

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 Council of Artists
1.2 Please state your email address	eca@eca.dk
1.3 In which country are you located?	Other
Please state	The European Council of Artists [ECA] is present in 27 countries both within and beyond the EU. (It is not appropriate for us to designate one single country): Austria, Belgium, Britain, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Faroe Islands, Finland, Georgia, Germany, Hungary, Iceland, Ireland, Latvia, Lithuania, Malta, Poland, Portugal, Romania, Saamiland, Scotland, Slovakia, Slovenia, Spain, Sweden
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.	Other cultural sector (please specify)
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?	More than 1000 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	Not at all
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 moderate 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	Not at all

<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>Not at all</p>
<p>2.9 Would you like to comment on the objectives for a new Culture Programme?</p>	<p>Taking into account that the resources for the Culture Programme probably will be limited we find it important to prioritise the facilitation of international co-operation and networking between artists and the circulation of their works. It is important to also consider when prioritising actions within the programme if certain issue can be more appropriately funded from other sources - by another sartorial programme, on a national level or on a commercial basis.</p>
<p>SECTION 3: ACTIVITIES WITHIN THE NEW PROGRAMME FOR CULTURE</p>	
<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>There are certain areas of professional development for artists (ECA limits its recommendation to artists only) that could be developed to facilitate them working on an international basis and where it would be beneficial for such training/development to be devised and funded centrally and delivered both centrally and national.</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>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>Not at all</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 great extent</p>
<p>3.4b Would you like to explain your response?</p>	<p>ECA is unhappy with the use of the term "operators"... ...operators create nothing. Consider replacing it with the word "artists" or "creators"!</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>	
<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>Not at all</p>
<p>3.6b Would you like to explain your response?</p>	<p>ECA is very uncertain as to the scope and/or intent of this question. If it is about file-sharing and online distribution of music and the digitations of books etc, ECA considers that this should be outside the scope of the Culture Programme.</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>Not at all</p>
<p>3.7b Would you like to explain your response?</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	To a great extent
3.8b Would you like to explain your response?	Should also include actions to facilitate [by removing bureaucratic obstacles] the free movement of artists, their work and equipment (see also 3.11b).
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 moderate extent
3.9b Would you like to explain your response?	To a moderate extent but only where contemporary artwork is involved.
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?	ECA supports the inclusion of this objective but only to the extent that it supports NGO organisations and not companies or government authorities.
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?	ECA has for some time been pursuing a "Mobility Project". The areas concerned are: <ul style="list-style-type: none"> • Musical Instruments on Aeroplanes • Visas • Carnet on Works of Art and Artists Equipment (including instruments) • European Arrest Warrant
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?	ECA considers the term "literature" to be more appropriate in this context. Why restrict the possibilities to fiction? Literature also includes poetry, essays, literary history and literary criticism.
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?	To a moderate extent as concerns rights purchase. To a small extent concerning book summary translation. Not at all for promotion and publication costs. Publishers in some countries use translation grants to partly cover their publication costs. These and promotion should largely remain the foreign publishers' responsibility.
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 small extent
3.14b Would you like to explain your response?	ECA would be happy to see funding to include the participation of artists in such festivals as part of the Culture Programme, but ECA does not consider the funding of festivals generally to be within the remit of the EU. As to "artists of European significance", significant to whom?
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	Not at all
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	Not at all

3.16b Would you like to explain your response?	
3.17 Would you like to comment on the activities within the new Culture Programme?	An important consideration when prioritising the activities within the programme is whether a certain activity can be funded elsewhere - in another sectoral programme, on national level and/or commercially. ECA also find it important that the programme supports the diversity of artistic expressions in Europe and globally, rather than what is thought to be common European expressions. The European artistic production is and should be diverse. ECA reminds those formulating the Cultural Programme that the EU [and most of its member countries] has ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and that the reviewed of the programme should be completed with this in mind.
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?	Yes
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 moderate 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?	ECA looks for a more open and transparent process which allows for meaningful interaction between applicants and the deciding body and which affords unsuccessful applicants an opportunity to appeal a negative decision.
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?

ECA would like to see EACEA removed from the decision making process for organisational funding. Having organisational support and project support delivered by the same process is inappropriate.