

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 Theatre Convention
1.2 Please state your email address	convention@etc-cte.org
1.3 In which country are you located?	FR France
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 - Theatre
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
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 moderate 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 small 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 ETC is the largest pan-european public theatre network representing 47 member theatres in 25 countries, 8.000.000 theatre goers, more than 11.000 taxpaying people employed by public theatres, thousands of artists in over 20 countries and 16.000 performances and public events per year. The ETC and its members theatres welcome the opportunity to comment on the objectives for the new Culture Programme. As beneficiary of the current and previous Culture programmes for its network operating costs and multilateral artistic collaboration projects, the ETC strongly believes that the new Culture Programme shall be based on the achievements of the current programme : supporting the mobility of artists and cultural work to enhance the intercultural dialogue - being an essential part of the entire European cultural creation process, but not a mere objective itself. The new programme should take the objectives much further to better align cultural processes as part of the overall strategy initiated by the European Cultural Agenda and to enforce the role of the cultural sector to enable sustainable and inclusive growth as visioned in the EU 2020 strategy. The valuable contribution of the cultural sector to employment development and job growth needs to be recognized and the new Culture Programme will have to be a very important instrument to support this procedure. As member of Culture Action Europe, the ETC supports the objectives of the « we are more » campaign to refocus the objectives, to improve the design and management and to increase the budget of the new Culture Programme. Also, we believe that only through transnational co-operation cultural diversity in Europe can be fostered and a common cultural space within Europe can emerge. Prerequisite conditions to achieve this are the means to promote the circulation of artists and the cultural work as well as the transversal element of intercultural dialogue. The new Cultural Programme shall therefore consider those aspects as intrinsic elements of each transnational co-operation. The theatres as represented by the ETC are in favor to support the following three objectives: 1) Protection and promotion of cultural and linguistic diversity 2) Widening access to European heritage and cultural works 3) Professional development and capacity-building of artists or cultural operators in an international context The overall objective of the new Culture Programme has to be the strengthening of the cultural sector as a whole in order to provide effective input to the societal development on the long term. The ETC therefore suggests to continue providing explicit support for transnational organisations whose primary goal is to facilitate activities targeted to help create a shared cultural European space and whose work professionalises the cultural sector on a European level. Those organisations rely on the continues and increased support by the EU Culture Programme.

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?	Just like any other sector, it is also for artists and cultural professionals indispensable to continuously adjust and improve their skills and competences within our fast changing society, especially within our cultural diverse environment. If creative innovation as key element shall enforce the EU2020 to achieve sustainable and inclusive growth, the cultural and creative potentials of our society have to be supported substantially. International co-operation is one way to further develop professional skills, but in addition structured tools and instruments have to be provided to support the creative process and their development, to provide the necessary space for experimentation.
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

