

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)	Flach, Zelig
1.2 Please state your email address	zelie.flach@wai.org.uk
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?	Interdisciplinary
If interdisciplinary please specify the main (up to three) cultural or art forms covered.	Visual arts Performing Arts - Other Audio-visual; Literature, Books and Reading
1.8 In which capacity are you participating in this consultation?	A public authority
1.10 What kind of public authority are you?	Other

Please specify	<p>Arts Council of Wales is an Assembly Government Sponsored Body responsible for funding and developing the arts in Wales. We are accountable to the National Assembly for Wales and responsible to the Welsh Assembly Government for the way the money they provide to the arts in Wales is spent. We are an independent charity, established by Royal Charter in 1994. The Welsh Assembly Government's Minister for Heritage appoints our Chair and members. Our principal investor is the Welsh Assembly Government. For 2010/2011 we will receive £31.381m grant-in-aid. We also raise additional money, and distribute funding from the National Lottery. We estimate that our income for Lottery funding from the Department for Culture, Media and Sport for 2010/11 will be £9.237m. Wales Arts international is the international arm of the Arts Council of Wales, working to promote and encourage international exchange and collaboration with contemporary culture from Wales. Our international work is developed in partnership with the British Council, the UK's organisation for cultural relations and educational opportunities, building engagement and trust for the UK through the exchange of knowledge and ideas between people worldwide. Arts Council of Wales/Wales Arts International supports the promotion, development and creation of high quality arts and professional practice across the following artforms: theatre and drama; music; dance; applied art & craft; visual arts; public art and literature.</p>

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 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 moderate 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 moderate extent

2.9 Would you like to comment on the objectives for a new Culture Programme?

Arts Council of Wales/Wales Arts International welcomes the opportunity to respond to the consultation on a future Culture Programme. We are involved in numerous transnational cultural projects both European and international. We are partners in INTERREG IVC project Toolquiz; partners in Practics (one of the four initial pilot mobility projects funded by the European Commission); and partners in ESF funded project Reach the Heights. We have represented the UK on the OMC mobility group and we are members of key European networks such as IETM and Culture Action Europe, and supporters of their current we are more campaign. Two years ago, we created a European Desk and have developed a European info point in Wales to support the mobility of artists (as part of the Practics project). With regards to the Culture Programme 2007-13, Arts Council of Wales/Wales Arts International has organised information sessions on the with the UK Cultural Contact Point, Visiting Arts, for the benefit of a network of arts organisations in Wales known as the Wales European Arts Forum. We fully support the continuation of a dedicated Culture programme at EU level and would like to comment further on the suggested objectives. We agree that the main objective for a new Culture Programme should be the transnational circulation of cultural works and products and the mobility of cultural operators, as while culture has an important role to play across many EU programmes, this objective is solely covered by the Culture Programme. It facilitates exchange and collaboration which can lead to artistic excellence in terms of production of new works and products. This certainly needs to be done within the context of the professional development and capacity-building of artists or cultural operators in an international context, though this objective should also be supported through other EU programmes such as Competitiveness and Innovation, Lifelong learning and ERDF structural funding. The promotion of cultural cooperation with countries outside of the EU is already on our agenda and we welcome this objective in a future programme. We would like to encourage international working and think this can be further supported through other EU programmes such as External Relations and Development. We would like to see, however, a broader approach to cooperation with third countries, rather than predefined countries. Partnerships and relationships for cooperation take time to build and an annual call does not allow enough time for these to develop. While we fully support and encourage the objectives of promoting urban and regional development through culture, as well as widening access to culture and participation in culture for disadvantaged groups, though we consider that these objectives can also be met through other EU funding programmes such as the ESF and ERDF structural funds. Arts Council of

	<p>Wales is already a partner in a successful ESF project “Reach the Heights” which uses the arts to engage young people who are not in education, employment or training (NEETS). As a nation within a member state with two official languages, protection and promotion of cultural and linguistic diversity is important to Wales and we agree that this should be an objective of a future Culture programme to a moderate extent. This is because we believe that cultural and linguistic diversity should be protected and promoted not solely in the cultural sector, but across all aspects of EU activity in other sectors, for example education, research, competition etc.</p>
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>We believe that working in an international context helps to develop artistic excellence. Arts Council of Wales/Wales Arts International supports artists and arts organisations to work internationally, both in terms of developing their practice and in terms of developing their ability to engage and operate on an international level. We do not think, however, that this activity should be a specific strand, but that all projects should include an element of skills development. We also think that other programmes such as the Lifelong Learning Programmes and the European Social Fund can help to support these activities within the cultural sector.</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)	To a great extent
3.2b Would you like to explain your response?	International networking and exchanging experience and practice directly contributes to the objective of professional development of individuals and organisations. Arts Council of Wales/Wales Arts International already supports artists and arts organisations in similar ways through collaborations, through residencies and through opportunities to attend key international networking events as part of our work with the Wales European Arts Forum.
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 great extent
3.3b Would you like to explain your response?	In our response to the consultation on the Green Paper on Creative and Cultural Industries we outlined how this was already working in Wales and how we believe this knowledge transfer could equally work on a pan-European level.
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 great extent
3.4b Would you like to explain your response?	As stated previously, this is of great importance as the other EU funding streams do not specifically support this objective, and working with other professionals can develop artistic practice and excellence.

