

A questionnaire for the online consultation of cultural stakeholders on the future Culture Programme

Meta Informations	
Creation date	14-12-2010
Last update date	
User name	null
Case Number	591877642181834810
Invitation Ref.	
Status	N
SECTION 1: ABOUT YOU	
1.1 Please state your name (surname, first name)	Marian Koren, exec. secretary/director of FOBID Netherlands Library Forum
1.2 Please state your email address	info@fobid.nl
1.3 In which country are you located?	NL the Netherlands
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.	Cultural Heritage 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?	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?	Yes
1.9d Does your organisation represent individuals or organisations?	Organisations
1.9e How many members does your organisation represent?	Not applicable
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	Don't know
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	Don't know
2.6b Should cooperation with third countries be limited to certain predefined countries or would a broader approach be preferable?	Don't know
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?	We support the EBLIDA response and hope the new Culture Programme will mobilize the library potential to promote, embed and enhance cultural programmes, partners and related basic values in Europe.
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	Don't know
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?	Supporting the EBLIDA response, we have been lacking professional exchange of library and information professionals in Europe, and need a Centre for knowledge exchange to work for increased knowledge distribution and inspiration in our particular field.
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.	Don't know
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	Don't know
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?	We like to extend the first approaches to forms of a Library Lab throughout Europe as a strong tool to work on library innovation which is needed in many respects: digital services, physical spaces, user interactions, customized searching for learning etc.
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?	We support the EBLIDA 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 great extent
3.7b Would you like to explain your response?	Cultural literacy will be the key word with which libraries can make a difference in Cultural Programmes throughout Europe: they serve the population of all ages and backgrounds.
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	Don't know
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	To a moderate extent
3.9b Would you like to explain your response?	Copyright (on digital and printed works) and modern transnational services are still developing in opposite directions.

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?	We fully support EBLIDA as our main network for library cooperation.
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)	Don't know
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 moderate extent
3.12b Would you like to explain your response?	The general rule: public funds in projects should return the results to where the funding is coming from: the European public. And give them access to it. In general: the access component should be stressed more in digital , cultural projects. Libbraies have enormous experience to serve and enable access in practical ways; distribution, outreach services etc.
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?	Library schemes for cication, distribution are advanced! other cultural partners could benefit from them.
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	Don't know

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	Don't know
3.15b In which cultural sector(s) should new European prizes be supported?	
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?	We strongly support EBLIDAs response and the idea of a Europe-wide campaign for libraries and reading, making Europe THE reading continent (reading in the widest sense);
3.17 Would you like to comment on the activities within the new Culture Programme?	The treasure of Europe's past are in libraries. The potential treasures of Europe's future are also in libraries; EBLIDA's makes clear what the potential of libraries in Europe is.
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 fewer projects at a higher 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 fewer organisations at a higher 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 great extent

<p>4.4 What problems does your organisation face as a result of degressivity?</p>	<p>The risk of a domino-effect on libraries and their organisations (for support, advocacy, cooperation and efficiency) becomes visible; lack of funding endangers the network and partnerships, as one after the other organisation has to withdraw, at local leve, then provincial levele, national level, and also international level: a process of weakening not only the library sector, but - considering the strong role of them in the (local) cultural infrastructure in the wider cultural and creative sector.</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>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>	