

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 Union of Music Competitions for Youth - EMCY
1.2 Please state your email address	info@emcy.org
1.3 In which country are you located?	DE Germany
1.4 Have you heard of the European Union's Culture Programme 2007-13 before?	Yes
1.5 Have you or your organisation benefited from a grant under the Culture Programme 2007-13?	Yes
1.6 Are you or your organisation already involved in transnational co-operation in the field of culture?	Yes
1.7 In which cultural sector do you (or your organisation) operate?	Performing Arts - Music
1.8 In which capacity are you participating in this consultation?	An organisation
1.9a What is the size of the cultural department of your organisation?	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

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	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 moderate 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?

EMCY, in cooperation with the European Music Council and by extension with the "we are more" campaign of Culture Action Europe, advocates for the continuation and reinforcement of the Culture Programme. This should create and maintain space for innovation and creativity but also ensure the sustainability of the European cultural sector and of the organisations working within this. The programme and the funds available not only need to be augmented, they should also become more accessible and the system less bureaucratic to enable more people to benefit. We support the proposal of the European Music Council that the general objective of the new programme should be: The new Culture Programme should support transnational co-operation through the support of creative processes and their development, the sharing of risk and experimentation, and the creation of relationships for a stronger European cultural space participating in inclusive development. And the specific objectives: 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. Co-operation with third countries should be given more (financial) support but this should be a complement to the core programme. A particular focus should be the European Neighbourhood region. However, participation should be open to all and not restricted to an annual list of eligible countries.

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

<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 and of society in general. Professional development schemes need to be deepened through traditional - training and capacity building- and innovative models, such as peer-to-peer co-learning. In this respect professional development should be addressed in the amateur and volunteer sector as well as for the professionals active in the field of culture. The Culture Programme, as an instrument specifically dedicated to the arts and culture sector, can also play an important role in both highlighting the importance of professional development in the arts and culture field, as well as promoting a better integration of those needs in the overarching education and skills framework as prioritised by the Europe 2020 strategy. EU instruments specifically geared towards education and training (e.g. Leonardo da Vinci, Grundtvig, etc.) should also increase their accessibility and support to arts and culture professionals.</p>
<p>3.2a To what extent is it important for the new programme to support the following activities: International networking for exchanging experience and practice (peer learning/peer coaching)</p>	<p>To a great extent</p>
<p>3.2b Would you like to explain your response?</p>	<p>International networking for exchanging experience and practice lies at the heart of European cultural cooperation and must be further facilitated and funded. This should be through formal and informal, innovative and traditional methods.</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>Interdisciplinary partnerships between arts institutions and business are vital for the future of the sector and should be supported and promoted. However, the funds for this should mostly be provided by the commercial sector.</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>Creativity and innovation are key concepts in the cultural sector which must continue to be supported. Culture is an important social tool which brings people together from different cultures, encourages tolerance and understanding and builds bridges.</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>Experimentation and innovation lie at the heart of cultural processes. This inevitably involves risks and makes exact planning difficult. The Culture Programme must value and adapt to this and more flexible and accessible funding lines should be made available for cutting edge and high risk initiatives trying out new ideas, new models, and/or new partnerships.</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 moderate 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. More traditional creation and participation spaces do still need to be supported and broadened though and financial support should also be sought from the commercial sector.</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 moderate extent</p>
<p>3.7b Would you like to explain your response?</p>	<p>It is important, especially for young Europeans, to understand their common cultural heritage. This can bring people together, helping forge European identity and citizenship. This heritage is, however, constantly evolving and Europe is a dynamic and diverse cultural space.</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>Artists do not need incentives to perform outside of their own country: they do this gladly! Financial support for this is necessary though, particularly for projects which enable interaction and dialogue between artists and audiences from different backgrounds and cultures.</p>
<p>3.9a To what extent is it important for the new programme to support the following activities: Transnational exchange of artefacts or other works</p>	<p>To a moderate extent</p>
<p>3.9b Would you like to explain your response?</p>	<p>The 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.</p>
<p>3.10a To what extent is it important for the new programme to support the following activities: Funding for cultural and creative companies/organisations that promote the development of artists and their works in different European countries specifically with a view to fostering cultural diversity</p>	<p>To a moderate extent</p>
<p>3.10b Would you like to explain your response?</p>	<p>All cultural organisations whose projects match the Programme objectives and award criteria should be eligible for funding.</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)	To a moderate extent
3.11b Would you like to explain your response?	
3.12a To what extent is it important for the new programme to support the following activities: Translation of fiction into different languages	Don't know
3.12b Would you like to explain your response?	
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	Don't know
3.13b Would you like to explain your response?	
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	Don't know
3.14b Would you like to explain your response?	
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?	Prizes are worthwhile initiatives but the money could be better spent on project or operational funding.
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	To a small extent

