

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

Meta Informations	
Creation date	14-12-2010
Last update date	
User name	null
Case Number	099351050021734810
Invitation Ref.	
Status	N
SECTION 1: ABOUT YOU	
1.1 Please state your name (surname, first name)	Cultural Contact Point Poland
1.2 Please state your email address	pkk.kultura@mk.gov.pl
1.3 In which country are you located?	PL Poland
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?	Yes
1.7 In which cultural sector do you (or your organisation) operate?	Other cultural sector
Please specify	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?	Other
Please specify	Cultural Contact Point Poland
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

<p>2.3 To what extent should the new programme pursue the following objective: Promotion of the transnational circulation of cultural works and products</p>	<p>To a great extent</p>
<p>2.4 To what extent should the new programme pursue the following objective: Widening access to European heritage and cultural works</p>	<p>To a great extent</p>
<p>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</p>	<p>To a great extent</p>
<p>2.6a To what extent should the new programme pursue the following objective: Promote cultural cooperation with third country operators</p>	<p>To a great extent</p>
<p>2.6b Should cooperation with third countries be limited to certain predefined countries or would a broader approach be preferable?</p>	<p>A broader approach</p>
<p>2.7 To what extent should the new programme pursue the following objective: Promotion of urban and regional development through culture</p>	<p>Don't know</p>
<p>2.8 To what extent should the new programme pursue the following objective: Widening access to culture and participation in culture for disadvantaged groups</p>	<p>To a great extent</p>

2.9 Would you like to comment on the objectives for a new Culture Programme?

Ad. 2.6b: Cooperation with third countries - unlike the external relations funding instruments, this funding line promotes Europe in the third countries. Participation of third countries should not be limited to an annual list of eligible countries but, on the contrary, all third country partners should be eligible in all action strands (as project coorganizers), when relevant, and with a specific focus on the European Neighbourhood region and East Partnership countries. General comment on new Culture Programme objectives: We strongly advocate for the continuation and reinforcement of the EU Culture programme. The next Programme should be bolder, aligned with the overall strategy launched by the European Agenda for Culture, and embedded in the overall vision of sustainable and inclusive growth outlined by the Europe 2020 strategy. Its objectives have to be refocused, its design and management improved, and its budget increased. The rationale of the Culture Programme should therefore be radically reviewed in order to reflect the current needs of the sector, and facilitate its engagement in European and international processes. In order to better define the purpose of the new Programme, we propose to formulate its general objective as follows: Through transnational co-operation: to support creative processes and their development, to share risk and experimentation, and to forge relationships for a stronger European cultural space participating in inclusive development. The objectives of the current Culture Programme (transnational mobility of persons, transnational circulation of works, and intercultural dialogue) do not give a clear vision of what the Programme aims to achieve in terms of sectoral or societal development. The three objectives are not balanced either, as the third one - intercultural dialogue - has often been understood and evaluated as a by-product of the other two. Working internationally is not necessarily sufficient to develop genuine intercultural methods and partnerships. The specific objectives and award criteria of the new Programme will therefore have to be reviewed (on this topic, see the study on the intercultural dialogue objective in the Culture Programme, carried out by the Platform for the Intercultural Europe and Culture Action Europe). Cultural co-operation should be given the right support to be more than a mere meeting point, or a space of dialogue and exchange only. It should rather go a step further in terms of co-thinking, co-creation, and the emergence of new ideas. The intercultural dimension should also be considered as a transversal prerequisite of all projects supported by the Programme. A clear methodology that would allow evaluating the projects in those terms will have to be developed, and beneficiaries should be provided with the appropriate tools to integrate these dimensions in the development, implementation, and evaluation phases of their

	<p>projects. If the next Culture Programme is to be ambitious in its scope of action (and therefore address to a great extent all objectives outlined above by the consultation), its specific objectives will have to be refocused in order to maximise its potential. We propose the following specific objectives for the next Culture Programme: 1. Full and equal participation in culture 2. Sustainable development of the sector 3. Artistic and cultural experimentation in the economic, social and intercultural fields Concerning co-operation with third countries, participation should not be limited to an annual list of eligible countries. On the contrary, all third country partners should be eligible in all action strands, when relevant, and with a special focus on the European Neighbourhood region. This participation of third countries in the Culture Programme should however be given proper means (and therefore be reflected in an increase of the overall budget of the Programme), and be seen as a complementary and supporting action to the continuation of the development of fully fledged cultural strands in EU external relations policies. In more general terms, the Culture Programme should be a tool that enhances the development of the arts and culture sector, and therefore facilitates the participation of arts and culture in other European policy objectives.</p>
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>To a great extent</p>

