

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)	Strömberg, Annika
1.2 Please state your email address	annika.stromberg@vgregion.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?	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?	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 small extent
2.4 To what extent should the new programme pursue the following objective: Widening access to European heritage and cultural works	To a small 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 great 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: 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?

Yes 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 and can never be grasped. As stated in the culture policy vision of Region Västra Götaland: culture has many dimensions but the starting point is always the citizen. Furthermore we want to stress that giving culture its own political field - is doing it a favour. Sub ordering culture under another heading creates unnecessary limitations. Diversity: The very basis for European culture is diversity - something that should be supported by the culture programme. The straggling nature of European culture is an asset and trying to define only one European culture is not constructive. The main point is that European measures in the field of culture are based on openness. In addition to this: criticism towards cultural cooperation on European level (to the Agenda and to the Open Method of Coordination) could be strengthened should efforts to unify and harmonize EU activities in culture, be traced. Circulation of art: This is a means to achieve collaboration, the exchange of players in the field of culture is more important though. For a European project an interest to gather for exchange of best practises, peer reviews, peer coaching, would suffice, and the objective to exchange art should not be mandatory. What many players need is the possibility to compare their activities with similar partners in other countries. Inquiries with our players show that strengthening skills and competences is a very important part of cooperation. Accessibility to European heritage: Generally speaking increased access and participation in cultural activities are key issues for culture itself, for citizens, for the societal sustainability. To specifically focus what could be classified as European heritage is not necessary, more important is rather to promote the young production of a new multi dimensional heritage. To prioritize children and youth is fully in line with the visions of Region Västra Götaland. On a possible objective to promote regional development with culture: A specific objective with this very wording would be extremely helpful and coherent with the importance given to culture by the Commission in it's own KEA-report. Under such a heading different kinds of cooperation methods ought to be supported, methods suitable for the regional level (clusters, public-private-partnerships). The regional level is appropriate as well, for applying cultural planning. In addition to the above an objective highlighting regions would give impetus to the constant struggle on all levels arguing for the importance of culture within regional development.

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	To a great extent
3.1b Would you like to explain your response?	This is crucial and we touched upon it in an answer above. To be active in the field of culture as a professional is far too difficult. To develop skills within and without one's field is important but it is worth mentioning that participating in a cooperation project is developing in itself. Almost all participants seem to learn that cooperation takes time and when the project is over - you are ready to start! Thus the Commission should be generous dealing with projects facing problems in their partnerships. In relation to this we want to conclude that the future programme must focus cooperation as well as culture. The above must also be viewed in the light of the big role played by culture players (as stated in the KEA report for example) and at the same time the challenges ahead - increased globalization, digitalization and the demand to work in an entrepreneurial fashion. As a last point on this - it is important that the Commission as well as the Agency is given the opportunity to visit more projects not to loose touch with the ground.
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)	To a great extent
3.2b Would you like to explain your response?	see 3.4b
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
3.3b Would you like to explain your response?	Important but find the funding elsewhere.

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	To a small extent
3.4b Would you like to explain your response?	This is less important. In a situation where resources are limited we suggest prioritizing development and increasing of skills competences (peer learning, peer coaching, bench marking). The production of content is there anyway, as soon as professionals gather around a topic. Sometimes but not always a production can be the result. The multi-annual projects could possibly have an objective to deliver a production of some sort, and the shorter be freed from that demand. Or - allow for a first production-free year in ALL cooperation projects.
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?	This should be prioritized before ordinary artistic production. An appropriate form of support from the EU-level can be exchange of experiences and experiment - the latter providing for development of the arts. Let's also leave space for development and experiment in methods of cooperation, the so called immaterial innovation. In doing so one provides for connecting culture to one of the flagship initiatives, Innovation union.
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 small extent
3.6b Would you like to explain your response?	The culture programme is financially small and increases cannot be expected. This is a reason to move this important goal to the Digitalization agenda (EU2020).

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?	Generally speaking increased access and participation in cultural activities are key issues for culture itself, for citizens, for the societal sustainability. To specifically focus what could be classified as European heritage is not necessary, more important is rather to promote the young production of a new multi dimensional heritage. To prioritize children and youth is fully in line with the visions of Region Västra Götaland
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 small extent
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 small extent
3.9b Would you like to explain your response?	This is a means to achieve collaboration, the exchange of players in the field of culture is more important though. For a European project an interest to gather for exchange of best practises, peer reviews, peer coaching, would suffice, and the objective to exchange art should not be mandatory. What many players need is the possibility to compare their activities with similar partners in other countries. Inquiries with our players show that strengthening skills and competences is a very important part of cooperation.
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 moderate extent
3.11b Would you like to explain your response?	
3.12a To what extent is it important for the new programme to support the following activities: Translation of fiction into different languages	To a great extent
3.12b Would you like to explain your response?	Yes this is important but open up again for scientific literature since the present limit has the effect of excluding small publishing houses. We moreover want to support the translation of literature for children and youth. To support translations is an important part of promoting diversity, translations from and to small languages should be a strong priority.
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 small extent
3.13b Would you like to explain your response?	This is tricky, it could of course be very valuable for small publishers to receive a broader support but in the end the support should go to the translators.
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 small extent
3.14b Would you like to explain your response?	This is less important. The field needs a more substantial support to promote cooperation. If the aim is to strengthen the idea of Europe this is better achieved in the long perspective, with a support to the players.

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 small extent
3.15b In which cultural sector(s) should new European prizes be supported?	
3.15c Would you like to explain your response?	This is less important in a difficult financial situation for culture.
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 moderate extent
3.16b Would you like to explain your response?	This is one of many methods to achieve visibility. If it is linked to the actual ongoing cooperations it gives more credibility, compared to separate prizes or festivals.
3.17 Would you like to comment on the activities within the new Culture Programme?	Third country: The EU focus on international cooperation is totally in line with what Region Västra Götaland has been doing since start 1999 collaborating with mainly Mexico and India. The worlds is bigger than Europe and to promote diversity by widening the scope of cooperation is valuable for the same reasons that diversity always is worth to encourage. Leave it to the applicant to decide country/countries to work with. A clear signal in dialogue with the players is for authorities to let them chose more freely and have confidence and respect for their knowledge and abilities.
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
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?	Don't know

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?	Don't know
4.4 What problems does your organisation face as a result of degressivity?	
4.5 Could you suggest any further specific ways to simplify the application process and the management of the new programme?	<p>On 50%-cofinancing: Finding co-finances is undoubtedly a problem for many applicants, claiming too much of the preparation and time. Should the EU heighten the support levels it would be of great help, we believe. The problem often faced at the end of projects, concluding the final report, can be relieved; with a high demand of co financing the risk is higher to promise too much at the beginning of a project, risking big cuts of the last part of the support, at the end. On simplification: To simplify the budget is the most important: accept less level of details, use flats rates for more budget headings. Decrease the accounting for low amounts (below 100 000 €). Reinststate the 5-percent rule. Evaluations show that the rule does not exclude small organisations but results in an actual collaboration. The possibility to take part without financial input is always there, one can be an associated partner.</p>
4.6 How could the dissemination of the results of activities funded under the new programme be supported?	
4.7 Would you like to add anything else on the types of support within the new Culture Programme?	Nota Bene: the answer to this consultation is discussed with players as well as politicians and subsequently formally accepted by the Culture Committe of Region Västra Götaland.