

The EU Culture Programme Post - 2013

**Summary of the results of the public consultation
regarding the new programme for culture**

June 2011



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Executive Summary

Presentation of the consultation

The European Parliament and the European Council established the Culture Programme (2007-13) in December 2006, via Decision 1855/2006/EC. The programme plays a unique and crucial role in promoting and protecting Europe's cultural and linguistic diversity as required by the EU Treaty, the Charter of Fundamental Rights of the European Union and the European Union's obligations as a Party to the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Its overall objective is to enhance the cultural area shared by Europeans and based on a common cultural heritage with a view to encouraging the emergence of European citizenship, through the development of cultural co-operation between creators, cultural players and cultural institutions.

As part of the preparation of the establishment of a new funding programme for cultural support, the European Commission launched a public consultation on a possible future EU programme for culture post-2013. The consultation aimed at gathering comments from the general public, public authorities and civil society bodies active in the cultural field across Europe. Respondents were asked to give their opinions regarding the objectives, activities and support required so as to ensure an adequate response to the needs, challenges and expectations of Europe's cultural sectors. This report presents the main findings which emerged from the consultation.

Profile of respondents

A total of 965 people participated in the consultation: 938 people answered the questionnaire on the Europa website, and 27 organisations submitted written contributions in the form of position papers. Respondents came from 51 countries, the overwhelming majority from the EU Member States. 63% of responses were from individuals, 30% represented organisations and 7% public authorities. Individual respondents represented the full diversity of cultural sectors, as does the current Culture Programme: they were active in theatre, cultural heritage, performing arts, music, literature, etc. The consultation has also reached far beyond the current cohort of beneficiaries, as 41% of individuals respondents had not previously heard of the EU's Culture Programme 2007-13 and only 7% had benefited from a grant under this current programme.

The need for a new programme for culture

The overwhelmingly majority (93%) of respondents to the current consultation supported the need for a specific EU programme for culture. Only 3% preferred a 'policy approach to culture' instead of a programme, whilst less than 1% felt that culture should instead be mainstreamed into other EU programmes. However, respondents' qualitative comments (where offered) also supported the mainstreaming of culture into other policies as a complement to a specific programme for culture.

Through their open comments, participants emphasised the achievements of the current Culture Programme and called for a stronger alignment with the European Agenda for Culture in a globalising world and the Europe 2020 Strategy. In contrast to the overall support for a continuation of the programme, some respondents, particularly those from national governments, noted that the decision to fund a specific EU programme for culture belonged to a wider debate to be had on global funding for the EU in the 2014-2020 programming period, in light of the current budgetary pressures on all Member

States. The same issue also led some respondents to conclude that value for money across all strands of actions should be a guiding principle of a future EU programme for culture.

Objective of the new programme for culture

Reflecting Article 167 of the Treaty on the Functioning of the European Union, the general objective of the current Culture Programme is: 'to enhance the cultural area shared by Europeans and based on a common cultural heritage through the development of cultural co-operation between the creators, cultural players and cultural institutions of the countries taking part in the Programme, with a view to encouraging the emergence of European citizenship'. The specific objectives of the current Programme are to (i) promote the transnational mobility of cultural players; (ii) encourage the transnational circulation of works and cultural and artistic products; and (iii) encourage intercultural dialogue.

The respondents were asked to comment on the validity of a number of possible objectives of a new programme. Each of the possible objectives is consistent with Article 167 of the Treaty on the Functioning of the European Union which sets the general basis for EU support in the culture field, as well as with the objectives of the European agenda for culture in a globalizing world. All potential objectives were received positively by respondents to the online survey, with at least 50% agreeing that each should be supported 'to a great extent'. The potential objectives of the new programme are listed below, by order of preference:

- Promotion of the transnational circulation of cultural works and products;
- Widening access to culture and participation in culture for disadvantaged groups;
- Professional development and capacity-building of artists or cultural operators in an international context;
- Protection and promotion of cultural and linguistic diversity;
- Widening access to European heritage and cultural works;
- Promotion of urban and regional development through culture;
- Promotion of cultural co-operation with third country operators.

Overall, support was highest for the five objectives that broadly relate to supporting culture (and the cultural sector/CCIs) as an end in itself. In addition to the seven objectives listed in the questionnaire, some respondents suggested that in light of the Europe 2020 Strategy, which supports a smart, sustainable and inclusive growth, a future programme should also take into account the contribution of culture to sustainable development.

Activities of the new programme for culture

The current Culture Programme (2007-13) supports a range of measures, including multi-annual projects (involving partners from different countries), grants for literary translation, support for international organisations, support for special actions (e.g. ECoC), and operating grants for cultural organisations active at the European level. Respondents were offered a set of possible activities that could be supported by a new programme for culture. All activities were positively supported, i.e. a majority supported them either 'to a great extent' or 'to a moderate extent', though there were some important variations.

The activities most valued by the participants were linked to transnational mobility and networking and to the development of artists and their skills in an international context. The activities which received the least support were the coverage of other costs through literary translation grants (such as publication and promotion costs – however, literary translations did receive a much higher level of support) and the introduction of new prizes in the field of culture, to which participants preferred activities with more tangible outcomes. The strong support for activities with a strong learning and creation dimension reflect the success of the current programme in promoting the mobility of cultural operators and the transnational exchange of experience and practice.

Types of support offered by the new programme for culture

Respondents were asked a set of questions about the types of support that should be offered to the beneficiaries of a new programme for culture. These questions covered the rate of co-financing, levels of support for organisations operating at European level, degressivity in EU operating grants, application and programme management processes and dissemination.

The current Culture Programme provides up to 50% co-financing of the costs of transnational co-operation projects (involving partners from different countries). Around one-half of respondents to the current consultation agreed that 50% was the most appropriate co-financing rate. The rest were evenly divided between those who felt that more projects should be co-financed at a lower rate and those who felt that fewer should be co-financed at a higher rate. The current Culture Programme also provides operating grants of up to 80% for the running costs of selected European-level organisations (Ambassadors, Advocacy Networks, Structured dialogue platforms). Almost half of the respondents would welcome funding more organisations at a lower rate.

The majority of respondents agreed that degressivity in EU operating grants (i.e. a year-on-year reduction in the level of support) presented a problem for cultural operators, especially for smaller organisations, calling for a re-examination of the most appropriate form of support for European-level organisations in the field of culture.

The recent interim evaluation has found that the efficiency of the application process and the management of the programme have been considerably improved in comparison to its predecessor, the Culture 2000 Programme, greatly reducing the burden for applicants. Respondents to the current consultation were invited to suggest any further specific ways to simplify the application process and the management of the new programme. Specific suggestions included a greater flexibility in managing budgets, a telephone helpline to support applicants, or a better valuation of in-kind contributions.

The interim evaluation has also found that the visibility of the Culture Programme and the Commission's dissemination activities are generally rated satisfactory by beneficiaries and there was a call for more dissemination and valorisation activities at EU level – though it was emphasised these have also greatly improved since the Culture 2000 Programme. Respondents emphasised the need to reinforce dissemination at the levels of both programme and individual projects.

1.0 Introduction

1.1 Purpose of the report

Following the adoption of the Europe 2020 Strategy in June 2010, the European Commission launched a public consultation on a possible future EU programme for culture post-2013. It is the Commission's intention to draft a proposal for a Decision of the European Parliament and Council in the course of 2011 for the establishment of a new funding programme for cultural support. This Decision will take into account the mid-term evaluation of the current Programme,¹ the public consultation on a future programme (including the accompanying stakeholder's meeting) and the Impact Assessment of the proposal. It may be expected that this proposal will aim to help achieve the objectives of the Europe 2020 strategy for smart, sustainable and inclusive growth.

This report provides a summary of the responses to the consultation.

The consultation aimed at gathering comments from the general public, public authorities and civil society bodies active in the cultural field across Europe. Respondents were asked to give their opinions regarding the objectives, activities and support required so as to ensure an adequate response to the needs, challenges and expectations of Europe's cultural sectors.

Following the completion of the consultation, a public meeting took place on 16 February 2011 allowing stakeholders another opportunity to give their views on a future programme. Preliminary results of the consultation were presented by the Commission at the meeting.

The questionnaire and the information document (which accompanied the questionnaire) are provided in Annex One.

1.2 Brief background to the consultation

The European Parliament and the European Council established the Culture Programme (2007-13) in December 2006, via Decision 1855/2006/EC.² The programme plays a unique and crucial role in promoting and protecting Europe's cultural and linguistic diversity as required by the EU Treaty, the Charter of Fundamental Rights of the European Union and the European Union's obligations as a Party to the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Its overall objective is to enhance the cultural area shared by Europeans and based on a common cultural heritage with a view to encouraging the emergence of European citizenship, through the development of cultural co-operation between creators, cultural players and cultural institutions.

¹ Ecorys UK (2010), Interim Evaluation of the Culture Programme 2007-13.

² Decision No 1855/2006/EC of the European Parliament and of the Council of 12 December 2006 establishing the Culture Programme (2007 to 2013)

A budget of €400 million over seven years is available for the entire range of actions covered by the programme in order to support the specific objectives of promoting the transnational mobility of cultural players, encouraging the transnational circulation of cultural works, and encouraging intercultural dialogue. It is open to all cultural sectors, except the audiovisual industry, which is covered by the MEDIA Programme with a budget of €755 million.

