

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)	LINDQVIST, Monica
1.2 Please state your email address	monica.lindqvist@kulturradet.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?	Other cultural sector
Please specify	Swedish Arts Council
1.8 In which capacity are you participating in this consultation?	A public authority
1.10 What kind of public authority are you?	National 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

<p>2.4 To what extent should the new programme pursue the following objective: Widening access to European heritage and cultural works</p>	<p>To a great extent</p>
<p>2.5 To what extent should the new programme pursue the following objective: Professional development and capacity-building of artists or cultural operators in an international context</p>	<p>To a great extent</p>
<p>2.6a To what extent should the new programme pursue the following objective: Promote cultural cooperation with third country operators</p>	<p>To a moderate extent</p>
<p>2.6b Should cooperation with third countries be limited to certain predefined countries or would a broader approach be preferable?</p>	<p>Limited to certain predefined countries</p>
<p>2.7 To what extent should the new programme pursue the following objective: Promotion of urban and regional development through culture</p>	<p>Not at all</p>
<p>2.8 To what extent should the new programme pursue the following objective: Widening access to culture and participation in culture for disadvantaged groups</p>	<p>To a small extent</p>

<p>2.9 Would you like to comment on the objectives for a new Culture Programme?</p>	<p>It is crucial that the Culture Programme really promotes European cooperation in the cultural sector. Cooperation with third country operators is important, and it would of course be very appreciated of the cultural operators if 3rd country cooperation could have a broader approach. If the Culture Programme is as small as today it should be limited to predefined countries or perhaps regions. To make it possible for the cultural operators to plan their projects and to establish a long term cooperation we would suggest that three or more countries are selected for a period of three years. This list of countries, however, should be known much earlier than today. The cultural dimension in European external relations and neighbourhood policy should be stressed, also as an evident part of those EU-programmes. Participation in culture for disadvantaged groups could be one objective in the future programme, minority groups like roma and sami, but also projects with the aim to attract new and unexperienced visitors to cultural events. As for promotion of urban and regional development through culture the structural funds are excellent tools, used already today. No need to open the Culture Programme for such objectives.</p>
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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 moderate extent</p>
<p>3.1b Would you like to explain your response?</p>	<p>International exchange as such is of course also a method for development of professional skills of artists and other cultural professionals. Many of the projects supported today give the stakeholder an opportunity to develop their professional skills and get new ideas in the interaction with colleagues from other countries. Development of skills should, however, mainly be a part of the programme for Lifelong Learning.</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 exchange as such is of course also a method for development of professional skills of artists and other cultural professionals. Many of the projects supported today give the stakeholder an opportunity to develop their professional skills and get new ideas in the interaction with colleagues from other countries. Development of skills should, however, mainly be a part of the programme for Lifelong Learning.</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>Not at all</p>
<p>3.3b Would you like to explain your response?</p>	<p>It is of course important for artists and cultural professionals to develop entrepreneurial skills, but bearing in mind that the Culture Programme is small in terms of money, would it be better to make these activities part of other programmes, perhaps the Lifelong Learning Programme.</p>
<p>3.4a To what extent is it important for the new programme to support the following activities: Creation of new works and performances by operators from different countries working together</p>	<p>To a great extent</p>
<p>3.4b Would you like to explain your response?</p>	<p>Many cultural operators are today asking for the possibilities to get EU-support for such activities. Such a support would also facilitate and promote international cooperation.</p>
<p>3.5a To what extent is it important for the new programme to support the following activities: Development of a space for experimentation, innovation and risk taking in the cultural sector</p>	<p>To a great extent</p>
<p>3.5b Would you like to explain your response?</p>	<p>It would be very interesting to have a possibility to get financial support for experimental projects that not necessary have to develop exactly as planned, without losing the money received.</p>

<p>3.6a To what extent is it important for the new programme to support the following activities: Development of innovative digital cultural content, digitisation and new digital distribution and exhibition platforms</p>	<p>To a great extent</p>
<p>3.6b Would you like to explain your response?</p>	<p>Digital cultural content is a growing part of the cultural activities, but it is important to achieve harmonization of the international property rights.</p>
<p>3.7a To what extent is it important for the new programme to support the following activities: Cultural activities promoting understanding of common European heritage</p>	<p>To a small extent</p>
<p>3.7b Would you like to explain your response?</p>	<p>The understanding of a common European heritage would be important for children and youth, especially related to the history of European wars and crises.</p>
<p>3.8a To what extent is it important for the new programme to support the following activities: Incentives for artists performing or touring outside of their own country</p>	<p>To a great extent</p>
<p>3.8b Would you like to explain your response?</p>	<p>The possibilities for artists to perform outside their country and for the audience in all European countries to experience art and culture from other countries is the most important reason for the existence of a EU Culture Programme</p>
<p>3.9a To what extent is it important for the new programme to support the following activities: Transnational exchange of artefacts or other works</p>	<p>To a great extent</p>
<p>3.9b Would you like to explain your response?</p>	<p>The European citizens have the same interest of and right to experience both tangible and non-tangible cultural heritage, which is one reason for supporting the transnational exchange of artefacts and other works. The exchange between the audience and the performer(s), as well as between professionals through mobility creates great possibilities to influence the artistic development in all arts forms, performing art as well as visual art or any form of art with live performance or living creators.</p>

