

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)	European Festivals Association (EFA) Kleine Gentstraat 46, 9051 Gent - Belgium ID number is 39548622730-55
1.2 Please state your email address	info@efa-aef.eu
1.3 In which country are you located?	BE Belgium
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.	Performing Arts - Music Performing - Dance Performing Arts - Theatre
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?	Less than 11 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?	Organisations
1.9e How many members does your organisation represent?	100-250 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 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 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 great extent

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

In the framework of Europe’s 2020 Agenda, the European Commission more than ever addresses civic and social issues and reaches out to Europeans as citizens. At the same time, the EU highlights the impacts of the arts and cultural sector in all areas of life - with influences on all areas of policy making. A strong trans-sectorial cooperation is envisioned and in this context a strong positioning of arts and culture in a wider political context. The programme should reflect this approach while at the same time support the core creative development of the artistic sector itself. Arts organisations are one of the most suitable partners to promote Europe’s 2020 mission; they are not only carriers, but truly embrace transversal issues concerning European citizens by their very nature. The EU is invited to engage in process-oriented cross-border sustainable development of the cultural sector and at the same time create emblematic moments of contemporary creation and diffusion of those works in order to add to our historical legacy. The locally dominant and internationally positioned leading festivals e.g. should be supported so that they can have a spill-over function to smaller organisations to continue strengthening the involvement of citizens (artists, audiences etc) into this dynamic. To give and generate an added value to certain actions and activities (e.g. in festivals, see separate proposal delivered) in order to increase arts festivals’ contribution to the artistic and cultural life in Europe, as well as its visibility and outreach. • Involve arts organisations, e.g. European festivals in shaping, developing and promoting the European agenda towards a cultural Europe 2020; • To mobilize leading arts organisations such as festivals to increase creation, circulation, promotion and presentation of arts works, artists, arts managers, arts heritage in festivals and pass on international knowledge to smaller festivals; • Protect cultural diversity and intercultural dialogue where as many people as possible come in touch with arts products and artists; • Give visibility to emblematic moments of contemporary arts production, creation and presentation; Ensure activities and a comprehensive communication process in order to reach out to citizens (media included).

SECTION 3: ACTIVITIES WITHIN THE NEW PROGRAMME FOR CULTURE

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

To a great extent

<p>3.1b Would you like to explain your response?</p>	<p>Artists are researchers: they constantly think, re-think, shift and re-shift boundaries: it is a constant research process which has always been triggered through international exchanges. Skills to work internationally are key: - exchange of best practices from region to region - exchange of shared and distinctive competences across Europe - practice oriented training and capacity building key to a flourishing culture sector - life-long learning to internationalise through professional development programmes - closer collaboration and synergies between the culture and the education sector (inclusion of support to arts and culture in the EU education and training programmes) - permanent development need, self esteem and reflection of artists and managers needed</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>International networking - formal and informal - platforms for exchange, debate within the sector (peer to peer learning) and with political representatives at local, national and European level is key for the development of 1. the sector; 2. the EU's policy shaping; and 3. different sectors. Networking and platforms of exchanges are by definition places of exchanging experiences and practices, which have shaped Europe since its existence. Without these exchanges, there is no way of understanding, of affiliation towards Europe, and a sense of belonging and responsibility towards Europe.</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 moderate extent</p>

<p>3.3b Would you like to explain your response?</p>	<p>Culture should not be approached in the first place as an industry and should not primarily be evaluated and measured on the basis of economic targets and indicators. Interdisciplinary partnerships are crucial, but not only to foster skills of the arts professionals, but in the first place of business representatives on the road in finding a common language to tackle the challenges facing Europe in the 21st Century - a language that is not just that of culture, nor that of business, nor that of policy-making (for such a language is based on the challenges of the past and present).</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>Contemporary artistic creation is firmly at the heart of our democratic principles. It has intrinsic value and serves as a means to finding new solutions and ways of engaging with societal change. Artistic and cultural innovation and creativity have intrinsic values but they are also a means to find new solutions, and ways of engaging with societal change. Artistic creation and creativity are fundamental factors in the development of society, given that they are part of the process of adapting to and of confronting contemporary circumstances. Without creativity and creation, there is no humanity; they are the basis of the personal development of the human mind, and of a sharing of human inspiration. In this light, they can be seen as essential to sustainable development. Creativity and creation involve both intangible processes and concrete manifestations. The arts sector is one of the most favourable environments for innovation and creativity because the main objective of artists has always been the creation of new artistic objects. Artists thus play a major role in changing society and pointing towards new paradigms. The role of the artist as a creator and as an innovator has been the object of much philosophical and sociological reflection, with the overarching conclusion that creation and creativity are fundamental elements for the progress of mankind.</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>

3.5b Would you like to explain your response?

