

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)	PIERRE SAUVAGEOT - LIEUX PUBLICS / IN SITU
1.2 Please state your email address	p.sauvageot@lieuxpublics.com
1.3 In which country are you located?	FR France
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?	Interdisciplinary
If interdisciplinary please specify the main (up to three) cultural or art forms covered.	Visual arts Performing - Dance Performing Arts - Theatre
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?	11-50 employees
1.9b What type is your organisation?	Public cultural organisation
1.9c Are you replying on behalf of a representative organisation in the cultural field?	No
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 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 moderate 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 moderate 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>It is time now to work as european on international context. With IN SITU, you made some projects in Sri Lanka or in Morrocco, it was very interesting to have a common european approach, specially in this of country which where 30 years before under the french or the british authority.</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>We also made an european project in NY, it was extremely interesting to be not deutch, austrian or hungarese, but together european in this so big city.</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>It would not be necessary, but it is very interesting when we find a real partnership, not only "money for communication". We are working now with business compaignies working on new energies (eolian, sun...) to support artistic projects with this kind of subjects.</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>It is absolutely necessary. IN SITU made a lot of touring project, and help for travelling. But the heart of the network is when you find a good cooperation beetwen artists of different countries.</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>
<p>3.5b Would you like to explain your response?</p>	<p>Creation will be the European motor. Working in European scale is not really interesting if it is only a way to develop a market, a touring system. It becomes important when artistic projects become European themselves. And it is creation, experimentation, new relations with citizens who give a real sense of Europe.</p>
<p>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</p>	<p>To a moderate extent</p>
<p>3.6b Would you like to explain your response?</p>	<p>Europe has to organize this new market, but it is a lot of private money in these activities. UE has a little budget, it is necessary to help in priority creation projects.</p>
<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 moderate extent</p>
<p>3.7b Would you like to explain your response?</p>	<p>Common European heritage may be the best or the worst.</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 moderate extent</p>
<p>3.8b Would you like to explain your response?</p>	<p>Of course, but support touring is not only a money problem. UE has to help countries to harmonize social and technical rules.</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 small extent</p>

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 moderate extent
3.10b Would you like to explain your response?	It is time now to create "european centers", not only networks working 2 or 5 Yyears together, but networks who decide to work strategicly on European level : transnational cooperations, residencies with european artists, cultural diversity and new kinds of work with citizens, common european projects out of UE...
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 a real question, and it is not a financialy problem
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 small extent
3.12b Would you like to explain your response?	Why not, but it is not a real solution.
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	To a small extent

3.14b Would you like to explain your response?	Only if they have an european project for the long time, if they are inside a solid network. Why not invite "european festivals" presenting the same artists in differents countries ?
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 small extent
3.15b In which cultural sector(s) should new European prizes be supported?	Urban projects
3.15c Would you like to explain your response?	The european cities are built on the same model. The other cintinents have not our cities, with the smal historic center, and the concentric areas. And european cities have the same problems : cultural diversity, poverty, urban regeneration... The cities are the best way to work on european level.
3.16a To what extent is it important for the Programme to support: media initiatives giving visibility to European cultural themes and projects	Don't know
3.16b Would you like to explain your response?	
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
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 moderate extent

<p>4.4 What problems does your organisation face as a result of degressivity?</p>	<p>Degressivity is very difficult for a culturel organisation. But it is also interesting for not support projects only because they are old projects.</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>Simplify ! We are tired to said "it is too difficult". Of course it is very complicated, but each year is more difficult than the other. It is time to formalize the networks, giving them a status around a charter, identified by the European Commission. This would simplify procedures, and would also allow the Commission to assess not only the proper execution of the budget, but also the reality and the results of the supported project.</p>
<p>4.6 How could the dissemination of the results of activities funded under the new programme be supported?</p>	<p>La dissemination demande une stratégie à long terme, et pas la naissance de véritables réseaux transnationaux durables, des poly-centres européens.</p>
<p>4.7 Would you like to add anything else on the types of support within the new Culture Programme?</p>	<p>The dissemination requires a long term strategy, and the birth of true sustainable transnational networks, poly-European centers.</p>