

## 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 Cultural Foundation
1.2 Please state your email address	ischwarz@eurocult.org
1.3 In which country are you located?	NL the Netherlands
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.	Visual arts Performing - Dance 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?	11-50 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?	No
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 Cultural Foundation is in favour of a stronger, innovative, more accessible and inclusive EU Culture programme that should become a key pillar of the implementation of the European Agenda for Culture, and will address the EU 2020 goals in the most efficient and future oriented way. As the only tailor made EU Community programme for arts and culture, the programme must be an example for the Member States for fostering the values of the European cultural sectors' work. It should also be among the key EU tools for contributing to the objectives of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, some of its main principles it should also embed: to promote the diversity of cultural expressions; to create condition for cultures to flourish, to foster interculturality etc. Improving access to the Programme: the Programme should look closely into the needs of the cultural sector equally throughout all the EU member states in order to ensure equal participation of cultural operators (both at central and local levels) in the future programme. It should try to counterbalance the inequalities - regional, social, economic, educational etc. - that affect the access of cultural operators. For example: South-East European cultural organisations have much less possibilities to raise matching funds locally, therefore their participation in the programme is still limited, although sometimes they have a very good managerial capacities. They are doomed to be co-organisers and partners only, and not able to take a lead, or to initiate multiannual cooperation projects. Transnational cultural co-operation should be in the core of the Programme, stimulating new ideas and innovative collaborations. There should be a mechanism for amplifying these ideas and new approaches at European level, to make the artists', the creative thinkers and doers' voices heard and to reinforce their European added value. They should not only be showcased and quoted as 'good practices', but also be involved in shaping, implementing and evaluating policies. Intercultural aspects should be embedded in the Programme as key criteria and integrated in the co-operation projects; clear guidance should be provided therefore, both to the potential beneficiaries, and to the evaluators, in order to assess its impact over a longer period of time. There is a necessity to specify the approach to intercultural dialogue, exchange and communication, and to clarify their roles in cultural processes, facilitated by the Culture Programme. Capacity building remains an obstacle for many cultural organisations, predominantly young ones, to overcome the threshold of the selection criteria of Culture Programme (but also of other EU programmes). There should be a particular focus on capacity building for cultural organisations, as a first step to engage in transnational cooperation. This is particularly needed for the EU