The context in which the Culture Programme has been operating is one of intense globalisation, which has been facilitated by the rapid development of information and communication technologies, affording unprecedented conditions for enhanced interaction between cultures. However, despite its benefits, globalisation also represents a challenge for cultural diversity, namely in view of risks of imbalances between poor and rich countries, as well as small and large ones, combined with risks of standardisation. Europe's rich cultural diversity is an asset, but it also results in fragmentation, which limits the emergence of a critical mass that is needed to make full use of the opportunities that global and digital developments offer. One illustration of this is that just in terms of language, the European Union has 23 official languages, 3 alphabets and approximately 60 officially recognised regional and minority languages. This places dominant languages at an advantage compared to less dominant ones, with implications for example for the circulation of literature as well as music, theatre and other live performing arts. This situation means that European (and international) audiences do not benefit from the full richness of Europe's potential cultural supply.

Despite these challenges, many recent studies have shown that the cultural and creative industries (CCIs) have great economic potential, accounting for 4.5% of the EU's GDP in 2008 and employing 3.8% of its workforce.³ Furthermore, cultural content plays a crucial role in the deployment of the information society, fuelling investments in broadband infrastructures and services, in digital technologies, as well as in new consumer electronics and telecommunications devices. Beyond their direct contribution to GDP, and in addition to the intrinsic value of culture, CCIs are also important drivers of economic and social innovation in many other sectors. Exposure to culture also stimulates creativity in individuals and workers, which is increasingly important in a knowledge-based society.

Since the start of the current Culture Programme, the European Commission has sought to respond to these challenges and opportunities and further developed its policy strategy for culture with the "European agenda for culture in a globalizing world".⁴ This policy document sets out a new set of objectives (promotion of cultural diversity and intercultural dialogue; promotion of culture as a catalyst of creativity and innovation in the framework of the Lisbon Strategy; and promotion of culture as an essential element of the EU's external relations) and identifies new ways of working to take cultural co-operation within the EU to a new level.

The Commission has also aimed to spark a debate on the requirements of a truly stimulating creative environment for the EU's cultural and creative industries (CCIs) by publishing a Green Paper on *Unlocking the potential of cultural and creative industries*. The Green Paper poses questions related to the use of policies and instruments at all levels of governance (and the potential for greater coherence

³ Building a Digital Economy: The importance of saving jobs in the EU's creative industries, TERA Consultants, March 2010.

⁴ Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalising world; COM(2007) 242 final

and coordination among them) in order to unlock the potential of CCIs in Europe. A public consultation was also launched by the Green Paper.⁵

More recently, the European Council has adopted a new overarching strategy to guide broader European policy over the next decade. The Europe 2020 Strategy - the successor to the ten-year Lisbon Strategy - is intended to focus activity around three mutually reinforcing priorities:

- smart growth: developing an economy based on knowledge and innovation;
- sustainable growth: promoting a more resource-efficient, greener and more competitive economy;
- inclusive growth: fostering a high-employment economy delivering social and territorial cohesion.

Culture has a clear role to play in this strategy, in particular concerning its flagship initiatives such as the Innovation Union, the Digital Agenda, the Agenda for New Skills and New Jobs, etc. The mid-term evaluation of the current programme recommended that the design of a new programme would need to reflect new developments such as the priorities of the Europe 2020 Strategy, for example in the formulation of objectives.

Any new programme for culture will also have to recognise both the benefits and challenges of the processes of globalisation and development of information and communication technologies and help the sector adapt to them in an optimal way.

1.3 Methodology for analysing the responses

The online questionnaire consisted of both open and closed questions. The statistics stemming from the closed questions are presented here in the forms of tables and charts. The answers to the open questions have been analysed thoroughly and used to complement a number of quantitative answers. Open questions were optional and many respondents chose not to comment; indeed, the number of qualitative comments received was very small for many questions meaning that generalisations are not possible. Nevertheless, qualitative answers were analysed as systematically as possible, by selecting those comments which were relevant to the consultation's questions and grouping them against a set of emerging themes identified for each question. Comments emerging from the written contributions which were submitted in parallel to the online consultation were analysed in a similar way, and those comments which were relevant to the questions asked in the consultation were integrated with the answers to the consultation's open questions, adding themes where necessary to ensure a full coverage of all the relevant contributions. A comprehensive and structured database of all relevant comments and contributions was thus obtained. This database was then used to illustrate certain phenomena or to exemplify suggestions for improvement. Comments were selected according to their relevance, and also according to their frequency. However, due to the optional nature of the open questions, it is not possible to state the extent to which these views are shared by a majority of participants. All quotations within the report remain anonymous.

⁵ Analysis of the Green Paper consultation is available at: http://ec.europa.eu/culture/our-policy-development/doc2577_en.htm

It should be noted that participation in the online consultation was voluntary and spontaneous, so the sample is a self-selected one and not necessarily representative of the overall European population. The results presented in this paper cannot be interpreted as those of a survey, but rather as the informed expression of the opinion of stakeholders and citizens with an interest in cultural issues and in European policy.

2.0 Consultation responses

The public consultation was made available via the culture pages of the Europa website. In total, 938 responses were sent to the Commission through the online application, using the European Commission's Interactive Policy Making (IPM) tool. The Commission also received 27 written contributions, which brings the number of responses to a total of 965. Whereas the quantitative findings in this report relate to the 938 online responses to the questionnaire, the qualitative analysis has incorporated the comments made through other channels.

Respondents to the consultation answered questions in relation to three main subject areas. These areas were as follows:

- Objectives of the new programme for culture
- Activities within the new programme for culture
- Types of support within the new programme for culture.

2.1 Geographical distribution of respondents

Overall, respondents came from 51 countries, the overwhelming majority from the EU Member States. There was, however, a disproportionately high number of responses from Belgium (8.3%) and France (47.5%) relative to the population of these countries (2% and 13% respectively). In the case of Belgium, this may reflect the number of organisations with a European focus based in Brussels, rather than an over-representation of bodies primarily operating at or below the national level in Belgium. In the case of France, although that country is well represented amongst the beneficiaries of the current programme, the statistical analysis must be treated with caution; for that reason, we highlight the main areas of difference between respondents in France and those in other countries. The proportion of responses from the four other largest Member States was closer to their share of the EU population, i.e. Germany (9.7%), Italy (5%), Spain (5.4%) and the United Kingdom (5.0%). Beyond the EU27, Croatia and Iceland represented the Accession States in the responses, and Norway added to Iceland's representation of EFTA States.

Table 2.1 Nationality of respondents

Country	Count	% of responses	Nationality as % of EU population
AT – Austria	22	2.3%	2%
BE – Belgium	78	8.3%	2%
BG – Bulgaria	3	0.3%	2%
CY – Cyprus	1	0.1%	<1%
CZ - Czech Republic	7	0.7%	2%
DE – Germany	91	9.7%	17%
DK – Denmark	7	0.7%	1%
EE - Estonia	2	0.2%	<1%
ES - Spain	51	5.4%	9%
FI - Finland	7	0.7%	1%
FR - France	446	47.5%	13%
EL - Greece	8	0.9%	2%
FYROM – Former Yugoslav Republic of Macedonia	0	0%	N/A
HR - Croatia	3	0.3%	N/A
HU – Hungary	3	0.3%	2%
IE - Ireland	2	0.2%	1%
IS - Iceland	1	0.1%	N/A
IT – Italy	56	6.0%	12%
LI – Liechtenstein	0	0%	N/A
LT – Lithuania	2	0.2%	1%
LU – Luxembourg	4	0.4%	<1%
LV - Latvia	3	0.3%	<1%
ME – Montenegro	0	0%	N/A
MT - Malta	0	0%	<1%
NL – Netherlands	19	2.0%	3%
NO – Norway	2	0.2%	N/A
PL - Poland	10	1.1%	8%
PT – Portugal	20	2.1%	2%
RO – Romania	9	1.0 %	4%
RS - Serbia	3	0.3%	N/A
SE – Sweden	7	0.7%	2%
SI – Slovenia	4	0.4%	<1%
SK – Slovakia	2	0.2%	1%
TR - Turkey	0	0%	N/A
UK - United Kingdom	47	5.0%	12%
Other ⁶	18	1.9%	N/A
Total	938	100.0%	

⁶ Other countries where the respondents come from: Albania, Benin, Burma, Chile, Democratic Republic of the Congo, French overseas territories, Guadeloupe, Kazakhstan, Malaysia, Mexico, Mongolia, Switzerland (4), Tunisia, Ukraine, USA, Uzbekistan. Three respondents have replied 'Other' to this question because their organisation covers several (EU and non-EU) countries.

2.2 Type of respondents

Of the 938 responses received, total, 63% were from individuals, 30% from organisations and 7% from public authorities.

There were a total of 589 responses from individuals, of which 56.7% were female and 41.8% were male (with a small number preferring not to say). Individuals were also asked to identify the sector and the capacity in which they operated (Tables 2.2). Overall, there was a broad balance of individual respondents; around two-thirds comprised self-employed artists or cultural operators, those involved in education, training or research or employees of cultural organisations. This suggests that the consultation has benefited from practical knowledge and experience of those working 'on the ground'.

