kadar	Administrator	Committee of the Regions
Despina	Karantinou	Education Counsellor	P.R. of Greece to the EU
Ilona	Kish	Secretary General	European Forum for the Arts and Heritage
Katerina	Kolyva	Managing Director	European Cultural Interactions
Regine	Kramer	Trainee	Assembly of European Regions
Huw	Landeg Morris	Academic Registrar	University of Wales Swansea
Stephan	Lehmann	EU Office	GSUB
Lone	Leth-Larsen	Director	EUNIC/Danish Cultural Institute
Nia	Lewis	Policy Officer	Welsh Assembly Government

First name	Surname	Job Title	Organisation
Alan	Lovell	Professor	Glamorgan Business School
Ana	Magraner	Official	DG Education & Culture, European Commission
Roger	Maidment	Head of the School of Theatre and Performance	Trinity College, Carmarthen
Vasilis	Margaras	Researcher	Loughborough University
Roisin	McCabe	Deputy Director	British Council Wales
Narcis	Mir	Advisor on European Affairs	Patronat Catalá pro Europa
Gianluca	Monte	European Affairs Consultant	KEA European Affairs
James	Moxey	Research Director	CIRIC – Swansea Institute of Higher Education
Ana-maria	Nogeira	Unit A1 - ESF Co-ordination	DG Employment, European Commission
Gill	Ogden	Performing Arts Officer	Aberystwyth Arts Centre
Tove	Oliver	European and International Manager	Higher Education Funding Council for Wales
Gwion	Owain		Creative Business Wales
Raija	Partanen	Project manager	Regional Council of Central Finland and STRATCULT (Strategy for culture network)
Simon	Pascoe	Head of EU Office	Welsh Local Government Association
Patricia	Pincarilho	Councillor	Portuguese Permanent Representation to the EU
Anthony	Powers		Cardiff University
Martin	Prchal	Chief Executive	European Association of Conservatoires
Isadora	Provost	Education and training officer	Parisian region chamber of commerce and industry
Günter	Rauer	Counsellor	Perm Rep, Germany
David	Robinson	Arts Assistant	British Council Brussels
Gordana	Šimić	First Secretary	Croatian Mission to the EU
Annika	Stromberg	International secretary cultural affairs	Region Västra Götaland
Vladimir	Sucha	Director	DG Education and Culture, European Commission
Kajsa	Sundström Van Zeveren	Co-ordinator	West Sweden office
Pamela	Tizzani		ArT-Za
Peter	Tyndal	Chief Executive	Arts Council of Wales

First name	Surname	Job Title	Organisation
Christina	Valanidou	Education and Culture Attaché	Permanent Representation of Cyprus Republic to EU
Myria	Vassiliadou	Research Officer	DG Research, European Commission
Julie	Vogt	European Policy Stagiaire	West Midlands in Europe
Alison	Wall	Team Leader, Europe Programme	British Council
Kathryn	Weekes	European Officer	Welsh Assembly Government
Cllr. WJ	Williams	CoR Representative/Country Councillor	Isle of Anglesey County Council
Mitch	Winfield	Programme Director	UWIC
Catriona	Ward	EU R&D Liaison manager	Enterprise Ireland

5. INTERNET LINKS

All the presentations can be downloaded from the Welsh Higher Education Brussels site : www.wheb.ac.uk/en/news.php

European Commission: DG Education and Culture (culture home-page):
http://ec.europa.eu/culture/eac/sources_info/sources_en.html

KEA Study "The economy of culture in Europe" :
http://ec.europa.eu/culture/eac/sources_info/studies/economy_en.html

European Commission: DG Enterprise (entrepreneurship home-page :
http://ec.europa.eu/enterprise/entrepreneurship/index_en.htm

European Forum for the Arts and heritage:
<http://www.efah.org/index.php?id=4&pagelang=en>

European Network of Cultural Administration Training Centres:
http://www.encatc.org/about_encatc/index.lasso

European League of Institutes for the Arts: <http://www.elia-artschools.org/index>

British Council: <http://www.britishcouncil.org/arts.htm>

Arts Council of Wales: <http://www.artswales.org.uk/>

Film Agency for Wales: <http://www.filmagencywales.com/>

Information on the European Higher Education Area also known as the Bologna Process

Bologna Secretariat:
<http://www.dfes.gov.uk/bologna/>

Joint Position Paper of Association of European Conservatories and European League of Institutes for the Arts:
http://www.dfes.gov.uk/bologna/uploads/documents/2007JointAEC-ELIpositionpaper'Towardsstrongcreativedisциплиnes'_English.pdf