<p>3.2b Would you like to explain your response?</p>	<p>ETC welcomes highly the idea to encourage peer-coaching. The different sectors involved in the performing arts often recognize the lack of exchange of best practices when working with new technologies, with new cooperation models and innovative cross-sectoral approaches. EU networks active in the cultural and creative industries can be used to reinforce their advocacy role to improve the conditions of the sector and the professional skills of the people they represent in order to strengthen the performance competences. Taking into account the special needs of the cultural sector, peer-coaching / peer learning should be strongly supported strengthening the formal and informal networking schemes to exchange best practices for international working competences, knowledge transfer and professional development. Face-to-face meetings play an essential role to exchange experience and to build long-term professional relations. They should be fostered in a structured and systematic method involving cross-sectorial encounters.</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>The performing arts sector as represented by the ETC is ready to accelerate the transfer of the benefits generated by the artists and the cultural work in theatres in particular geared towards the relation between businesses / companies - education - culture. Paying special attention to the attribute of language diversity besides the social and cultural skills and competences, which are immanently developed in guided interaction with the artistic world, we consider it as crucial to develop further tools to promote the multilingual skills with and for the citizens of Europe. The role model of theatre, with actors as medium, has the capacities to engage jointly in a discourse and continuous training concepts not only to develop further foreign language skills but also to intervene in business models to unlock innovative potential. It is advisable to develop a 10 year strategy of how the spill-over effects can be efficiently developed together with the cultural and creative industries. Other industrial sectors, such as for example the transport industry which is very much linked to cultural mobility, as every artist and artistic work needs to be physically transported. Supported development structures will have to be put in place for companies dedicated to disseminate cultural diversity across Europe further, if new mobility schemes shall increase the circulation. Industrial agreements with the cultural sector should be enforced. Education at all stages, including pre-school and continuous learning has to be reformed taking into consideration the rich dimension of European cultural diversity starting from multilingual language knowledge to democratic and affordable access to ALL art forms for all citizens. To experiment art, to practice art and to employ the skills used to be creative and innovated in daily and professional life across Europe national education systems including the adult learning systems need to be adapted and developed with cultural players. The new Culture Programme might initiate incentives to encourage those existing potential spaces and co-operations to further investigate their interdisciplinary capacities to strengthen the entrepreneurial skills of artists and cultural professionals working in an international context.</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 and creation is an essential part of creating a shared European cultural space. Transnational co-operation must be therefore of major priority in the new Cultural Programme taking into account the entire chain of the creation process (creation, production, performance, dissemination and evaluation) involving operators from different countries working together during all different phases. In doing so, a European repertoire of cultural work will be established, work that reflects the cultural diversity, but is shared by European citizens, enhancing the identification process to consider Europe as an integrated living and working area amongst its people.</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>New spaces for experimentation, innovation and entrepreneurship are in the cultural sector also often spin off results - just like in other sectors. As representative of the public performing arts sector, the theatres of the ETC which are all partly supported with public funding, are all fully equipped with creative spaces for experimentation. To open those spaces with access to individual creators for new innovative and creative outputs and also to engage in particular in business/arts collaborations within these formats would be effective but requires additional regulations and resources, However this would be notably much less cost intensive than setting up totally new formats.</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>ICT services are part of the performing arts nowadays, covering the whole chain of process (creation, production, performance and distribution). However there is still a big potential to increase the use of ICT in content production and dissemination. One element to increase with regards to the cultural outcome within the world of drama would be translation tools and online dissemination of drama. On the other hand, cross sectorial cooperations are needed to invest further in digitization and translation tools.</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 English philosopher Burke already stated in the 18th century: "Those who don't know history are destined to repeat it." If Europe is supposed to be one shared cultural space, combining its linguistic and cultural diversity, the promotion of our common European cultural heritage must be as important as creating new work. Identification procedures is based on experience and relies on shared knowledge. The arts and in particular the drama theatre has an enormous potential to act as mediator to evolve and reinvent our living cultural heritage, based on languages.</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>As already stated in 2.9, mobility as sole objective for artists to perform outside of their country is not sufficient enough to establish to add a strong European value in creating a common cultural sphere. Mobility aspects should always be immersed as part of all transnational co-operation procedures.</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>

3.9b Would you like to explain your response?	The transnational exchange and circulation of cultural work should just like mobility of artists be an embedded part of all transnational co-operation.
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?	The question is not very clear in terms of the status of the relevant bodies. But if it indicates that non-for-profit cultural organisations shall continuously be supported, than yes, the ETC approves that those organisations promoting the cultural diversity through artists and art development in different European countries must be eligible to receive further funding. Cultural and creative profit-making companies should however be treated seperately.
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 moderate extent
3.11b Would you like to explain your response?	The new Culture Programme has to support artists to overcome barriers to access transnational mobility - as part of the transnational co-operation procedure. However, we feel it is not the right tool to invest into resources to ease the legal and administrative barriers, this has to be executed by more direct and relevant policy instruments and in collaboration with other DGs on EU and Memberstate Level. Available other instruments of the European Cultural Agenda could be put forward in this matter (recommendations by the civial society platforms, OMC working papers etc.)
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

<p>3.12b Would you like to explain your response?</p>	<p>So far, only publishing houses were entitled to apply for funding to finance translation projects. However, in the cultural sector many other operators incorporate translation of fiction (drama texts) in their creation process and it becomes therefore important to provide access to and promotion of cultural and linguistic diversity. The performing arts sector theatre should be eligible to apply as well for translation grants in order to develop further the creation of a European drama repertoire, as part of our living cultural European heritage, offering those texts and its creators a visible platform.</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>To a great extent</p>
<p>3.13b Would you like to explain your response?</p>	<p>The importance of translation should be awarded better in the new Culture Programme, whether in terms of improving the working conditions for translators, fulfilling the needs of publishing companies or other non- for profit organisations collaborating with translators for promotion and dissemination purposes of European work. Translation should not be considered any longer as part of transnational co-operation projects, but be recognised as a separate objective.</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>To a small extent</p>

