

A questionnaire for the online consultation of cultural stakeholders on the future Culture Programme

Meta Informations	
Creation date	14-12-2010
Last update date	
User name	null
Case Number	690153729291034810
Invitation Ref.	
Status	N
SECTION 1: ABOUT YOU	
1.1 Please state your name (surname, first name)	Erfgoed Nederland/ The Netherlands Institute for Heritage
1.2 Please state your email address	m.cremer@erfgoednederland.nl
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?	Cultural Heritage
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?	Other
Please specify	NGO
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?	Not applicable
SECTION 2: OBJECTIVES OF THE NEW PROGRAMME FOR CULTURE	
2.1 Do you think there is a continuing need for a specific EU programme for culture?	Yes

2.2 To what extent should the new programme pursue the following objective: Protection and promotion of cultural and linguistic diversity	To a great extent
2.3 To what extent should the new programme pursue the following objective: Promotion of the transnational circulation of cultural works and products	To a great extent
2.4 To what extent should the new programme pursue the following objective: Widening access to European heritage and cultural works	To a great 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	Not at all
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 moderate extent

<p>2.9 Would you like to comment on the objectives for a new Culture Programme?</p>	<p>The EU Culture programme is valued extremely important to the cultural heritage sector, because this culture programme is one of the sectors directly connected to cultural heritage. But other sectors as agriculture, regional development, education, economics, and the internal market all have links to cultural heritage and culture as well. For example urban and regional development policy influences cultural heritage sites and monuments. Therefore policies and policy programmes should interact and cooperate more for a sustainable, sufficient and effective result of European policy. Hence we promote an integrated approach of the different programmes and objectives. Besides that the overall strategy launched by the European Agenda for Culture should be embedded in the overall vision of sustainable and inclusive growth outlined by the Europe 2020 strategy. Its objectives have to be refocused. The main objective for the EU is to support the European added value and widen access. Therefore promotion and providing access should be the main task of any EU programme. To broaden the access to culture, create 'healthy' conditions and take away the obstacles that hinder access and mobility should be the main objectives. Protection is not wanted, only when it includes removing the obstacles to give better access to cultural heritage. The objectives of the current Culture Programme do not give a clear vision what the programme aims to achieve in terms of sectoral and societal development. Mobility of arts, now an objective in the culture programme, is extremely important for the cultural heritage sector, but is not an objective in itself, but a mean to reach access to culture and support the European added value by sharing each others collections. Other means next to transnational circulation of works, to reach better access are putting digitised material into context and creating networks and platforms. Knowledge exchange and cooperation are essential to be creative and innovative. Participation in cultural heritage, access to and knowledge enriches individuals and communities, strengthens the civic and social grounds that form the basis of the European societies. We have to seek more alliances, in joint programming initiatives by implementing cultural heritage in other policy areas and embed the culture programme better into the overall strategy.</p>
<p>SECTION 3: ACTIVITIES WITHIN THE NEW PROGRAMME FOR CULTURE</p>	
<p>3.1a To what extent is it important for the new programme to support the following activities: Development of the professional skills of artists or other cultural professionals in an international context</p>	<p>Not at all</p>

3.1b Would you like to explain your response?	The focus of the culture programme should be on promotion and giving access to culture, not on developing skills. Skills are best developed on national level. Professional development is a responsibility that lies within the institutions themselves in cooperation with national authorities.
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
3.2b Would you like to explain your response?	Learning from each other, exchanging experiences and extending networks is extremely important in the field of cultural heritage. Europe's cultural potential and integration is based on building and maintaining transnational contacts between institutions and their professionals. It helps to understand the European dimension of culture and stimulates transnational cooperation. Give access to culture and adding value are reached by supporting networks and exchanging experiences.
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.	To a moderate extent
3.3b Would you like to explain your response?	To a moderate extend, concerning developing skills, see also answer 3.1b. Intended as stimulating cross-cutting cooperation between culture and economy, this should be supported to a great extend. Also in light of an integrated approach, cross-sector cooperation is more and more important. In means of widening access to culture, the use of cultural heritage can stimulate the process of creative and innovative thinking and working in other policy areas. Stimulating entrepreneurship, cross-cutting cooperation, creativity and innovation, interdisciplinary partnerships are necessary.

