

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

Meta Informations	
Creation date	15-12-2010
Last update date	
User name	null
Case Number	229273053091234910
Invitation Ref.	
Status	N
SECTION 1: ABOUT YOU	
1.1 Please state your name (surname, first name)	Lakin, Phil
1.2 Please state your email address	Phil.lakin@nationaltrust.org.uk
1.3 In which country are you located?	United Kingdom
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?	Cultural Heritage
1.8 In which capacity are you participating in this consultation?	An organisation
1.9a What is the size of the cultural department of your organisation?	11-50 employees
1.9b What type is your organisation?	Non-profit-making cultural association
1.9c Are you replying on behalf of a representative organisation in the cultural field?	Yes
1.9d Does your organisation represent individuals or organisations?	Individuals
1.9e How many members does your organisation represent?	More than 1000 direct members
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 moderate 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 moderate extent
2.6a To what extent should the new programme pursue the following objective: Promote cultural cooperation with third country operators	To a small 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 great 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 moderate extent

<p>2.9 Would you like to comment on the objectives for a new Culture Programme?</p>	<p>To support, deliver and add value to the EU 2020 Strategy, the Culture Programme should prioritise and fund projects that:</p> <ul style="list-style-type: none"> • Fully integrate the need for heritage (natural, built, immovable, intangible) to be an integral part of the Culture Programme); • Embrace, explore and celebrate the diverse and multicultural nature of 21st century life and in particular the understanding of the cultures of ‘new economy’ nations, to promote mutual understanding and to deliver social cohesion; • Demonstrate the economic impact of culture: as a direct employer, and as a driver for the creative industries; • Create cohesion and economic benefits through supporting projects that build on unifying common cultural heritage (built, natural, moveable, intangible) themes; • Develop and expand upon the role of cultural heritage assets, festivals and events as major tourism attractor benefiting the economy; • Develop the capacity and activities of local communities to protect, promote and celebrate their particular cultural and heritage assets; • Support the development and growth of EU networks of cultural heritage organisations, such as the European region of the International National Trust Organisation for training, mentoring and sharing best practice/expertise.
---	--

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 moderate extent</p>
<p>3.1b Would you like to explain your response?</p>	<p>This is important to broaden the reach of professional to the maximum audience.</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>This is vital to enable the exchange of best practice, for on-the-ground mentoring and for widening the experiences of professionals. Our experience in leading the “European Country Houses Project” funded under Culture 2000 demonstrated that this approach can be absolutely pivotal to the future careers and skills development of both participants and for the partner organisations involved. It is a powerful way for bringing together cultural organisations of very different sizes, levels of expertise and from ‘new’ and ‘old’ Member States and to foster future collaborations.</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 small extent</p>
<p>3.3b Would you like to explain your response?</p>	<p>Whilst this is important, developing entrepreneurial skills can be better supported by other national and EU funds such as competitiveness and employment programmes.</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 moderate extent</p>
<p>3.4b Would you like to explain your response?</p>	<p>New works and performances can be an important way to promote the exchange of transnational working, practices and experiences.</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>Experimentation is a key way to harness creativity, to explore and in new and innovative ways often using new approaches, common cultural themes. In the field of cultural heritage experimentation is important in attracting new and diverse audiences, shared experiences and thus to promote tourism and other economic benefits. Experimentation is also a key driver for the creative industries and thus is a key way by which the Culture Programme can support the EU2020 Strategy.</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>To a great extent</p>
<p>3.6b Would you like to explain your response?</p>	<p>Digital cultural content is a key way of engaging new and broader audiences for cultural heritage. It is a key driver for the creative industries and for supporting economic benefits. The use of digital media can also be use to engage those at risk of social exclusion and to encourage breaching the 'digital divide'. The Culture Programme can play a pivotal role in facilitating the development of digital cultural media and in the exchange of ideas and best practice from across the EU in this respect.</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>A greater understanding of EU common heritage is vital for encouraging social cohesion and a greater sense of shared EU identity. Cultural heritage is vital in this respect. It is very varied and includes architectural legacies, cultural landscapes, gardens, cultural-social histories and industrial heritage common themes of shared European Heritage. Projects that explore and/or interpret in new ways all these diverse examples shared European heritage should be supported by the EU Culture Programme Cultural heritage is a major driver for international and inter-EU travel and tourism and expanding this in sustainable ways has significant potential to grow the contribution of culture to EU GDP.</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>Whilst this is important, giving incentives for artists can be better supported by other national and EU funds.</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 great extent</p>
<p>3.9b Would you like to explain your response?</p>	<p>The exchange, display and interpretation of artefacts is a key means to facilitate gain greater understanding of EU common heritage. This is vital for encouraging social cohesion and a greater sense of shared EU identity.</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>Fostering and promoting cultural diversity is important for developing social cohesion amongst communities from different cultural backgrounds coexisting in the same Member State.</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 moderate extent</p>
<p>3.11b Would you like to explain your response?</p>	<p>Overcoming legal and administrative boundaries is important to facilitate transnational exchanges and inter-cultural exchanges.</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>To a small extent</p>
<p>3.12b Would you like to explain your response?</p>	<p>Whilst this can be important to assist and enhance cultural understanding and thereby to assist cultural cohesion, it should be limited only to key works of fiction where no commercial market exist for literary translations.</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>To a small extent</p>
<p>3.13b Would you like to explain your response?</p>	<p>For the reasons above, this should be limited only to key literary works where no commercial market exist for literary translations.</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>To a moderate extent</p>
<p>3.14b Would you like to explain your response?</p>	<p>Festivals have an important role in supporting the economy and the in promoting the works of artists. They can produce multiple benefits, such as increasing tourism to cultural locations associated with works by artists of EU significance.</p>

