

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)	Autio, liris
1.2 Please state your email address	iiris.autio@terosaarinen.com
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?	Yes
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?	Performing Arts - Dance
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 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 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 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	
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?	It would be important to develop also the management skills and professionals, needed crucially both in the national and international context.
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 moderate extent
3.2b Would you like to explain your response?	Transnational circulation already provides possibilities for networking and experience exchange, so it is actually a positive side-consequence of touring.
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?	The entrepreneurial skills of arts managers (and artists' general knowledge concerning different funding possibilities) should definitely be fostered, but I am not sure if interdisciplinary partnerships as such should be supported by the new programme.
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?	It is very difficult to create large-scale, ambitious works in the frame of national founding only; international co-productions and European funding are really essential.
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?	In many countries the public funding tends, paradoxically, to lead the cultural institutions to produce safe, entertaining works without risk taking or major artistic innovation.
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?	This sector is highly important when thinking of international distribution of any performing arts...
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?	This is again a positive automatic side-consequence if the other activities (mentioned in this survey) are supported.
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?	Supporting tours, directly, is the fastest and simplest way to promote and reach the objectives of the cultural programme.
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?	Sames as 3.8b.
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 moderate extent

3.10b Would you like to explain your response?	The most interesting and innovative artists and works should tour; of course it is good to show works from different countries but e.g. nationality/cultural background shouldn't be the main criteria.
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?	I am not sure if this programme is the most effective tool for this...
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	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	To a moderate extent
3.14b Would you like to explain your response?	In order to understand our European dimension, it is important to have dialogue also with other cultures and continents. In dance it would be important to support the exchange also beyond the Europe's borders..
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?	Dance (as an art form it would deserve and need more recognition!). Since there seems to be lack of talented art managers in all countries and cultural sectors, something should be made also for that profession in order to make it more visible and valued (however, I am not sure if prizes are a tool for this..)
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	Not at all
3.16b Would you like to explain your response?	If the contents are strong enough, visibility will be given anyway.
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?	To a moderate extent
4.4 What problems does your organisation face as a result of degressivity?	It would be really harmful if the public support for running costs dramatically decreased every year. So, when the organisation is heavily dependent on European funding, the principle of "degressivity" would definitely be a problem - unless other income sources couldn't be found.

<p>4.5 Could you suggest any further specific ways to simplify the application process and the management of the new programme?</p>	<p>My organisation applied only once (2004) from the programme, and I have heard the process is already easier than at that time. The language used in the application could have been made easier to understand (less bureaucratic), and the process could have been faster. Otherwise I found applying and management processes quite logical.</p>
<p>4.6 How could the dissemination of the results of activities funded under the new programme be supported?</p>	
<p>4.7 Would you like to add anything else on the types of support within the new Culture Programme?</p>	<p>When knowing the financial challenges Europe has at the moment, the Cultural Programme has an huge importance; not only for cultural sector but for the Community as whole!</p>