

A questionnaire for the online consultation of cultural stakeholders on the future Culture Programme

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SECTION 1: ABOUT YOU	
1.1 Please state your name (surname, first name)	Zakova, Eva
1.2 Please state your email address	eva.zakova@programculture.cz
1.3 In which country are you located?	CZ Czech Republic
1.4 Have you heard of the European Union's Culture Programme 2007-13 before?	Yes
1.5 Have you or your organisation benefited from a grant under the Culture Programme 2007-13?	Yes
1.6 Are you or your organisation already involved in transnational co-operation in the field of culture?	No
1.7 In which cultural sector do you (or your organisation) operate?	Non-cultural sector - other
Please specify	Czech Cultural Contact Point
1.8 In which capacity are you participating in this consultation?	A public authority
1.10 What kind of public authority are you?	Local authority
SECTION 2: OBJECTIVES OF THE NEW PROGRAMME FOR CULTURE	
2.1 Do you think there is a continuing need for a specific EU programme for culture?	Yes
2.2 To what extent should the new programme pursue the following objective: Protection and promotion of cultural and linguistic diversity	To a great extent
2.3 To what extent should the new programme pursue the following objective: Promotion of the transnational circulation of cultural works and products	To a great extent

2.4 To what extent should the new programme pursue the following objective: Widening access to European heritage and cultural works	To a great extent
2.5 To what extent should the new programme pursue the following objective: Professional development and capacity-building of artists or cultural operators in an international context	To a great extent
2.6a To what extent should the new programme pursue the following objective: Promote cultural cooperation with third country operators	To a great extent
2.6b Should cooperation with third countries be limited to certain predefined countries or would a broader approach be preferable?	A broader approach
2.7 To what extent should the new programme pursue the following objective: Promotion of urban and regional development through culture	To a moderate extent
2.8 To what extent should the new programme pursue the following objective: Widening access to culture and participation in culture for disadvantaged groups	To a great extent
2.9 Would you like to comment on the objectives for a new Culture Programme?	To develop and consolidate the European cultural area shared by Europeans, which is based on cultural diversity, through the development of cooperation activities among cultural operators from countries involved in the Programme, in order to reach a sustainable and equal participation in culture, with a view to encouraging the emergence of European citizenship. To encourage transnational European cooperation in the field of arts Note: We do not understand well the connection of the objectives (section 2) and the activities (section 3) of this consultation paper.
SECTION 3: ACTIVITIES WITHIN THE NEW PROGRAMME FOR CULTURE	

<p>3.1a To what extent is it important for the new programme to support the following activities: Development of the professional skills of artists or other cultural professionals in an international context</p>	<p>Don't know</p>
<p>3.1b Would you like to explain your response?</p>	<p>This is the theme of CCIs (cultural and creative industries). If there is a tendency to open the programme to CCIs and SME, it is necessary to increase the budget of the Programme and distinguish between the support of the creation (arts) and industries. In case the budget of the Programme will not be increased we do not agree to open it to the CCIs. Especially for new member states the Programme still presents an important instrument for the support of arts and transnational cooperation (in relation to the national funding schemes for arts). The arts (creation) is the core of the CCIs, therefore it is important to declare the support of the essential source of the CCIs.</p>
<p>3.2a To what extent is it important for the new programme to support the following activities: International networking for exchanging experience and practice (peer learning/peer coaching)</p>	<p>Don't know</p>
<p>3.2b Would you like to explain your response?</p>	<p>We do not understand well what would be the content of the supported projects. Nevertheless we presume that it is the same case as 3.1.b.</p>
<p>3.3a To what extent is it important for the new programme to support the following activities: Interdisciplinary partnerships between arts institutions and business to foster the entrepreneurial skills of artists or cultural professionals working in an international context.</p>	<p>Don't know</p>
<p>3.3b Would you like to explain your response?</p>	<p>The same answer as 3.1.b.</p>
<p>3.4a To what extent is it important for the new programme to support the following activities: Creation of new works and performances by operators from different countries working together</p>	<p>To a great extent</p>

<p>3.4b Would you like to explain your response?</p>	<p>It should stay the main objective of the Programme. Especially for operators from new member states this support is very important. From our point of view (as a Cultural Contact Point) the participation of the old and new member states is not equal and there is still a gap between their level of participation and financial capacities.</p>
<p>3.5a To what extent is it important for the new programme to support the following activities: Development of a space for experimentation, innovation and risk taking in the cultural sector</p>	<p>To a great extent</p>
<p>3.5b Would you like to explain your response?</p>	<p>The risk taking and experimentation in the field of arts should be supported as it is the core of the CCIs and it should be considered as a research laboratory and incubator.</p>
<p>3.6a To what extent is it important for the new programme to support the following activities: Development of innovative digital cultural content, digitisation and new digital distribution and exhibition platforms</p>	<p>Don't know</p>
<p>3.6b Would you like to explain your response?</p>	<p>It is once more the theme of the CCIs and furthermore there are lots of other EU programmes supporting very generously these activities.</p>
<p>3.7a To what extent is it important for the new programme to support the following activities: Cultural activities promoting understanding of common European heritage</p>	<p>Don't know</p>
<p>3.7b Would you like to explain your response?</p>	<p>It is not very clear what is the difference between the words “common” and “diverse” as both are key words of the European Cultural Agenda. This theme is more an objective than an activity.</p>
<p>3.8a To what extent is it important for the new programme to support the following activities: Incentives for artists performing or touring outside of their own country</p>	<p>To a great extent</p>

