

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)	Dall, Villy
1.2 Please state your email address	villydall@webspeed.dk
1.3 In which country are you located?	DK Denmark
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.	Performing Arts - Music Performing - Dance Performing Arts - Theatre
1.8 In which capacity are you participating in this consultation?	An organisation
1.9a What is the size of the cultural department of your organisation?	Less than 11 employees
1.9b What type is your organisation?	Non-profit-making cultural association
1.9c Are you replying on behalf of a representative organisation in the cultural field?	Yes
1.9d Does your organisation represent individuals or organisations?	Organisations
1.9e How many members does your organisation represent?	Not applicable
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 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 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 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?	Active Participation in Cultural Activities * should be better acknowledged for its importance to art, society, and individuals by politicians, bureaucrats, researchers, opinion leaders, and professional artists * should be recognised as worthy of support from national and EU institutions * should be encouraged by the reduction of bureaucratic obstacles.
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?	Both professional and amateur (ordinary people's participation in cultural activities) and, of course, co-operation between professionals and amateurs
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?	Understanding of each other is enhanced by exchange and meeting places
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.	Not at all
3.3b Would you like to explain your response?	Public contribution to the arts must not be available for business profit.
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?	That's the whole idea of having European cultural programmes.

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?	Cultural support must focus on both maintenance and creation.
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?	Because these new platforms expand the democratisation of cultural activities.
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?	That's, again, the whole idea of having European cultural programmes.
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?	Artist = both professionals and amateurs. Again, touring and performing abroad is an important way of creating understanding.
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?	See 3.8

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?	See above
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?	See above
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?	The development of cultural skills and the arts as such is the accessibility to foreign works for as many people as possible.
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?	When considered necessary for the distribution in a non-business way.
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 great extent
3.14b Would you like to explain your response?	Again artist = both professionals and amateurs. Festivals are among the most important meeting places in the arts.

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	Don't know
3.15b In which cultural sector(s) should new European prizes be supported?	(no reply)
3.15c Would you like to explain your response?	(no reply)
3.16a To what extent is it important for the Programme to support: media initiatives giving visibility to European cultural themes and projects	Don't know
3.16b Would you like to explain your response?	It's not clear what the question implicates.
3.17 Would you like to comment on the activities within the new Culture Programme?	1) It must be specified that the new Programme is for institutions, professionals, and amateurs 2) Bureaucratic hindering for amateur organisations must be avoided
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
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?	Yes
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?	To a great extent
4.4 What problems does your organisation face as a result of degressivity?	(none so far as we have not applied yet - however, it would, in that case)

4.5 Could you suggest any further specific ways to simplify the application process and the management of the new programme?	The Cultural Contact Points should in any country be an organisation independent of the national government and with specific tasks of helping organisations in the process. Different levels of demands to management, accounting, and bank financing in advance should be implemented according to the size of contributions.
4.6 How could the dissemination of the results of activities funded under the new programme be supported?	A special website
4.7 Would you like to add anything else on the types of support within the new Culture Programme?	AMATEO - The European Network for Active Participation in Cultural Activities's ID number is 64024644671-13