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	Not at all
3.4b Would you like to explain your response?	The Culture Programme should focus on taking away obstacles that hinder transnational cooperation, but be reticent to promote creation.
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	To a moderate extent
3.5b Would you like to explain your response?	The development of a space would be a too static impulse. Stimulating a 'virtual' place for experimentation, risk taking and innovation is more challenging. These elements are crucial in developing culture and respecting cultural heritage. In fact any EU project should include these elements of experiment and innovation. Risk taking is also interesting because it implies creating trust in order to take risks, for example in mobility of collections consensus and consultation are needed to discuss trust in transport costs, loans, insurance, etc.
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	To a great extent

<p>3.6b Would you like to explain your response?</p>	<p>Digitisation was and is very important to preserve our cultural heritage. Give access to digital content on European level is very important to show the richness and diversity of cultural heritage all over Europe. This goal is reached by Europeana. However, what is lacking is the context of the digital material. Only by putting digitalised material into context, the material gets more value and the stories behind the cultural heritage objects are being heard. Not the digital objects in itself but the multi perspectives on how objects can be viewed, tell the complete stories. Why heritage matters is to involve people, show them their inheritance and the stories behind the monuments and buildings.</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>To a great extend if the context of the common European heritage is taken into account. As in 3.6b explained the context of cultural heritage objects being showed is very important. People in Europe should be stimulated to think about their common heritage and history and ask critical questions. Therefore there shouldn't be strived to foster a clear-cut European identity or to impose a so-called European consciousness. The aim is to make people aware of the current impact of Europe on their personal lives and the historical backgrounds of modern Europe and to add to the debate about common elements and processes in Europe's past. Understanding the history of the European continent and its rich and controversial heritage implicates the creation of tools to exchange ideas and to consider the past from different angles, based on solid information and arguments. In education purposes these multi perspectives on European heritage should be put to the fore.</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 small extent</p>

3.8b Would you like to explain your response?	Mobility of artists is important because all citizens of Europe should enjoy each others creative output, the same as all EU citizens should enjoy EU collections and cultural heritage. But by providing incentives the wrong message will be given. Cultural institutions in the different Member States should provide opportunities for work. Removing the obstacles touring transnationally should be encouraged by the EU and give access to cultural performances, by easy applications for VISA for example.
3.9a To what extent is it important for the new programme to support the following activities: Transnational exchange of artefacts or other works	To a great extent
3.9b Would you like to explain your response?	All EU citizens should enjoy the rich cultural heritage of the EU. By transnational exchange or mobility of collections in Europe this objective will be reached. Mobility of collections is the best way of experiencing the value of cultural heritage. Lowering the barriers that museum experience in lending and borrowing their collections has been priority in the cultural policy of the EU for a decade and should continue. Many of the barriers to working across borders are legal and procedural. Removing such artificial obstacles is exactly what the EU should promote. These obstacles include the need to reduce costs of lending and borrowing, long term loans, overall state indemnity schemes and immunity from seizure. The last years mobility of collections was an objective in the Culture programme. Although mobility is of great importance, it is not an objective in itself but a mean to create broader access. EU wide objectives should be on the level of providing access and promotion of cultural values and diversity, the means to reach these objectives are mobility, digitisation, creating networks and so on.
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 moderate extent

