

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 University College Association (EUCA)
1.2 Please state your email address	president@euca.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?	No
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 - youth
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?	Other
Please specify	EUCA is active in the fields of education and training for university students. EUCA, the European University College Association, represents a network of university halls of residence throughout Europe. It promotes culture, education, and responsible citizenship for young people.
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

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?	Limited to certain predefined countries
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?	Access to culture and participation in it can be a good way for disadvantaged groups to exit their marginalization. Widening their participation and improvement of their education can surely help towards the construction of a more cohesive society.

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
3.1b Would you like to explain your response?	Openness to new trends and interchange are pivotal for the blossoming of art and culture.
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)	To a great extent
3.2b Would you like to explain your response?	
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.	To a moderate extent
3.3b Would you like to explain your response?	Although a certain degree of interaction with the world of business is necessary, art and culture should not be transformed in a commodity. Artists should remain so. Entrepreneurial skills should be part of every citizens' basic education.
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?	Creating in partnership and sharing ideas and practices should always be welcomed and encouraged as a source of innovation.

<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 moderate extent</p>
<p>3.5b Would you like to explain your response?</p>	<p>Looking for experimentation and innovation is somehow inherent in cultural and artistic production; therefore, general support to culture and cultural diversity may also satisfy this requirement.</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>Cultural contents should also be enjoyed in their actual format and production or exhibition context, not only in a digital format.</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>Culture plays a vital role in the building up a more cohesive Europe and a responsible European citizenship. The understanding of common European heritage certainly helps in fostering the sense of belonging to a common historical past and create more cohesive European Union necessary to face future challenges in the international arena.</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>Performing outside one's country can be extremely costly, especially for young artists. Financial concerns are among the primary causes that stop artists from envisioning a wider horizon for their performances. That is why artists willing to tour outside their country should be supported in their intent through co-funding tools.</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>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>Although promotion of cultural diversity should be pursued, direct support to a specific range of productions or activities can be somehow 'commodity' culture. Support should be provided to any valuable activity that fosters the values stated in the European Charter. Cultural diversity is itself reached if different forms of art and art production are recognized and supported. Cultural diversity is a byproduct of a vibrant cultural life.</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>Barriers to mobility should be eliminated as artists are citizens of the Union and as such they have the right to free movement into the territory of the Union. To what pertains the administrative barriers, bureaucracy should be made less overwhelming for artists, for it does not help at all nor mobility neither creativity.</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>People should be helped in learning as many languages as they can to appreciate fiction into its original language.</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	To a great extent
3.13b Would you like to explain your response?	Translation is only a primary step toward spreading out a given literary production in another country.
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	To a great extent
3.14b Would you like to explain your response?	Please, also consider the risk of propaganda when considering direct support for certain cultural activities. The need to talk about and celebrate Europe should come directly from artists and not be pursued according to a major decision taken in the EU institutions.
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	To a great extent
3.15b In which cultural sector(s) should new European prizes be supported?	Traditional and classical music, drama, photography, dance.
3.15c Would you like to explain your response?	Supporting traditional music means fostering cultural diversity. Classical music, drama, photography and dance are major art forms than now seem neglected by mainstream culture, for they are not bombastic
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?	A certain degree of visibility should be censure against the actual perceived vacuum. Yet, this should be done with a certain discretion and light touch, for it can soon turn out into propaganda.
3.17 Would you like to comment on the activities within the new Culture 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?	No - the EU should fund fewer projects at a higher rate
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?	Don't know
4.4 What problems does your organisation face as a result of degressivity?	
4.5 Could you suggest any further specific ways to simplify the application process and the management of the new programme?	
4.6 How could the dissemination of the results of activities funded under the new programme be supported?	
4.7 Would you like to add anything else on the types of support within the new Culture Programme?	