

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)	Saarela, Annamaija
1.2 Please state your email address	annamaijasa@gmail.com
1.3 In which country are you located?	FI Finland
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?	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?	Less than 100 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

<p>2.2 To what extent should the new programme pursue the following objective: Protection and promotion of cultural and linguistic diversity</p>	<p>To a great extent</p>
<p>2.3 To what extent should the new programme pursue the following objective: Promotion of the transnational circulation of cultural works and products</p>	<p>To a great extent</p>
<p>2.4 To what extent should the new programme pursue the following objective: Widening access to European heritage and cultural works</p>	<p>To a moderate extent</p>
<p>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</p>	<p>To a great extent</p>
<p>2.6a To what extent should the new programme pursue the following objective: Promote cultural cooperation with third country operators</p>	<p>To a moderate extent</p>
<p>2.6b Should cooperation with third countries be limited to certain predefined countries or would a broader approach be preferable?</p>	<p>A broader approach</p>
<p>2.7 To what extent should the new programme pursue the following objective: Promotion of urban and regional development through culture</p>	<p>To a great extent</p>
<p>2.8 To what extent should the new programme pursue the following objective: Widening access to culture and participation in culture for disadvantaged groups</p>	<p>To a great extent</p>

<p>2.9 Would you like to comment on the objectives for a new Culture Programme?</p>	<p>The current 2007-13 objectives are good, but should be added to - especially with the wide-ranging objective of introducing cultural activity and actions into many of the other EC strands of support (social, education, economic, employment etc) to reinforce the importance of culture in and of itself but also its very significant role in developing strength & confidence & skills within individuals, within organisations and within entire regions and countries. The objectives should reflect the increasing importance of culture that is now being stressed by the EC President and many others.</p>
<p>SECTION 3: ACTIVITIES WITHIN THE NEW PROGRAMME FOR CULTURE</p>	
<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>Interaction & development of creative and organisational skills is a fundamental building block in European unity and the development of a European citizenry strong in itself and in its understanding of its glorious diversity (so often expressed through culture).</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>The answer in 3.1b applies equally here.</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>

3.3b Would you like to explain your response?	Although important, this should not be the main emphasis of a new set of objectives - it is more accurate to say that a two-way exchange of skills and understanding would benefit both business and cultural professions.
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 great extent
3.4b Would you like to explain your response?	Cross-European creativity is already a reality in so many areas of culture - artists should be free and indeed encouraged to collaborate with whoever they wish. However, any funding support for such activities should take to avoid being too prescriptive about with how many/who/where the collaborations take place - pure token-ism is always the death of any artistic collaboration.
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?	A space - yes - but in the widest possible sense - not just physical spaces which are only part of the creative story - but the space should also be interpreted as areas of operation, events, time and opportunity.
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?	Useful and productive though the entire digital world is, it cannot replace the real origins of creativity and cultural expression - in a live, active, in-person world.

<p>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</p>	<p>To a great extent</p>
<p>3.7b Would you like to explain your response?</p>	<p>So many European citizens do not have the opportunity to make all the connections with the real picture of European heritage - support for this objective would aim to increase this understanding which then continues to produce and promote understandings of similarity and diversity in contemporary Europe.</p>
<p>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</p>	<p>To a great extent</p>
<p>3.8b Would you like to explain your response?</p>	<p>Whilst individual national agencies give this kind of support (in varying degrees) to their national citizens, the EC could add immeasurably to the mobility of artists and their availability to audiences, without the political, economic or policy restraints that many countries will impose on such support for their own national artists.</p>
<p>3.9a To what extent is it important for the new programme to support the following activities: Transnational exchange of artefacts or other works</p>	<p>To a moderate extent</p>
<p>3.9b Would you like to explain your response?</p>	<p>The exchange of artefacts is not as important as the exchange of living, contemporary art and artists.</p>
<p>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</p>	<p>To a great extent</p>
<p>3.10b Would you like to explain your response?</p>	<p>The very fact of bringing the true diversity of our EU countries to the citizens of each is sufficient justification for this objective.</p>

