

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)	Altenberg, Karin
1.2 Please state your email address	karin.altenberg@raa.se
1.3 In which country are you located?	SE Sweden
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?	Cultural Heritage
1.8 In which capacity are you participating in this consultation?	A public authority
1.10 What kind of public authority are you?	National 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 moderate 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 small 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 small extent
2.9 Would you like to comment on the objectives for a new Culture Programme?	2.5. International cooperation is in itself capacity-building. 2.6a. Cooperation with third country should be led by genuine cultural initiatives rather than by the political agenda, i.e. a broader approach would benefit the cultural operators more. 2.7. Culture should not be used as a tool for promotion but as an important part of the infrastructure needed for urban and regional development and growth. 2.8. The Culture Programme should be open and inclusive - focussing on specific 'disadvantaged' groups may result in increased seclusion of these groups (and of others who are not in focus).
SECTION 3: ACTIVITIES WITHIN THE NEW PROGRAMME FOR CULTURE	

<p>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</p>	<p>To a moderate extent</p>
<p>3.1b Would you like to explain your response?</p>	<p>Professional training and development already falls under other programmes, e.g. the Gruntvig programme and should therefore not burden the limited culture budget.</p>
<p>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)</p>	<p>To a great extent</p>
<p>3.2b Would you like to explain your response?</p>	
<p>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.</p>	<p>To a small extent</p>
<p>3.3b Would you like to explain your response?</p>	<p>Development and stimulation of the cultural and creative economies/industries should be funded under a separate, and better funded, programme.</p>
<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</p>	<p>To a great extent</p>
<p>3.4b Would you like to explain your response?</p>	<p>The new culture programme should have a greater emphasis on cultural production with a focus on development of methods and ideas.</p>
<p>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</p>	<p>To a moderate extent</p>

3.5b Would you like to explain your response?	Experimentation, innovation and risk is often an integral part of the artistic process and should not be enforced as a special criteria.
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?	The cultural heritage sector would benefit from expanding an open, international sharing of databases and digital information. However, when it comes to the digitisation of individual works of art and artistic processes it is important to assess and harmonize IPR laws across the EU.
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?	It is important that Europeans are aware of the multitude of historical and contemporary cultural expressions and narratives which have shaped - and continue to shape Europe. The interpretation of Europe's heritage must therefore not be exclusive (there is a risk that efforts to create a 'common' heritage may exclude certain cultural expressions) - only by accepting and understanding its multicultural past can Europe become more open and inclusive. For further comments on cultural heritage under the Culture Programme cf. section 3.17.
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 small extent
3.8b Would you like to explain your response?	The collaborative aspects of the programme are more important than individual opportunities for touring and performance.

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	To a great extent
3.13b Would you like to explain your response?	The main problem with publishing books in translation is not the costs involved in the actual production but the costs associated with marketing the book efficiently. If a book in translation is not sufficiently publicised it will not be sold on a foreign market and the production becomes a vanity project.

<p>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</p>	<p>To a moderate extent</p>
<p>3.14b Would you like to explain your response?</p>	<p>The focus should be on the quality of the artists and their work rather than on their European dimension.</p>
<p>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</p>	<p>To a great extent</p>
<p>3.15b In which cultural sector(s) should new European prizes be supported?</p>	<p>Europa Nostra is an important incentive to committed individuals and organisations in the heritage sector.</p>
<p>3.15c Would you like to explain your response?</p>	
<p>3.16a To what extent is it important for the Programme to support: media initiatives giving visibility to European cultural themes and projects</p>	<p>Don't know</p>
<p>3.16b Would you like to explain your response?</p>	<p>Should this not fall under the media programme with its greater budget?</p>

<p>3.17 Would you like to comment on the activities within the new Culture Programme?</p>	<p>Cultural Heritage must be further defined in relation to the new Culture Programme. At present ‘cultural heritage’ is seen as material expressions of historical societies and individuals - often specific buildings, archaeological sites or local traditions with little or no focus on the wider historical landscape, modern heritage and intangible values. The definition of material and immaterial cultural heritage ought to be widened to encompass a historical and humanistic perspective on issues related to e.g. quality of life, identity and common rights to present and past cultural expressions. Moreover, heritage, as a resource for society at large, can help to meet social, economic and demographic challenges (c.f. the Council of Europe Framework Convention on the Value of Cultural Heritage for Society, ‘Faro Convention’). The role of cultural heritage in the new Culture Programme ought to reflect the complexity and demarcation of the cultural heritage field and its wide-ranging and important contribution to culture and society. A future strategy should stress that cultural heritage, alongside arts and culture, is an important part of the infrastructure needed for a thriving society. The new Culture Programme should thus put a greater emphasis on the intellectual cooperation and the sharing of methods, ideas and best practice in the heritage field across Europe. A successful example of such close cooperation on between sectors on local, regional and national level is the work behind the European Landscape Convention which promotes the protection, management and planning of European landscapes.</p>
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SECTION 4: TYPES OF SUPPORT WITHIN THE NEW PROGRAMME FOR CULTURE

<p>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?</p>	<p>No - the EU should fund fewer projects at a higher rate</p>
<p>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?</p>	<p>Yes</p>
<p>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?</p>	<p>Don't know</p>
<p>4.4 What problems does your organisation face as a result of degressivity?</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>	<p>Scandinavian operators tend to apply for the smaller and more accessible grants. The application process is still considered too complicated and the issue of matched funding is a problem.</p>