

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)	Armando Ruah
1.2 Please state your email address	armando.ruah@salasdeconciertos.com
1.3 In which country are you located?	ES Spain
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?	Performing Arts - Music
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?	100-250 direct members
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?	

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 great extent</p>
<p>3.1b Would you like to explain your response?</p>	<p>Facilitar la movilidad de artistas y profesionales del sector para dar a conocer la diversidad cultural de europa y no limitar el desarrollo de proyectos culturales y artísticos a un ámbito nacional</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>Las experiencias en países con distintas normativas y leyes puede por una parte enriquecer políticas de terceros y por otra parte buscar los puntos coincidentes que faciliten la creación de un modelo homogéneo en todo lo referente a circulación de artistas, obras y profesionales del sector en europa</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 moderate extent</p>
<p>3.3b Would you like to explain your response?</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 small extent</p>
<p>3.4b Would you like to explain your response?</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 great extent</p>

3.5b Would you like to explain your response?	Los espacios de música en directo privados o públicos han de tener una libertad en la programación de sus actividades con el fin de proteger y difundir la diversidad cultural de los artistas de diferente procedencia y estilos.
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 moderate extent
3.6b Would you like to explain your response?	En la actualidad la digitalización de obras marca las tendencias del mercado discográfico así como su circulación siempre protegiendo y teniendo en cuenta la propiedad intelectual de las obras.
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?	Si Europa es un proyecto político se deberían promover las actividades que pongan en valor unos valores comunes a los países europeos siempre respetando la diversidad de las culturas que los conforman
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?	La movilidad de artistas supone una inversión por parte de ellos mismos y de las estructuras profesionales que los apoyan. teniendo en cuenta que estos artistas no son conocidos fuera de sus fronteras, el apoyo a giras internacionales facilitaría un mejor conocimiento de la diversidad de estos artistas en otros países sin tener como fin inicial la búsqueda de beneficios económicos y más el dar a conocer obras y artistas en otros países.

3.9a To what extent is it important for the new programme to support the following activities: Transnational exchange of artefacts or other works	Don't know
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?	Permitiría ayudar programaciones arriesgadas que no busquen exclusivamente beneficio material y abriría un camino a artistas y sus obras en otros mercados. Por otra parte el experimentar los distintos niveles de profesionalidad de otros países permitiría importar /exportar fórmulas que mejoren las vías de profesionalización de los artistas emergentes
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?	Seguridad Social de los artistas, Propiedad Intelectual, normativas de espectáculos son temas que requerirían un profundo cambio con el fin de homogeneizar un modelo único
3.12a To what extent is it important for the new programme to support the following activities: Translation of fiction into different languages	Don't know
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	Not at all
3.14b Would you like to explain your response?	Los artistas que hayan alcanzado ya un relevancia europea no requieren de ayudas de este tipo.
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 moderate extent
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?	El poder de los medios en la promoción de la cultura es fundamental
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

<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>To a great extent</p>
<p>4.4 What problems does your organisation face as a result of degressivity?</p>	<p>Menos recursos para desarrollar nuestro proyecto cultural europeo</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>	