Access and participation in the arts and culture are constantly changing form, in particular through the internet and through new ways of collaboration and the networking of both amateurs and professionals. Urban subcultures are emerging that result in a multi-disciplinary mix of traditional and new artistic forms and contents. While classic institutions hold a special importance for accessing cultural services, there is a need for recognition and support to these new ways of entering cultural experience, planting seeds of curiosity, analysis and demystification that could be the beginning of long-term relationships with culture. The sector needs more synergies between these classic institutions and the independent artists/creators who are the voice of our time and of the future. Larger arts institutions need to open their doors to experimental artists and non-conventional arts initiatives. They attract audiences through innovative forms of communication which audiences can relate to and build upon. Incubator units, residencies and other innovative initiatives that offer young artists space and time to research, experiment and exchange form an essential part of these creative hubs and should be supported, not only in towns but also in rural areas. Festivals are a part of the cultural sector that makes key contributions to the fostering of creativity, creation and innovative works. They provide a space for artists to dare, to create, to take risks, to experiment and to unfurl their innovative ideas. Furthermore, festivals involve the audiences in this creative process - they offer the space to meet the arts. Festivals are spaces for artists to create new art forms, to experiment, to try out new things; they are platforms that allow artistic risks, that offer international excellence - excellence in the sense of something new, something unseen, something surprising: A free space to develop cross-disciplinary work and present this work to the audience! Festivals are spaces for citizens to meet the arts and the artists, to get inspired, look further, reflect on wider societal issues. In this framework of limited space and time, the public meets the arts in an open, festive, inspiring surrounding - in unexpected moments and places, in new spaces and new forms of environments developed in festivals. For decades, the world of festivals has been one of the most active communities, where festivals have been providing artists with the tools and the opportunities to enhance their artistic skills and use them towards innovation and creation. More simply put, festivals offer a laboratory for the research process of artists today. Festivals play a crucial role in involving audiences in the process of approaching creation and innovation. Individuals who attend festival events are often faced with the challenge of interpreting and understanding works of art which use languages, expressions, concepts and perspectives that are often tightly connected to

	<p>contemporary history and society. Part of the educational mission of festivals is to open up audiences to artistic, cultural and societal alertness. Fringe events, education schemes and training programmes for young artists and managers, interactive performances, experimentation of arts and technologies and contemporary expression provide professionals, amateurs and the audience with an optimum setting for implementing innovative and successful competences. In fact, festivals play a key role in turning multicultural societies into intercultural environments which enable individuals to actively participate in social and working life. If Europe wants to remain an innovative trigger, and 'use' the cultural sector to take over this function, it has to invest into the innovation, risk-taking of the sector itself, it has to allow time and research oriented practices - it has to support festivals that per definition give a platform for this innovative, experimental work and can serve as spill-over to permanent institutions.</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 moderate extent</p>

<p>3.6b Would you like to explain your response?</p>	<p>Creativity is related to the communication process. Involving people and sharing the artistic and creative process with many people has to be at the heart of the work of cultural organisations. Digitalisation is important in terms of promotion, reaching a broad audience, and providing access to all possible audiences; nonetheless a physical participation and exchange between audiences in activities is not replaceable. Access to culture in terms of participation can be triggered immensely through the application of new communication tools and an increased flow of information. The Access to Culture Platform works actively and focused on recommendations to improve conditions for artists to create and for audiences to participate in arts and culture. Over the last few years everybody has had to reinvent their communication tools as new communication technologies have led to new patterns of information dissemination and networking. The website, social networks, instant messaging, blogs, tweets and posts, have all changed the way people expect to be reached. It is key that the correct communication approach for the goals of a certain project is chosen. New electronic tools are no substitute for traditional communication, and that different segments of the audience need reaching in different ways. The days of mailing lists, brochures, posters, advertisements and press articles has not gone. These forms have just added to the marketing department's tool kit.</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 moderate extent</p>
<p>3.7b Would you like to explain your response?</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>

