

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

Meta Informations

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SECTION 1: ABOUT YOU

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| 1.1 Please state your name (surname, first name) | |
| De Wit, Pieter EU Register of interest representatives: 40306691699-12 | |
| 1.2 Please state your email address | |
| president@cmfe.eu | |
| 1.3 In which country are you located? | BE Belgium |
| 1.4 Have you heard of the European Union's Culture Programme 2007-13 before? | Yes |
| 1.5 Have you or your organisation benefited from a grant under the Culture Programme 2007-13? | No |
| 1.6 Are you or your organisation already involved in transnational co-operation in the field of culture? | Yes |
| 1.7 In which cultural sector do you (or your organisation) operate? | Other cultural sector |

Please specify

non-commercial media sector, community media, participatory media. The CMFE stands for - obtaining recognition of the 3rd Media Sector by the European Union and the Council of Europe as a point of reference for national culture and media policy; the drawing up of a Framework Convention on Community Media to guarantee the basic requirements on a national level; - establishing funding possibilities for community media within EU budget lines; raising awareness about the large number of social and cultural issues which are covered and supported by the activities of community media; - building up a platform for continuous dialogue and discussion on how to ensure media pluralism, freedom of expression and access to information throughout Europe; - strengthening cooperation and giving support to new independent civic media initiatives in transition countries, this being a key condition for democratic participation and development in their societies. CMFE is an International NGO with a total of 52 members from 18 different European countries: - 23 Individual Members -29 Organizational Members, of which 15 National Federations 18 countries are represented Austria Belgium Croatia Czech Republic Denmark Finland Germany Hungary Ireland Italy Norway Poland Slovenia Spain Sweden Switzerland The Netherlands United Kingdom

An organisation

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| 1.8 In which capacity are you participating in this consultation? | |
| 1.9a What is the size of the cultural department of your organisation? | Not applicable |
| 1.9b What type is your organisation? | Non-profit-making cultural association |
| 1.9c Are you replying on behalf of a representative organisation in the cultural field? | Yes |
| 1.9d Does your organisation represent individuals or organisations? | Organisations and individuals |
| 1.9e How many members does your organisation represent? | Less than 100 direct members |

SECTION 2: OBJECTIVES OF THE NEW PROGRAMME FOR CULTURE

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| 2.1 Do you think there is a continuing need for a specific EU programme for culture? | Yes |
| 2.2 To what extent should the new programme pursue the following objective: <i>Protection and promotion of cultural and linguistic diversity</i> | To a great extent |
| 2.3 To what extent should the new programme pursue the following objective: <i>Promotion of the transnational circulation of cultural works and products</i> | To a great extent |
| 2.4 To what extent should the new programme pursue the following objective: <i>Widening access to European heritage and cultural works</i> | To a moderate extent |
| 2.5 To what extent should the new programme pursue the following objective: <i>Professional development and capacity-building of artists or cultural operators in an international context</i> | To a moderate extent |
| 2.6a To what extent should the new programme pursue the following objective: <i>Promote cultural cooperation with third country operators</i> | To a small extent |
| 2.6b Should cooperation with third countries be limited to certain predefined countries or would a broader approach be preferable? | A broader approach |
| 2.7 To what extent should the new programme pursue the following objective: <i>Promotion of urban and regional development</i> | To a great extent |

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| <i>through culture</i> | |
| 2.8 To what extent should the new programme pursue the following objective: <i>Widening access to culture and participation in culture for disadvantaged groups</i> | To a great extent |

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| 2.9 Would you like to comment on the objectives for a new Culture Programme? | |
| <p>Within thousands of community media all around Europe and hundred of thousands of civil society practitioners, volunteers and professionals, community media provide media literacy skills to their participants (by training them and providing them with access to media) and their audiences (by stimulating interaction and by providing programmes with social and cultural relevance). Support for this sector facilitates access for other cultural groups to media. And under the practitioners in community media, members of all kind kind of disadvantaged groups are provided with tools to participate in media activities. It builds bridges between social and cultural groups within (local) societies. Support for the community media sector so contributes in its own unique way to widening access to culture in three important ways: - it stimulates citizens to participate in cultural activities - provides a media platform for this activities - it provides an unique way to participate in media as a cultural activity In the new Cultural Porgramme community media projects deserve to be exclusively included in funding schemes.</p> | |

