

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

Meta Informations	
Creation date	15-12-2010
Last update date	
User name	null
Case Number	556942901312134910
Invitation Ref.	
Status	N
SECTION 1: ABOUT YOU	
1.1 Please state your name (surname, first name)	Odete Patrício
1.2 Please state your email address	o.patricio@erralves.pt
1.3 In which country are you located?	PT Portugal
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?	Visual arts
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?	51-250 employees
1.9b What type is your organisation?	Other
Please specify	Cultural Foundation
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?	Not applicable
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 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 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 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 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 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 that the new Culture Programme promotes lifelong learning, both formal and informal among cultural professionals, by implementing measures that support the participation in International Congresses, Workshops and Courses. It is also important to build capacity in the cultural sector by supporting the training of cultural workers in management, entrepreneurship and the European market, as well as helping them to develop and access innovative sources of funding, including sponsorship
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?	In today's Europe, cultural exchanges are as lively and vibrant as ever. The freedom of movement provided for by the EC Treaty has greatly facilitated cultural exchanges and dialogue across borders. Cultural activities and the demand for cultural goods are spreading, with unprecedented access thanks to new communication tools. At the same time, globalisation has increased the exposure to more diverse cultures from across the world. Awareness is growing that the EU has a unique role to play in promoting its cultural richness and diversity, both within Europe and world-wide, therefore it's important that it promotes networking between EU countries.
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?	<p>The vast majority of the European cultural sector is constituted of micro, small and medium sized enterprises. These companies are extraordinarily creative and able to mount innovative artistic projects, often on a shoe string budget. They represent the bulk of employment and are the main resources to develop new talents. Their financial investments are devoted to production, essentially with lesser financial ability to market and distribute. The common features of micro businesses and SMEs in the creative sector (compared to other SMEs) are that:</p> <ul style="list-style-type: none"> - They take an organic approach to the growth of their businesses. - They lack the business skills and financial support to develop business and growth strategies, financial planning and marketing. - They face serious problems in obtaining adequate valuation of copyright assets when raising finance. - They are often dependent on public investment schemes (in cinema notably but also in a wide range of performing sectors such as dance, opera, theatres etc). - They are often less well organised at trade association levels (apart in music) and thereby lack bargaining power at commercial and political levels. <p>In addition, they generally do not participate in traditional consultation bodies that represent traditional industries (such as Unice). As a result they lack representation when it comes to policy developments.</p> <ul style="list-style-type: none"> - SMEs tend to take more risks with talent developments - they are an essential factor in the creativity process. <p>Larger companies involved in distribution need them as an essential source of creative production.</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	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 moderate extent
3.5b Would you like to explain your response?	
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?	Thanks to new communication tools it is expected that the virtual space increases, and the need for culture digitizing contents. The support to the development of innovative digital cultural content, digitization and new digital distribution and exhibition platforms could contribute to citizens' awareness and understanding about Europe's culture, its rich cultural diversity and common cultural heritage and help to stimulate intercultural dialogue and develop mutual understanding. It is expected that it could also promote European art, artists, cultural organisations and those working in them. This would lead to a further reinforcement of the European market for culture, by aiming at and reaching a broader public
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?	
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?	
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?	
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?	Mobility programmes have several objectives, naming: improving foreign relations; career enhancement; creativity / new production opportunities; international market development; talent development; intelligence / information gathering / sharing; and project cooperation / coproduction. Mobility is often seen as tools to promote the image of a country abroad and to export culture. Therefore funding for cultural and creative companies/organisations to promote the development of artists and their works in different European countries would be an important instrument to spread European Culture.
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 moderate 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 great 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 great extent

3.14b Would you like to explain your response?	It would be important to review the conditions to access the measure “Festivals”. This activity is an important instrument to promote the intercultural dialogue, but at the Programme Culture 2007-2013 the conditions for eligible projects are too restrictive: Only festivals having held at least five editions on the date on which the application is submitted are eligible. The programming of the previous year and the provisional programming of the year for which the support is asked must include works from at least seven countries taking part in the Programme.
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?	Contemporary Art, Performing Arts
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 moderate 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?	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?	Yes

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?	