

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

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SECTION 1: ABOUT YOU	
1.1 Please state your name (surname, first name)	Wikström, Catrine
1.2 Please state your email address	catrine.wikstrom@gotland.se
1.3 In which country are you located?	SE Sweden
1.4 Have you heard of the European Union's Culture Programme 2007-13 before?	Yes
1.5 Have you or your organisation benefited from a grant under the Culture Programme 2007-13?	Yes
1.6 Are you or your organisation already involved in transnational co-operation in the field of culture?	Yes
1.7 In which cultural sector do you (or your organisation) operate?	Interdisciplinary
If interdisciplinary please specify the main (up to three) cultural or art forms covered.	Other cultural sector (please specify)
1.8 In which capacity are you participating in this consultation?	A public authority
1.10 What kind of public authority are you?	Regional authority
SECTION 2: OBJECTIVES OF THE NEW PROGRAMME FOR CULTURE	
2.1 Do you think there is a continuing need for a specific EU programme for culture?	Yes
2.2 To what extent should the new programme pursue the following objective: Protection and promotion of cultural and linguistic diversity	To a great extent

2.3 To what extent should the new programme pursue the following objective: Promotion of the transnational circulation of cultural works and products	To a great extent
2.4 To what extent should the new programme pursue the following objective: Widening access to European heritage and cultural works	To a great extent
2.5 To what extent should the new programme pursue the following objective: Professional development and capacity-building of artists or cultural operators in an international context	To a great extent
2.6a To what extent should the new programme pursue the following objective: Promote cultural cooperation with third country operators	To a moderate extent
2.6b Should cooperation with third countries be limited to certain predefined countries or would a broader approach be preferable?	Limited to certain predefined countries
2.7 To what extent should the new programme pursue the following objective: Promotion of urban and regional development through culture	To a great extent
2.8 To what extent should the new programme pursue the following objective: Widening access to culture and participation in culture for disadvantaged groups	To a great extent
2.9 Would you like to comment on the objectives for a new Culture Programme?	We would like the EU cultural program to focus more on the area where children and young people (especially ages 16-24 years old where the goals have not been reached in the European perspective), as well as disabled people - two disfavoured groups - can get a broader access to culture that is suited and created to meet their specific needs.

SECTION 3: ACTIVITIES WITHIN THE NEW PROGRAMME FOR CULTURE

<p>3.1a To what extent is it important for the new programme to support the following activities: Development of the professional skills of artists or other cultural professionals in an international context</p>	<p>To a great extent</p>
<p>3.1b Would you like to explain your response?</p>	<p>Cultural education and development of artistic skills on a high level are very important elements to meet future demands of communication between people from different countries. It's also important to increase the interactions of the countries involved in the Baltic Sea Strategy since collaboration is one of the conditions to rise funding of projects in this area.</p>
<p>3.2a To what extent is it important for the new programme to support the following activities: International networking for exchanging experience and practice (peer learning/peer coaching)</p>	<p>To a great extent</p>
<p>3.2b Would you like to explain your response?</p>	<p>International networking and interchange of experience are both very important factors in giving more and better opportunities to fields of communication and mutual understanding. This is also important looking from the view of cultural development and brotherhood across the borders. Organisations should serve as guarantors and project owner/operators in the international networks.</p>
<p>3.3a To what extent is it important for the new programme to support the following activities: Interdisciplinary partnerships between arts institutions and business to foster the entrepreneurial skills of artists or cultural professionals working in an international context.</p>	<p>To a great extent</p>
<p>3.3b Would you like to explain your response?</p>	<p>It is of great importance that artists and culture workers find new/other/additional ways to finance their work.</p>
<p>3.4a To what extent is it important for the new programme to support the following activities: Creation of new works and performances by operators from different countries working together</p>	<p>To a great extent</p>

3.4b Would you like to explain your response?	It is very important to produce and develop more job opportunities for culture workers. More cultural work and more collaboration give people chances to grow. The more people that are actually working within the creative/culture area and communicating with others doing the the same in another country, the more we can benefit from understanding between different countries and their different cultures, which in the long run gives good ground and conditions for peace.
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?	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 2020 Strategy the focus should be on social innovations.
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?	All types of culture are not suited for the digital arena.
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 great extent
3.7b Would you like to explain your response?	Important in the sense of its peacekeeping qualities and as a part of the Lissabon Strategy (especially the social goals).
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	To a great extent

3.8b Would you like to explain your response?	Above all it's important that culture workers can find jobs and survive in their own home countries.
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 moderate extent
3.9b Would you like to explain your response?	We believe that exchange of ideas and collaboration is more important than interchange of products.
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?	-
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?	Bureaucratic barriers should always be opposed.
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 moderate extent
3.12b Would you like to explain your response?	It would increase the availability of books and consequently rise the likeliness that more people would read, which in the long run gives greater understanding of different cultures.
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	To a moderate extent
3.13b Would you like to explain your response?	Ok to some extent.

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?	Good examples of this kind of collaboration (for example festivals) that stimulate and address a wide audience with different taste and preference is good in the way that it exposes and make cultural workers and their work visible.
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	To a moderate extent
3.15b In which cultural sector(s) should new European prizes be supported?	Dance, theatre and visual arts.
3.15c Would you like to explain your response?	Level up the distribution/allocation of each culture area so that they'll be more equal.
3.16a To what extent is it important for the Programme to support: media initiatives giving visibility to European cultural themes and projects	To a great extent
3.16b Would you like to explain your response?	It is very important to be made visible.
3.17 Would you like to comment on the activities within the new Culture Programme?	The activities in the current cultural plan are good. We would also like to see incentives that give the effective output that culture are more integrated in other parts and sectors of society, for example social welfare, education, health care, rehabilitation, community planning, spatial planning of public areas and more.
SECTION 4: TYPES OF SUPPORT WITHIN THE NEW PROGRAMME FOR CULTURE	
4.1 The Culture Programme currently supports co-operation partnerships between cultural operators (at a rate of 50%): Is 50% the most appropriate rate for EU co-financing of co-operation projects?	No - the EU should fund fewer projects at a higher rate

<p>4.2 EU operating grants currently meet 80% of the running costs of selected European-level organisations (Ambassadors, Advocacy Networks, Structured dialogue platforms). Is 80% the most appropriate level for EU co-financing of European-level organisations?</p>	<p>Yes</p>
<p>4.3 EU operating grants currently provided to organisations in support of their running costs are subject to the principle of “degressivity”, i.e. they are reduced each year. To what extent does degressivity present a problem for cultural operators?</p>	<p>To a great extent</p>
<p>4.4 What problems does your organisation face as a result of degressivity?</p>	<p>People who work in projects (authorities as well as organizations) are not used to this kind of system, which gives the consequences that they tend to count on and expect getting the same amount of money next year. When they realize that is not the case they need to re-organize the project, put in other (smaller) goals and ambitions and start over. This is not good regarding continuity and efficiency on a long term basis.</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>The application process would be easier if supposed applicants could get professional help from people who has knowledge of content, language, rules, recommendations etc. For example free access to specialized administrators who speaks ones language.</p>
<p>4.6 How could the dissemination of the results of activities funded under the new programme be supported?</p>	<p>Digital platforms that are translated in many languages and spread to all cultural actors, organisations, groups and individuals.</p>
<p>4.7 Would you like to add anything else on the types of support within the new Culture Programme?</p>	<p>The report and follow up in ongoing projects should be easier in terms of administration. The demands of report are too detailed and difficult to manage for many culture workers/artists. This excludes many people who are great at artistic skills but not as experienced with administration, paperwork and economy.</p>