SECTION 3: ACTIVITIES WITHIN THE NEW PROGRAMME FOR CULTURE

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| 3.1a To what extent is it important for the new programme to support the following activities: <i>Development of the professional skills of artists or other cultural professionals in an international context</i> | To a small extent |
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| 3.1b Would you like to explain your response? | |
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| 3.2a To what extent is it important for the new programme to support the following activities: <i>International networking for exchanging experience and practice (peer learning/peer coaching)</i> | To a great extent |
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| 3.2b Would you like to explain your response? | |
| <p>For CMFE to activate and motivate citizens to participate in cultural (media) programmes, to become skilled actors in stead of only consumers, has a high priority. Bringing these citizens together in an international context helps building cultural bridges and contributes to a better understanding of Europe.</p> | |

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| 3.3a To what extent is it important for the new programme to support the following activities: Interdisciplinary partnerships between arts institutions and business to foster the entrepreneurial skills of artists or cultural professionals working in an international context. | To a moderate extent |
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| 3.3b Would you like to explain your response? | |
| <p>Community media institutions should be able to strengthen their professional capacity, to manage their media projects in a professional way. Partnership on local, regional, national and European level will then profit from unique possibilities community media offer: as platform for audio visual expression for citizens, artists and cultural organizations.</p> | |

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| 3.4a To what extent is it important for the new programme to support the following activities: <i>Creation of new works and performances by</i> | To a great extent |
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operators from different countries working together

3.4b Would you like to explain your response?

The creation of new works and performances by operators from different countries working together helps building bridges between different cultures and helps building Europe. It offers unique challenges to create really innovative cultural media products which can be broadcasted by different community media around Europe.

3.5a To what extent is it important for the new programme to support the following activities:

Development of a space for experimentation, innovation and risk taking in the cultural sector

To a great extent

3.5b Would you like to explain your response?

Community media are areas for experimentation with new programming formats and ways to involve citizens. They can thereby offer also a media platform for other innovative risk taking projects in the cultural sector.

3.6a To what extent is it important for the new programme to support the following activities:

Development of innovative digital cultural content, digitisation and new digital distribution and exhibition platforms

To a great extent

3.6b Would you like to explain your response?

The development of innovative digital cultural content, digitalisation and new digital distribution and exhibition platforms, as e.g. community media, are key to the development of the creative and innovative processes, the professionalisation of the cultural sector, activating citizens to access to culture and participate, and the experimentation of new artistic and economic models. They are, next to more traditional creation and participation spaces that still need to be supported and broadened, an unavoidable medium of contemporary cultures. Support for digitisation should enable the community media sector to become more visible on European level and facilitate exchange of programmes, ideas, formats and participators.

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

To a small extent

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

Not at all

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

To a great extent

3.9b Would you like to explain your response?

The Culture programme can support exchange of non-commercial community media productions by facilitating the establishment of a internet based distribution platform. Transnational exchange of artefacts, including programmes and formats produced by community media, helps building bridges between different cultures and helps building

Europe.

3.10a To what extent is it important for the new programme to support the following activities:

Funding for cultural and creative companies/organisations that promote the development of artists and their works in different European countries specifically with a view to fostering cultural diversity

To a great extent

3.10b Would you like to explain your response?

Community media foster already cultural diversity as they give voice to different cultural groups within their communities. CMFE participates in different projects within e.g. the Council of Europe's "Speak out against discrimination" campaign. Funding representative cultural organizations can strengthen these kind of activities.

3.11a To what extent is it important for the new programme to support the following activities:

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

To a great extent

3.11b Would you like to explain your response?

Support to overcoming barriers to transnational mobility is key to the development of European cultural co-operations. For example: copyrights issues form a legal and administrative barrier because of the different and complicated national legislation.

3.12a To what extent is it important for the new programme to support the following activities:

Translation of fiction into different languages

To a small extent

3.12b Would you like to explain your response?

Facilitating subtitling for non-commercial community media programmes could facilitate international exchange of these programmes.

3.13a To what extent should the grants for literary translation also allow other costs to be included, such as purchasing of rights, publication costs, translation of book summaries and other promotional activities

Don't know

3.13b Would you like to explain your response?