As with the beneficiaries of the current programme, individual respondents represented the full diversity of cultural sectors, as does the current Culture Programme. The highest numbers of individuals were active in theatre (20.7%) and cultural heritage (5.8%), although 12.1% of respondents described themselves as 'interdisciplinary' reflecting the increasing tendency for cultural operators to work across sectors and/or art forms. A significant minority (13.4%) operated in the related fields of schools, education and training, youth or research.

Table 2.2 Sector in which private individual respondents operate in

Sector the individual operates in	Count	%
Cultural Heritage	34	5.8%
Visual Arts	31	5.3%
Performing Arts - Music	33	5.6%
Performing Arts - Dance	22	3.7%
Performing Arts - Theatre	122	20.7%
Performing Arts - Other	16	2.7%
Audio-visual	19	3.2%
Literature, Books and Reading	24	4.1%
Architecture	4	0.7%
Design, Applied Arts	9	1.5%
Interdisciplinary	71	12.1%
Other cultural sector	21	3.6%
Non-cultural sector – schools, education and training	79	13.4%
Non-cultural sector – youth	12	2.0%
Non-cultural sector – research	21	3.6%
Non-cultural sector – other	71	12.1%
Total	589	100%

284 organisations responded to the consultation, most of which were non-profit-making cultural associations. A number of respondents came from bodies representing cultural operators: 27 represented individual cultural operators, 66 represented cultural organisations, and 62 represented both organisations and operators. These representative bodies varied in the size of their membership, with almost 60% having less than 250 members, and 15% having more than 1000.

There were a total of 65 responses from public authorities. Of these, the majority were local and regional authorities. In addition, 15 national level organisations submitted responses. Most public authorities operated in cultural heritage or interdisciplinary sectors

There was a higher level of knowledge regarding the programme amongst organisations and public authorities than amongst individuals. Indeed, around 87% of organisations and public authorities were already aware of the programme, and more than 72% were active in transnational co-operation in culture. In contrast, more than 41% of individuals responding to the consultation had not previously heard of the EU's Culture Programme 2007-13 and only 7% had benefited from a grant under this current programme. As a result, the consultation can be said to have reached far beyond the current cohort of beneficiaries.

3.0 Main findings

3.1 The need for a new programme for culture

The recent interim evaluation of the current Culture Programme (2007-13) found that the Programme plays a very important role in protecting and promoting Europe's cultural and linguistic diversity as stipulated in Article 3(3) of the consolidated version of the Treaty on the European Union and Article 167 of the Treaty on the Functioning of the European Union, the Charter of Fundamental Rights of the European Union (in particular Article 22) and the European Union's obligations as a Party to the UNESCO Convention. It went on to conclude that the Programme's support for the cultural and creative sectors is crucial in order to effectively address the needs of cultural organisations which operate in a rapidly changing international environment and depend on European support or transnational co-operation.

Reflecting this finding, the overwhelmingly majority (93%) of respondents to the current consultation supported the need for a specific EU programme for culture. Only 3% preferred a 'policy approach to culture' instead of a programme, whilst less than 1% felt that culture should instead be mainstreamed into other EU programmes. Qualitative responses to this question included the following:

- *"[Our organisation] and our members support the continuation and strengthening of the political and financial support offered through the Culture Programme. The new programme should, whilst drawing on the experiences of the last fourteen years, respond to the current realities of the sector and link in a more coherent manner to European policy through an alignment with the European Agenda for Culture and the Europe 2020 Strategy."*
- *"[Our organisation] strongly advocates the continuation and reinforcement of the EU Culture Programme. The next Programme should be bolder, aligned with the overall strategy launched by the European Agenda for Culture, and embedded in the overall vision of sustainable and inclusive growth outlined by the Europe 2020 Strategy. Its objectives have to be refocused, its design and management improved, and its budget increased."*
- *"The existence of a programme solely dedicated to culture is an important political signal, in order to show the meaning of culture. Culture is not only a means to strengthen citizenship, or creative industries, or health...culture has its own value and can at the same time be used instrumentally – it carries a multitude of aspects."*

A number of qualitative comments highlighted the value of a specific programme for culture in a context in which national budgets for culture risk being reduced. For example:

- *"As well as being a source of funding for culture projects, we agree the potential value of such a Programme [is also] in influencing the way culture might be addressed within future mainstream Structural Funds projects. The Programme - and culture activity more broadly - can be seen as linked with the "Europe 2020" agenda, "more jobs, better lives", where in our view cultural activity has an important contribution to make."*

However, some respondents, particularly those from national governments, noted that the decision to fund a specific EU programme for culture belonged to a wider debate to be had on global funding for the EU in the 2014-2020 programming period, in light of the current budgetary pressures on all Member States. The same issue also led some respondents to conclude that value for money across all strands of actions should be a guiding principle of a future EU programme for culture, which should in turn be the subject of thorough evaluation.

It should be noted that the operation of a specific programme for culture does not preclude the adoption of a policy approach to culture and the mainstreaming of culture into other programmes in parallel. Indeed, the EU already operates a policy approach to culture through its support for working groups of Member State experts in the context of the Open Method of Co-ordination and for platforms involving representatives of the culture sector – both implemented in the framework of the European Agenda for culture. Similarly, other EU programmes already offer complementary support for culture, such as the European Regional Development Fund (ERDF) which, for example, directly finances the restoration of cultural heritage sites where there is a clear economic development dimension (for other types of cultural interventions supported by the Structural Funds, see Study on the contribution of culture to local and regional development⁷).

Respondents' qualitative comments (where offered) supported the mainstreaming of culture into other policies as a complement to a specific programme for culture. They also highlighted the need for the programme to add value to other existing initiatives and the need to determine which channel was most effective in tackling each specific issue:

- *"Cultural heritage should be given more emphasis across all horizontal European policies, not least in regional development policies because of the important contribution to socio-economic development and because it needs to be protected as a 'non-renewable resource'..."*
- *"The EC should use structural funds to concretely support activities of CClIs. The CClIs potential is undervalued in terms of growth and jobs as well as in terms of social and economic re-generation. Given the specific contribution of CC SMEs to local and regional development, they must be integrated into the strategic approach of local and regional authorities to become one of the priority areas of action for the use of the structural funds."*
- *"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."*
- *"Identifying obstacles to mobility, be they legal or administrative, is best done by meetings of experts, in particular through the Open Method of Coordination."*

⁷ http://ec.europa.eu/culture/key-documents/doc2942_en.htm

3.2 Objective of the new programme for culture

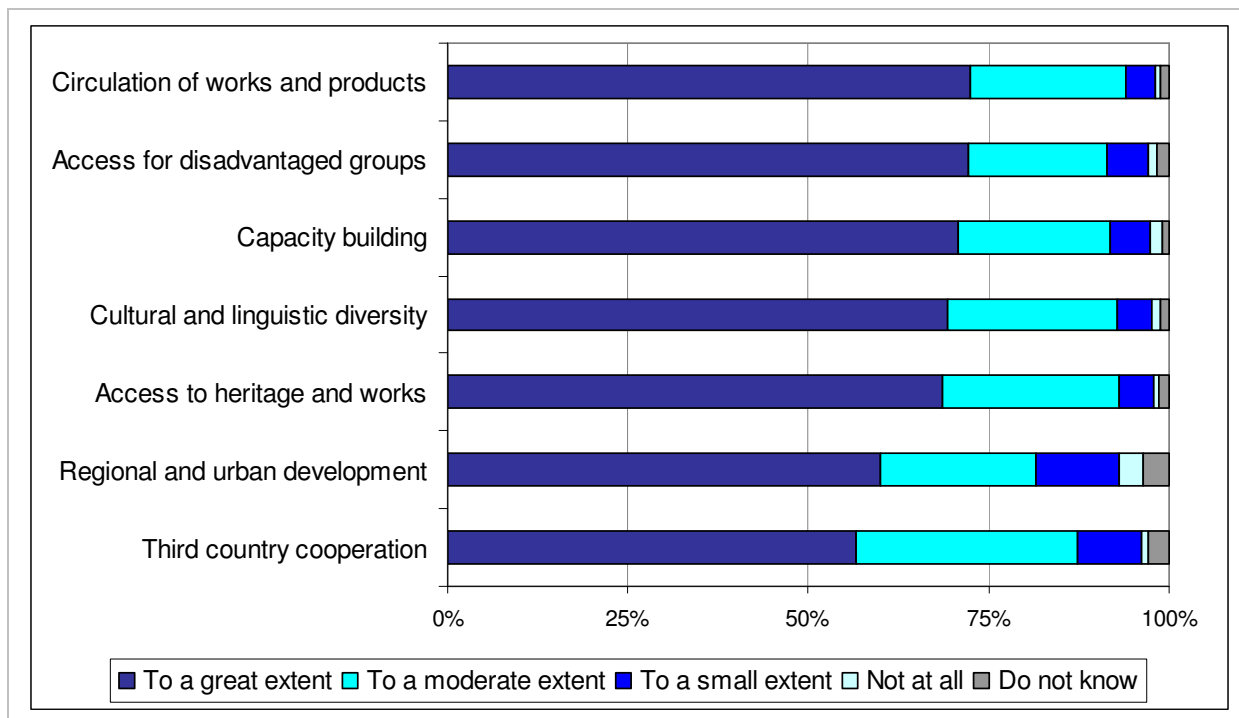
Reflecting Article 167 of the Treaty on the Functioning of the European Union, the general objective of the current Culture Programme is: 'to enhance the cultural area shared by Europeans and based on a common cultural heritage through the development of cultural co-operation between the creators, cultural players and cultural institutions of the countries taking part in the Programme, with a view to encouraging the emergence of European citizenship'. The specific objectives of the current Programme are to:

- Promote the transnational mobility of cultural players;
- Encourage the transnational circulation of works and cultural and artistic products;
- Encourage intercultural dialogue.

