

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)	Dudt, Simone
1.2 Please state your email address	info@emc-imc.org
1.3 In which country are you located?	DE Germany
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?	Performing Arts - Music
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?	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 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 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 great 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 great extent</p>

2.9 Would you like to comment on the objectives for a new Culture Programme?

The European Music Council (EMC) represents 78 member organisations from 29 European countries. Through its members the EMC reaches out to approx. 40 million European citizens. In recent years the EMC has benefited from the Culture Programme of the EU and highly appreciates this programme to enable transnational European musical, artistic and cultural cooperation. In line with the "we are more campaign" launched by Culture Action Europe, the EMC strongly advocates 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 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, the European Music Council proposes, in line with Culture Action Europe, to formulate its general objective as follows: The new Culture Programme should support transnational co-operation through the support of creative processes and their development, the sharing of risk and experimentation, and the creation of 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 (on this topic, see the study on the intercultural dialogue 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

	<p>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:</p> <p>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</p> <p>Concerning co-operation with third countries, participation should not be limited to an annual list of eligible countries. On the contrary, all third country partners should be eligible in all action strands, when relevant, and with a special focus on the European Neighbourhood region. This participation of third countries in the Culture Programme should however be given proper means (and therefore be reflected in an increase of the overall budget of the Programme), and be seen as a complementary and supporting action to the continuation of the development of fully fledged cultural strands in EU external relations policies.</p>
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 great extent</p>

<p>3.1b Would you like to explain your response?</p>	<p>Cultural co-operation - triggering co-thinking and co-construction - can have longstanding positive impacts on the development of the sector. Harnessing professional skills and competences through European cultural cooperation has proven to be very effective, as it allows to share fragmented expertise and to collectively develop it, especially in the context of increasingly international artistic and cultural practice. Those professional development schemes need to be deepened through traditional - training and capacity building- and innovative models, such as peer-to-peer co-learning. In this respect professional development shall be addressed to the amateur and volunteer sector as well as to the professionals active in the filed of culture. The Culture Programme, as an instrument specifically dedicated to the arts and culture sector, can also play an important role in both highlighting the importance of professional development in the arts and culture field, as well as promoting a better integration of those needs in the overarching education and skills framework as prioritised by the Europe 2020 strategy. EU instruments specifically geared towards education and training (e.g. Leonardo da Vinci, Grundtvig, etc.) should also increase their accessibility and support to arts and culture professionals.</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>Peer learning and peer coaching should be supported, next to more traditional training or capacity building schemes. Such peer learning can take the form of formal and informal networking at local, regional, national, and European levels, support to the development of advocacy skills, trans-sectoral co-operations between actors from different civil society sectors (culture, education, social, health, environment, etc.), or peer-to-peer exchange between projects leaders and partners during the whole duration of a project. Peer-to-peer learning also happens outside formal project development. Opportunities to meet, network, exchange and develop common ideas should therefore be offered, even if they do not necessarily lead to immediate co-operation projects.</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 great extent</p>
<p>3.3b Would you like to explain your response?</p>	<p>If partnerships between arts and businesses are an important tool to foster entrepreneurial skills of artists or cultural professionals, and are key to develop the economic potential of the cultural and creative sectors, other types of interdisciplinary partnerships - and with broader objectives - should also be encouraged (see question 3.5a). The potential of the arts and culture sector to participate in the development of alternative economic models in the fields of, for example, social economy should also be an objective of interdisciplinary partnerships in the business environment.</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>Cultural co-operation, understood as co-thinking, co-creation and co-production, should continue to be supported through the Culture Programme. Sharing creative processes with European or international partners are indeed key to the emergence of new artistic languages, the opening of shared European cultural spaces, and the development of solidarities. Co-creation and co-production should be seen as the central element of the cultural value chain alongside education and training, mobility and dissemination, audience development and participation, documentation, and media outreach.</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 great extent</p>

