

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)	Truus Ophuysen ELIA registration 66459554584-89
1.2 Please state your email address	truus.ophuysen@elia-artschools.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?	Non-cultural sector - schools, education and training
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?	251-500 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

<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 moderate 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>Limited to certain predefined countries</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 League of Institutes of the Arts - ELIA values the Cultural Programme as an indispensable tool for cultural and artistic collaboration in Europe. It has offered many cultural initiatives and institutions, among them art schools and arts educational initiatives the opportunity to exchange, mature and transgress their work in a European setting. Even though the Cultural Programme is a small programme compared to other EU programmes, it has had a considerable impact on the development of a more diverse and intercultural European space for arts and culture. We strongly believe it is worth fighting for an extended Culture Programme that:

- Provides opportunities to transnational cultural initiatives in a period where member states increasingly cut budgets for arts and culture;
- Reflect the needs of the cultural and creative sector in Europe;
- Is embedded in the strategy of smart, sustainable and inclusive growth in Europe, as outlined in the 2020 EU Strategy.

Our comments are written from the perspective of higher arts education in Europe, set in the context of the innovative role of arts and culture in our societies, and the need for an open, ever more transnational and mobile European creative and cultural sector. In our view, the new programme should make a significant step beyond exchange and mobility and systematically and consistently reformulate its objectives:

1. Prioritising transnational and European co-creating (co-making, co-performing, co-producing, co-developing) towards European spaces for artistic and creative innovation, also including experimental research and development;
2. Investing in breaking barriers to active cultural and artistic participation, encouraging and exchanging experimental, innovative artistic, cultural and intercultural approaches;
3. Improving professional skills for (young) artists in society through capacity building, facilitation of learning networks, partnerships, incubator units and support measures for business creation, international internships, residencies, business models such and microcredit schemes. Since the art schools and arts universities have already gained considerable expertise in transnational collaboration and innovation through the Bologna Process, they are capable to play a significant role in innovative actions in collaboration with partners at local, regional, national and European level;
4. Strengthening structural support to the further development of the cultural and creative sector, to the structured dialogue with civil society and to European associations of European cultural value, contributing to the overall objectives of the programme.

Whereas the programme will not be able to cater for all activities in the arts and culture, we strongly feel that the programme should create systematic bridges with European Information Technology and Research Programmes, Structural Funds and Lifelong Learning Programmes. This would

	<p>considerably extend the options for cultural initiatives in the field of research, new technology, urban regeneration and social development to grow and develop into major European cultural initiatives.</p>
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SECTION 3: ACTIVITIES WITHIN THE NEW PROGRAMME FOR CULTURE	
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<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>
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<p>3.1b Would you like to explain your response?</p>	<p>Development of the professional skills of artist of artists or other cultural professionals in an European context belongs to the core of the mission of the art schools and arts universities. We welcome a concerted effort for further capacity building of artists and cultural professionals, bridging gaps between education and the world of work. We see this development embedded in initiatives such as innovative transnational programmes, laboratories in partnership between educational and arts institutions, incubator units and international internship and residency programmes. In addition, it will be important to gain more knowledge how emerging artists develop their careers, whether they reach their career objectives within an increasingly international market in the arts and culture.</p>
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<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>For ELIA, peer learning is already an integral part of its activities, in particular in the field van quality assurance and enhancement. Based on that positive experience it strongly advises that peer coaching and learning should be a transversal element in the new Cultural Programme. We see these activities embedded in concrete initiatives such as learning networks, laboratories, incubator units and related activities.</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>Innovative transnational programmes, laboratories in partnership between educational and arts institutions, incubator units and international internship and residency programmes should in our opinion form the core of the new Programme. Partnerships in different forms and with different financial resources should be encouraged. ELIA makes a plea to also pilot 'Joint Culture Initiatives', in analogy of the 'Joint Research Initiatives' within the 7th Framework Programme for Research & Development, intended to facilitate pan-European public-private partnerships, combining private sector investment and/or national and European public funding, including grant funding from loan finance from the European Investment Bank.</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>Creation of new works and performances by operators from different countries is among the core of the Cultural Programme, taking the form of festivals and other joint projects in a variety of artistic disciplines. As such initiatives normally operate with a variety of sponsors and partners it seems logical that such projects will benefit from lighter and more flexible financial and reporting rules.</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>For ELIA development of a space for experimentation, innovation and risk taking in the cultural sector is central for the further development of the new Cultural Programme. We see this element as an integral part of the Programme. As stated in our reaction to the Green Paper on the Cultural and Creative Industries, the art schools have gained considerable experience in this field, both as initiators and as partner in such coalitions. ‘Joint Culture Initiatives’ (see 3.3.b) would boost both the cultural and creative industries and provide emerging more artists with the opportunity to pursue their ambitions.</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>Development of innovative digital content, digitisation and new digital distribution should form part of the Cultural Programme as far as it is embedded in projects that qualify for the Culture Programme and the overall direction of the programme. IT developments with cultural aspects may be better off in the DIGICULT Programme. ELIA finds it particularly important to build synergies between the DIGICULT programme and the Culture Programme and to facilitate mutual fertilisation. A transitional programme or strand would be extremely beneficial for cultural and artistic initiatives to move into other European funding resources.</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>ELIA considers cultural activities promoting understanding of common European heritage as part of the Culture programme as far as it promotes common European heritage in innovative ways. We believe that a new Culture Programme is not the right programme to support large investments in building, renovating and regenerating cultural heritage sites. This should rather take place within the opportunities offered by the Structural Funds.</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>Incentives for artists performing and touring outside their own country are key to the further development of international spaces for creative and artistic development, learning and other professional networks. ELIA is in favour of improving the provision of information on international mobility to artists and cultural professionals but is reluctant to propose support to touring and performing, unless it is embedded in projects that qualify for the Culture Programme and the overall direction of the programme</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>ELIA does not consider transnational exchange of artefacts or other works a priority in the Culture Programme, unless it is embedded in projects that qualify for the Culture Programme and the overall direction of the 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 great extent</p>
<p>3.10b Would you like to explain your response?</p>	<p>Funding for cultural and creative companies/organisations that promote the development of artists and their works in different European countries should become a key element in the new Culture Programme. Emerging artists need international spaces where they can develop both their artistic and professional skills and create new networks nourishing their work and careers. A culturally diverse and European environment is one of the most beneficial opportunities the Programme can offer to emerging artists. The European art schools Programme NEU/NOW - NE©XT provides an example of such an opportunity for selected original young arts graduates in all arts disciplines to present/perform in an inspiring European environment (www. neunow.eu). We are in favour of making the cultural diversity element a key factor in the selection of the projects, with a particular focus on innovative ways to celebrate and to reflect on cultural diversity.</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>