The recent interim evaluation of the current Programme has found that, although relevant to the Treaty and to the needs of the cultural sector, the general and specific objectives of the future programme should be revised to reflect developments since the last programme was designed, including changes affecting the cultural sector and policy developments such as the Europe 2020 Strategy, its flagship initiatives, and the European Agenda for Culture.

For that reason, the respondents were asked to comment on the validity of a number of possible objectives of a new programme (although they were not asked to choose between objectives). Each of the possible objectives is consistent with Article 167 of the Treaty on the Functioning of the European Union which sets the general basis for EU support in the culture field, as well as with the objectives of the European agenda for culture in a globalizing world. They reflect, on the one hand, the need to strengthen the cultural sector and its capacity to (continue to) produce a high quality and diverse offering, and on the other the need to widen the circulation of and access to European works. They also reflect the very important contribution that culture can make to other key EU policy objectives, notably socio-economic development and the EU's relations with third countries.

Figure 3.1 Levels of overall support for each proposed objective



All potential objectives were received positively by respondents to the online survey, with at least 50% agreeing that each should be supported 'to a great extent'. Respondents from France in general gave more positive support to all objectives than did respondents from other countries. Overall, support was highest for the five objectives that broadly relate to supporting culture (and the cultural sector/CCIs) as an end in itself. In addition to the seven objectives listed in the questionnaire, some respondents suggested that in light of the Europe 2020 Strategy, which supports a smart, sustainable and inclusive growth, a future programme should also take into account the contribution of culture to **sustainable development**.

We consider each of the seven objectives in turn in order of preference from the consultation as a whole.

1) The objective receiving most support was the **promotion of the transnational circulation of cultural works and products, which includes the mobility of artists and performers. This objective was particularly well supported by the performing arts sector suggesting a desire for the continuation of support already offered by the current programme: nearly 70% of transnational co-operation projects in the current programme have supported artists/cultural operators in residence or touring.⁸ The circulation of works was also highlighted by one respondent as providing valuable side-benefits in terms of promoting intercultural dialogue or the integration of "new" Member States:**

- *"[The] promotion of the transnational circulation of cultural works' should be a priority for any Culture Programme. Efficient sharing of collections, for example through standardised procedures, has value for sharing the European cultural heritage and in particular bringing recently accessioned Member States 'into the club'."*

⁸ Interim Evaluation of the Culture Programme 2007-13, Final Report, ECORYS UK on behalf of the European Commission DG Education and Culture; section 6.2.2

However, a limited number of respondents, whilst supporting transnational circulation of works and products implicitly reinforced the requirement (as set in the Treaty) for cultural exchanges to remain non-commercial in nature. Other responses emphasised the need for an EU programme to supplement – rather than replace – ongoing developments at national level:

- *"This should be funded for the non-profit sector only; otherwise it will become an export programme."*

2) In line with the Europe 2020 Strategy (with its focus on inclusion) as well as the current programme (which recognises the need to fight against exclusion in all its forms), there was high support from all sectors for **widening access to culture and participation in culture for disadvantaged groups**. This objective was often found to be in line with national and regional governments' own objectives across Europe. Again, this reinforces the need for a continuation of existing forms of support: two out of three transnational co-operations projects within the current programme have sought to promote equality in some way.⁹ Respondents suggested a range of groups should be supported, including young people, ethnic minorities, poor people, migrants, people with low levels of education, and people with disabilities. This diversity of groups highlighted suggests that a flexible approach is required, i.e. one which highlights the need to support disadvantaged groups in general (e.g. though a transversal objective) whilst leaving the applicants free to choose which specific disadvantaged groups they wish to support. Some respondents also emphasised the growing role for digital technology in widening access to culture, provided the target groups were given access to these means of communication.

- *"We need a large scale effort on professional development and capacity building for artists and cultural operators... but also more competencies to widen access to culture for disadvantaged groups and to involve more citizens from different backgrounds and different societal sectors in culture. This will enlarge the support for culture on a wider scale, which is needed to let culture fulfil a pivotal role in Europe."*
- *"Access to culture and participation in it can be a good way for disadvantaged groups to exit their marginalisation. Widening their participation and improvement of their education can surely help towards the construction of a more cohesive society."*

3) Professional development and capacity-building of artists or cultural operators in an international context was seen as an important objective, with more than 70% of overall respondents saying that they agreed to 'a great extent'. The visual arts sector gave this objective a particularly high level of support, as did the performing arts sector. Support for this objective reflects the fact that expertise is often fragmented and geographically dispersed or the sector needs to experiment to develop new development tools. There is therefore a crucial need to share know-how through exchanges at the international level which enable more rapid learning. A number of qualitative comments specifically highlighted the importance of supporting the professionalization of the CCIs:

- *"The programme should support cooperation projects which promote innovation in the entrepreneurial cultural sector."*

⁹ Interim Evaluation of the Culture Programme 2007-13, Final Report, ECORYS UK on behalf of the European Commission DG Education and Culture; section 6.2.6

- *"A new Culture Programme should catalyse the cultural sector's potential to contribute to the Europe 2020 Strategy for smart, sustainable and inclusive growth. Cultural and creative industries are important drivers of economic and social innovation. Prosperous economies are characterised by a strong creative sector. Cultural and creative entrepreneurs do not spontaneously appear. Investment in the arts, cultural and creative sectors directly strengthens economies of Member States as such investment fuels the emergence of creative people, services and enterprises."*
- *"Objectives of the culture programme should include the need to strengthen the competitiveness of the European cultural sector in the framework of an open and competitive cultural market."*
- *"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."*

4) The current Programme has been found to play a key role in the **Protection and promotion of cultural and linguistic diversity**. Moreover, the EU retains a commitment to this objective at the highest level through Article 3(3) of the consolidated version of the Treaty on the European Union, Article 167 of the Treaty on the Functioning of the European Union, the Charter of Fundamental Rights of the European Union (in particular Article 22) and the European Union's obligations as a Party to the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The importance of retaining this objective within a new programme was recognised by the respondents to the public consultation, 69% of whom supported it 'to a great extent'. The qualitative responses related to this objective suggest that diversity is multi-faceted, which, again, suggests the need for flexibility in how projects address this objective. Comments included the following:

- *"The programme should help to build awareness/knowledge of and protect minority cultures."*
- *"Promoting cultural diversity' should be a key criteria against which to assess projects; projects that promote 'innovative ways to celebrate and to reflect on cultural diversity.'"*
- *"Education: the programme should fund practical teaching of 'cultural values' at schools."*
- *"Also important to maintain the diversity of local 'structures' and 'organisations'."*

5) The objective of **widening access to European heritage and cultural works** was supported by more than two-thirds of respondents. It was also the objective most strongly supported by respondents from the heritage and literature sectors. Based on the qualitative comments, respondents have adopted broad and differing definitions of 'widening access'. These include widening access to specific groups, including those that are disadvantaged (with youth being specifically mentioned), but also widening access to all citizens through making works available in digital format:

- *"Important to support both physical and digital access"*
- *"The programme should play a leading role in "breaching the digital divide" by supporting projects that promote digital access to underprivileged groups and by supporting the exchange of experiences on successes in doing so."*

Through pursuing this objective, a new programme for culture would have the potential to make an important contribution to the European Digital Agenda, one of the flagship initiatives of the Europe 2020 Strategy. The European Digital Agenda looks at new digital developments and stresses that the 2005 UNESCO Convention on cultural diversity provides for the promotion and protection of cultural diversity across the world and applies equally to new digital environments. Digitisation has the potential to open up new perspectives in terms of broadening access to culture (for example to opera, concerts, theatre performances), both within national populations as well as across borders. Equally, it opens up new possibilities for making cultural heritage (e.g. cultural heritage sites or museum collections) more accessible across borders.