<p>3.8b Would you like to explain your response?</p>	<p>By their very nature artists are working internationally, i.e. creating, collaborating, performing and touring outside of their own country; they should be supported as much as possible to fulfil this inherent role. Artists have always worked on an international level: it is a practice that is established in Europe and worldwide, and needs to be supported further. In particular methods to make use of experiences, bringing international approaches back to the local artistic community, peer to peer learning is a next step, to multiply and capitalise on these efforts. The possibility to tour is one of the pillars of the value chain of processes of contemporary creation. Artists need to be faced with different audiences to have the challenge of constructive feedback which will challenge them to create better artistic objects. Audiences need to be able to access the largest spectrum of artistic objects, to become more engaged, more critical, more educated and do educated choices. Only by having access to knowledge, the knowledge of the different art-forms and the different creators within each art-form, can audiences develop, elect, get involved, be demanding, be passionate and really value contemporary creation and culture in general.</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>Touring is a reality in Europe - and in the world. To bring these touring efforts that happen on a higher level, also to smaller organisations that work rather locally is a next step that the programme needs to trigger - this in collaboration with mechanisms that enhance synergies between local, national and European decision processes and supporting schemes.</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 great extent</p>
<p>3.10b Would you like to explain your response?</p>	<p>In this context not only fostering of cultural diversity should be considered but also and especially the fostering of contemporary artistic creation.</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>Legal and administrative barriers have been removed considerably but there are still many burdens, not only for artists directly but also for companies working with artists; the conditions should be further adjusted at European level. Also here the support of international cultural networks is crucial which should be strongly supported for their role in overcoming barriers to transnational mobility.</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 moderate extent</p>
<p>3.12b Would you like to explain your response?</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>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 great extent</p>

3.14b Would you like to explain your response?

Of course, we are kicking in some open doors when we say that arts Festivals have grown immensely in Europe. They are an important player in the cultural life of Europe - its countries, its regions and its people. The growth refers to the attractiveness of the format but also to the impact that the 'festival' has on artistic and cultural activities. Festivals are, for many reasons, strong drivers of the message that Europe is first of all a cultural project. A festival generates the attention of the public and the press more than the regular cultural offer. This is obviously a general characteristic that applies to almost every festival. But from there on each festival is unique, not only in result but also in intention. A festival is a place, an environment and a format where artists have relatively large artistic freedom. The audience often searches for the unknown in a high-level festival rather than in the regular cultural offer. The pressure to attract a large audience is stronger connected to the artistic creation than just to the cultural consumption. A festival is often seen as an element in the (cultural) tourist industry with a certain economic impact; certainly it can be a stimulating factor in the local economy. More importantly though, a festival is the perfect way to achieve cultural participation, promote cultural diversity and it has the power to enhance competences in citizens to develop intercultural dialogue. Most of all, festivals are international players. Within the international artistic practice (international co-production, creation, supporting development of new arts forms) festivals at the same time are rooted in the local context - and sometimes have indeed an actual mission to do so (because of, for example, a lack of regular cultural offer). The quality of festivals manifests itself in this double ambition. Dominant at local level and positioned at international level - and even with leading character at times. Towards Europe's 2020 goal, the European Union engages strongly in addressing civic and social issues of Europeans. It is not a coincidence that within the 'European Years' social themes are given attention, such as intercultural dialogue, social inclusion, fight against poverty, volunteer work etc. At the same time, the European Union highlights the results and impacts of the arts and cultural sector in all areas of life. A strong trans-sectorial cooperation is envisioned and in this context a strong positioning of arts and culture in a wider political context. Festivals are the one of the most suitable partners to promote Europe's cultural, civic and social mission; they are not only carriers, but truly embrace these transversal approach by their very nature. It is less kicking in an open door when we say that 'Europe is first of all a cultural project.' But after ample reflection, this door will also be opened widely. If Europe has firstly become a project of economic and, later, financial cooperation, it was due to a longing for prosperity and striving for