3.8b Would you like to explain your response?	Specific mobility fund should be available in a specific action line of the Programme. Especially for new member states it is a very important instrument as there is a lack of a short-term mobility support on national levels.
3.9a To what extent is it important for the new programme to support the following activities: Transnational exchange of artefacts or other works	To a great extent
3.9b Would you like to explain your response?	It should stay the main objective of the Programme. Especially for operators from the new member states this support is very important. From our point of view (as a Cultural Contact Point) the participation of the old and new member states is not equal and there is still a gap between their level of participation and financial capacities.
3.10a To what extent is it important for the new programme to support the following activities: Funding for cultural and creative companies/organisations that promote the development of artists and their works in different European countries specifically with a view to fostering cultural diversity	Not at all
3.10b Would you like to explain your response?	We do not understand the question. What organizations do you mean? Does it mean operational grants?
3.11a To what extent is it important for the new programme to support the following activities: Support to enable artists and cultural operators to overcome barriers to transnational mobility (e.g. legal and administrative barriers)	To a great extent
3.11b Would you like to explain your response?	The existence of the network of information contact points for mobility could be efficient but if it is intended to finance the contact points by the Programme, the budget of the Programme should be increased.
3.12a To what extent is it important for the new programme to support the following activities: Translation of fiction into different languages	To a great extent

3.12b Would you like to explain your response?	The support for the translations of literary works written in so-called “small” languages helps to develop the European cultural area shared by Europeans, which is based on cultural diversity.
3.13a To what extent should the grants for literary translation also allow other costs to be included, such as purchasing of rights, publication costs, translation of book summaries and other promotional activities	To a moderate extent
3.13b Would you like to explain your response?	The support for literary translations is the most important as the declaration of the support for diverse European languages. Other costs are not (with regard to the amount of the budget of the Programme) so important.
3.14a To what extent is it important for the new programme to support the following activities: Festivals with a strong European dimension and visibility and featuring works and artists of European significance	Not at all
3.14b Would you like to explain your response?	There are thousands of festivals with a strong European dimension. The current successful rate is about 8 %, which is under the level of the purpose of any funding instrument.
3.15a The EU already supports European prizes in the fields of contemporary architecture, cultural heritage, literature and pop music. To what extent is it important for the new programme to support the following activities: New European prizes in the field of culture	Not at all
3.15b In which cultural sector(s) should new European prizes be supported?	
3.15c Would you like to explain your response?	We do not think that it is reasonable to launch new prizes at the expense of real cultural cooperation and the budget of the Programme.
3.16a To what extent is it important for the Programme to support: media initiatives giving visibility to European cultural themes and projects	Not at all
3.16b Would you like to explain your response?	Media initiatives should be financed under the EU Communication budget.

<p>3.17 Would you like to comment on the activities within the new Culture Programme?</p>	<p>Projects should remain non-profit, a new scheme for a short- term mobility should be launched. Expenses on preparatory meetings should be eligible for supported projects. The support of the festivals should be cancelled. If there is a tendency to open the Programme to CCIs and SME, it is necessary to increase the budget of the Programme and distinguish between the support for the creation (arts) and industries. In the case the budget of the Programme will not be increased we do not agree to open the Programme to CCIs. Especially for the new member states the Programme still presents an important instrument for the support for arts and transnational cooperation (in relation to the national funding schemes for arts). The arts (creation) is the core of the CCIs, therefore it is important to declare the support for the essential source of the CCIs.</p>
<p>SECTION 4: TYPES OF SUPPORT WITHIN THE NEW PROGRAMME FOR CULTURE</p>	
<p>4.1 The Culture Programme currently supports co-operation partnerships between cultural operators (at a rate of 50%): Is 50% the most appropriate rate for EU co-financing of co-operation projects?</p>	<p>No - the EU should fund fewer projects at a higher rate</p>
<p>4.2 EU operating grants currently meet 80% of the running costs of selected European-level organisations (Ambassadors, Advocacy Networks, Structured dialogue platforms). Is 80% the most appropriate level for EU co-financing of European-level organisations?</p>	<p>Yes</p>
<p>4.3 EU operating grants currently provided to organisations in support of their running costs are subject to the principle of “degressivity”, i.e. they are reduced each year. To what extent does degressivity present a problem for cultural operators?</p>	<p>Don't know</p>
<p>4.4 What problems does your organisation face as a result of degressivity?</p>	
<p>4.5 Could you suggest any further specific ways to simplify the application process and the management of the new programme?</p>	
<p>4.6 How could the dissemination of the results of activities funded under the new programme be supported?</p>	

4.7 Would you like to add anything else on the types of support within the new Culture Programme?

We suggest to cancel the support of festivals and ambassadors (which could be supported by European External Action Service). We suggest to enable the support for smaller projects (amount of grants) as it is very hard to ensure the cofinancing of the projects, especially for operators from the new member states. In this context it would be also nice to increase the cofinancing rate (grant) up to 60-70 %.