

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)	Laffin, Paul
1.2 Please state your email address	paul.laffin@east-of-england.eu
1.3 In which country are you located?	BE Belgium
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.	Cultural Heritage Visual arts Performing Arts - Other
1.8 In which capacity are you participating in this consultation?	A public authority
1.10 What kind of public authority are you?	Local 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

<p>2.3 To what extent should the new programme pursue the following objective: Promotion of the transnational circulation of cultural works and products</p>	<p>To a great extent</p>
<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 great 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>A broader approach</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>To a great extent</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 great extent</p>

<p>2.9 Would you like to comment on the objectives for a new Culture Programme?</p>	<p>We believe that there needs to be much greater emphasis on preserving Europe’s digital heritage as failure to do will create a gap in information provision, thereby impoverishing our cultural documentary heritage. In particular, ECC would support the inclusion of support for activities which preserve our digital heritage in the new culture programme. For example, the preservation of "born digital" records, the preservation of digitised hard copy records, especially where the hard copy records are then destroyed, and the digitisation of historical records - i.e. the Essex Records Office’s programme of digitising its collections for publication on its Internet microsite Seax, which also makes records more easily accessible. We also believe that future objectives should encourage development of the links between Arts/Culture and Health/Wellbeing through the sharing of good practice and knowledge across Europe. For example, the programme could support the development of a variety of work packages linking health professionals with professionals from the arts/culture field. Recognising that different countries have different priorities, the programme of work would use dance/martial arts, music making, clay working, role play and other art forms to address issues ranging from Obesity and Mental Health to Teenage Pregnancy and Stroke Rehabilitation, reaching all sectors of the community, young and old. The project would be underpinned by a programme of training and education involving artists, teachers, healthcare professionals, care workers etc. A growing body of evidence demonstrating how the arts can have a beneficial impact on many healthcare issues, including prevention and rehabilitation, combined with the fact that healthcare is a pan- European concern support our contention that this proposal should be included in the new culture programme</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 great extent</p>
<p>3.1b Would you like to explain your response?</p>	<p>Such international opportunities are critical to personal/professional development, and are likely to become increasingly rare at a national level as the impact of UK government cuts begins to impact</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>Such networking is central to both professional and personal development, and national funding for such opportunities is likely to be drastically reduced as UK government spending cuts impact</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>Such partnerships recognise that arts/culture has more than “add on” value and encourages the sharing of skills and knowledge. For example, the involvement of artists or cultural professionals in the health sector could make a massively positive difference to the wellbeing of hospital patients and care home residents</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>UK artists and performers benefit massively through cooperation with peers from across the EU 27 and, national funding for such opportunities is likely to be drastically reduced as UK government spending cuts impact</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>Such opportunities are unlikely to be supported in the future as UK government spending cuts impact</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>there needs to be greater emphasis on preserving the digital heritage internationally. Failure to do so will create a gap in future information provision thereby impoverishing cultural resources in the form of documentary heritage</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>Whilst the promotion of a common European heritage is undoubtedly beneficial in many areas, the new programme should focus its resources on activities that support the pan-European exchange of experience and best practice</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 transfer of cultural diversity is central to the success of internationally focused festivals, an area in which ECC excels, and the funding of such initiatives is likely to be drastically reduced as UK government spending cuts impact</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 small extent</p>
<p>3.9b Would you like to explain your response?</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>To a great extent</p>
<p>3.10b Would you like to explain your response?</p>	<p>Support for cultural diversity, particularly musical initiatives, is central to the development of robust successful communities</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 organisation and delivery of pan-European cultural initiatives is essentially worthless without the participation of such individuals.</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>Many important cultural works are not sufficiently marketable to warrant commercial translation and national funding for such opportunities is likely to be drastically reduced as UK government spending cuts impact.</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 great extent</p>
<p>3.13b Would you like to explain your response?</p>	<p>Without support for these attendant activities, the impact of any support for literary translation will be seriously degraded.</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>

3.14b Would you like to explain your response?	The transfer of such cultural diversity is central to the success of internationally focused festivals, an area in which ECC excels, and the funding of such initiatives is likely to be drastically reduced as UK government spending cuts impact.
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	Not at all
3.15b In which cultural sector(s) should new European prizes be supported?	.
3.15c Would you like to explain your response?	We believe that the facilitation of community engagement is more important than the awarding of prizes
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?	We support widespread participation in cultural activities and, without the support of such media initiatives, achievement of this goal becomes more difficult.
3.17 Would you like to comment on the activities within the new Culture Programme?	
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?	Don't know
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

<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>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>	