<p>3.5b Would you like to explain your response?</p>	<p>European and international partnerships are laboratories that can experiment with artistic, intercultural, social, or economic processes. The arts and culture actors are indeed constantly developing new creative models, and are navigating between different fields (public funding, market economy, social economy; community actions, education, skills and knowledge development; cultural diversity and interculturality; individual and collective development, and the opening of public spaces). They are therefore often pushed to try new ways of working, within the arts field itself, and in partnership with other sectors. Those experimentations should be valued, and given the right development and evaluation tools in order to allow their outcomes to spill over other policy fields and be shared with other arts and culture actors, policymakers, economic and social stakeholders, and society at large. Experimentation and risk taking (specific objective 3 as outlined above) should be encouraged in all projects supported by the Culture Programme. Lighter and more accessible funding lines should however also be made available for cutting edge and high risk initiatives trying out new ideas, new models, and/or new partnerships in a diversity of fields such as the social economy, knowledge based innovation, social inclusion, sustainable growth, cultural diversity, the development of intercultural spaces and competences, for example.</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 great extent</p>
<p>3.6b Would you like to explain your response?</p>	<p>The development of innovative digital cultural content, digitalisation and new digital distribution and exhibition platforms are key to the development of the creative processes, the professionalisation of the cultural sector, access to culture, and the experimentation of new artistic and economic models. They are, next to more traditional creation and participation spaces that still need to be supported and broadened, an unavoidable medium of contemporary cultures.</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>Based on the assumption that “European heritage” is meant in its broadest sense and includes intangible heritage, the Culture Programme should contribute to a better understanding of each other’s cultural heritage and tradition. In this sense the programme should take into account that nowadays European societies encompass a diversity of cultures (also originally non-European). Exchange and cooperation between these cultures existing in Europe nowadays, will help building a peaceful and diverse Europe and thus creating a respectful intercultural dialogue. (Please also see the EU funded project ExTra! Exchange Traditions that shows how this can be done in the field of music www.extra-project.eu, funded under the Culture 2000 Programme)</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 moderate extent</p>
<p>3.8b Would you like to explain your response?</p>	<p>Mobility should not be a specific objective of the Programme anymore but become a tool for the achievement of other objectives. Specific mobility funds for formal and informal networking, peer learning, training, capacity building, etc. should however still be made available in specific action lines of the Programme. Finally, an important focus should be given to projects and initiatives aimed at lifting all financial, regulatory, administrative, or information barriers to mobility.</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 moderate extent</p>

<p>3.9b Would you like to explain your response?</p>	<p>As is the case of the mobility of artists and cultural professionals, circulation of works should be embedded within projects that also pursue other Programme objectives, and financial, administrative, or regulatory barriers to the circulation of artefacts and works should be addressed in priority.</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 moderate extent</p>
<p>3.10b Would you like to explain your response?</p>	<p>All cultural organisations whose projects match the Programme objectives and award criteria should be eligible for funding. This question is however not clear as to the nature of the companies/organisations mentioned. If what is implied here is a support to intermediaries in the cultural industries field, a European support scheme is urgently needed but it should be conceived as a separate tool from the Culture programme, following the model of the Media programme. The possibility to support cultural industries through structural funds should also be developed.</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 great extent</p>

<p>3.11b Would you like to explain your response?</p>	<p>As already indicated in point 3.8a the new Culture Programme support to overcoming barriers to transnational mobility is key to the development of European cultural co-operations. Some actions that could be implemented in this context include: a better monitoring and measuring of mobility, improved information systems on mobility, development of matching mobility funds at European, national, and sub-national levels, etc. The recommendations already formulated by the sector, the mobility pilot projects or the OMC group on mobility should form the basis of those initiatives. An important activity in this context is also to encourage exchange with non-cultural public authorities and departments at national and European levels in charge of regulatory or administrative conditions affecting the mobility of individuals, students or workers in more general terms.</p>
<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>Don't know</p>
<p>3.12b Would you like to explain your response?</p>	<p>Support to translation, because of its importance in terms of access to culture, and cultural and linguistic diversity, as well as its specificity, should receive higher funding and be better adapted to the needs of the professionals, possibly via a separate and independent EU funding instrument. Support should also be extended to the humanities field for the translation of culturally important non-fiction works. Such a reinforced translation strand could also be integrated in the new funding instrument for the creative industries mentioned above (see question 3,10 b).</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>Don't know</p>

