

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)	Sabelli Fioretti, Giovanni
1.2 Please state your email address	giovanni@perypezeurbane.org
1.3 In which country are you located?	IT Italy
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?	No
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.	Visual arts Performing - Dance Non-cultural sector - research
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 and individuals
1.9e How many members does your organisation represent?	501-750 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	Not at all
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 small extent
2.4 To what extent should the new programme pursue the following objective: Widening access to European heritage and cultural works	To a small 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 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	To a great 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?

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, Perypezye Urbane 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. 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 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

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. This participation of third countries in the Culture Programme should however be given proper means

	<p>(and therefore be reflected in an increased Programme envelope), 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. In more general terms, the Culture Programme should be a tool that enhances the development of the arts and culture sector, which facilitates the integration of arts and culture in the pursuit of other European development objectives.</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. This is reflected in particular in the second of the specific objectives proposed above. 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.</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 new European cultural spaces, and the development of solidarities. Co-creation and coproduction 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. Perypezye Urbane also thinks that in this sense the so-called "Virtual mobility" should be fostered (see the study "Excited Atoms" by Judith Staines).</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 and models. The arts and culture actors are indeed constantly developing new creative mediums 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. Perypezye Urbane believes in the importance of an 'introduction' to Culture Programme for newbies, namely for organizations that have never been granted. An interesting tool could be the introduction of a set of smaller grants for newbies. This is based on our experience and on the experience of many organization based on our territory. It's really difficult to build a strong partnership and to give a real impression of your reliability and accountability if you don't have already a European grant in your background. It's a kind of vicious circle: if you have never got grants you won't get any new grants, unless you are presenting yourself as a partner. We strongly believe that there are many young organizations with many good ideas, that could lead a partnership. Of course it's public money, and we all have to be careful about that: that's why we think that through the introduction of smaller grants, maybe it could be stimulating the project skills of new organizations. This idea is transversal to the three objectives we have mentioned.</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 small extent</p>
<p>3.7b Would you like to explain your response?</p>	<p>The overall objective of the Culture programme should rather aim at the development of a dynamic European cultural space, promoting heritage and contemporary practice, intercultural constructions, and public participation and debates.</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>Not at all</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>Not at all</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 small 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 rather the model of the Media programme, and possibly under the umbrella of the Structural Funds.</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. An important activity strand 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>To a moderate extent</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 become a separate EU Programme. If it remains under the umbrella of the Culture Programme, it should become a specific strand with more diverse and relevant funding opportunities - matching the specific needs of this sector. In this case, the overall budget of the Programme should be increased appropriately.</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>As underlined above, the new EU Programme or strand for translation should have an enhanced budget and more diverse funding opportunities.</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 moderate extent</p>

3.14b Would you like to explain your response?	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 cooperation 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).
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?	

<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 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 and regional networks (3) European wide cultural initiatives: for initiatives that reinforce transnational citizen participation, and open up new 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 next Programme; - allow an enhanced involvement of partners from third countries Additional and separate action lines, with earmarked budgets and specific 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 and not become a separate 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>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>No - the EU should fund more organisations at a lower level</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>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:</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: especially for non-for-profit, independent organisation 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.) <p>Support for cultural operators to access other sources of EU funding programmes should also be increased, for example through the expansion 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>Regarding the co-financing levels, higher co-financing rates (80 and 100%) should also 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:</p> <ul style="list-style-type: none"> - 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 - have lighter and more flexible reporting frameworks <p>As regards European wide cultural initiatives there could be different types of funding with specific thresholds for smaller or bigger projects.</p>