3.11b Would you like to explain your response?	Support to enable artists and cultural operators to overcome barriers to transnational mobility is indispensable for creating European spaces. Artists and other cultural professionals need information services, both on national and on European level providing up-to-date information on current barriers as well as solutions to overcome persisting mobility problems. European pilot projects such as PRACTICS already point in the direction of ways to solve these problems.
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 great extent
3.12b Would you like to explain your response?	ELIA considers translation of fiction into different languages and important element in a growing joint European culture and cultural diversity and considers this a legitimate and necessary part of a new Culture Programme.
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	Not at all
3.13b Would you like to explain your response?	ELIA is reluctant about grants for literary translation allowing additional costs to be included, such as purchasing of rights, publication costs, translation of book summaries and other promotional activities as these activities form a normal part of the costs in relation to the production of books.
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 great extent
3.14b Would you like to explain your response?	ELIA considers festivals with a strong European dimension, featuring works of artists of European significance as key examples of trans-national and European co-creating. We are in favour of making the cultural diversity element a key factor in the selection of the projects, in particular innovative ways to celebrate and to reflect on cultural diversity.

<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>Support for new European prizes in the field of culture should be considered with prudence. Although prizes provide a wide visibility for the disciplines concerned, they should not replace project activities directly contributing to the objectives of the Culture Programme. ELIA proposes one new prize for graduating artists in all disciplines, producing the most original and innovative work in order to highlight and celebrate the potential of emerging artists.</p>
<p>3.15c Would you like to explain your response?</p>	
<p>3.16a To what extent is it important for the Programme to support: media initiatives giving visibility to European cultural themes and projects</p>	<p>To a moderate extent</p>
<p>3.16b Would you like to explain your response?</p>	<p>In ELIA's opinion separate media initiatives, giving visibility to European cultural themes and projects are important but should not be financed by the Culture Programme but by the Communication budget. Media initiatives by projects themselves may be more effective than a European Commission initiative, which is necessarily further away from the project. Public events of projects co-financed within the Culture programme should be published on the European Commission Culture website agenda in order to allow wide visibility and access to the international press.</p>

<p>3.17 Would you like to comment on the activities within the new Culture Programme?</p>	<p>ELIA is in favour of a clear structure in 4 action strands: 1. Laboratories, partnerships and other European spaces for co-creation, experimentation and innovation with flexible participation and implementation rules as well as flexible financial arrangements, also including public-private partnerships 2. Participation, Europe-wide cultural initiatives reinforcing access to culture, citizen participation, and social inclusion 3. Multi-annual structural support for capacity building, professional and policy development, research, mobility, literary translation; 4. A specific strand for operational support to networks of European cultural value and structured dialogue platforms. In addition ELIA is in favour of creating transitional sub programmes/activities towards other EU funding programmes such as the Structural Funds, Research and the 7th Framework Programme, in particular DIGICULT, and Lifelong Learning, primarily financed by the other programmes. Situated in the cultural as well as in the educational domain ELIA makes a plea for a special connecting programme addressing education and culture and access to culture</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>Don't know</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>Yes</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>To a great extent</p>

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

ELIA holds the opinion that organisations of European cultural value should be supported on the basis of the value of their work programme, rather than the rather crude measure 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 for a minimum 3-month period 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. 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 that needs to be addressed in the new Culture Programme. 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 needs to be addressed in the new Culture Programme.

4.5 Could you suggest any further specific ways to simplify the application process and the management of the new programme?

Further ways to simplify the application process and the management of the new programme include more simplified access to funding, and the participation of a wide range of actors. Simplification of the management rules should be adapted as follows: - A two-stage process of assessment for multiannual support schemes; - A minimum of 3 months between the notification of the results and the start of the project period in order to allow a proper preparation of organisational and personnel arrangements; - 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 organisations receiving no operational support from other sources, and more flexible financial arrangements for 'laboratories' actions, with higher and lower levels of funding and of giving monetary value to some in-kind contributions (interns, research, communication contributions etc.).

<p>4.6 How could the dissemination of the results of activities funded under the new programme be supported?</p>	<p>ELIA holds the opinion that dissemination forms an integral part of any workplan and should not be supported separately.</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 grants, these should:</p> <ul style="list-style-type: none"> - Allow transferring 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 on 5-year partner frameworks , 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>