

A questionnaire for the online consultation of cultural stakeholders on the future Culture Programme	
Meta Informations	
Creation date	04-12-2010
Last update date	
User name	null
Case Number	840826828281133810
Invitation Ref.	
Status	N
SECTION 1: ABOUT YOU	
1.1 Please state your name (surname, first name)	NICOLAS florian
1.2 Please state your email address	fnicolas@andrezieux-boutheon.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?	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?	No
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.	Performing - Dance Performing Arts - Theatre Performing Arts - Other
1.8 In which capacity are you participating in this consultation?	A public authority
1.10 What kind of public authority are you?	Local authority
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 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?	<p>Si le secteur culturel est un facteur de lien social et de développement économique alors il est incompréhensible que les technocrates de l'Union Européene n'aient pas pensé plus tôt aux moyens structurels et financiers nécessaires à la construction européenne de la culture. Dans un contexte de crise financière internationale que peut bien être le projet culturel d'une europe au bord du chaos? Je travaille dans une région défavorisée par l'intervention de l'Etat en matière de financement pour la culture. Pour 1€ distribué par habitant dans le département de la Loire, le département du Rhône en perçoit 4€. Quelle image peut-on se faire du rôle régional de l'Etat Français et de son Ministère de la Culture. C'est sans doute là que devrait intervenir le financement de l'Europe. C'est être au côté des territoires les plus démunis, accompagner les politiques culturelles volontaristes des communes en zones rurales et zones urbaines. Aller à la rencontre de ses territoires, de ses acteurs et de ses élus et ne pas définir les axes de sa politique culturelle et de ses interventions financières sous la pression et le lobbying des collectivités territoriales des plus riches. Réfléchir et de manière urgente à une répartition des ses moyens qui soit à la fois plus juste et plus équitable.</p>

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?	
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?	

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 great extent
3.3b Would you like to explain your response?	
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?	Les artistes trouveront toujours les moyens de créer. Il est préférable à mon sens de favoriser dans le domaine des aides à la création, l'intervention du mécénat privé. Comment faire pour développer et sensibiliser les entreprises à être plus présentes aux côtés des artistes et soutenir leur projet de création ?
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?	C'est avant tout la recherche qu'il faut aidé et soutenir dans le domaine artistique et culturel. Ceci implique que des moyens soient donnés aux artistes engagés dans des démarches expérimentales jugés comme précurseurs de leurs époques ou de leurs temps. L'accompagnement doit être considéré et pris en compte de manière durable et risquer de financer des projets qui n'aboutiront jamais. Il faut donc être en capacité de créer ces lieux et des espaces d'expérimentation pouvant recevoir des projets portés par des artistes issus de la communauté européenne de chaque pays. Il faut mener une politique culturelle qui soit plus forte et plus généreuse que ce qu'elle est actuellement et qui sache être au côté des artistes qui ont du talent.

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?	
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?	Pour ma part je souhaite voir s'impliquer beaucoup plus le monde de l'entreprise dans ce domaine là. On sait aujourd'hui que le patrimoine est porteur d'un développement économique dans l'industrie touristique. Les entreprises sont à mon sens les meilleurs partenaires possibles pour accompagner ce type d'initiative, car il garanti à la fois des retombées économiques pour tout un territoire et/ou toute une région.
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?	Pour permettre une plus grande circulation des œuvres et des artistes il faudra à un moment donné réfléchir à une harmonisation des charges qui régissent le droit social des artistes. Il n'est pas le même en France, en Belgique, en Angleterre ou en Espagne que dire de la Grèce, des pays de l'Est. C'est un facteur important qui définit le coût d'une représentation. Les compagnies françaises tournent très peu en dehors des circuits institutionnalisés. Les tournées sont financées par Culture France pour promouvoir la culture française à l'étranger. En dehors de l'action de cette institution très peu de compagnies arrivent à gagner des marchés liés à leur diffusion dans les circuits internationaux. Les coûts plateaux sont trop chers au regard des moyens dont disposent les théâtres et les lieux de diffusion des pays voisins européens.

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?	
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?	
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	Don't know
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 great 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	To a great extent
3.15b In which cultural sector(s) should new European prizes be supported?	Spectacles vivants. Ex :Théâtre, danse, arts du cirque, arts de la marionnette, théâtre forain etc.
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?	Don't know
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
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?	