

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)	Tobias Hammerl M.A.
1.2 Please state your email address	tobias.hammerl@abensberg.de
1.3 In which country are you located?	DE Germany
1.4 Have you heard of the European Union's Culture Programme 2007-13 before?	No
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?	Cultural Heritage
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?	Public cultural organisation
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 small extent

2.3 To what extent should the new programme pursue the following objective: Promotion of the transnational circulation of cultural works and products	Not at all
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	Not at all
2.6a To what extent should the new programme pursue the following objective: Promote cultural cooperation with third country operators	To a small 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 moderate 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?	Der Bewahrung und Erforschung des kulturellen Erbes Europas sollte gerade im Zeitalter der Globalisierung ein deutlich höherer Stellenwert eingeräumt werden. Dabei sollte jedoch ein möglichst weit gefasster Kulturbegriff die Grundlage sein. Die starke Einengung auf die Bildende Kunst ist nicht zielführend.
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>Not at all</p>
<p>3.1b Would you like to explain your response?</p>	<p>Ich bin der Meinung, dass es bereits ausgezeichnete staatliche Institutionen gibt, in denen Künstler - auch im internationalen Kontext - ihre Fertigkeiten entwickeln können. Besonders in diesem Zusammenhang gilt: Viele fühlen sich berufen, doch nur Wenige sind es. Folglich sehe ich in diesem Bereich keinen Handlungsbedarf.</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>Not at all</p>
<p>3.2b Would you like to explain your response?</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>Not at all</p>
<p>3.3b Would you like to explain your response?</p>	<p>Hierfür scheint mir in erster Linie der Kunstmarkt zuständig. Die Arbeitsteilung zwischen Galeristen und Künstlern hat sich als tragfähig erwiesen.</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>Not at all</p>
<p>3.4b Would you like to explain your response?</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>Not at all</p>

3.5b Would you like to explain your response?	Es gehört zu den Wesenszügen der Kultur, dass sie Raum für Experimente, Innovation und Risikobereitschaft ist. Ansonsten wäre sie im gesellschaftlichen Kontext überflüssig. Folglich ist ein Raum im Raum überflüssig.
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?	Die Digitalisierung und die Veröffentlichung der Digitalisate ermöglicht breiten Bevölkerungsschichten den Zugriff auf das kulturelle Erbe Europas. Deshalb sollte die Digitalisierung im Rahmen des Kulturprogramms einen hohen Stellenwert einnehmen.
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 small extent
3.7b Would you like to explain your response?	
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	Not at all
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	Not at all
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	Not at all
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 small 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	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	Not at all
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?	Es hat sich in der Vergangenheit gezeigt, dass derartige Festivals lediglich das Prestige lokaler politischer Protagonisten fördern.
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?	Bewahrung des regionalen kulturellen Erbes
3.15c Would you like to explain your response?	Das regionale kulturelle Erbes bildet das Fundament für die europäische Kultur.

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?	
3.17 Would you like to comment on the activities within the new Culture Programme?	Nur wer die Vergangenheit kennt, kann die Zukunft gestalten!
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?	No - the EU should fund more projects at a lower rate
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?	No - the EU should fund more organisations at a lower level
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 moderate extent
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?	