

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)	Waterman, Karlijn (30752024759-44) Nederlandse Taalunie, postbus 10595, 2501 HN Den Haag
1.2 Please state your email address	kwaterman@taalunie.org
1.3 In which country are you located?	NL the Netherlands
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?	Literature, Books and Reading
1.8 In which capacity are you participating in this consultation?	A public authority
1.10 What kind of public authority are you?	International organisation
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?	Don't know
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 moderate 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	
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 great extent

3.1b Would you like to explain your response?

Literary translation in a European context 1. Previous history: the translation pamphlet In 2008, *Great translation by the way: A pamphlet for preserving a flourishing translation culture appeared, published at the instigation of the Foundation for the Production and Translation of Dutch Literature, the Dutch Foundation for Literature, the Flemish Literature Fund, the Dutch Language Union, and the Expertise Centre for Literary Translation. In this pamphlet these institutions pointed at the need to train and educate many new literary translators and emphasized the position of literary translation as a significant instrument for intercultural dialogue in Europe. Two years later we can observe, with conservative optimism, that important progress has been made in the Dutch language area. These steps are geared to reinforce the ongoing learning and professional development for translators into and from Dutch and to intensify translation policies.

- The Dutch Language Union provides financial support for the development of a blueprint for a new Dutch-Flemish Master's Degree Literary Translation (see below).
- The Expertise Centre for Literary Translation, by means of an 'itinerary programme', offers additional modules for literary translation on location (at Dutch departments at universities outside the language area). In addition it has been able to intensify the education of Flemish translators.
- The Dutch Foundation for Literature has intensified its policies to stimulate and safeguard the quality of translations into Dutch and from the Dutch. This included, among other steps, raising its budgets for scholarships, mentorships, translation workshops and translations of non-fiction.
- There is an evident need to offer expanded curricular options in literary translation. The growing number of translations, both from Dutch and into Dutch, means that there is a growing demand for good translators. The Dutch language area boasts a unique formula in educational facilities for literary translation: the Expertise Centre for Literary Translation, founded by the Dutch Language Union. This Centre works as a clearing house, operating between translators (working from and into Dutch) on one side and on the other side the existing translation courses both within and outside of the language area - at universities, but also at cultural centres and translation centres. This principle of flexibility and international cooperation between universities is also applied in the Master's Programme in Literary Translation that is presently being set up. It is precisely this cooperation between institutions from within the language area and Dutch departments abroad that will sustain at low cost a comprehensive and flexible network of lifelong learning and professional development of translators in a wide range of language combinations. Literary translation always involves small numbers of specialized trainings and courses in ever-changing language

combinations. Also courses and workshops in translation centres are part of this ongoing learning and professional environment in literary translation. The Master in Literary Translation that is now being devised relies on this principle and aims to expand it. Recently, a first meeting with other European Master's Programmes in Literary Translation has been organized.

2. The European dimension

2.1 The importance of literary translation for European cultural dialogue and awareness of shared cultural heritage

Literary translation is the quintessential instrument for intercultural dialogue. This conviction was an important impetus for commissioning the pamphlet. Translations allow European citizens to learn about other cultures and to acquaint themselves of their shared cultural heritage. Literary translation is the art form that both encapsulates and stimulates European cultural unity. It is encouraging that the translation pamphlet has been noticed widely by European representatives. The 'background paper' for the translators conference organized in Brussels by the European Commission in April 2009 was replete with citations from the pamphlet, as were the speeches by President Barroso and the former European Commissioner for Multilingualism Orban. There is a growing awareness that literary translation is indeed a form of cultural mediation, a quality so clearly signalled in the pamphlet. In considering support of literary translation at a European level our focus should shift beyond cooperative connections between various member states, and concentrate on the very essence of the processes that constitute cultural dialogue: real-life interchanges between cultures, the exchange of ideas and values, and the understanding that it produces. If Europe wants to take seriously its own cultural diversity and truly aims to promote intercultural dialogue in order to 'reinforce the cultural area shared by all Europeans', to quote the well-known parole, it must allocate a special status to the written literary heritage of its member states within the next Culture Programme 2014-2021. As Umberto Eco stated so succinctly: 'The language of Europe is translation'.

2.2 Diversity

The 'Pamphlet' expresses a genuine concern for diversity. Even though complete data are not available from all European countries it can still be observed that a serious asymmetry exists between the number of translations from dominant and lesser-used languages. English is the source language for more than half of all translations in almost all countries, while only 3% of works originally written in another language also appear in English. In addition, only a few literary creations are translated from one of the lesser-used languages into another.

2.3 Recommendation for the European Culture Programme 2014-2021

In the European Culture Programme 2014-2021, literary translation ought to receive special consideration as a European form of

	<p>art and as the quintessential instrument for cultural dialogue. The following recommendations deserve particular attention. - At the level of the member states: • cooperation between European countries for the continuing education and professional training in literary translation; - In the European Culture Programme: • steps at the European level to stimulate literary translations from lesser-used European languages into English and other lesser-used European languages; • an (ongoing) European inventory of the educational and curricular offerings in literary translation; • support for the creation of an envisioned network of literary translation ‘tracks’ in higher education that encompasses all relevant partners (both at universities and at other educational institutions); • assembling statistical data concerning book publications including the number of literary translations, also recording the source language. Nederlandse Taalunie Expertisecentrum Literair Vertalen Nederlands Letterenfonds Vlaams Fonds voor de Letteren</p> <p>Enclosure: *Great translation by the way. A Pamphlet for preserving a flourishing translation culture. http://www.nlpvf.nl/docs/Pamphlet-Flourishing-Translation.pdf</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>see 3.1b</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>Don't know</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>Don't know</p>
<p>3.4b Would you like to explain your response?</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	To a moderate extent
3.5b Would you like to explain your response?	
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?	
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	Don't know
3.7b Would you like to explain your response?	
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	Don't know
3.8b Would you like to explain your response?	
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 great extent
3.9b Would you like to explain your response?	See 3.1b
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?	see 3.1b
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 great extent
3.12b Would you like to explain your response?	See 3.1b
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	To a moderate extent
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	Don't know
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	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?	Don't know
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?	Don't know
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?	
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?	