<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</p>	<p>To a moderate extent</p>
<p>3.15b In which cultural sector(s) should new European prizes be supported?</p>	<p>An EU prize for an activity that creates significant new audiences/audience diversity inspired by common EU cultural heritage should be created. A contemporary visual arts work should be a new prize category.</p>
<p>3.15c Would you like to explain your response?</p>	<p>An EU prize for an artistic work that creates significant new audiences/audience diversity inspired by common EU cultural heritage should be created. This has the greatest opportunity to create long-lasting economic and other benefits that will help the delivery of EU2020 objectives.</p>
<p>3.16a To what extent is it important for the Programme to support: media initiatives giving visibility to European cultural themes and projects</p>	<p>To a small extent</p>
<p>3.16b Would you like to explain your response?</p>	<p>Whilst this is important, developing media initiatives can be better supported by other national and EU funds such as the MEDIA programme.</p>
<p>3.17 Would you like to comment on the activities within the new Culture Programme?</p>	<p>The new Culture Programme should seek to focus on those activities that maximise the delivery of the EU2020 agenda. It should seek to achieve this whilst also delivering the best opportunities to promote, inspire and enable activities inspired from the EU's varied and shared common cultural heritage and facilitated by transnational sharing, development and exposure of works to transnational audiences. It should encourage creating new audiences for cultural works through use of digital and other new or innovative media, whilst also seeking to celebrate diversity and delivering cultural and social cohesion.</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>Yes</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>No - the EU should fund more organisations at a lower level</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>To a moderate extent</p>
<p>4.4 What problems does your organisation face as a result of degressivity?</p>	<p>Public sector expenditure cuts are reducing the availability and opportunities for organisations to become self-financing.</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>Expand on Strand 1 (Cultural Projects) and include a sub-strand for projects with partners in third countries. Giving the need to deliver EU2020 objectives, expand on the funding available and have a separate strand for EU festivals and for the collaborative celebration of anniversaries of key EU cultural figures, historical events and/or objects. Create a new strand for collaborative projects aimed at the preservation of items relevant to EU common culture which are in danger of disappearing/disintegrating. This could include the creative digitisation of such items to also maximise access.</p>
<p>4.6 How could the dissemination of the results of activities funded under the new programme be supported?</p>	<p>This can best be achieved through widening the roles of the Cultural Contact Points to act as a vehicle for sharing project results with their wide range of contacts.</p>
<p>4.7 Would you like to add anything else on the types of support within the new Culture Programme?</p>	<p>Two actions are proposed: 1) In a similar way to the Lifelong Learning Programmes, the Culture Programme should offer funding support from preparatory/explorative meetings between cultural actors in different nations; 2) The programme should introduce an Expression of Interest / Concept stage. Once approved ‘in principle’ projects should then be offered development funding to enable them to work up full applications. The net result of these actions will be to encourage more applications from civic society - often ‘grass roots’ - cultural organisations that struggle with the high up-front costs of developing Culture Programme bids.</p>