<p>3.1b Would you like to explain your response?</p>	<p>Cultural co-operation - triggering co-thinking and co-construction - can have longstanding positive impacts on the development of the sector. Harnessing professional skills and competences through European cultural cooperation has proven to be very effective, as it allows to share fragmented expertise and to collectively develop it, especially in the context of increasingly international artistic and cultural practice. Those professional development schemes need to be deepened through traditional - training and capacity building- and innovative models, such as peer-to-peer co-learning. This is reflected in particular in the second of the specific objectives proposed above. The Culture Programme, as an instrument specifically dedicated to the arts and culture sector, can also play an important role in both highlighting the importance of professional development in the arts and culture field, as well as promoting a better integration of those needs in the overarching education and skills framework as prioritised by the Europe 2020 strategy. EU instruments specifically geared towards education and training (e.g. Leonardo da Vinci, Grundtvig, etc.) should also increase their accessibility and support to arts and culture professionals.</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>To a great extent</p>
<p>3.2b Would you like to explain your response?</p>	<p>Peer learning and peer coaching should be supported, next to more traditional training or capacity building schemes. Such peer learning can take the form of formal and informal networking at local, regional, national, and European levels, support to the development of advocacy skills, trans-sectoral co-operations between actors from different civil society sectors (culture, education, social, health, environment, etc.), or peer-to-peer exchange between projects leaders and partners during the whole duration of a project. Peer-to-peer learning also happens outside formal project development. Opportunities to meet, network, exchange and develop common ideas should therefore be offered, even if they do not necessarily lead to immediate co-operation projects.</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>To a great extent</p>
<p>3.3b Would you like to explain your response?</p>	<p>If partnerships between arts and businesses are an important tool to foster entrepreneurial skills of artists or cultural professionals, and are key to develop the economic potential of the cultural and creative sectors, other types of interdisciplinary partnerships - and with broader objectives - should also be encouraged (see question 3.5a). The potential of the arts and culture sector to participate in the development of alternative economic models in the fields of, for example, social economy should also be an objective of interdisciplinary partnerships in the business environment.</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>Cultural co-operation, understood as co-thinking, co-creation and co-production, should continue to be supported through the Culture Programme. Sharing creative processes with European or international partners are indeed key to the emergence of new artistic languages, the opening of shared European cultural spaces, and the development of solidarities. Co-creation and co-production should be seen as the central element of the cultural value chain alongside education and training, mobility and dissemination, audience development and participation, documentation, and media outreach.</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>European and international partnerships are laboratories that can experiment with artistic, intercultural, social, or economic processes. The arts and culture actors are indeed constantly developing new creative models, and are navigating between different fields (public funding, market economy, social economy; community actions, education, skills and knowledge development; cultural diversity and interculturality; individual and collective development, and the opening of public spaces). They are therefore often pushed to try new ways of working, within the arts field itself, and in partnership with other sectors. Those experimentations should be valued, and given the right development and evaluation tools in order to allow their outcomes to spill over other policy fields and be shared with other arts and culture actors, policymakers, economic and social stakeholders, and society at large. Experimentation and risk taking (specific objective 3 as outlined above) should be encouraged in all projects supported by the Culture Programme. Lighter and more accessible funding lines should however also be made available for cutting edge and high risk initiatives trying out new ideas, new models, and/or new partnerships in a diversity of fields such as the social economy, knowledge based innovation, social inclusion, sustainable growth, cultural diversity, the development of intercultural spaces and competences, for example.</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>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>To a great extent</p>

<p>3.7b Would you like to explain your response?</p>	<p>The overall objective of the Culture Programme should aim at the development of a dynamic and shared European cultural space, promoting heritage and contemporary practice, intercultural constructions, participation and public debates. In this context, activities promoting the understanding of common European heritage, and pursuing other objectives of the Programme, should also be supported.</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 small extent</p>
<p>3.8b Would you like to explain your response?</p>	<p>Mobility should not be a specific objective of the Programme anymore but become a tool for the achievement of other objectives. Specific mobility funds for formal and informal networking, peer learning, training, capacity building, etc. should however still be made available in specific action lines of the Programme. Finally, an important focus should be given to projects and initiatives aimed at lifting all financial, regulatory, administrative, or information barriers to mobility.</p>
<p>3.9a To what extent is it important for the new programme to support the following activities: Transnational exchange of artefacts or other works</p>	<p>To a moderate extent</p>
<p>3.9b Would you like to explain your response?</p>	<p>As is the case of the mobility of artists and cultural professionals, circulation of works should be embedded within projects that also pursue other Programme objectives, and financial, administrative, or regulatory barriers to the circulation of artefacts and works should be addressed in priority</p>
<p>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</p>	<p>To a moderate extent</p>