	<p>keeping a long lasting peace in Europe. However, this cooperation was only possible due to the dialogue between cultures. European history is marked by cultural contacts and cross-border cooperation and holds a rich heritage of artistic objects and expressions. The European continent is literally thriving with master-pieces. Audiences can access a vast number of iconographic arts pieces in our museums. They can access numerous exquisite artistic objects in most areas of contemporary creation: dance, theatre, music, visual arts, etc. The EU is especially keen to engage in process-oriented cross-border sustainable development of the cultural sector and at the same time create emblematic moments of contemporary creation and diffusion of those works in order to add to our prosperous historical legacy. Undoubtedly European arts history would be written further without the EU, but the EU can make sure, to an extent that no other organism can, that Europe is seen as a cultural project and make this perception tangible. The connection between these four starting points (the locally dominant and internationally positioned leading festivals, the strengthening of the continuation of cultural history, making Europe tangible as a cultural project and a comprehensive communication process in order to involve all citizens into this dynamic) are the main reasons why the EU should be eager to continue supporting Arts Festivals in Europe.</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 great extent</p>
<p>3.15b In which cultural sector(s) should new European prizes be supported?</p>	<p>In the sector of festivals, as they already have a great visibility and can extend this already existent visibility through artist prizes: not only for visibility reasons, but for development and incentive reasons. Festivals should be awarded for their exemplary work on a number of issues such as: promotion of young creating artists; giving artistic incentives to young artists; promotion and support of innovation, creativity and mobility; promotion of new collaborations and international production opportunities; support of peer-learning and exchange; offering a platform for the diffusion and circulation of artistic work and artists.</p>

3.15c Would you like to explain your response?	See separate proposal the European Festivals Association is discussing with DG EAC.
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?	There is a general need for the media today to give more attention to cultural and artistic activities; to support media initiatives would only by one aspect for improving the situation; a general change of mind-set is needed.
3.17 Would you like to comment on the activities within the new Culture Programme?	Incentives for development with a European added value that could otherwise not be supported, according to the objectives of the EU policy. It is good that a broad variety of activities from a broad range of countries are supported; at the same time it has to be ensured that also new, young and less established organisations are eligible for support.
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?	Yes
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?	To a great extent

4.4 What problems does your organisation face as a result of degressivity?

For cultural operators this rule may hinder the long-term development. If a degressivity rule is to be applied as means of not promoting the “dependence” on EU funding then it should be adjusted to the grant time-frame. As stated by CAE: The degressivity rule seeks to reduce the ‘dependence’ on EU funding. It has been demonstrated, however, that it can actually contribute more to an increase of this dependence than to its reduction. In the next funding scheme, the degressivity rule (‘n%’) should be adjusted to the grant timeframe. This would mean that the degressivity rule would be applicable during the duration of the grant but once the organisation applies for funding in the next grant period, the degressivity rule will be applicable at its initial level (i.e. ‘n%’ and not ‘n% minus the last grant period’). Concerning the non-profit rule applicable to operational grants, the EU requires a stringent demonstration of financially stable operating conditions as a pre-requisite for possible funding. Part of financially stable operating conditions is having sufficient cash-flow reserves as ‘equity’ in an organisation, what is considered as a sign of good management. However, the obligation to present a zero budget year after year prevents to build up such equity. In addition, there is an obligation in most EU Member States to cover social security costs and salary indemnities for personnel thus a reserve is necessary to secure this social obligation. Therefore, there is a need to abandon the application of the non-profit rule in the new Culture Programme. Concerning the limit in eligible budget increase i.e. capping the budget at a certain percentage; it also poses problems for organisational development. When an organisation applies for EU funding it finds itself often at the first stage of its development; an increase in financial resources, sometimes to a significant extent, is important to enable the next stages of organisational growth. The new Programme’s rules should make the limit in eligible budget increase applicable only during a given grant period. The same organisation when applying for a new grant in the next period should be able to do so on the basis of its new budget. The limit in eligible budget increase will apply hence to the new contract period. In addition the current cap at 10% should be increased. The cumulative effect of the degressivity rule, the non-profit rule, and the limit on eligible budgets diminishes the possibility of organisational growth and sustainability as well as contributes to administrative confusion. It urgently needs to be addressed in the new Programme.

4.5 Could you suggest any further specific ways to simplify the application process and the management of the new programme?

The application process could be simplified through a further simplification of application forms, i.e. application forms that reflect better the reality of the day-to-day work of organisations.

4.6 How could the dissemination of the results of activities funded under the new programme be supported?

Next to the central space online where all results are displayed and next to the European level "Culture in Motion" conference, there should be more visible activities at national, local and regional level in order to raise awareness on these funding opportunities among organisations in the local contexts.

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

See separate proposal that the European Festivals Association is discussing with DG EAC.