

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)	Arts Council of Northern Ireland
1.2 Please state your email address	jwitherow@artscouncil-ni.org
1.3 In which country are you located?	United Kingdom
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	Arts
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 moderate 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 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 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?	
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

<p>3.1b Would you like to explain your response?</p>	<p>Data reveals that 41% of all employers in the creative and cultural industries in Northern Ireland perceive that skills gaps exist in their current workforce (The Creative & Cultural Skills Strategic Skills Assessment 2010/11). Skills gaps tend to relate to Information Communication Technology (ICT), marketing and technical skills, and other areas of professional development. In addition, the study into the Living and Working Conditions of Professional Artists in Ireland (2010) identified training and continuing professional development needs for artists. Such evidence supports the need to encourage intellectual exchange and personal development of the sector as this will help professional artists to develop skills, promote the sharing of resources, information and ideas, and promote good practice. In addition, this aspect of the Culture Programme contributes to the European Agenda for Culture, strengthening the link between education, training and CCI's (Cultural and Creative Industries) (European Commission's Green Paper on Unlocking the potential of cultural and creative industries, 2010). This is particularly pertinent given the recent growth in the creative economy (faster than service industries overall and at more than four times the rate of manufacturing growth). To remain competitive, UK creative and cultural businesses will need to train, attract and retain the right workforce as well as developing skills to maintain artistic and business success.</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, in the exchange of experience and practice is particularly important in a region where artist labour is fragmented and geographically dispersed. Peer coaching can also prove "a very useful instrument to speed up the response of CCI's (Cultural and Creative Industries) to changes. It would provide access to high-level professionals who are not necessarily available in other contexts [as well as helping] to build Europe-wide networks" (European Commission's Green Paper on Unlocking the potential of cultural and creative industries, 2010).</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 moderate extent</p>
<p>3.3b Would you like to explain your response?</p>	<p>While we consider that there are benefits to such interdisciplinary partnerships in the fostering of entrepreneurial skills of artists, it is not the primary focus for this cohort; the exchange of intellectual ideas and practices is considered to be a higher priority.</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>Individual artists and art producers can benefit significantly from international projects which will help to expand international partnerships and also promote the sharing of ideas and work. This can also help promote diversity, promote co-operative strategies as well as optimizing the use of resources.</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>Experimentation, innovation and risk taking are synonymous with how the creative process works. Promoting opportunities for the development of experimentation, innovation and risk taking is an important driver of sectoral growth and improvement.</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>

3.6b Would you like to explain your response?	New technologies and increased globalization mean that digitization is an effective way to promote the exchange of ideas, thoughts and work developed through the Culture Programme. The role of new technology assists the development and distribution of cultural goods, creating new spatial dynamics which overcome physical boundaries and other limitations (e.g. cost). Such activities will also contribute to the Digital Agenda of the Europe 2020 strategy.
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 moderate extent
3.7b Would you like to explain your response?	This will help to contribute to the objectives assigned to the European Union in the field of culture through Article 167 of the Treaty on the Functioning of the European Union as well as the priority areas identified by the Council of the European Union for Culture 2011-2014.
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?	Touring is one of the most flexible and creative ways of bringing live performance to new audiences, particularly in terms of exploring the benefits of various regional contexts. It can also contribute significantly to their professional and artistic development, from “developing their own research and exploration ambitions, opening up new market opportunities and enhancing their career possibilities in particular through their participation in residences, festivals, live touring performances, international exhibitions or literary events” (European Commission’s Green Paper on Unlocking the potential of cultural and creative industries, 2010).
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?	
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?	The European Commission's Green Paper on cultural and creative industries (2010) highlighted that "access to finance is a core barrier to growth for many businesses within the sector." This paper continues to note specific challenges CCI's face in achieving investment, these include: "lack of information and understanding about relevant sources of finance, difficulty in developing and presenting a business plan in a convincing way, or reliance on a failing business model." In addition, such funding will help promote strong European co-operation, ensure a more diverse experience, promote sharing and communication as well as encouraging cultural diversity.
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 small 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 small extent
3.12b Would you like to explain your response?	
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?	

<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>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. Festivals have the unique ability to “open doors” in a variety of ways for both artists and audiences, e.g. new artistic forms, new performers, unusual venues, unknown cultures, diverse points of views and new approaches to arts.</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>To a small extent</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>Already supported through other programmes.</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>To a great extent</p>
<p>3.16b Would you like to explain your response?</p>	<p>The programme has low visibility and is under promoted. Media initiatives might highlight the aims and objectives of the Culture Programme as well as the outputs/outcomes of funded projects.</p>
<p>3.17 Would you like to comment on the activities within the new Culture Programme?</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>To a small extent</p>
<p>4.4 What problems does your organisation face as a result of degressivity?</p>	<p>Degressivity may impede forward planning in light of financial uncertainties which could adversely impact on programme delivery.</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>	