3.10b Would you like to explain your response?	Cooperation between the cultural and economy sector should be encouraged to create innovation in both sectors. The use of cultural heritage can stimulate the process of creative and innovative thinking and working in other policy areas. Stimulating entrepreneurship, cross-cutting cooperation and creativity and innovation, interdisciplinary partnerships are necessary. To implement the cultural heritage sector better in the business sector, cultural heritage can display its creative and intrinsic values to the business sector and can learn from the business sector on entrepreneurship and use of statistics. To fund creative companies to foster cultural diversity is a strange signal. Cultural diversity should obviously be stimulated but on other grounds and with other means. Unity in Diversity is after all what Europe connects.
3.11a To what extent is it important for the new programme to support the following activities: Support to enable artists and cultural operators to overcome barriers to transnational mobility (e.g. legal and administrative barriers)	To a great extent
3.11b Would you like to explain your response?	By removing obstacles the EU reaches its goals in stimulating mobility.
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 small extent
3.12b Would you like to explain your response?	Not relevant for cultural heritage
3.13a To what extent should the grants for literary translation also allow other costs to be included, such as purchasing of rights, publication costs, translation of book summaries and other promotional activities	To a small extent
3.13b Would you like to explain your response?	Not relevant for cultural heritage
3.14a To what extent is it important for the new programme to support the following activities: Festivals with a strong European dimension and visibility and featuring works and artists of European significance	To a moderate extent

3.14b Would you like to explain your response?	In the music and performance sector festivals are of great importance, in other sectors like cultural heritage the overall range is very moderate.
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	To a moderate extent
3.15b In which cultural sector(s) should new European prizes be supported?	None
3.15c Would you like to explain your response?	There are already a lot of prizes, in the NL only 700 for cultural heritage. Keep existing ones and widen the access, operability and support them better. Awards or prizes are a great way to promote and stimulate a sector and draw a lot of attention with limited sources.
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?	Media initiatives as radio or tv broadcasting have a great range, but the output can hardly be measured. Using social media and other online applications is more welcome. Via these networks or connections a wider public and more visibility can be reached by the EU.
3.17 Would you like to comment on the activities within the new Culture Programme?	Theme years of the Commission could be more effective if the objectives were implemented better into programmes. We have to seek more alliances, in joint programming initiatives by implementing cultural heritage in other policy areas and embed the culture programme better into the overall strategy.
SECTION 4: TYPES OF SUPPORT WITHIN THE NEW PROGRAMME FOR CULTURE	
4.1 The Culture Programme currently supports co-operation partnerships between cultural operators (at a rate of 50%): Is 50% the most appropriate rate for EU co-financing of co-operation projects?	Yes

4.2 EU operating grants currently meet 80% of the running costs of selected European-level organisations (Ambassadors, Advocacy Networks, Structured dialogue platforms). Is 80% the most appropriate level for EU co-financing of European-level organisations?	Don't know
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?	Because of the financial crisis degressivity is a major dilemma. Not alone the cultural sector, but also business, industrial en environment sectors face the same problem. Therefore we need to be realistic. In our institute we face this in making clearer descision making in activities in the most efficient way. We have to look for alliances with other sectors to reach our goals en strengthen each other.
4.5 Could you suggest any further specific ways to simplify the application process and the management of the new programme?	Related to the managment of the programme we suggest more flexibility to switch between different costs in the total budget. Off course the total budget should be secured and fixed. But the ouput of the project should be evualed higher then the spending between the different budgets. In the end the output should be more important than the budget.
4.6 How could the dissemination of the results of activities funded under the new programme be supported?	Dissemination of the results of different projects should be included very clear in the project proposal. Furthermore paper publications on the results and programmes are outdated. Via websites, digital platforms and social media results are better shared in a more sustainable way. Different network meetings and experience exchanging meetings could contribute to dissemantion as well.
4.7 Would you like to add anything else on the types of support within the new Culture Programme?	The structured dialogue created for the civil society platforms are too layered and indirect, therefore the Commission is too far away. There is no place for a real dialogue. In stead excisting NGO networks as Europa Nostra or NEMO in the heritage field could be consulted. They already have the knowledge and opinions ready chanches and gaps in policy areas are. Consultation of umbrella organisations for NGO's in the Member states itself is also a way to get better access to the opinions of civil society.