	<p>Neighbourhood. Young artists and their organisations should be encouraged to involve in international co-operation through the Programme via specific strands: through capacity building, aid for preparatory project work or mobility. The Programme should be more open towards Third countries in view of the European Agenda's priorities for fostering cultural aspects in the EU External Relations. The Culture Programme should be the best place for people from other countries to get to know Europe and to get involved in joint creation and artistic collaborations. It should be considered as a supportive tool, leading but also complementing the other EU external relations' instruments and in particular to the European Neighbourhood Partnership Instruments (ENPI). Therefore, all Third country partners should be eligible for all strands of action; their financial contribution should be considered as eligible co-financing in all programme strands. As a funding organisation, ECF has long lasting experience with supporting cultural projects, including for international collaboration, artists mobility and capacity building in cultural policy and management in Europe. Our focus on the European Neighbourhood countries, based on needs assessments, helped us in formulating the above proposals.</p>
<b>SECTION 3: ACTIVITIES WITHIN THE NEW PROGRAMME FOR CULTURE</b>	
<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>The Culture Programme can play an important role improving the 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 highlighted in 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. Capacity building in related areas, such as project management, cultural production etc. is also necessary (as mentioned in 2.9)</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>Mutual learning can happen under different forms: both formal and informal networking, practices' exchanges, at national and international levels; among regions; between projects and in the process of project implementation. Networking is a prerequisite for cultural co-operation projects and as such, should be embedded in them; Practices' exchanges at peer-to-peer basis within and beyond cultural sector are important for learning and capacity building; they should be also considered important for building awareness among operators from different sectors, such as: education, digital technologies, social affairs, environment etc.</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>Entrepreneurial skills are very beneficial for arts organisations for ensuring their survival in a highly competitive environment. Such art-business partnerships could be supported not in the sense of encouraging commercialization of cultural production, but for exploration of new economic models of co-operation between arts and business, or finding new mixed models for funding, production, product creation or product placement.</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>Supporting collaborative artistic creation in Europe must be in the core of the Culture Programme, as it is essential for the true co-operation and for the emergence of new forms of artistic expression! It is fully in line with the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which should be fostered by the EU through all possible instruments.</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>Arts and culture field are constantly developing new creative models, inspired and provoked by different public areas and phenomena. The creative collaborative experimentation needs particular attention, as it features both by young and established, specialized and interdisciplinary, locally and globally positioned creators. Funding should be available for cutting edge and high risk initiatives trying out new ideas, new models, and/or new partnerships (some of them could even promote the image of EU culture and creative work in the world). However experimentation in specific business models, developed by SMEs should be supported under the relevant EU funded programs. Artists and creative operators as antennas of societal development. They address the hot issues through innovative artistic expression, therefore investment in them is necessary through special tools.</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>Generating cultural content in a digital environment is a big challenge and a great opportunity for Europe. The Programme should invest in: 1) Providing accessibility of the most advanced digital tools to arts and cultural operators, including training, thus enabling innovative cultural creation; 2) fostering digital creation, digitization of content, its digital distribution (and platforms for exhibition and exchange) and access by wider public; 3) bridging the traditional approaches to artistic creation to the new digital tools - by fostering collaborative partnerships.</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 overall objective of the Culture Programme should aim at the development of a dynamic and shared European cultural space, promoting both heritage and contemporary practice, bridging them by using innovative tools. The common European heritage (tangible and intangible) is not only a museum of the past, but a living reality, new narratives we create together and will leave for the future.</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 be considered as a tool, facilitating collaboration, fostering networking, peer-learning, training &amp; capacity building, enabling artistic co-operation. Therefore it should be provided by the respective Programme action lines. Since the Culture Programme is now accessible by non-EU members as well, specific advocacy work should be carried out for lifting all financial, regulatory, administrative, or information barriers to mobility by all the cultural operators from the countries Members of the programme. Some of the actions, at least in Europe and its immediate neighborhood, could be facilitated at bilateral basis: through the bilateral cultural co-operation agreements between the countries, as well as between EU and third countries; Cultural co-operation annexes to the Bilateral Trade agreements can also be used in the case of Third countries.</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 great extent</p>
<p>3.9b Would you like to explain your response?</p>	<p>Financial, administrative, or regulatory barriers to the circulation of artifacts and works should be addressed in priority, in particular in relation to the concrete project activities, supported by the Culture programme.</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>This question is not clear as to the nature of the companies/orgarnisations mentioned. In case it features cultural orgarnisations that promote non-commercial artistic works, they should definitely be supported by the Programme action lines. Thus the Programme would contribute to the promotion of the diversity of cultural expressions in the best way. If what is implied here is a support to intermediaries in the cultural industries, 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, as well as should be fostered through structural funding.</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>See answer of 3.8a and 3.8b.</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 great 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 receive higher funding and be better adapted to the needs of the professionals, possibly via a separate and independent EU funding instrument.</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>Support to distribution and promotion of literary work: In some European countries the literary translation strand is used mainly for publishing houses to enrich their catalogues of titles translated into the national language thus stimulating their sales portfolios. On the other hand, the works of authors in smaller European languages do not get translated into widely spoken European languages, due to restricted access to the much commercialized book distribution chains (as they are in the majority of the European countries). In such cases, the support should be considered as support to the book industry and should address all the value chain (translation and/or creation, distribution, support to reading and promotion).</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>
<p>3.14b Would you like to explain your response?</p>	<p>Big European festivals are most likely to attract sponsorship, through their high level of exposure and visibility. therefore they might be less prioritised in comparison to smaller independent festivals, that have less opportunities for funding.</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 moderate extent</p>
<p>3.15b In which cultural sector(s) should new European prizes be supported?</p>	<p>‘Inflation’ of prizes at EU level may become counterproductive at some point. Cultural innovation could be valued by a Prize or another form of recognition. The new creative thinking, new partnerships, new approaches and forms of cultural expression should be acknowledged by a European Prize or other form of recognition. These Prizes should also be largely promoted through the artistic communities.</p>
<p>3.15c Would you like to explain your response?</p>	

3.16a To what extent is it important for the Programme to support: media initiatives giving visibility to European cultural themes and projects	To a moderate extent
3.16b Would you like to explain your response?	Visibility and sharing of information may be enhanced via strengthening cross overs between EU programmess and their outcomes: culture-media, media-youth - in the MEDIA program etc... In principle media related activities should be covered by Media programme.
3.17 Would you like to comment on the activities within the new Culture Programme?	It should encourage the involvement of partners from Third countries, with a focus on the European Neighbourhood region, by providing capacity building and facilitating preparatory project work.
<b>SECTION 4: TYPES OF SUPPORT WITHIN THE NEW PROGRAMME FOR CULTURE</b>	
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?	Don't know
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 great extent

4.4 What problems does your organisation face as a result of degressivity?

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. Flexibility in co-financing requirements: especially for not-for-profit, independent organisations, receiving no operational support from other sources. Synergy with the other EU funding programs should be increased, and information to be provided to cultural operators. The role of the CCPs' mandate and resource should be improved and enhanced in this respect. Special accent should be put on the synergies with the ENPI and other programs for external relations.

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

The promotional action around Culture program should involve concrete media action, in addition to the efforts of the beneficiaries. A specific (but reasonable) budget should be dedicated to dissemination of project outcomes and efforts should be united with the existing European networks and platforms (LabforCulture, IETM etc.). It should be combined with a a lot of coordination among existing actions and digital platforms in Europe. A mapping could be useful, for connecting all those spaces.

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

A targeted research on the other cultural funding existing in Europe is necessary: amounts, funding categories and areas of support. Thus would provide a clear view on the trends, developments and attitudes by funders, and facilitate choices, sharing information with cultural sector via CCPs, and synergizing the scarce cultural funding all over Europe.