

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)	Millar, Glenn
1.2 Please state your email address	glenn.millar@britishwaterways.co.uk
1.3 In which country are you located?	United Kingdom
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 moderate 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 small extent
2.6b Should cooperation with third countries be limited to certain predefined countries or would a broader approach be preferable?	Limited to certain predefined countries
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?	The above objectives should be pursued in the context of a common European heritage. In the field of cultural heritage for example, this would imply a focus on activities that display commonalities between countries.
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 small extent

3.1b Would you like to explain your response?	We would see skills development as mainly a national issue, although there might be a transnational dimension in, for example, creating the conditions for skills development in particular contexts or developing skills in contexts where there is a strong transnational dimension to the cultural activity.
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 moderate extent
3.2b Would you like to explain your response?	There is a danger that the programme will end up supporting networks that could function on their own, without the need for EU funding support. If funding is to be provided for this type of activity, care needs to be taken to ensure that funding goes only to networks that really need and strongly meet the programme objectives.
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?	See 3.1b
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 small extent
3.4b Would you like to explain your response?	This should largely be left to countries / the market to determine, although there might be opportunities to develop new works / performances to address particular European-related themes.
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?	It is important that the programme promotes innovation - particularly in relation to culture as a driver for economic growth and social cohesion within Europe, thus helping deliver the Europe 2020 Strategy. Culture can be an important driver for inward tourism and investment.
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?	This will help promote innovation (as in 3.5b above) and create opportunities to share culture between countries.
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?	This has got to be a key aim of the programme.
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	Not at all
3.8b Would you like to explain your response?	This should largely be left to countries / the market to determine.
3.9a To what extent is it important for the new programme to support the following activities: Transnational exchange of artefacts or other works	Not at all
3.9b Would you like to explain your response?	This should largely be left to countries / the market to determine.
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 small extent

3.10b Would you like to explain your response?	This should be supported only if there is a strong European dimension to the activity.
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 small extent
3.11b Would you like to explain your response?	Support for this should only be as part of projects delivering other activities as well.
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?	There is a need to consider carefully how this relates to the commercial opportunities associated with such translation.
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 moderate 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?	
3.15c Would you like to explain your response?	This is already largely covered by other means of support. For new prizes opportunities for commercial sponsorship should be sought in the first instance.

3.16a To what extent is it important for the Programme to support: media initiatives giving visibility to European cultural themes and projects	Not at all
3.16b Would you like to explain your response?	Adequate promotion should be sought, as appropriate, by projects funded under the Programme.
3.17 Would you like to comment on the activities within the new Culture Programme?	The intellectual access of people to their common European heritage should be an overarching consideration in the programme. There should also be encouragement for cross-sectoral working between various aspects of culture. Obviously use of new media could provide a link here. However there are many other possibilities eg. linking cultural heritage with art or film. Finally there should be opportunities for sharing techniques in conserving, managing or developing culture and cultural activities within the 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?	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?	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?	

<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>The European City of Culture is currently supported through the Culture Programme. In view of the success of this initiative and the economic boost it gives to winning cities, would it not be more appropriate if this was supported separately through a rolling fund payed into by the winning cities / countries? This would free up some of the already modest Culture programme budget for other types of action.</p>