

## 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)	Hakulinen, Silja
1.2 Please state your email address	silja.hakulinen@hanaholmen.fi
1.3 In which country are you located?	FI Finland
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.	Visual arts Performing Arts - Theatre Audio-visual; Literature, Books and Reading
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?	11-50 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?	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 small 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 small extent
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?	

### 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>To a small extent</p>
<p>3.1b Would you like to explain your response?</p>	<p>There are massive financing instruments in the educational sector in the EU. The new Culture programme should focus on culture, production, etc., instead of education and lifelong learning.</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>
<p>3.2b Would you like to explain your response?</p>	<p>This could be part of the programme, but it actually sound more like adult education and Grundtvig Programme.</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>Culture as such, not as an instrument.</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>To a great extent</p>
<p>3.4b Would you like to explain your response?</p>	<p>This is exactly what the field needs. Financial means to be able to produce a dance performance / art exhibition together. It is important that also "old-fashioned" production is recognised. Everything doesn't have to be innovative and different.</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	To a moderate extent
3.5b Would you like to explain your response?	It is important that also "old-fashioned" production is recognised. Everything doesn't have to be innovative and new.
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 small extent
3.6b Would you like to explain your response?	There is good national funding for this already. And also the structural funds can be used.
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 moderate extent
3.7b Would you like to explain your response?	Intercultural dialogue and understanding of minorities is important.
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?	This is important and there is not enough national funds for this.
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?	

<p>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</p>	<p>To a small extent</p>
<p>3.10b Would you like to explain your response?</p>	
<p>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)</p>	<p>Don't know</p>
<p>3.11b Would you like to explain your response?</p>	<p>It's not really the task of a programme, but lack of structures in the EU countries.</p>
<p>3.12a To what extent is it important for the new programme to support the following activities: Translation of fiction into different languages</p>	<p>To a great extent</p>
<p>3.12b Would you like to explain your response?</p>	<p>Very important for small languages. The most functional part of the Culture Programme 2007-2013 for a small country.</p>
<p>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</p>	<p>To a small extent</p>
<p>3.13b Would you like to explain your response?</p>	<p>Those are perhaps a bit too commercial things for a EU financing.</p>
<p>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</p>	<p>To a moderate extent</p>
<p>3.14b Would you like to explain your response?</p>	<p>There are so many festivals in Europe that need funding. Criteria is difficult and there is probably not enough money for this...</p>

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?	I'm not sure that even the prizes we now have would be significant / important.
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?	Why not. But on the other hand, is this really where the problem lies...?
3.17 Would you like to comment on the activities within the new Culture Programme?	Three most important things: -financing for European co-productions. That is true European co-operation -financing for initial meetings. Small cultural operators are not able to jump into European co-operation if they don't have financing for contact seminars or preparation of a larger project -support for translations (publishing houses). Very concrete help. No financing for ambassadors or platforms.
<b>SECTION 4: TYPES OF SUPPORT WITHIN THE NEW PROGRAMME FOR CULTURE</b>	
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

<p>4.4 What problems does your organisation face as a result of degressivity?</p>	<p>The money spent on the operating grants should be moved to projects.</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>Smaller grants should be applied from a national agency (like in the YiA or LLP).</p>
<p>4.6 How could the dissemination of the results of activities funded under the new programme be supported?</p>	<p>-</p>
<p>4.7 Would you like to add anything else on the types of support within the new Culture Programme?</p>	<p>-</p>