

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)	Frank Sabine
1.2 Please state your email address	sabine.frank@intercultural-europe.org
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 - Theatre Other cultural sector (please specify) Non-cultural sector - other
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?	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
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 moderate 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?

As a support of Culture Action Europe's we are more campaign, we call for the continuation and reinforcement of the EU Culture programme. The next Programme should be bolder, aligned with the overall strategy launched by the European Agenda for Culture, and embedded in the overall vision of sustainable and inclusive growth outlined by the Europe 2020 strategy. Its objectives have to be refocused, its design and management improved, and its budget increased. The rationale of the Culture Programme should therefore be radically reviewed in order to reflect the current needs of the sector, and facilitate its engagement in European and international processes. In order to better define the purpose of the new Programme, Culture Action Europe proposes to formulate its general objective as follows: Through transnational co-operation: to support creative processes and their development, to share risk and experimentation, and to forge relationships for a stronger European cultural space participating in inclusive development. The objectives of the current Culture Programme (transnational mobility of persons, transnational circulation of works, and intercultural dialogue) do not give a clear vision of what the Programme aims to achieve in terms of sectoral or societal development. The three objectives are not balanced either, as the third one - intercultural dialogue - has often been understood and evaluated as a by-product of the other two. Working internationally is not necessarily sufficient to develop genuine intercultural methods and partnerships. The specific objectives and award criteria of the new Programme will therefore have to be reviewed. Please see the study on Intercultural dialogue as objective in the Culture Programme, carried out by the Platform for the Intercultural Europe and Culture Action Europe. Cultural co-operation should be given the right support to be more than a mere meeting point, or a space of dialogue and exchange only. It should rather go a step further in terms of co-thinking, co-creation, and the emergence of new ideas. The intercultural dimension should also be considered as a transversal prerequisite of all projects supported by the Programme. A clear methodology that would allow evaluating the projects in those terms will have to be developed, and beneficiaries should be provided with the appropriate tools to integrate these dimensions in the development, implementation, and evaluation phases of their projects. If the next Culture Programme is to be ambitious in its scope of action (and therefore address to a great extent all objectives outlined above by the consultation), its specific objectives will have to be refocused in order to maximise its potential. We propose the following specific objectives for the next Culture Programme: 1. Full and equal participation in culture 2. Sustainable development of the sector 3. Artistic and cultural experimentation in the economic, social and

	intercultural fields
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?	
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.	Don't know
3.3b Would you like to explain your response?	
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?	
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	Don't know
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	Don't know
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	Don't know
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	Don't know
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 moderate 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?	
3.12a To what extent is it important for the new programme to support the following activities: Translation of fiction into different languages	Don't know
3.12b Would you like to explain your response?	
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	Don't know
3.13b Would you like to explain your response?	
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	Don't know
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	Don't know
3.15b In which cultural sector(s) should new European prizes be supported?	
3.15c Would you like to explain your response?	
3.16a To what extent is it important for the Programme to support: media initiatives giving visibility to European cultural themes and projects	Don't know
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?	Don't know
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?

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.

<p>4.5 Could you suggest any further specific ways to simplify the application process and the management of the new programme?</p>	<p>Simplification of the management rules should be explored as follows:</p> <ul style="list-style-type: none"> • concept notes: for multiannual support schemes, a two stage process of assessment of applications already used in other EU programmes should be considered • better defined award criteria and embedded evaluation grids: with a clearer definition of the European Added Value, and a transversal assessment integrated in the project design itself of the qualitative, innovative and intercultural dimensions of the projects • more flexibility in co-financing requirements, e.g. giving monetary value to some in-kind contributions: interns, research, communication contributions. <p>Support for cultural operators to access other sources of EU funding programmes should also be increased, for example through the extension of the CCPs' mandate and resources.</p>
<p>4.6 How could the dissemination of the results of activities funded under the new programme be supported?</p>	
<p>4.7 Would you like to add anything else on the types of support within the new Culture Programme?</p>	<p>Multiannual operational grants should:</p> <ul style="list-style-type: none"> - allow for a transfer of funds from one year to another within the timeframe of the contract as organisations need this kind of flexibility to accommodate changes often due to reasons beyond their control - be awarded for at least 5-year long periods, according to strategic and operational plans - have lighter and more flexible reporting frameworks