6) The promotion of urban and regional development through culture was supported by 60% of respondents 'to a great extent'. The potential of culture to support this objective has been reinforced over many years by the European Capitals of Culture (ECoC), which have been part-funded by the current Culture Programme. For example, the evaluation of the 2007-08 ECoC found that all four cities had enjoyed economic and urban development benefits as a result of hosting the ECoC; these included increased tourist visits and expenditure, additional impetus given to improvements in infrastructure, and increased turnover in key sectors. Qualitative comments from respondents mostly supported the focus on urban and regional development, though there was a call for support from a culture programme to be carefully and strategically targeted given its limited resources and in order to avoid an overlap with the ERDF (which is better resourced and therefore able, for example, to invest heavily in individual heritage sites). Comments included:

- *"Art and culture programmes are currently part of EU regional funding, but they are at best, tolerated, and the opportunities are entirely dependent on regional decision-makers and their priorities. There is an urgent need for a fundamental overhaul and create a separate programme for the development of arts and culture."*
- *"Due to the budgetary constraints on the Culture Programme, the objective of urban and regional development through culture could and should be addressed by other European programmes, in particular by the Cohesion policy funds."*
- *"The programme could support the regions that wish to measure and enhance the social and economic contribution of the cultural and creative activities. The Commission could develop a common methodology and offer a platform for exchanges on this topic."*

7) Although receiving slightly less support than the other objectives, the objective of promoting cultural co-operation with third country operators was nonetheless supported 'to a great extent' by more than 50% of respondents. Evidence from the interim evaluation of the current programme suggests that cultural operators value such co-operation, due to the very rich exchange of ideas and experiences that can be generated. But they also highlight the need for additional support in order to overcome such issues as obtaining visas to/from third countries, lack of knowledge of the countries and regulatory and fiscal obstacles. Those qualitative comments that were not favourable towards the programme supporting co-operation with third countries focussed almost entirely on issues relating to finance, i.e. they would not wish to support for third countries prioritised over and above support for co-operation within the EU or for all partnerships to be required to include a partner from a third country. Where favourable comments were offered, these suggested making all third country partners eligible in all action strands.

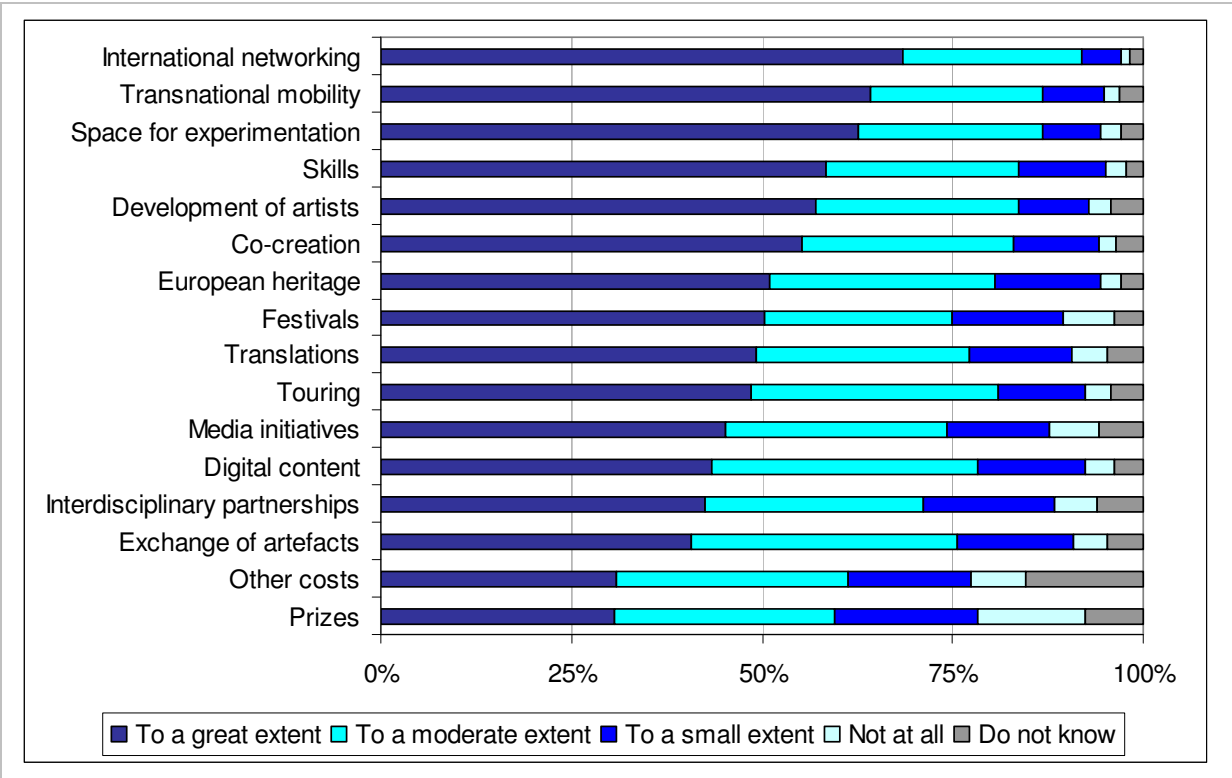
Taking the positive and negative comments together, there appears again to be a need for flexibility in respect of third countries, i.e. an approach that is not overly prescriptive but which can support the best projects that emerge from the 'bottom-up'.

3.3 Activities of the new programme for culture

The current Culture Programme (2007-13) supports a range of measures, including multi-annual projects (involving partners from different countries), grants for literary translation, support for international organisations, support for special actions (e.g. ECoC), and operating grants for cultural organisations active at the European level.

Based on the experience of the current programme to date (e.g. as identified by the recent interim evaluation), respondents were offered a set of possible activities that could be supported by a new programme for culture. All activities were positively supported, i.e. a majority supported them either 'to a great extent' or 'to a moderate extent', though there were some important variations. Respondents from France in general gave more positive to all activities than did respondents from other countries. The qualitative comments offered some degree of explanation of the precise meaning of respondents' choices.

Figure 3.2 Levels of overall support for each proposed activity



Drawing on these quantitative levels of support, as well as the qualitative comments (where offered), we can identify a number of indications as to the nature of support that will be most relevant and effective in light of the needs of the cultural sector. We consider the activities in turn in order of preference from the consultation as a whole.

International networking for exchanging experience and practice (peer-learning/peer coaching)

received high and consistent support across all sectors. Such activities have already been extensively supported by the current programme and have included visiting delegations, workshops and conferences. The intention of such exchanges and networking is most often to add value to the operators' activity in their own country by learning from international experience. Looking at the qualitative comments, it is clear that the primary need here is to support informal, mutual learning rather than formal education and training – with the latter better addressed by other programmes, notably the Lifelong Learning Programme (LLP) and the European Social (ESF), given the significantly greater resources available to them:

- *"Harnessing professional skills and competences through European cultural co-operation has proven to be very effective, as it allows to share fragmented expertise and to collectively develop it, especially in the context of increasingly international artistic and cultural practice. Those professional development schemes need to be deepened through...innovative models, such as peer-to-peer co-learning. In this respect professional development shall be addressed to the amateur and volunteer sector as well as to the professionals active in the field of culture."*
- *"Peer coaching and learning should be a transversal element in the new Cultural Programme."*
- *"Peer coaching opens a new level for the transfer of skills and knowledge that adult coaches cannot access."*
- *"Peer learning and coaching could be a useful tool to close gaps between employment and professional practice (professional skills of other artists / cultural workers) and could contribute to the development of pan-European networks. Consideration should be given to introduce mandatory mentoring or twinning arrangements to ensure sustainability and to intensify the exchange of experiences among the artists as well as new participants."*
- *"Most support should be found in the LLP (Leonardo, Grundtvig)."*
- *"Other programmes such as the LLP and the ESF can help to support these activities within the cultural sector."*
- *"Professional training and development already falls under other programmes, e.g. the Grundtvig programme and should therefore not burden the limited culture budget."*
- *"For vocational education and training there are already opportunities through the LLP (Grundtvig & Leonardo)."*

Support to enable artists and cultural operators to overcome barriers to transnational mobility (e.g. legal and administrative barriers)

also received high and consistent support across all sectors. Such activity has been widely supported by the current programme and usually integrated with support for the circulation of works; for example, performing arts organisations that travel in order to perform new works or artists that create and exhibit new works during a period of mobility. Moreover, mobility has also been closely linked to cultural creation with exhibitions and performances typically featuring works newly-created by the partnerships. Whilst respondents to the current consultation were strongly in favour of such activities, the qualitative comments suggest that support from a new programme must be specific to the needs of the cultural sector, rather than addressing more generic issues related to the free movement

of workers. Open comments also emphasised the importance of working on the removal of these barriers through mechanisms other than a programme on culture, such as through the Open Method of Coordination or other means:

- *"The removal of transnational mobility barriers is not the role of cultural workers. This must be done by the authorities instead."*
- *"This is not exclusive to the cultural sector and should be dealt with by all sectors at once. Not for the Programme."*
- *"The Commission should set up and maintain a multi-lingual website with up-to-date information on mobility, targeted towards artists and professionals of the cultural sector."*
- *"[The] creation of European mobility in the cultural sector is a precondition for the creation of a real European cultural space."*

Development of a space for experimentation, innovation and risk-taking in the cultural sector received very high levels of overall support from those responding to the consultation, with almost two-thirds supporting it 'to a great extent'. As noted earlier, the cultural and creative industries (CCIs) represent highly innovative companies with a great economic potential, not only in terms of their immediate levels of revenue and employment, but also through their contribution to creativity in individuals and workers, which is increasingly important in a knowledge-based society. As a result, some respondents suggested giving greater recognition to the role of small and micro-businesses in the CCIs, including through tailoring the programme to their needs. Some of the respondents offered qualitative comments highlighted links between culture and the future prosperity of Europe, seeing culture as a catalyst for wider developments outside the sector:

