

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)	JAY Delphine
1.2 Please state your email address	direction@la-cigale.com
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?	No
1.7 In which cultural sector do you (or your organisation) operate?	Performing Arts - Music
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?	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 moderate 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 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	To a great 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 great extent
2.9 Would you like to comment on the objectives for a new Culture Programme?	
<b>SECTION 3: ACTIVITIES WITHIN THE NEW PROGRAMME FOR CULTURE</b>	
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?	Afin de pouvoir travailler dans un contexte international en mutation, il est important que les professionnels travaillant dans le secteur culturel aient les compétences nécessaires pour montrer la voie aux artistes et ainsi transmettre leurs connaissances à d'autres organisations . Un point crucial à cet égard, est d'apprendre à mieux se connaître. Par conséquent les échanges entre professionnels et plus particulièrement des réseaux de professionnels devraient être encouragés, car ils peuvent partager leurs connaissances et expériences avec d'autres. Une meilleure connaissance et des compétences devrait faciliter l'échange d'artistes, de produits culturels et professionnels de la culture en Europe.
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 great extent
3.2b Would you like to explain your response?	C'est en effet la clé principale pour l'élaboration d'un programme de culture qui soit applicable dans toute l'Europe. En stimulant et en soutenant des réseaux internationaux, l'échange d'expériences et de connaissances dans un contexte européen sera sans aucun doute facilité. Afin d'être en mesure de partager les meilleures pratiques et les réussites, par exemple dans développement durable, il est important que les organisations soient en mesure de se connaître les unes les autres par l'intermédiaire de ces réseaux internationaux. Ces réseaux internationaux peuvent servir de plates-formes de connaissances pour leurs membres.
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?	Nous pensons que les institutions artistiques et les entreprises peuvent certainement apprendre les uns des autres, mais que les canaux pour développer et promouvoir ces approches sont déjà fortement appuyés dans les programmes existants.
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 moderate extent
3.4b Would you like to explain your response?	
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?	Les expériences artistiques et l'innovation sont nécessaires pour que les industries créatives puissent créer de nouvelles initiatives et de développer de nouvelles idées et visions. Cela n'est possible que si le sol est assez fertile afin de permettre l'émergence de propositions qui peuvent paraître économiquement vulnérables mais qui apportent énormément richesses non monétaires.
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?	Nous voyons cela plutôt comme une tâche pour d'autres branches qui ont tous intérêt à investir dans ce secteur
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 great extent

3.7b Would you like to explain your response?	<p>Le patrimoine européen commun n'est pas seulement quelque chose du moyen âge, mais doit aussi garder un œil sur le patrimoine culturel des dernières années, par exemple dans le domaine de la musique populaire. Trop souvent on oublie ce qui a eu une influence sur le développement de notre société moderne. Il nous semble qu'une attention soutenue doit être portée sur les activités culturelles, dans un but de promotion et de compréhension de l'héritage européen commun, d'autant que ce champs non commercial n'est pas prêt d'être investi par les entreprises à but lucratif.</p>
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 moderate extent
3.8b Would you like to explain your response?	<p>La mobilité transnationale des artistes joue un rôle important dans l'Europe de demain, mais nous pensons que les organisations culturelles et les réseaux culturels internationaux devraient être pris en charge en tant que « gardiens des frontières ». Ils sont les mieux placés pour jouer un rôle de filtre, mais également de facilitateurs, car ils ont les capacités, les compétences et les connaissances pour juger des valeurs artistiques et créatives de nouvelles initiatives.</p>
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 small 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 est vrai qu'il y a encore de nombreux obstacles juridiques, administratifs et autres qui entravent la mobilité transnationale. Opérateurs culturels internationaux et réseaux d'opérateurs sont les mieux placés pour aider les autres à surmonter ces obstacles, parce qu'ils ont acquis déjà une vaste expérience et connaissance du travail dans un contexte transnational et sont capables de traduire en mesures concrètes pour surmonter ces obstacles.
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	To a small extent
3.14b Would you like to explain your response?	
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?	Il y a déjà une overdose de prix et de récompenses. Nous pensons que le secteur culturel n'a pas besoin de nouvelles initiatives dans ce domaine
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 small extent
3.16b Would you like to explain your response?	Les initiatives existantes mobilisent suffisamment d'attention des médias sur les thèmes européens et projets culturels. Nous ne savons pas si une aide supplémentaire ne fera pas mal leur indépendance éditoriale et leur crédibilité.
3.17 Would you like to comment on the activities within the new Culture Programme?	
<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?	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 small 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?

A\_Il serait souhaitable que le co-financement de l'Europe soit au-dessus de 50% afin de ne pas entraver les initiatives des opérateurs moins lourdement financés par ailleurs, mais dont la capacité d'action ne doit pas être sous-estimée.  
B\_Difficulté dans la gestion de trésorerie avant d'obtenir la deuxième tranche du solde , tant le processus d'évaluation est complexe et relativement long. Ce processus impacte significativement la structure financière et la comptabilité du projet. Un autre effet en contradiction avec les principes énoncés par la Commission européenne est d'induire le choix des chefs de projets sur les structures existantes plus forte. Nous approuvons nous rangeons derrière les deux textes réalisés par l'Ufisc en juillet 2010 à propos du Livre vert «Libérer le potentiel de l'industrie culturelle» ,et nous approvons également la réponse à ce questionnaire de Culture Action Europe. è Contribution de l'UFISC sur le Livre Vert "Libérer le potentiel des industries culturelles et créatives - 30 juillet 2010 è Contribution de Culture Action Europe