

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

Meta Informations	
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SECTION 1: ABOUT YOU	
1.1 Please state your name (surname, first name)	NEWMAN Nicholas
1.2 Please state your email address	mail@euromonde.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?	Yes
1.7 In which cultural sector do you (or your organisation) operate?	Non-cultural sector - schools, education and training
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	NGO - The Europeans Throughout the World, an Aisbl under Belgian Law; EU Registered interest organisation, Registration ID 33853033151-19
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 and individuals
1.9e How many members does your organisation represent?	Less than 100 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

<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 moderate 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>To a great extent</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 moderate extent</p>

<p>2.9 Would you like to comment on the objectives for a new Culture Programme?</p>	<p>"European culture" is something very varied and diverse, difficult to define, and yet often fairly clearly identified in the minds and perceptions of many people who have travelled extensively and lived outside Europe - often also those who have not so travelled and lived, but who have remained in Europe. The new programme should promote a consciousness of this within Europe, also amongst those who have no or little cultural awareness. Thus education, the education of teachers and pupils, as well as that of the actors and organisers in the various cultural fields, is essential, as is the promotion of works, not only in the countries of origin but abroad as well, both within and beyond the EU.</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>National and regional authorities should be heavily involved in the development of the professional skills of artists and other professionals - subsidiarity works both ways - but it is essential that the new programme bring in the international dimension, particularly the EU dimension, where this is lacking or needs improvement or support. Just one example - the international youth orchestras, their organisation, their travels and their development often need much greater resources than may be available nationally. So while the EU level is essential, the national and regional levels are also, so "to a moderate extent" here does not mean lukewarm it means that the responsibility and support should be shared.</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>

3.2b Would you like to explain your response?	This is where the true educative dimension of such a programme comes in.
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?	Here again, national and regional responsibilities come in, and subsidiarity, but the true European level is essential.
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?	This is the essence of international cooperation at the European level. It is part of the necessary consciousness-raising and familiarity not only of the artists and performers themselves, but of the public as well.
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?	Experimentation and innovation are key elements for the future.
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?	Digitisation is only a tool. But so are an artist's paint brush, a writer's keyboard, a poet's pen. Here we need to distinguish between digital content as such, part of the creative process, part of a work, and digitisation as a tool for the preservation and dissemination of works. Both are essential. Also particularly at the European level.
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?	This is after all a basis.
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?	Moderate because any motivated artist or performer will also try to obtain support from national sources, but these are often less comprehending of the international dimension, which is essential also.
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?	
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 great 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 great extent

3.11b Would you like to explain your response?	Legal and administrative barriers are NOT the stuff of an artist's work, and should not need to be. Barriers need to be reduced where they exist.
3.12a To what extent is it important for the new programme to support the following activities: Translation of fiction into different languages	To a great extent
3.12b Would you like to explain your response?	Otherwise how can others with limited familiarity with other languages appreciate written works? The same applies to the cinema.
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 moderate extent
3.13b Would you like to explain your response?	Other sources should also be available for these vital aspects.
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?	
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?	Cinema (but there are already others), poetry, dance, contemporary music. These are just examples, and here I admit to replying also as a private individual.
3.15c Would you like to explain your response?	An element of reward can often be a springboard for the gifted.
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 great extent

3.16b Would you like to explain your response?	The media are after all one of the major vehicles for transmitting awareness.
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?	No - the EU should fund fewer organisations at a higher level
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 moderate extent
4.4 What problems does your organisation face as a result of degressivity?	If our organisation were to have a grant for an activity, our members, who already have considerable difficulties to find the necessary budget for running the organisation, would need to find resources from somewhere. This is in our experience already an extremely difficult task, and degressivity would add even more difficulty.
4.5 Could you suggest any further specific ways to simplify the application process and the management of the new programme?	To simplify? Not necessarily as such, but the questions above concerning the percentage of funding assume that all beneficiaries are the same, and that say the 50% funding can suit all organisations and people in all projects. We strongly believe that more flexibility is needed - some organisations can cope with say 30% funding, perhaps, while others cannot survive on less than say 90%. This degree of variation should be possible while keeping an overall average of say 50-80%.
4.6 How could the dissemination of the results of activities funded under the new programme be supported?	Grants for dissemination - it is often not sufficiently included.

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

Yes, perhaps it is here that we should add that the questions above concerning the percentage of funding assume that all beneficiaries are the same, and that say the 50% funding can suit all organisations and people in all projects. We strongly believe that more flexibility is needed - some organisations can cope with say 30% funding, perhaps, while others cannot survive on less than say 90%. This degree of variation should be possible while keeping an overall average of say 50-80%. Due allowance should be made for small impecunious organisations, as well as those that are already fully international by nature, and these should not be considered in the same light as organisations at national level.