- *"Support to cultural exports, innovation and risk-taking will promote an image of a young, creative and sustainable Europe."*
- *"The cultural and creative infrastructure of Member States could become more effective catalysts for inspiring and nurturing such creative and innovative entrepreneurialism."*
- *"Arenas which encourage experimental, innovative thinking and risk taking in culture work are very important because they help people grow and develop as human beings. Due to the Europe 2020 Strategy, the focus should be on social innovations."*

Although the **creation of new works and performances by operators from different countries working together** received a high level of support overall, this was mostly from the performing arts sectors. According to the recent interim evaluation, around one-quarter of projects supported by the current programme aimed to create new artistic works – usually either innovative and avant-garde works or works and events with high European profile; for some this was the main *raison d'être* of transnational co-operation. In contrast, only a minority of respondents to the current consultation from the heritage and literature sector supported this activity 'to a great extent'. The concept of flexibility was highlighted by some respondents:

- *"The multi-annual projects could possibly have an objective to deliver a production of some sort, and the shorter be freed from that demand."*

Cultural activities promoting understanding of common European heritage gained strong levels of positive support, with more than half of respondents supporting this type of activities 'to a great extent'. Although those in the heritage sector gave significantly stronger support than other sectors, as would be expected, opposition or lack of positivity in other sectors was not as marked as for other activities. Such support echoes the current attempt to protect and promote cultural heritage, for example through the European Heritage Label, which was launched as an intergovernmental initiative in 2007 with the aim to identify and designate cultural heritage sites of European significance, or through the Council of Europe's Framework Convention on the Value of Cultural Heritage (the 'Faro Convention', 2005), which enshrines the 'right to cultural heritage'. Parties to the Faro Convention should endeavour to 'foster an economic and social climate which supports participation in cultural heritage activities' (article 5). The current programme already supports such activities, particularly through the support for co-operation with international organisations. We can note the success of the European Heritage Days for example, a joint action of the Council of Europe and the European Union which offers an annual programme of opportunities to visit buildings, monuments and sites, many of which are not normally accessible to the public, with the aim of widening access and fostering care for architectural and environmental heritage. In 2009, the European Heritage days attracted over 25 million visitors across Europe. Some respondents directly linked activities aimed at promoting understanding of common European heritage to the very heart of the European project:

- *"This is the first objective of the EU."*
- *"Work is required to convince many of the value of Europe as an entity beyond economic arguments - an understanding of common European heritage would mitigate this."*

Support for **Festivals with a strong European dimension and visibility and featuring works and artists of European significance** was quite significant, with half of respondents supporting this activity 'to a great extent'. Support for this activity was particularly high among performing arts sector respondents. The reaction from French respondents was also notably more positive than that of respondents from other countries (62.1% compared to 39.6% supporting this activity 'to a great extent'). As noted in the interim evaluation, festivals make a positive contribution to the objectives of the programme, as they attract large numbers of people and therefore offer great potential for international visibility for European cultural expressions, as well as widening public access to such expressions. Since 2010, established festivals (defined as having had five previous editions) can be supported as projects rather than via operating grants, or they can also take part in transnational co-operation projects, indeed some have, which further strengthens their European dimension through participation in a partnership with operators in other countries. Some of the qualitative comments expressed the feeling that while support to established festivals with a strong European dimension can make a very positive contribution to cultural diversity and intercultural dialogue, the leverage effect could be even stronger by supporting smaller and newer festivals, especially those innovative ones which provide a platform for transnational co-productions:

- *"Festivals are key triggers of international cooperation. They foster intercultural dialogue and create a fruitful ground for the development of innovative and creative talents and competences."*
- *"Perhaps be targeted to other than large European festivals that are able to attract both funding and audiences without public support. There should also be a possibility for smaller, emerging and innovative festivals to receive support in order to bring their activities to a more professional and international level."*

- *"It should be distinguished between those festivals presenting European artists and those festivals featuring European co-produced work. The new Culture Programme should clearly support those latter initiatives providing the necessary platform for transnationally co-produced work with a real European added value to gain visibility."*

Translation of fiction into different languages was well supported by those responding to the consultation. While the reaction was particularly positive among literature sector respondents, with a large majority agreeing 'to a great extent', these only account for 5.7% of the total responses, so that support from translation in fact came from across the board (almost half supported 'to a great extent' and over a quarter 'to a moderate extent'). The current programme has supported more than 1,000 translations between 2007 and 2010 and that may have been read by as many as 1.4m readers, according to the interim evaluation. The evaluation also noted that the most widely-spoken EU languages, notably English and French, were over-represented as source languages and under-represented as target languages and called for measures to support an increase in the number of translations into these languages. The response to the public consultation suggests there is high support for translations in France, since more than 56% of French respondents supported the translation of fiction "to a great extent".¹⁰ Some respondents explicitly stated that the new programme should address this asymmetry, underlining the fact that cultural diversity would be enhanced by increasing the number of translations *from* minority languages. Written submissions also highlighted a strong level of support for allocating a larger share of the programme's budget (it is around 3% in the current programme) and extending the types of work to be translated beyond existing fiction genres, to include more non-fiction, subtitling or surtitling:

- *"There is a need to stimulate the presence of translated literary works from lesser used languages and lesser known literatures, as a corrective on market mechanisms, which in many countries tend to reinforce the dominance of literary works from the Anglo-Saxon world, and to a lesser extent from other traditional big literatures such as the French, German, Spanish and Italian ones."*
- *"The lesser used and minority languages often lack support on national level, which is why such a funding instrument is needed on EU-level."*
- *"The share of the current programme allocated to translations or European works is very low. Yet, literary translations as well as subtitling and dubbing (for audiovisual works) and surtitling (for performing arts) are an essential pre-condition for their circulation. Moreover, it contributes to intercultural dialogue by enabling contacts between languages and cultures, and it also contributes to the competitiveness of the cultural industry by allowing diffusion of works on third markets, in and outside the EU."*
- *"Need to stress that non-fiction works are equally important, and even more wide-ranging than fiction. There are works that are or soon will become part of our common European heritage."*
- *"Translation should not be limited to fiction, as many other text forms, such as essays and other advanced non-fictional forms of texts dealing with social, political and cultural questions and their circulation should be promoted in order to build up a European space for communication."*
- *"...could also support translation of cultural documents such as heritage presentation leaflets."*

¹⁰ Conclusions relating to other countries are less reliable due to the much smaller number of respondents.

- *"...and of different genres of publications including non-fiction, such as essays, scholarly or scientific articles etc."*

Just less than one half of respondents supported **incentives for artists performing or touring outside of their own country** 'to a great extent', though many supported it 'to a moderate level'. This may come as a surprise given the very high level of support that was given to the objective of promoting the transnational circulation of works and products, which includes the mobility of artists and performers as well as for transnational mobility as an activity, and also the high level of touring activities in the current programme, especially through co-operation projects. However, in contrast with the overall moderate support for this activity, more than two thirds of respondents from the visual and performing arts sector, which perhaps lends itself to such activities more than do other sectors, answered that they supported the action 'to a great extent'. Some respondents insisted in their comments that incentives for touring needed to be targeted to where European support brought most added value:

- *"Support should be only offered in the case of multilateral partnerships and transnational collaborations, and with a priority to address imbalances between Member States and / or with Third Countries."*
- *"Support should be given to the artworks and artist that are promoting certain values close to the programme objectives and not just being subjects of the international tour per se."*
- *"A recognised artist should not have any problem touring."*

Activities to support **media initiatives giving visibility to European cultural themes and projects** received moderate levels of support across all respondents, with 45% saying they supported it 'to a great extent'. Unlike other activities, no sector gave particularly strong or weak support. Written submissions pointed to practical measures that could be taken within the programme and by the Commission to improve visibility, whilst others warned against the high costs of communication activities given the already limited budget for other activities with more tangible outcomes:

- *"Make Capitals of Culture and prizes more visible."*
- *"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."*

Compared to other objectives, the levels of support for the **development of innovative digital cultural content, digitisation and new digital distribution and exhibition platforms** are relatively modest, yet still positive, as 43.4% supported this 'to a great extent' and 34.9% 'to a moderate extent'. This activity would be strongly linked to the Europe 2020 Strategy, and in particular with its flagship initiative "A digital agenda for Europe", which aims to speed up the roll-out of high-speed internet and reap the benefits of a digital single market for households and firms – highlighting the need for new digital cultural content. Digitisation has the potential to widen access to culture (especially as an alternative to physical access), an objective which received very strong support in the consultation. Numerous comments on this issue highlighted that there were two equally important main aspects to this question, one being the creation of digital content as a creative process and the other being the digitisation of existing works to preserve

them and enhance the access to them. Both aspects were supported by a number of participants, although most acknowledge that the digitisation of existing works and heritage can be very costly, and can, in some instances, be achieved efficiently by the market or by other initiatives, such as *Europeana*. This point was taken up by many participants at the public stakeholder's meeting in February 2011 who stated that the focus of a future EU culture programme should not be on the digitisation of existing content but rather on stimulating the digitisation of new content and on supporting the use of new technologies more generally in the cultural sector. Open comments also emphasised the potential impact on social inclusion that an increased use of digital technologies may have or the intellectual property right issues related to digitisation:

