

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)	Eurozine - Gesellschaft zur Vernetzung von Kulturmedien mbH, FN 260827w
1.2 Please state your email address	office@eurozine.com
1.3 In which country are you located?	AT Austria
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?	Interdisciplinary
If interdisciplinary please specify the main (up to three) cultural or art forms covered.	Visual arts Audio-visual; Literature, Books and Reading Non-cultural sector - research
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?	Not applicable
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?	No
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

<p>2.2 To what extent should the new programme pursue the following objective: Protection and promotion of cultural and linguistic diversity</p>	<p>To a great extent</p>
<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>Don't know</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 moderate 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>To a moderate extent</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>

<p>2.9 Would you like to comment on the objectives for a new Culture Programme?</p>	<p>Eurozine strongly supports the introduction of a new Culture Programme, yet adaptations in both content related as well as administrative terms are necessary. Eurozine generally supports the overall critique and suggestions to a new Culture Programme as outlined by Culture Action Europe and its campaign "We are more". Additionally, we would like to draw your attention to the fact that funding for media (excluding film) has not been an explicit part of the funding strategy of the Culture Programme or any other major funding programme of the European Union. This is especially problematic as media - the fourth estate and central tool for keeping up and further developing a democratic culture in Europe - in the light of technological changes is facing enormous challenges. Especially media that support a transnational debate on central political, cultural and social issues of our times need a stronger advocacy in Europe, in order to build a truly European public sphere.</p>
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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>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>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>

3.3b Would you like to explain your response?	Generally, interdisciplinary approaches should be geared towards MUTUAL learning and exchange and not perceived as one way streets. The entrepreneurial skills of artists and cultural professionals are usually very well developed, and business logics are usually hard to apply to artistic, cultural logics. In general, such partnerships would very well be able to increase awareness for social, political and cultural questions in business organisations.
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	To a great extent
3.4b Would you like to explain your response?	Transnational cooperation, co-creation and and the exchange of works and experiences must be at the heart of any Culutre Programme which aims at increasing a European Union that overcomes national borders.
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	To a great extent
3.5b Would you like to explain your response?	
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	To a great extent
3.6b Would you like to explain your response?	
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	To a small extent

3.7b Would you like to explain your response?	Eurozine supports Culture Action Europe's approach to this question: European heritage in and as itself cannot be a value as such without connection to contemporary and currently relevant social and cultural questions and practices.
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	To a moderate extent
3.8b Would you like to explain your response?	Eurozine supports Culture Action Europe's approach to this question: 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.
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?	The need for the exchange of cultural and artistic works is highly relevant, nevertheless 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.
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	To a moderate extent
3.10b Would you like to explain your response?	All cultural organisations and their projects should be eligible for funding, as long as they meet the objectives of the Programme.

<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>Support to overcoming barriers to transnational mobility is key to the development of European cultural co-operations and cultural exchange to any significant extent. Such barriers have to be overcome especially when it comes to cooperations with third countries, e.g. administrative barriers such as visa regimes etc.</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 great extent</p>
<p>3.12b Would you like to explain your response?</p>	<p>Transaltion should not be limited to fiction, as many other text forms, such as essays and other advanced non-fictional forms of texts dealing with social, political and cultural questions and their circulation should be promoted in order to build up a European space for communication.</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 moderate extent</p>
<p>3.13b Would you like to explain your response?</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>Relevant for the decision for support should always be the content of a (cooperation) project and not the format. So if a festival has got a strong European dimension AND fulfills the overall criteria and objectives of the new Culture Programme, not vice versa.</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>Don't know</p>
<p>3.15b In which cultural sector(s) should new European prizes be supported?</p>	
<p>3.15c Would you like to explain your response?</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 great extent</p>
<p>3.16b Would you like to explain your response?</p>	<p>In general, media initiatives strengthening an open, variegated and democratic communication within and beyond the European Union and adding to a truly European public sphere should be supported by the EU (see also 2.9), yet this does not necessarily need to happen within the Culture Programme. Other than Culture Action Europe we do not think that supporting media out of the European Communication budget in its current form is a sensible solution: So far, the communication budget does not really support open, critical and diverse communication / media coverage of social, political and cultural topics relevant in Europe; and is generally geared towards increasing EU visibility in a positive, uncritical way which does not lead to authentic debates and interest on the side of the public.</p>
<p>3.17 Would you like to comment on the activities within the new Culture Programme?</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>To a great extent</p>
<p>4.4 What problems does your organisation face as a result of degressivity?</p>	<p>To apply the degressivity rule to organisations in the cultural field is contra-productive. Operating grants are supposed to cover parts of the basic operational costs of an organisations. These costs, like personnel costs, rent, energy, supplies etc. are subject to inflation (2009 in Austria: approx. 1%). Instead of covering inflation, the degressivity rule significantly and additionally decreases the actual income of an organisation. Additionally, operating grants provide cultural organisations with a stable basis which is indispensable to enable an organisation to fundraise e.g. with private foundations. Reducing the operating grant every year does not increase private funding, but reduces the basis for this funding.</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>It is very obvious that in recent years great efforts were taken by the EACEA to reduce administrative challenges to applicants and project organisers. Further simplifications include: - provide unbureaucratic financial support for the development of project applications, especially for smaller organisations - train project administrators in the EACEA in the cultural field or increase the number of staff who has a work experience in the cultural field in order to be able to understand the specific problems and challenges for cultural organisations; and generally increase staff - increase the co-financing rate for cooperation projects (especially important for small cultural organisations) - further simplify and de-bureaucratize application forms and -processes</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?