

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)	The Budapest Observatory
1.2 Please state your email address	bo@budobs.org
1.3 In which country are you located?	HU Hungary
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.	Performing Arts - Other Other cultural sector (please specify)
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
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

<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 moderate 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 small 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 small 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>Don't know</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 small extent</p>

<p>2.9 Would you like to comment on the objectives for a new Culture Programme?</p>	<p>The Commission should not take over the charges of the national and local authorities and bodies. Multilateral actions and programmes are the most important, projects where a "third" player is in a better position than any single member state or their couples. Furthermore, its role would be to go as far as it can - aware of the prohibition to harmonise - to offer guidelines, samples, goals and standards (to choose, not to prescribe).</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>
<p>3.1b Would you like to explain your response?</p>	<p>The Commission should not take over the charges of the national and local authorities and bodies. Its role would be to go as far as it can - aware of the prohibition to harmonise - to co-ordinate activities (in this case collaboration of professionals) in the member states, offer guidelines, samples, goals and standards (to choose, not to prescribe).</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 moderate extent</p>
<p>3.2b Would you like to explain your response?</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 small extent</p>
<p>3.3b Would you like to explain your response?</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>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 small extent</p>
<p>3.5b Would you like to explain your response?</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 small extent</p>
<p>3.6b Would you like to explain your response?</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 member states (but also regions, cities) cannot be expected to entirely give up their original urge to compete, to brand themselves by highlighting their own heritage. The Commission is in a position not only to collect and sort these competing prides, interpreting cultural diversity in Europe as a mosaic of individual heritages; interactions, cross-fertilisation should be emphasised, both in our days, and in the past, with due regard to by now extinct or suppressed earlier cultures (former inhabitants of a place).</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>

<p>3.8b Would you like to explain your response?</p>	<p>Sending and receiving cultural products and services is the normal functioning of culture. If the Commission spends on it, it takes a small share of something that is going on on large scale. Its role is not decisive or specific. The Commission should not just complement the member states, it should concentrate on issues which indeed require its special position and mandate.</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 small extent</p>
<p>3.9b Would you like to explain your response?</p>	<p>Sending and receiving cultural products and services is the normal functioning of culture. If the Commission spends on it, it takes a small share of something that is going on on large scale. Its role is not decisive or specific. The Commission should not just complement the member states, it should concentrate on issues which indeed require its special position and mandate.</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>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 small extent</p>
<p>3.11b Would you like to explain your response?</p>	<p>Sending and receiving cultural products and services is the normal functioning of culture. If the Commission spends on it, it takes a small share of something that is going on on large scale. Its role is not decisive or specific. The Commission should not just complement the member states, it should concentrate on issues which indeed require its special position and mandate.</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>Our positive vote applies not to the target formulated as "Translation of fiction into different languages", but rather "Quality translation of cultural works (fiction, non-fiction, lyrics etc.) especially from less frequently used languages into English and other widely spread languages".</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 moderate extent</p>
<p>3.13b Would you like to explain your response?</p>	<p>Good quality translation by itself requires most of the financial support.</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>Not at all</p>
<p>3.14b Would you like to explain your response?</p>	<p>Festivals as such should not be supported. However, carefully and precisely defined components of festivals, that carry important European dimension (collaboration, interrelation, interpretation etc.) should be supported to a great extent.</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>Translation.</p>
<p>3.15c Would you like to explain your response?</p>	<p>Linguistic diversity should be protected in Europe. The role and performance of good translators is not recognised enough, especially from lesser spread languages into major cultural markets. This is where cultural diversity is also affected.</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 small extent
3.16b Would you like to explain your response?	Media finds quality. Quality finds its way to media. And if this does not work sufficiently, support quality in that endeavour. Much more than supporting or awarding the media in this liaison.
3.17 Would you like to comment on the activities within the new Culture Programme?	The Ambassadors programme, especially the selected orchestras, should be discontinued. The Commission must not create and nurture a nomenclatura of its own.
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?	No - the EU should fund fewer projects at a higher rate
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?	Don't know
4.4 What problems does your organisation face as a result of degressivity?	
4.5 Could you suggest any further specific ways to simplify the application process and the management of the new programme?	

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

The question reflects a mechanical and simplistic conception also present in the project evaluation schemes. Most cultural projects do not have "results" that can be disseminated. By this we do not deny the enormous importance and impact of culture, nor do we oppose accountability. Unless it is indeed aimed at products that call for dissemination, the Commission should rather help communicate, interpret and evaluate the aims and achievements of the project, attempting at the largest possible transparency and publicity of the process.

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

Do not overload the new programme with unreachable aims and wishes (social inclusion, employment, ...) but propose clear categories, which can be filled with artistic and cultural content in very different ways by cultural operators. Leave the content question to be answered by the artistic and creative people, organisations and institutions of our European societies. - This is an edited quote from a relevant blog.
(<http://culture2014.blogspot.com/2010/10/culture-programme-2014-some-ideas-from.html#comments>)