- *"Here we need to distinguish between digital content as such, part of the creative process, part of a work, and digitisation as a tool for the preservation and dissemination of works. Both are essential."*
- *"Culture Programme funding could be awarded to organisations/projects which approach access in an innovative and user-friendly way, and projects need not be immense undertakings (like Europeana) but awards could benefit small projects to enable experimentation and risk-taking in digital technology."*
- *"Digitalisation would offer excellent opportunities for disclosure of cultural products to categories of citizens with (communicative) handicaps."*
- *"Digital networking and digital exhibition platforms enable participation for disadvantaged groups."*
- *"The role of new technology assists the development and distribution of cultural goods, creating new spatial dynamics which overcome physical boundaries and other limitations."*
- *"It is very important that the EU intervene in this subject before private actors capture cultural digital content."*
- *"Content digitised thanks to European subsidies must be accessible freely."*

Interdisciplinary partnerships between arts institutions and business to foster the entrepreneurial skills of artists or cultural professionals working in an international context received moderate support: only 42.6% of respondents supported this activity 'to a great extent' and a significant 17.1% only supported this activity 'to a small extent'. Although some respondents recognised that cultural operators could benefit from improving their entrepreneurial and marketing skills, others underlined that the benefits from such partnerships could be shared by cultural operators and business actors.

- *"It is important for artists to develop these skills and be in a better position to promote their work. The links with businesses and other institutions generate human capital."*
- *"The business world has a lot to learn from the cultural sector."*
- *"Culture should not be approached in the first place as an industry and should not primarily be evaluated and measured on the basis of economic targets and indicators."*
- *"Could it be supported by other funds / programmes (education? Structural funds?)."*

- *"In the future the emphasis should be less on protecting and promoting cultural and linguistic diversity and more on cultural entrepreneurship. The future European Culture Programme should reflect these developments by devoting attention to cultural entrepreneurship."*

Transnational exchange of artefacts or other works received modest support overall, though it was supported 'to a great extent' by more than 50% of all respondents in the visual arts sector (the main sector that would benefit). Although there is evidence of improved cooperation in the field of collections' circulation between European public museums,¹¹ action to encourage mobility of works of art of private entities like parallel galleries, SMEs and other non-profit legal entities is very limited. One specific suggestion was that the transnational exchange of artefacts should be promoted through the digitisation of cultural materials. Concerns emerging from the qualitative comments revolved around the necessity and the cost of supporting such exchanges (and thus the risk of limiting support for other activities):

- *"Exchanges seem to be working already."*
- *"Too often focussed on very prestigious works."*
- *"Exchange is very costly. It would be better to stimulate new creations."*
- *"Big projects such as this risk swallowing up most of the available budget."*

Despite the strong support for translation activities, there was modest support for covering **other costs, such as purchasing of rights, publication costs, translation of book summaries and other promotional activities, through the grants for literary translation**. Only 30.9% of respondents gave support to 'a great extent' and 14% said not at all. Even within the literature sector, where a large majority supported translation activities, less than half supported 'to a great extent' the inclusion of other costs. Comments from consultation submissions suggest that for some, such costs are commercial and should be borne by the private sector.

It should be stressed, however, that the sample size for the literature sector was small and did not cover a large number of publishing houses. In contrast the mid-term evaluation, which undertook a survey of publishers, demonstrated that the cost and commercial risk of publishing a translated work was often dissuasive for publishers. Furthermore there was support for the inclusion of other costs associated with translation and the book trade from the large organisations working in the literature field who did participate in the consultation. For example:

- *"This strand [for literary translation] should be restructured (and possibly merged into a larger Translation strand or programme) in such a way that translation grants will permit translators to deliver better quality by raising their fees to a decent level. Grants should be given directly to the translators (cf. the Dutch or Norwegian grant system). Apart from this, properly earmarked grants for publishers should be created to cover promotion costs and the purchase of translation rights (especially in lesser-spoken languages with smaller print runs)."*
- *"[The organisation] therefore recommends to the Commission that it extends its translation support scheme to a dissemination/promotion scheme for translated books, as asked in Question*

¹¹ De Leeuw, R., et al., 2005. *Lending to Europe. Recommendations on collection mobility for European Museums*. www.ne-mo.org/fileadmin/Dateien/public/topics/Collection_Mobility/Members/Lending_to_Europe.pdf

3.13a. *Such a scheme would offer a financial grant to bookshops willing to promote non-national, European emerging authors whose works have been translated into other European languages."*

- *"The EU grants for translation could be completed by the introduction of support for the purchasing of rights, but also for the sample translation or summaries."*

The proposal to support **new European prizes in the field of culture** received low levels of support compared to other potential activities in the consultation. In total, only 30.7% supported such activity 'to a great extent', with a significant 14% saying that this objective shouldn't be supported at all. Indeed this activity received the highest number of negative responses of any activity covered by the consultation. There was little difference between the sectors, although the literature sector offered slightly higher support than the other sectors (although from a small sample size), with 37.7% supporting this activity to a great extent. This low level of support was reflected clearly in qualitative responses, where some respondents emphasised the importance of money to be used on activities with tangible outcomes. Focusing on improving the visibility of existing prizes was seen as much more important than creating new ones. Qualitative comments included:

- *"It is [not] reasonable to launch new prizes at the expense of real cultural cooperation and the budget of the Programme."*
- *"Prizes are temporary recognitions. The programme should focus on sustainable and far reaching projects."*
- *"Prizes are only worth something if they promote circulation."*

3.4 Types of support offered by a new programme for culture

Respondents were asked a set of questions about the types of support that should be offered to the beneficiaries of a new programme for culture. These questions covered the rate of co-financing, levels of support for organisations operating at European level, degressivity in EU operating grants, application and programme management processes and dissemination.

The current Culture Programme provides up to **50% co-financing of the costs of transnational co-operation projects** (involving partners from different countries). Respondents to the current consultation were asked their opinion on the appropriateness of this rate (assuming no change in the overall budget available). Excluding the "don't know" responses, around one-half of respondents agreed that 50% was the most appropriate co-financing rate. The rest were evenly divided between those who felt that more projects should be co-financed at a lower rate and those who felt that fewer should be co-financed at a higher rate. This result suggests that 50% would be an appropriate rate for the programme in general. However, the option of different co-financing rates might merit exploring for some specific types of activity: respondents offering qualitative comments highlighted the difficulties facing some operators in securing co-financing from other sources and also suggested flexibility, such as high co-financing rates for smaller organisations or for more innovative actions:

- *"[We] strongly believe that more flexibility is needed - some organisations can cope with say 30% funding, perhaps, while others cannot survive on less than say 90%."*

- *"Higher rates than 50% should be made available for the 'laboratories' strands (pilot actions) in order to facilitate the participation of smaller structures and newcomers in the Programme."*
- *"The Culture Programme should provide access to smaller projects or grants. By asking for co-financing of 50,000 euro and more is too big for cultural NGOs which are often very small. Not only that, current projects and their large size make it very difficult to manage as well and these organisations are therefore excluded from the Programme."*

The current Culture Programme provides operating grants of up to **80% for the running costs of selected European-level organisations (Ambassadors, Advocacy Networks, Structured dialogue platforms)**. Respondents to the current consultation were asked their opinion on the appropriateness of this rate (assuming no change in the overall budget available). Excluding "don't know" responses, 45% felt that this rate was appropriate, whilst 48% felt that the EU should fund more organisations at a lower rate. Only 7% of respondents believed that fewer organisations should be funded at a higher level, but one Member State noted that the rate should be lowered without funding more organisations. When asked whether **degressivity** in EU operating grants (i.e. a year-on-year reduction in the level of support) presented a problem for cultural operators, the majority (56%) agreed "to a great extent" and 33% "to a moderate extent" (excluding the "don't knows"). Specific issues highlighted by qualitative comments related to rising operating costs (and thus the need to secure ever higher levels of funding from elsewhere), a deterrent effect on smaller organisations and uncertainty which hindered long-term planning:

- *"Degressivity may impede forward planning in light of financial uncertainties which could adversely impact on programme delivery."*
- *"With the ongoing degressivity rule being applied since before the multi-annual partnership agreement was established, the beneficiary is obliged to increase the financial support externally, outside the EC grant. This means that for an organisation that is not-for-profit, the percentage in donations and members' fees has to increase."*
- *"Running costs do not usually decrease therefore degressivity would have financial implications."*

Given the responses related to degressivity, there is clearly a need to re-examine the most appropriate form of support for European-level organisations in the field of culture.