3.14a To what extent is it important for the new programme to support the following activities:

Festivals with a strong European dimension and visibility and featuring works and artists of European significance

To a great extent

3.14b Would you like to explain your response?

Within thousands of community media all around Europe and hundred of thousands of civil society practitioners, volunteers and professionals, community media provide media literacy skills to their participants (by training them and providing them with access to media) and their audiences (by stimulating interaction and by providing programmes with social and cultural relevance). Support for festivals within this sector also benefits the broader 'cultural' sector by exploring new formats, educating citizens and facilitating broader media platforms for cultural projects. An example is the yearly organized 'International Festival of Local Televisions' in Košice, Slovakia (see also <http://www.festival.sk/2010/>), where hundreds of practitioners all over Europe exchange programmes, formats, ideas and learn from each others achievements.

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| 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: <i>New European prizes in the field of culture</i> | To a great extent |
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| 3.15b In which cultural sector(s) should new European prizes be supported? European prizes in the field of non-commercial community media sector should be supported. Best practises offer a perfect platform for learning from each others experiences and provide necessary meeting places between practitioners from around Europe. |
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| 3.15c Would you like to explain your response? The community media sector provides a media platform for citizens participation in media projects and a platform for local/regional cultural activities. A good example is the yearly organized 'International Festival of Local Televisions' in Košice, Slovakia (see also http://www.festival.sk/2010/) |
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| 3.16a To what extent is it important for the Programme to support: <i>media initiatives giving visibility to European cultural themes and projects</i> | To a great extent |
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| 3.16b Would you like to explain your response? Within thousands of community media all around Europe hundred of thousands of civil society practitioners, volunteers and professionals are active. Community media provide unique opportunities for making European cultural themes and projects more visible. Community media are flexible, innovative and accessible. They offer media mixes of radio, television and webbased programming close to citizens and with these citizens active involved. Community media provide two way access: local audiences can easily access local cultural activities an local cultural projects are provided with a low barrier access to media. |
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| 3.17 Would you like to comment on the activities within the new Culture Programme? - Facilitate innovative and experimental projects of transnational cooperation - Multiannual support to build sustainable media projects and - Identifying 'best practices' and facilitate exchanging these on webbased platforms and international festivals |
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SECTION 4: TYPES OF SUPPORT WITHIN THE NEW PROGRAMME FOR CULTURE

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| 4.1 The Culture Programme currently supports co-operation partnerships between cultural operators (at a rate of 50%): Is 50% the most appropriate rate for EU co-financing of co-operation projects? | No - the EU should fund fewer projects at a higher rate |
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| 4.2 EU operating grants currently meet 80% of the running costs of selected European-level organisations (Ambassadors, Advocacy Networks, Structured dialogue platforms). Is 80% the most appropriate level for EU co-financing of European-level organisations? | Yes |
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| 4.3 EU operating grants currently provided to organisations in support of their running costs are subject to the principle of "degressivity", i.e. they are reduced each year. To what extent does degressivity present a problem for cultural operators? | To a moderate extent |
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| 4.4 What problems does your organisation face as a result of degressivity? The degressivity rule seeks to reduce the 'dependence' on EU funding. It has been demonstrated, however, that it |
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The degressivity rule seeks to reduce the dependence on EU funding. It has been demonstrated, however, that it can actually contribute more to an increase of this dependence than to its reduction. In the next funding scheme, the degressivity rule ('n%') should be adjusted to the grant timeframe. This would mean that the degressivity rule would be applicable during the duration of the grant but once the organisation applies for funding in the next grant period, the degressivity rule will be applicable at its initial level (i.e. 'n%' and not 'n% minus the last grant period').

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

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

- Support for webbased platforms - Support for conferences/festivals: especially travel and hotel costs form barriers.

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

Concerning the multiannual operational grant, they should: - allow to transfer funds from one year to another within the timeframe of the contract as organisations need this kind of flexibility to accommodate changes often due to reasons beyond their control - be contracted at least on 5-year periods, according to strategic and operational plans - have lighter and more flexible reporting frameworks As regards European wide cultural initiatives there could be different types of funding with specific thresholds for smaller or bigger projects.