<p>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)</p>	<p>To a moderate extent</p>
<p>3.11b Would you like to explain your response?</p>	<p>Legal and administrative barriers are rarely the key barrier to mobility - it is often more about understanding, opportunities to meet, language and available finance.</p>
<p>3.12a To what extent is it important for the new programme to support the following activities: Translation of fiction into different languages</p>	<p>To a moderate extent</p>
<p>3.12b Would you like to explain your response?</p>	<p>There is no doubt about the value of literary translation but it also true that the commercial publications market does serve this area at least in part.</p>
<p>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</p>	<p>To a moderate extent</p>
<p>3.13b Would you like to explain your response?</p>	<p>If translation does proceed, then it is important for the work to be disseminated properly and widely.</p>
<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 great extent</p>
<p>3.14b Would you like to explain your response?</p>	<p>The first part of this objective is an essential key to developing understanding of our cultures across Europe; the second part, a concentration on 'works and artists of European significance', is open to interpretation and wide misinterpretation (what is 'significant' - who decides - is 'famous/by name' synonymous with significant or is 'obscure but fascinating' more or less significant?)</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 moderate extent</p>
<p>3.15b In which cultural sector(s) should new European prizes be supported?</p>	<p>In music, if possible - and certainly in areas of music that are not currently well-represented - i.e folkloric music, jazz and improvisation. But let the sector provide with EC support.</p>
<p>3.15c Would you like to explain your response?</p>	<p>Prizes and awards are useful but should not be a top priority for the EC - and awards will also come from other quarters and sectors if cultural operation grows in strenght and inter-communciation.</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>To a great extent</p>
<p>3.16b Would you like to explain your response?</p>	<p>Media representations of the diversity and particularity of European cultures are still rare and there is a democratic need for the strength and infinite diversity that we clebrate to be communicated to all of Europe's citizens (and further afield).</p>
<p>3.17 Would you like to comment on the activities within the new Culture Programme?</p>	<p>We would like to see the programme being flexible in its operation - and aiming primarily to build and support areas of artistic work that have not recieved sufficient mainstream attention in previous years, rather than continue to bolster the already long-established status-quo of artistic hierarchies which date from 18th and 19th century exlusive views of art and access to art.</p>
<p>SECTION 4: TYPES OF SUPPORT WITHIN THE NEW PROGRAMME FOR CULTURE</p>	
<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>Yes</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>To a great extent</p>
<p>4.4 What problems does your organisation face as a result of degressivity?</p>	<p>The real problem is that at a time of EC degressivity, most European national & regional & local agencies are in a time of severe budget restrictions - so degressivity compounds those problems and weakens trans-European organisations, especially those that are still developing and growing in pursuit of the European ideal.</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>Whilst the EC quite properly demands transparency and tries to analyse application fairly and systematically, the real nature of cultural organisations is that they require a high degree of flexible interpretation from the EC - and especially in the needs and structure of their budgets. This may not be an easy area for a responsible funding body to address but it will always be an issue for the EC and flexibility within a sympathetic structure is likely to be the best compromise.</p>
<p>4.6 How could the dissemination of the results of activities funded under the new programme be supported?</p>	<p>Perhaps by specific additional funding for dissemination; by building the organisation itself so that it has the power and resources to disseminate effectively; and by network 'umbrella' organisations that can multiply the dissemination of their individual members.</p>

4.7 Would you like to add anything else on the types of support within the new Culture Programme?

We believe that the strength and central importance of networks and networking can encourage, help and engender many of the activities that would and can meet other objectives of the Culture (and other) programmes. The multiplier effect of support to networks is a critical factor in maximising EC resources. There is also a fundamental need for Culture programme support to find every way possible to filter into and also be supported by other areas of EC support on which culture has a profound effect and in which the experiences and skill and understanding of European citizens are both firmly grounded and also enriched by the impact and value of cultural and creative expression.