<p>3.10a To what extent is it important for the new programme to support the following activities: Funding for cultural and creative companies/organisations that promote the development of artists and their works in different European countries specifically with a view to fostering cultural diversity</p>	<p>Don't know</p>
<p>3.10b Would you like to explain your response?</p>	
<p>3.11a To what extent is it important for the new programme to support the following activities: Support to enable artists and cultural operators to overcome barriers to transnational mobility (e.g. legal and administrative barriers)</p>	<p>To a great extent</p>
<p>3.11b Would you like to explain your response?</p>	<p>The Culture Programme is an important tool for promoting transnational mobility, but there are still differences between European countries when it comes to taxes and other legal rules. It is also important to make it possible for artists and cultural operators from third countries, inside and outside Europe, to participate in the cultural life in Europe. But it should not be financed by the Culture Programme, it should be financed through other sources.</p>
<p>3.12a To what extent is it important for the new programme to support the following activities: Translation of fiction into different languages</p>	<p>To a great extent</p>
<p>3.12b Would you like to explain your response?</p>	<p>To be able to read literature from other European countries is one important way of getting to know our European neighbours. It would, however, also be possible to get translation support for non fiction. It is also important that the regulations and timetables are more in line with the needs of publishing houses.</p>
<p>3.13a To what extent should the grants for literary translation also allow other costs to be included, such as purchasing of rights, publication costs, translation of book summaries and other promotional activities</p>	<p>To a moderate extent</p>
<p>3.13b Would you like to explain your response?</p>	<p>Such a support would probably make it more attractive to translate books by foreign authors not so familiar for the readers.</p>

<p>3.14a To what extent is it important for the new programme to support the following activities: Festivals with a strong European dimension and visibility and featuring works and artists of European significance</p>	<p>To a great extent</p>
<p>3.14b Would you like to explain your response?</p>	<p>All Nordic countries have a great variety of festivals, many with an international profile, and other who would like to develop one. Festivals are also attractive to a wider audience. CCP Sweden has noticed a huge interest from Swedish festivals this year to apply for EU festival support. The future Festival support should be open for festivals that have not existed for a long time, it should rather be an initial support. It should also be possible to include master classes, not only workshops in the application. The Festival support should target the mobility of European artists and works.</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>Not at all</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>Don't know</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>	<p>It is important that the activities in the new Culture Programme are responding to an actual need in the culture life of the European countries. The national support to culture in the EU countries differs, the geographical distances in the Northern part of Europe makes it more expensive to participate in networking and cooperation projects than for cultural operators in France and Germany. The Culture Programme should therefore offer different kinds of support to make it attractive for all parts of Europe. For the Nordic countries it is very important to have the possibility to invite European artists to their festivals and other kinds of events. Since culture is an important aspect in several policy areas it is also very important that the cultural dimension in other programmes, i.e. Lifelong Learning and the Structural Funds, is strengthened.</p>
<p>SECTION 4: TYPES OF SUPPORT WITHIN THE NEW PROGRAMME FOR CULTURE</p>	
<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>Yes</p>
<p>4.2 EU operating grants currently meet 80% of the running costs of selected European-level organisations (Ambassadors, Advocacy Networks, Structured dialogue platforms). Is 80% the most appropriate level for EU co-financing of European-level organisations?</p>	<p>Yes</p>
<p>4.3 EU operating grants currently provided to organisations in support of their running costs are subject to the principle of “degressivity”, i.e. they are reduced each year. To what extent does degressivity present a problem for cultural operators?</p>	<p>Don't know</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>First of all the Swedish Arts Council would like to stress the importance of making the regulations simple and to clarify the aim of the Culture Programme. We would also recommend less detailed instructions, since they are often subject to interpretations. The Cultural Contact Points are of course important tools in promoting the programme and assisting the applicants. However, there are lots of technical questions and also questions about the interpretation of the regulations and rules that only the people who have made the rules and constructed the forms can answer. The last two or three weeks before a deadline there should be an open helpdesk at the EACEA with a telephone number that the applicant could call free of charge and put all your urgent questions (in English of course). The transfer of information and interpretation through the Cultural Contact Points means often loss of time for the applicants</p>
<p>4.6 How could the dissemination of the results of activities funded under the new programme be supported?</p>	<p>The Culture in Motion days in Brussels is one way, maybe this kind of info days could also be arranged in other parts of Europe?</p>
<p>4.7 Would you like to add anything else on the types of support within the new Culture Programme?</p>	<p>It would be very valuable if the Culture Programme also had the possibility to apply for the preparation of a project: travel costs to visit possible partners in other countries, or to make a draft. This possibility exists in the Lifelong Learning Programme and also in the structural funding, it should also be a part of the Culture Programme.</p>