<p>3.14b Would you like to explain your response?</p>	<p>It should be distinguished between those festivals presenting European artists and those festivals featuring European co-produced work. The new Culture Programme should clearly support those later initiatives providing the necessary platform for transnationally co-produced work with a real European added value to gain visibility. 'Traditional' Festivals featuring artists of European significance should be encouraged to apply for European funding through structural and cohesion funding as each of those activity aims also to increase the attractiveness of a region and enables to build interregional connections. However, if those festivals provide professional development opportunities for European artists, they could be considered eligible for funding as indicated in point 3.1 and 3.2.</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>To a great extent</p>
<p>3.15b In which cultural sector(s) should new European prizes be supported?</p>	<p>Theatre</p>
<p>3.15c Would you like to explain your response?</p>	<p>Theatre, representing all the languages of Europe is one of the most ancient art forms of European culture. Its capacity to evolve, its capacity to create and represent the public conscience as well as its capacity to interact with other societal areas should be taken seriously and much more into consideration when formulating art policies. In order to recognise its important role of theatre as part of our living cultural European heritage in promoting the diversity of languages and shaping a European conscience, a European theatre prize should be inaugurated.</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>Not at all</p>
<p>3.16b Would you like to explain your response?</p>	<p>European wide media initiatives should be funded with the DG Communication budget.</p>

<p>3.17 Would you like to comment on the activities within the new Culture Programme?</p>	<p>The new Culture Programme must continuously be available for organisational support, transnational co-operation projects and translation activities. Multiannual support is needed to create sustainable results. If the funding of the structured dialogue platforms continuous to exist, all platform activities shall also be regrouped in a different strand.</p>
<p>SECTION 4: TYPES OF SUPPORT WITHIN THE NEW PROGRAMME FOR CULTURE</p>	
<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 more projects at a lower 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>To a great extent</p>
<p>4.4 What problems does your organisation face as a result of degressivity?</p>	<p>The degressivity rule is problematic as for many cultural organisations on EU level the operating funding grant is mostly the only revenue source apart from membership fees, which is the case for the ETC, for example. With restricted growth opportunities and limits in increasing public funding after an initial support, it is difficult for these structures, which mostly exist only of very small administrative teams, to expand. The ETC also supports the position expressed by Culture Action Europe, that - if at all - a degressivity rule shall be applied in the new Culture Programme, it should be restricted to a grant period and any new applications after that should be based on new budgets, without a budget increase restriction.</p>

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

The overall management (application forms, evaluation criteria and reporting and evaluation schemes) should be simplified and its efficiency improved. Most small structures simply don't have the human resources to 'invest' into the preparation of the extensive applications, nor in providing the detailed final reports as the administrative efforts required exceed those of the artistic activities. For transnational co-operations : - Detailed annexed information about different partners apart from the coordinator could be limited to those details as for example in the life-long learning programme - Simplify the reporting scheme both for financial and artistic reports : o financial reports : provide expense proof by subchapters instead of providing detailed list of invoices as project manager repeating the work of the accountant which is not an effective process management and very time consuming o the financial and artistic reporting time should be included in the eligible project period as final project part. Anything else is not logic and puts the project partners in a difficult financial condition as the necessary human resources can not be guaranteed and therefore the quality of reports might be questioned - Reduce the evaluation time between application deadline and grant approval For operating grants for cultural organisations : - Provide more transparency in terms of evaluation criteria, provide concrete examples of best practices - Avoid contradictory evaluation comments from one year to another - Define clearly characteristics of work programme by an organisation eligible for funding and also the European added value in this respect - Reduce evaluation time between application deadline and grant approval - Introduce more flexible co-financing models : Allow in-kind contributions, other EU funding resources - Increase time span for multiannual funding to allow sustainable development of the sector - Increase number of available funding amount to ensure that those organisations providing the grassroots work developing the European cultural sector can exist within a professional context

4.6 How could the dissemination of the results of activities funded under the new programme be supported?

This should be part of the DG Communication budget. It is also important to communicate the results of the Culture Programme outside of the DGEAC if culture is to be mainstreamed in other related policies.

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

It is recommended to introduce besides the traditional transnational co-operation funding schemes of multiannual and co-operation measures a third project strand open to small scale activities requiring less administrative procedures for grants up to 50 000 EUR. The categories for the operating grant shall be redefined. The definition of an ambassador organization is not very clear in relation to an advocacy network and the difference of allocated amounts not justified. The new Culture Programme shall reinforce the role of European networks given their structured European-wide work to shape the common European cultural space. The new Culture Programme might also be the right tool to initiate global promotion activities of European Culture as one of Europe's most valuable assets align with the EU 2020 strategy to attract creative investment in order to achieve growth. The ETC underlines that the Culture Programme must continue to exist with an increased budget.