<p>3.13b Would you like to explain your response?</p>	<p>Grants for translations should be redesigned in order to allow a direct and fair remuneration of translators (review of the flat rates levels and of the payment schemes in consultation with the stakeholders). Grants to publishers to cover promotion costs and the purchase of translation rights should also be created and earmarked appropriately.</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>Don't know</p>
<p>3.14b Would you like to explain your response?</p>	<p>Festivals are important actors of the European cultural scene. Appropriate support should be offered to them depending on the type of activities they wish to pursue. In the case of co-operation projects, support should be made available through the different strands of the Programme if the projects submitted match the general and specific objectives, and award criteria. Festivals are, in particular, often well-placed to develop projects that participate in the development of a European public space and citizenship. Festivals should also be key beneficiaries of the new 'cultural industries' support scheme proposed above (see point 3.10b).</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>Don't know</p>
<p>3.15b In which cultural sector(s) should new European prizes be supported?</p>	

<p>3.15c Would you like to explain your response?</p>	<p>European prizes in the field of culture should be integrated in the different action strands of the new Programme, and developed in a way that they also participate in one or more of its specific objectives (accompanied by a peer-to-peer exchange for grantees, a series of public debates across Europe organised in partnership with local cultural actors, etc.). Otherwise they should be removed from the Culture Programme and supported by the EU Communication budget.</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>Don't know</p>
<p>3.16b Would you like to explain your response?</p>	<p>Media initiatives giving visibility to European cultural themes and projects should be financed under the EU Communication budget as these actions are often geared towards increasing EU visibility. If the objective is to give visibility to the projects funded by the Culture Programme, then evaluation, documentation and public outreach tools should be better integrated in the conception and funding schemes of the projects themselves.</p>
<p>3.17 Would you like to comment on the activities within the new Culture Programme?</p>	<p>In line with the three specific objectives proposed above, three main action strands should compose the future Culture programme in order to clarify and simplify funding opportunities: (1) Laboratories: for experimentations, research and development, and pilot projects, and to facilitate the participation of first users of the Programme - with more flexible participation and implementation rules, and lighter financial and reporting frameworks (2) Multiannual support: for projects aimed at longer term and sustainable development, for ex. capacity building, professional development, and the modelisation of experiences and good practices - including a specific strand for operational grants to European networks (3) European wide cultural initiatives: for initiatives that reinforce transnational citizen participation, and open up new shared European public spaces In addition all strands should: - allow the funding of practice-based or academic research, evidence gathering, modelisation, knowledge transfer, and capacity building schemes, as one action of a broader project or as an independent project aiming at the realisation of one or more of the specific objectives of the new Programme; - allow an enhanced involvement of partners from third countries, with a focus on the European Neighbourhood region Additional and separate action lines, with earmarked budgets and specific</p>

	<p>funding schemes, should be designed for: (4) preparatory and peer-to-peer meetings - connected or not to projects funded by the Programme (5) translation - if this support is to remain within the Culture Programme</p>
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SECTION 4: TYPES OF SUPPORT WITHIN THE NEW PROGRAMME FOR CULTURE

<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>Don't know</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>To a great extent</p>

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.

4.5 Could you suggest any further specific ways to simplify the application process and the management of the new programme?

To allow for more simplified access to funding, and the participation of a wide range of actors, the operational management of the Programme needs to be simplified and its efficiency improved. Simplification of the management rules should be explored as follows:

- 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: especially for not-for-profit, independent organisations receiving no operational support from other sources, and for the ‘laboratories’ actions, with possibilities of full funding and of giving monetary value to some in-kind contributions (e.g.: interns, research, communication contributions etc.)
- pre-payment of 100% of the allocated grants. The practice to pay only 80% of the allocated grant while 100% will have to be spent causes severe cash flow problems for organisations especially in combination with the non-profit-rule, that prevents organisations from building up cash reserves. Other public funding (e.g. in Germany) pay 100% and in case of non-approval of some of the expenditures the money is asked back after the evaluation of the final report

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.

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?

Regarding the co-financing levels, higher rates than 50% should be made available for the 'laboratories' strands proposed above (pilot actions) in order to facilitate the participation of smaller structures and newcomers in the Programme. Concerning the multiannual operational grant, they should: - allow to transfer 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 contracted at least on 5-year periods, according to strategic and operational plans - start of application procedure for operational grants 2 years before the begin of the project, in order to avoid that the applicant is informed only shortly before (or even during) the operating year - have lighter and more flexible reporting frameworks As regards European wide cultural initiatives there could be different types of funding with specific thresholds for smaller or bigger projects.