The recent interim evaluation has found that the efficiency of the application process and the management of the programme have been considerably improved in comparison to its predecessor, the Culture 2000 Programme. Through procedural modifications, the application process is now clearer and shorter than it was in the past and simplification of the application procedure has greatly contributed to reducing the burden for applicants. Respondents to the current consultation were invited to suggest any further specific **ways to simplify the application process and the management of the new programme**. Specific suggestions included:

- *"Telephone helpline offered by the Education, Audiovisual and Culture Executive Agency (EACEA) in the weeks leading up to a deadline for applications"*
- *"Possibilities of giving monetary value to some in-kind contributions"*
- *"Possibilities for grants of smaller value (e.g. less than €100,000)"*
- *"Flat-rates for more budget headings"*
- *"Increased use of electronic application forms and electronic final report forms"*
- *"Increased flexibility to vire funds between years in the case of multi-annual operating grants"*
- *"Increased flexibility to vire funds between budget headings in the case of multi-annual project grants"*
- *"Guidance on definitions of "European Added Value" in the field of culture"*

The interim evaluation has also found that the visibility of the Culture Programme and the Commission's dissemination activities are generally rated satisfactory by beneficiaries and there was a call for more dissemination and valorisation activities at EU level – though it was emphasised these have also greatly improved since the Culture 2000 Programme. Respondents to the current consultation were invited to suggest how the dissemination of the results of activities funded under the new programme be supported. Specific suggestions included:

- *"A fixed proportion of support received should be dedicated to dissemination."*
- *"A database where all evaluations and results are listed"*
- *"Use of schools and universities as relays in dissemination"*
- *"Co-ordinating efforts of projects with European networks and platforms"*
- *"Each project supported by the culture programme should have a communications plan."*
- *"Central media/dissemination hub"*

Annex One: Public consultation questionnaire

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

Meta Informations

Creation date	
Last update date	
User name	
Case Number	
Invitation Ref.	
Status	

SECTION 1: ABOUT YOU

1.1 Please state your name (surname, first name)	
1.2 Please state your email address	
1.3 In which country are you located?	
1.4 Have you heard of the European Union's Culture Programme 2007-13 before?	
1.5 Have you or your organisation benefited from a grant under the Culture Programme 2007-13?	
1.6 Are you or your organisation already involved in transnational co-operation in the field of culture?	
1.7 In which cultural sector do you (or your organisation) operate?	
1.8 In which capacity are you participating in this consultation?	
1.9a What is your age?	
1.9b What is your gender?	
1.9c In which capacity do you operate in the cultural field?	

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?	
2.2 To what extent should the new programme pursue the following objective: Protection and promotion of cultural and linguistic diversity	

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

<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>2.4 To what extent should the new programme pursue the following objective: Widening access to European heritage and cultural works</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>2.6a To what extent should the new programme pursue the following objective: Promote cultural cooperation with third country operators</p>	
<p>2.6b Should cooperation with third countries be limited to certain predefined countries or would a broader approach be preferable?</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>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>	

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

2.9 Would you like to comment on the objectives for a new Culture Programme?

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

3.1b Would you like to explain your response?

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

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)

3.2b Would you like to explain your response?

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.

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

3.3b Would you like to explain your response?

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

3.4b Would you like to explain your response?

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

<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>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>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>	

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

3.7b Would you like to explain your response?

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

3.8b Would you like to explain your response?

3.9a To what extent is it important for the new programme to support the following activities:
Transnational exchange of artefacts or other works

3.9b Would you like to explain your response?

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

<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>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>3.11b Would you like to explain your response?</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>3.12b Would you like to explain your response?</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>3.13b Would you like to explain your response?</p>	

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

<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>3.14b Would you like to explain your response?</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>3.15b In which cultural sector(s) should new European prizes be supported?</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>3.16b Would you like to explain your response?</p>	
<p>3.17 Would you like to comment on the activities within the new Culture Programme?</p>	

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

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>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>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>4.4 What problems does your organisation face as a result of degressivity?</p>	
<p>4.5 Could you suggest any further specific ways to simplify the application process and the management of the new programme?</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>	

Annex Two: Public consultation Document



EUROPEAN COMMISSION
Directorate-General for Education and Culture

Culture and media
Culture programme and actions

INFORMATION NOTE ON THE PUBLIC CONSULTATION ON A FUTURE EUROPEAN UNION CULTURE PROGRAMME

Following the adoption of the "Europe 2020" Strategy in June 2010¹², the European Commission is now launching a public consultation on a future EU programme for culture, which will replace the current one from 2014 onwards. The Commission's intention is to adopt a draft proposal in view of establishing a Decision of the European Parliament and Council on a new culture programme, which will help achieve the objectives of the "Europe 2020" Strategy for smart, sustainable and inclusive growth during the second semester of 2011.

One of the starting points for preparing a future programme in the field of culture lie in the EU Treaty,¹³ the Charter of Fundamental Rights of the European Union¹⁴ and the European Union's obligations as a Party to the UNESCO Convention on the protection and promotion of the diversity of cultural expressions, which all stress the importance of protecting and promoting Europe's cultural and linguistic diversity. Furthermore, the European Agenda for Culture - the EU's strategy for culture adopted in 2007 – also includes the promotion of cultural diversity and intercultural dialogue as one of its strategic objectives, along with the promotion of culture as a catalyst for creativity, growth and jobs, as well as the promotion of culture as a vital element of international relations.

These documents recognise that while the processes of globalisation, which have been facilitated by the rapid development of information and communication technologies, afford unprecedented conditions for enhanced interaction between cultures, they also represent a challenge for cultural diversity, namely in view of risks of imbalances between poor and rich countries, as well as small and large ones as well as risks of standardisation.

By way of example, Europe's rich cultural diversity is an asset, but it also results in fragmentation, which limits the emergence of a critical mass that is needed to make full use of the opportunities that global and digital developments offer. One illustration of this is that just in terms of language, the European Union has 23 official languages, 3 alphabets and approximately 60 officially recognised regional and minority languages.

¹² http://ec.europa.eu/eu2020/index_en.htm

¹³ Article 3(3) of the consolidated version of the Treaty on European Union and Article 167 of the Treaty on the Functioning of the European Union.

¹⁴ In particular Article 22.

This places dominant languages at an advantage compared to less dominant ones, with implications for example for the circulation of literature as well as music, theatre and other live performing arts. This situation means that European (and international) audiences do not benefit from the full richness of Europe's potential cultural supply.

Globalisation and the digital shift mean that the cultural sector must operate in an international and rapidly changing environment. They are having a massive impact on the sector, introducing new art forms, influencing how art is made, promoted, marketed, disseminated and how cultural organisations must manage themselves. Digitisation is also opening up new perspectives in terms of broadening access to culture (for example to opera, concerts, theatre performances), both within national populations as well as across borders. Equally, it opens up new possibilities for making our cultural heritage (e.g. cultural heritage sites or museum collections) more accessible across borders, yet the sector is lacking the means to optimise this potential.

Often expertise is fragmented and geographically dispersed or the sector needs to experiment to develop new tools. There is therefore a crucial need to adapt to this changing environment and to share know-how through exchanges at the international level, which enable more rapid learning and critical mass, as well as more efficient use of resources through the economies of scale resulting from international cooperation.

The small size of European countries and cultural markets means that many European artists, cultural works and productions are not able to promote themselves in the most effective way internationally. This is seen as a major weakness compared to countries with either dominant cultures or languages and which subsequently have a structural advantage. While cultural cooperation between the EU and third countries can both foster mutual understanding and intercultural dialogue, it can also be a means to develop the capacity of the European cultural sector.

Fragmentation in Europe means that in practice mobility and circulation are difficult and under-optimised, yet international mobility is of particular importance to artists and cultural practitioners, contributing significantly to their professional skills and/or artistic development, developing their own research and exploration ambitions, opening up new market opportunities and enhancing their career possibilities in particular through their participation in residencies, festivals, live touring, international exhibitions or literary events. Furthermore, although workers are supposed to enjoy free movement within the European Union, many obstacles still exist linked to visa regulations, social and fiscal regime and other administrative barriers or to the lack of access to accurate information on the different legal, regulatory, procedural and financial aspects underlying mobility in the cultural sector.

Despite these challenges, many recent studies have shown that the cultural and creative industries (CCIs) represent highly innovative companies with a great economic potential and are one of Europe's most dynamic sectors, contributing around 2.6 % to EU GDP, with a high

growth potential, and providing quality jobs to around 5 million people across EU-27. Furthermore, cultural contents play a crucial role in the deployment of the information society, fuelling investments in broadband infrastructures and services, in digital technologies, as well as in new consumer electronics and telecommunications devices. Beyond their direct contribution to GDP, and in addition to the intrinsic value of culture, CCIs are also important drivers of economic and social innovation in many other sectors. Exposure to culture also stimulates creativity in individuals and workers, which is increasingly important in a knowledge-based society.

A future Culture programme should take account of this potential but also the challenges being faced by the cultural sector in Europe. This consultation is taking place against the backdrop of difficult global economic circumstances, with cuts in public funding taking place in many countries. It is therefore more important than ever that EU funding ensures the greatest possible structuring and multiplier impact and European added value. Furthermore, in order to prioritise spending on projects themselves rather than on administration, the programme design will also need to be as streamlined and cost effective as possible.

The consultation will be open until 15 December 2010. The results of the public consultation will be made public by the Commission in a report on the consultation which will be published on DG Education and Culture's website during the first quarter of 2011. Received contributions will be published together with the report. It is important to read the specific privacy statement attached to this consultation for information on how respondents' personal data and contributions will be dealt with.