

## 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)	Dupeux Delphine
1.2 Please state your email address	dg@uehha.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?	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?	Yes
1.9d Does your organisation represent individuals or organisations?	Organisations
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?	No - it is best to mainstream cultural considerations into other EU programmes

<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 moderate 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 great 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 moderate 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>Don't know</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>Limited to certain predefined countries</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 great 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>The new Culture Programme is not paying enough attention to the heritage sector. Indeed, the existing housing sectors, more specifically historic houses, are faced with more constraints than other cultural activities. The European Historic Houses states that heritage has a considerable leverage effect for other economic activities. In addition to cultural and social profit, private historic houses also have great economic value as they assist in the production of various local and regional PME activities. This micro economy generated by private historic houses is a non-profit asset and the European Historic Houses wish to inform and encourage governments and policy-makers alike in the European Union to adopt measures (VAT reduction, subventions) that would recognise and support historic houses activities. This is an important area of concern for the European Historic Houses as the enhancement of cultural heritage generally contributes to a better society. The Culture Programme should acknowledge this by offering new tools for heritage activities and stakeholders in order to preserve our cultural heritage as best as possible. The European Historic Houses is favourable to an integrated approach that would encourage the adoption of legislative, fiscal and financial measures that will in turn support heritage conservation.</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>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>The European Historic Houses Association promotes and encourages the exchange of experience with regard to the management and conservation of historic houses. Private owners of historic houses are not fully aware of what type of measures and tools are at their disposal. They can learn from other experiences. This activity can be linked to the issue of the illicit trafficking of cultural goods as some measures of prevention could be developed through dissemination of information and exchange of best practices.</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>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 moderate 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 moderate extent</p>
<p>3.5b Would you like to explain your response?</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>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>The European Historic Houses Association emphasizes the need to promote cultural activities raising awareness of European private heritage. Too often, European Heritage is considered as something static and without a soul. Private historic houses are still inhabited and form the living of the European heritage with families keeping and preserving their buildings for generations. Cultural activities should be developed in partnership with those monuments and parks to better communicate their value to European citizens.</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 small extent</p>
<p>3.8b Would you like to explain your response?</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 small 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 small extent</p>
<p>3.10b Would you like to explain your response?</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 small extent</p>
<p>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	To a small extent
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	To a moderate 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 moderate extent
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	To a moderate extent
3.16b Would you like to explain your response?	
3.17 Would you like to comment on the activities within the new Culture Programme?	
<b>SECTION 4: TYPES OF SUPPORT WITHIN THE NEW PROGRAMME FOR CULTURE</b>	

<p>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?</p>	<p>No - the EU should fund fewer projects at a higher rate</p>
<p>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?</p>	<p>Yes</p>
<p>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?</p>	<p>Don't know</p>
<p>4.4 What problems does your organisation face as a result of degressivity?</p>	
<p>4.5 Could you suggest any further specific ways to simplify the application process and the management of the new programme?</p>	
<p>4.6 How could the dissemination of the results of activities funded under the new programme be supported?</p>	

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

The role of private owners should be enhanced by opening the way for their participation in getting funds available in the European Commission, DG culture, for the recovery and preservation of built heritage through their respective national associations. Each country needs to have an inventory of its classified heritage. The costs linked to the preparation of such inventory should be given priority by the UE funding process, considering especially those countries where it does not exist or is seen as poorly done. The training of professionals involved in the maintenance and preservation of built heritage should take advantage of cross country experiences but the development and research of the artistic skills should be left to national organizations to ensure the up-keeping of national cultural heritage. A unified fiscal policy, allowing private owners to apply reduced VAT to the restoration of historic buildings and the supply of materials used for its recovery and/or maintenance, should also be considered, as private owners have the same duty than the state to keep the European cultural heritage intact.