<p>3.10b Would you like to explain your response?</p>	<p>All cultural organisations whose projects match the Programme objectives and award criteria should be eligible for funding. This question is however not clear as to the nature of the companies/organisations mentioned. If what is implied here is a support to intermediaries in the cultural industries field, a European support scheme is urgently needed but it should be conceived as a separate tool from the Culture programme, following the model of the Media programme. The possibility to support cultural industries through structural funds should also be developed.</p>
<p>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)</p>	<p>To a great extent</p>
<p>3.11b Would you like to explain your response?</p>	<p>Culture Programme support to overcome barriers to transnational mobility is key to the development of European cultural co-operations. Some actions that could be implemented in this context include: a better monitoring and measuring of mobility, improved information systems on mobility, development of matching mobility funds at European, national, and sub-national levels, etc. The recommendations already formulated by the sector, the mobility pilot projects or the OMC group on mobility should form the basis of those initiatives. An important activity in this context is also to encourage exchange with non-cultural public authorities and departments at national and European levels in charge of regulatory or administrative conditions affecting the mobility of individuals, students or workers in more general terms.</p>
<p>3.12a To what extent is it important for the new programme to support the following activities: Translation of fiction into different languages</p>	<p>Don't know</p>

<p>3.12b Would you like to explain your response?</p>	<p>Translations do not fit in the Culture Programme, as they are often in contradiction to the principle of subsidiarity. These projects often generate profit in future. There should be created a separate funding scheme, either within the Culture Unit or the Multilingualism Unit of DG EAC, which would support not only fiction, but works from the broader field of humanities, too. This would enable translations to follow different rules (no partners, no not-for-profit) and to get a reasonable budget of their own.</p>
<p>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</p>	<p>Don't know</p>
<p>3.13b Would you like to explain your response?</p>	<p>Grants for translations should be redesigned in order to allow a direct and fair remuneration of translators (review of the flat rates levels and of the payment schemes in consultation with the stakeholders). Grants to publishers to cover promotion costs and the purchase of translation rights should also be created and earmarked appropriately.</p>
<p>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</p>	<p>Don't know</p>
<p>3.14b Would you like to explain your response?</p>	<p>Festivals do not fit in the Culture Programme, as they are often in contradiction to the principle of subsidiarity (grant often lower than 5% of the total budget and often intended as profit-making). If festivals will be kept in the scope of Culture Programme, also smaller, emerging and innovative festivals should be supported. Now funds are allocated only to a large-scale festivals, which usually don't need this support.</p>

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	Don't know
3.15b In which cultural sector(s) should new European prizes be supported?	
3.15c Would you like to explain your response?	
3.16a To what extent is it important for the Programme to support: media initiatives giving visibility to European cultural themes and projects	To a moderate extent
3.16b Would you like to explain your response?	Media initiatives giving visibility to European cultural themes and projects should be financed under the EU Communication budget as these actions are often geared towards increasing EU visibility. If the objective is to give visibility to the projects funded by the Culture Programme, then evaluation, documentation and public outreach tools should be better integrated in the conception and funding schemes of the projects themselves.
3.17 Would you like to comment on the activities within the new Culture Programme?	Smaller projects should also have possibility to be co-financed in Culture Programme (now the smallest project budget must be 100 000 euro) to allow not only "elite" operators to take part in the Programme
SECTION 4: TYPES OF SUPPORT WITHIN THE NEW PROGRAMME FOR CULTURE	
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?	Yes
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?	No - the EU should fund more organisations at a lower level

<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>- more "user friendly" budget forms - more flexibility in co-financing requirements: possibilities of giving monetary value to some in-kind contributions (e.g.: interns, research, communication contributions etc.)</p>
<p>4.6 How could the dissemination of the results of activities funded under the new programme be supported?</p>	
<p>4.7 Would you like to add anything else on the types of support within the new Culture Programme?</p>	<p>Higher rates than 50% should be made available for smaller projects / structures and newcomers in the Programme. Concerning the multiannual operational grant, they should: - allow to transfer funds from one year to another within the timeframe of the contract as organisations need this kind of flexibility to accommodate changes often due to reasons beyond their control -have lighter and more flexible reporting frameworks As regards European wide cultural initiatives there could be different types of funding with specific thresholds for smaller or bigger projects. Operational support should be given not only to the biggest institutions but also to smaller cultural operators</p>