

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)	Schoenaerts, Peter
1.2 Please state your email address	info@fast-forward.be
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?	No
1.7 In which cultural sector do you (or your organisation) operate?	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?	Not applicable
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?	No
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 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 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 small 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?	
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 moderate extent

3.1b Would you like to explain your response?	Going abroad AND at the same time study there or take classes is usually TOO expensive for artists.
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 small extent
3.2b Would you like to explain your response?	That is something people can do online, at conferences, by visiting cultural organisations abroad...
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 small extent
3.3b Would you like to explain your response?	Art should not be commercialized (too much).
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?	One of the most important things to do! Bring artists from different countries together to promote mutual understanding, to mingle languages and culture, to help organize bigger European productions that can tour through different countries... Widen artists' and audience's horizons...
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 small extent
3.5b Would you like to explain your response?	People should do that themselves.

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?	This is where businesses can come in.
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?	This feels a little too pushy, too pedantic... Culture should include European heritage, not be made to focus on it.
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?	One of the most important things to do! Bring artists from different countries together to promote mutual understanding, to mingle languages and culture, to help organize bigger European productions that can tour through different countries... Widen artists' and audience's horizons...
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 moderate extent
3.9b Would you like to explain your response?	Don't know how much this is already supported...
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?	One of the most important things to do! Bring artists from different countries together to promote mutual understanding, to mingle languages and culture, to help organize bigger European productions that can tour through different countries... Widen artists' and audience's horizons...
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?	It is difficult to find out how to work in other countries. that is holding a lot of people back. A central European Bureau that could help European artists would be great!
3.12a To what extent is it important for the new programme to support the following activities: Translation of fiction into different languages	Not at all
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	To a moderate extent
3.13b Would you like to explain your response?	
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	Not at all
3.14b Would you like to explain your response?	The best works should be seen in festivals, wherever they come from.
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 great extent

3.15b In which cultural sector(s) should new European prizes be supported?	Promotion is always welcome.
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 great extent
3.16b Would you like to explain your response?	
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?	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?	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?	I don't know, but the less paperwork, the better. Especially for artists and small organizations. They should focus on their works, not on their paperwork!
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?	