

## 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)	Syndicat Français des Artistes-interprètes
1.2 Please state your email address	j.shuman@sfa-cgt.fr
1.3 In which country are you located?	FR France
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?	Other
Please specify	Nous sommes un syndicat fédéré et confédéré défendant les intérêts des artistes-interprètes, notamment les artistes dramatiques, chorégraphiques, lyriques, de variété, de cirque, marionnettistes et artistes visuels et traditionnels.
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?	Individuals

1.9e How many members does your organisation represent?	More than 1000 direct members
<b>SECTION 2: OBJECTIVES OF THE NEW PROGRAMME FOR CULTURE</b>	
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 moderate extent
2.4 To what extent should the new programme pursue the following objective: Widening access to European heritage and cultural works	To a moderate 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 moderate 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	Not at all

<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>Il ne faut pas que les programmes européennes servent de prétexte aux gouvernements nationaux pour se désengager ou ne pas s'engager au niveau national en matière de politique culturelle. L'amélioration de l'accès, qui concerne notamment la diffusion, ne doit pas prendre une place immodérée par rapport à la création des œuvres. De même, la fonction de l'action culturelle n'est pas de favoriser le développement, même si cela peut être un des effets induits. Il faut éviter que la promotion de la mobilité sert de prétexte à un quelconque "dumping social". La promotion de la mobilité des artistes et des œuvres impliquent aussi que le problème de l'obtention des visas concernant les pays tiers et leurs ressortissants soient résolu. Il faut aider la création, la circulation des œuvres et des personnes, l'accès des publics aux œuvres (dont évidemment l'éducation des jeunes), mais ces missions ne peuvent en aucun cas, reposer sur les règles de la compétition et le « moins-disant » social pour les travailleurs de la culture.</p>
<p><b>SECTION 3: ACTIVITIES WITHIN THE NEW PROGRAMME FOR CULTURE</b></p>	
<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 small extent</p>
<p>3.1b Would you like to explain your response?</p>	<p>Les agences diverses fournissent déjà les compétences nécessaires auxquelles peuvent faire appel les professionnels du spectacle.</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 moderate extent</p>

3.2b Would you like to explain your response?	Un soutien aux jumelages et autres formes de guidance entre pairs peut être très utile.
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?	Les entreprises autres que culturelles n'ont pas leur place dans le domaine de la culture. Leur entrée dans le secteur, et le contagion de l'esprit entrepreneurial ne peut que favoriser la progression du désengagement des instances publiques de leurs responsabilités en matière culturelle. Et faire des artistes des entrepreneurs les poussent carrément vers un statut d'entreprises !
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?	C'est prioritaire. C'est bien cela le sens même de la création européenne.
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?	Il faut promouvoir la création artistique avec toutes ses audaces, mais déconnectée des règles du marché.
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?	Il faut encourager le développement de plateformes de distribution numérique publique, avec un accès abordable pour les publics et un accès assez ouvert pour les créateurs et interprètes.

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	Don't know
3.7b Would you like to explain your response?	Non. Qu'est-ce que c'est que ce patrimoine commun ?
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?	
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?	
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?	
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?	Il faut absolument fournir une base de données européennes permettant aux artistes et aux opérateurs de voyager avec leurs œuvres dans des conditions qui respectent les lois nationales des pays d'origine et des pays d'accueil. Les dispositifs de coordination doivent mieux fonctionner. Les artistes doivent être assurés, au préalable, d'un statut social adapté digne dans chacun des pays.

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?	
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	Not at all
3.13b Would you like to explain your response?	C'est de la responsabilité commerciale des éditeurs. Les aides doivent seulement rémunérer les traducteurs.
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?	Oui, dans la mesure où cela ne permet pas aux subventionneurs actuels de réduire leur participation.
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?	Non. Basta ! Il faut arrêter la culture du prix d'excellence !
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?	A voir projet par projet, c'est-à-dire, spectacle par spectacle. Cela fait partie du budget du spectacle.
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?	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?	Don't know
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?	
4.6 How could the dissemination of the results of activities funded under the new programme be supported?	
4.7 Would you like to add anything else on the types of support within the new Culture Programme?	