

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)	HICKS, Davyth
1.2 Please state your email address	davyth.hicks@eurolang.net
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?	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?	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?	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 small 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 small 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?	Don't know
2.7 To what extent should the new programme pursue the following objective: Promotion of urban and regional development through culture	To a small 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
2.9 Would you like to comment on the objectives for a new Culture Programme?	Regarding objectives we would like to see an emphasis on helping fund lesser used language and culture project, particularly endangered languages. It is difficult for these communities to participate in large LLP projects as often they cannot meet the thresholds required to apply. Therefore, we advise a change in the criteria on the LLP or a direct grant under Culture that would allow for small endangered language and culture projects to apply.

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 small extent</p>
<p>3.1b Would you like to explain your response?</p>	<p>The EU should support access to, and participation in, culture by audiences</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 small 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>
<p>3.3b Would you like to explain your response?</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 small extent</p>
<p>3.4b Would you like to explain your response?</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 small extent</p>
<p>3.5b Would you like to explain your response?</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	To a moderate 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 great extent
3.7b Would you like to explain your response?	
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 small extent
3.8b Would you like to explain your response?	
3.9a To what extent is it important for the new programme to support the following activities: Transnational exchange of artefacts or other works	Not at all
3.9b Would you like to explain your response?	
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 small extent
3.10b Would you like to explain your response?	
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)	To a small extent
3.11b Would you like to explain your response?	

<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>We recommend this but only when the EU changes the now outdated rule that only EU official languages can be used for literary translation. Its time to include the 60 or so regional languages in this. Breton is still excluded, for example, from having literary translation projects. This contravenes Article 21 of the Charter of Fundamental Rights as discrimination on the grounds of language. Furthermore, why is this rule still in place when regional languages are eligible to apply for all other EU projects?</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>To a small extent</p>
<p>3.14b Would you like to explain your response?</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>Languages, especially lesser used/ endangered. This would help a lot.</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 moderate extent</p>

3.16b Would you like to explain your response?	
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?	To a great extent
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?	Speaking for our lesser language and culture communities what we most often need is some direct small project funding. We advise a change to the Culture programmes’ criterion in order to facilitate access to EU project funding for communities speaking endangered languages and furthermore the establishment of a specific fund for these languages. There needs to be administrative simplification over grant applications proportionate to grant size, a change of criteria for pre-funding, and a lowering or preferably a removal of thresholds for grants to make it easier for small NGOs from endangered language communities to apply. These communities are most often the least well off and need funding more. Furthermore, the organisations that represent them at EU level also need supporting with direct funding as they are operating in the European interest. This wouldn't entail extra funding just that some of the existing funding is earmarked for lesser used language projects.

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?	Ring fenced funding for lesser used/ endangered language projects.