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?	In Wales we are developing an important network of arts buildings and performing arts venues with the potential to act as creative hubs in their wider locality and help lead creative and economic renewal across Wales. While future structural funds can be used at regional level to invest in and develop the infrastructure of these spaces and creative hubs, a new Culture Programme could support these spaces by allowing the artists and organisations to develop their practice in an experimental, innovative way. It could allow them to forge new and creative partnerships with an international dimension.
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?	There needs to be a close link between the traditional artforms and the digital world, and the Culture Programme would be ideally placed to support this kind of activity. We believe that arts organisations play a vital role as producers of high quality cultural content. We want to encourage those who produce original content to maximise the commercial benefit from their activities and improve their access to ICT. There is an opportunity and a need currently to focus investment on content, archiving and content exploitation.
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	To a great extent
3.8b Would you like to explain your response?	Arts Council of Wales/Wales Arts International is keen to support international opportunities for artists from Wales, as from our work as partner and Infopoint in the Practics pilot mobility project, we appreciate the obstacles faced by artists working and especially touring outside of their own country. Any incentives to facilitate this would be greatly welcomed and supported.
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?	Arts Council of Wales/Wales Arts International supports and encourages international collaboration and exchange, and we believe it is important to have this included in the Culture Programme because it is one of the only Programmes that supports this kind of activity, which has great benefits both in terms of artistic excellence as well as benefits to the audience and society it is engaged with.
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 moderate 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?	As partner in Practics pilot mobility project and as one of the four Infopoints, we have been gathering evidence on the obstacles to transnational mobility and providing an information service to artists on these issues. We can see there is a need for this service and continuation of this kind of support to artists would be a significant legacy of this project. We have submitted a separate response with proposals along with our Practics partners and the other three mobility projects.
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?	As mentioned in the previous section, Wales is a devolved nation with two official languages. We have participated in and our artists have benefited from a wide variety of international engagement that supports literary translation. Within the UK, this is an Unique Selling Point for Wales and as such we are working on behalf of the UK in multi-lingual projects internationally- for example with India ahead of the focus on the country in the London Book Fair in 2009. As such we fully support this activity as we would encourage the translation particularly of fiction from/into lesser used languages.
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?	Communication and promotion of activities should be built into all EU funded projects so that the impact and reach can be maximised. Rights of the authors must always be protected as their work is their intellectual property.
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 moderate extent
3.14b Would you like to explain your response?	

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?	
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 small extent
3.16b Would you like to explain your response?	While we support media initiatives that give visibility to European cultural themes and projects - and we think that certainly each project supported by the culture programme should have a communications plan to maximise impact we also think that arts and culture can be an effective way of communicating messages in their own right and that they should also be supported more through other Communications Programmes.

<p>3.17 Would you like to comment on the activities within the new Culture Programme?</p>	<p>As we have previously described in our response to the EU Green Paper on Creative and Cultural Industries, in Wales we have examples of how some of these activities could work: Peer-coaching in already working in different sectors - for example, g39 organise the Wales Artist Resource Programme for visual artists in Wales to receive one to one and group advice sessions and mentoring. Likewise, the Welsh Music Foundation supports the music sector in Wales through events, seminars and business support for their members. Next Move is a scheme between the UK Crafts Council, Arts Council of Wales, Swansea University and UWIC in Cardiff, designed to introduce an incubator unit in the Art and Design Schools. This unit allows graduates support - by way of mentoring and coaching - during the transitional year between leaving college and setting up in business. We suggest that peer coaching in the CCIs could be encouraged at EU level through a network of organisations offering mentoring and advice. This could be coordinated through the respective national arts councils - for example, a pilot network with 6 mentors from each country to start with. Continuing professional development is essential for arts organisations to maximise their economic potential. Staff Exchanges between organisations in different European countries are very beneficial when they are adequately supported by the organisations and are well defined and organised. Some of Wales' art and design schools have developed strong partnerships with business - for example the Creative Industries Research and Innovation Centre (CIRIC) is part of Swansea Metropolitan University and has been set up as a knowledge transfer centre for projects that support the creative industries in Wales, working with film, craft and visual arts practitioners. This could be linked up with similar initiatives across the EU and models of good practice that work in the regions could be shared and exchanged at EU level. The structures for European collaborations themselves should be supported by funding at EU level.</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>No - the EU should fund fewer projects at a higher rate</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>Don't know</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?	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?	The programme should support individual practitioners in the same way as Lifelong learning can. This could be done through supporting a network of intermediary organisations to manage small scale EU grants. These would enable individual artists and small scale organisations to develop professional skills focused on international mobility. With regards to the intervention rate, 50% is difficult for the cultural sector to match and can be a barrier to participation, especially when the payment is delayed. For poorer regions this can be particularly challenging. The Culture Programme could establish a similar system to what is applied in Regional Cooperation programmes - where Convergence regions could be supported up to 75% for the activities in those regions. This could address some social as well as cultural imbalances.
4.6 How could the dissemination of the results of activities funded under the new programme be supported?	The Commission representation in Member States and regions could feed back to governments of the member states/regions about the success/ evaluation of the project to ensure continued local support and understanding. The listing of funded activities on the commission Website is very useful and should be developed.

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

As a partner in the Practics pilot mobility project, Arts Council of Wales/Wales Arts International has also prepared a paper along with the other three mobility projects (Changing Room, e.Mobility and Space) with some suggestions for Operational Proposals. These include: 1. Support for networks of intermediary organisations to manage small scale EU grants. These would enable individual artists and small scale organisations to develop professional skills focused on international mobility. 2. Support for capacity building of the sector to deal with mobility, more specifically for the non artistic cultural workers, as well as improving access to information on mobility for artists and culture professionals. Having the role of an Infopoint on artist mobility for Wales for the last eighteen months, we appreciate the need to sustain this kind of information provision to the sector.