3.16b Would you like to explain your response?	Media initiatives giving visibility to European cultural themes and projects should be financed under the EU Communication budget as these actions are often geared towards increasing EU visibility. If the objective is to give visibility to the projects funded by the Culture Programme, then evaluation, documentation and public outreach tools should be better integrated in the conception and funding schemes of the projects themselves.
3.17 Would you like to comment on the activities within the new Culture Programme?	
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?	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?

The degressivity rule seeks to reduce the 'dependence' on EU funding. It has been demonstrated, however, that it can actually contribute more to an increase of this dependence than to its reduction. In the next funding scheme, the degressivity rule ('n%') should be adjusted to the grant timeframe. This would mean that the degressivity rule would be applicable during the duration of the grant but once the organisation applies for funding in the next grant period, the degressivity rule will be applicable at its initial level (i.e. 'n%' and not 'n% minus the last grant period'). Concerning the non-profit rule applicable to operational grants, the EU requires a stringent demonstration of financially stable operating conditions as a pre-requisite for possible funding. Part of financially stable operating conditions is having sufficient cash-flow reserves as 'equity' in an organisation, what is considered as a sign of good management. However, the obligation to present a zero budget year after year prevents to build up such equity. In addition, there is an obligation in most EU Member States to cover social security costs and salary indemnities for personnel thus a reserve is necessary to secure this social obligation. Therefore, there is a need to abandon the application of the non-profit rule in the new Culture Programme. Concerning the limit in eligible budget increase i.e. capping the budget at a certain percentage; it also poses problems for organisational development. When an organisation applies for EU funding it finds itself often at the first stage of its development; an increase in financial resources, sometimes to a significant extent, is important to enable the next stages of organisational growth. The new Programme's rules should make the limit in eligible budget increase applicable only during a given grant period. The same organisation when applying for a new grant in the next period should be able to do so on the basis of its new budget. The limit in eligible budget increase will apply hence to the new contract period. In addition the current cap at 10% should be increased. The cumulative effect of the degressivity rule, the non-profit rule, and the limit on eligible budgets diminishes the possibility of organisational growth and sustainability as well as contributes to administrative confusion. It urgently needs to be addressed in the new Programme.

<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: • 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 definitions of concepts such as European Added Value, and a transversal assessment integrated in the project design itself of the qualitative, innovative and intercultural dimensions of the projects • more flexibility in co-financing requirements: especially for not-for-profit, independent organisations receiving no operational support from other sources, and for the ‘laboratories’ actions, with possibilities of full funding and of giving monetary value to some in-kind contributions (e.g.: interns, research, communication contributions etc.)</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 rates than 50% should be made available for the ‘laboratories’ strands proposed in order to facilitate the participation of smaller structures and newcomers in the Programme. Concerning the multiannual operational grant, they should: - allow to transfer funds from one year to another within the timeframe of the contract as organisations need this kind of flexibility to accommodate changes often due to reasons beyond their control - be contracted at least on 5-year periods, according to strategic and operational plans - start of application procedure for operational grants ideally 2 years before the begin of the project, in order to avoid that the applicant is informed only shortly before(or even during) the operating year - have lighter and more flexible reporting frameworks As regards European wide cultural initiatives there could be different types of funding with specific thresholds for smaller or bigger projects. Funding for smaller projects for those inexperienced with the Culture Programme should be available.</p>