

A questionnaire for the online consultation of cultural stakeholders on the future Culture Programme

Meta Informations	
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SECTION 1: ABOUT YOU	
1.1 Please state your name (surname, first name)	WARR, Alexandra
1.2 Please state your email address	alexandra.warr@english-heritage.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?	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?	Cultural Heritage
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	Non-departmental public body (NDPB)
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	Don't know
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 great 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?	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?	English Heritage is the government's principal advisor on historic environment in England, our primary concern therefore is the conservation and sustainable use of cultural heritage for all sections of the community. Our response is therefore focusing on that aspect. The objectives seem to have been largely framed with reference to the fine arts and the performing arts. In the covering note the references to digitisation do not extend to the things that might interest us, e.g. the accessibility of (cultural) archives, or virtual tours of less accessible places - or of historic places that may be made accessible to the disabled.

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?	
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?	
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?	
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	Don't know
3.4b Would you like to explain your response?	Not applicable to our area of expertise
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	Don't know
3.5b Would you like to explain your response?	Not applicable to our area of expertise
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 moderate extent

3.6b Would you like to explain your response?	
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 great extent
3.7b Would you like to explain your response?	In light of the perceived difficulties of fragmentation and diversity within Europe (as identified in the cover note) it is important to continue to celebrate and promote common European heritage.
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	Don't know
3.8b Would you like to explain your response?	Not applicable to our area of expertise
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?	
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	Don't know
3.10b Would you like to explain your response?	Not applicable to our area of expertise
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	Don't know
3.12b Would you like to explain your response?	Not applicable to our area of expertise

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	Don't know
3.13b Would you like to explain your response?	Not applicable to our area of expertise
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	Don't know
3.14b Would you like to explain your response?	Not applicable to our area of expertise
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?	Prizes are not the most effective way to spend resources. Funding should be focused on activities that have clear objectives and outcomes, where success or failure and effective use of resources can be measured.
3.16a To what extent is it important for the Programme to support: media initiatives giving visibility to European cultural themes and projects	Not at all
3.16b Would you like to explain your response?	It would be better to focus resources on undertaking the activities rather than creating visibility.
3.17 Would you like to comment on the activities within the new Culture Programme?	We would like to ensure that activities, where possible, remain open for cultural heritage.
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?	Yes

<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>No - the EU should fund more organisations at a lower level</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>Not applicable</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>Monitoring and assessment of the programme could be undertaken on an ongoing basis, during the funding period so that any improvements can be indentified and applied as they arise (i.e. within the period of the culture programme) and not have to wait until the next funding round. This would allow greater flexibility for the Commission staff to respond to external pressures and changes.</p>
<p>4.6 How could the dissemination of the results of activities funded under the new programme be supported?</p>	<p>Dissemination of results could be optimised by greater use of accessible online databases.</p>
<p>4.7 Would you like to add anything else on the types of support within the new Culture Programme?</p>	<p>In making allocations for activities under the new programme, sufficient priority should be given to cultural heritage to recognise its primary role in creating and representing European identity, and the rich and life-enhancing diversity which underpins Europe.</p>