

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

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<b>SECTION 1: ABOUT YOU</b>	
1.1 Please state your name (surname, first name)	[spillesteder dk] Brixvold Jakob
1.2 Please state your email address	sekretariat@spillesteder.dk
1.3 In which country are you located?	DK Denmark
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 and individuals
1.9e How many members does your organisation represent?	100-250 direct members
<b>SECTION 2: OBJECTIVES OF THE NEW PROGRAMME FOR CULTURE</b>	
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 moderate 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 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>1b In order to be able to work in a changing international context, it is important that professionals working in the cultural sector have the right skills to show the way to artists and pass on their knowledge to other organisations as well. A crucial point in this, is to get to know each other better. Therefore exchanges between professionals and more specifically networks of professionals should be promoted, because they can share their knowledge and experiences with others. A better knowledge and better skills should facilitate the exchange of artists, cultural products and cultural professionals in Europe.</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>This is indeed the main key for developing a successful culture program all over Europe. By stimulating and supporting international networks the exchange of experience and knowledge in a European context will clearly be facilitated. In order to be able to share best practices and successful cases in e.g. sustainable development it is important for organisations to be able to get to know each other via these international networks. These international networks can act as knowledge platforms for their members.</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>

3.3b Would you like to explain your response?	think that arts institutions and business can definitely learn from each other, but that the channels who develop and promote this, are already sufficiently developed
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?	Artistic experiments and innovation are necessary for creative industries to create new initiatives and develop fresh ideas and visions. This can only happen if the creative soil is fruitful enough to allow the emergence of vulnerable yet valuable developments
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?	we see this rather as a task for other branches who have all interests to invest in this sector
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?	Common European heritage is not only something of the middle ages, but also needs to keep an eye on recent cultural heritage, for instance in the field of popular music. All too often it is forgotten that this has had an influence on the development of our modern society. There should be thus enough attention for cultural activities promoting understanding of the common European heritage, since this is something the regular economy will not be interested in.
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 moderate extent
3.8b Would you like to explain your response?	Transnational mobility of artists can play an important role in the Europe of tomorrow, but we think that cultural organisations and international cultural networks should be supported as gatekeepers. They are best placed to fulfill a role of filter, since they have the capacities, skills and knowledge to judge about the artistic and creative values of new initiatives.
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 small 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?	It is true that there are still numerous legal, administrative and other barriers that hinder transnational mobility. International cultural operators and networks of operators are best placed to help others to overcome these barriers, because they have gained already a wide experience and knowledge about working in a transnational context and are able to translate that into concrete measures to overcome these barriers.
3.12a To what extent is it important for the new programme to support the following activities: Translation of fiction into different languages	Not at all
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	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 small 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?	There is already an overkill of prizes and awards. We think that the cultural sector does not need new initiatives in this field
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 small extent
3.16b Would you like to explain your response?	The existing media initiatives pay enough attention to European cultural themes and projects if these are interesting enough. We are not sure if extra support will not hurt their editorial independence and credibility.
3.17 Would you like to comment on the activities within the new Culture Programme?	
<b>SECTION 4: TYPES OF SUPPORT WITHIN THE NEW PROGRAMME FOR CULTURE</b>	
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?	No - the EU should fund more projects at a lower rate
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?	To a small extent
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?

A. It would be desirable that the co-financing of Europe are above 50% in order not to impede the initiatives of the operators less heavily funded elsewhere but whose capacity for action is not to be underestimated either. B. Difficulty in managing cash from the second installment of the balance of the assessment process and relatively long. This process impacts significantly the Financial Structure and accounting of