

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)	CEATL, Te Boelaerlei 37, Borgerhout 2140 BELGIUM, reg. ID 65913704675-82 (represented by Martin DE HAAN)
1.2 Please state your email address	info@ceatl.eu
1.3 In which country are you located?	BE Belgium
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?	An organisation
1.9a What is the size of the cultural department of your organisation?	Not applicable
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 great 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 small 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>There's a need for a specific EU programme for culture because without a cultural dimension, the EU is a dead body. Culture can never be reduced to a simple 'national' matter, because national cultures are open systems, fed by a wide variety of transnational currents. In the field of literature, for example, the influence of translations on 'national' literary history can hardly be overestimated. The new Culture Programme should incite and facilitate these transnational currents in order to develop a European cultural space (which, in its turn, can never be a closed system with a fixed 'identity').</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>In the field of literary translation (in the broad sense, i.e. all translations that are not purely technical or commercial) this is almost self-evident. As cultural mediators, literary translators must not only know the source language, but the source culture too. But until now, almost no binational or international cooperation programmes exist.</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>For literary translators, this is again almost self-evident. This kind of quality-raising cooperation should be financed in the form of grants, because literary translators' working conditions are so bad that they don't have time and money for this (cf. CEATL's 2008 report, available on www.ceatl.eu).</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>	
<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 moderate extent</p>
<p>3.5b Would you like to explain your response?</p>	<p>In general, we are in favour of this. However, the field of literary translation makes an exception. Literary translators (including theatre translators and subtitlers) do not develop new creative models: they constitute the 'cultural infrastructure' that makes this kind of international innovation possible. This infrastructural role should be guaranteed in the form of an appropriate, earmarked budget, possibly a separate programme or strand.</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>The electronic revolution must be met proactively, but no special financial support is needed (the new media claim to be self-supporting). For literary translators, it is of the utmost importance that their copyright is respected. Literary translators are creators of original works (cf. Berne Convention, art. 2) and must be treated accordingly in terms of contracts, visibility, legal status etc.</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>This depends of the kind of activities, we cannot give a general answer to this. However, we are very much in favour of activities that promote understanding of the role of literary translation in common European heritage.</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>Mobility should not be a goal in itself: it should only be supported if it is necessary for creation, education and lifelong learning. However, for literary translators it is an essential part of their work (see above), which should be integrated in a separate programme or strand for translation, if this can be created.</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>
<p>3.9b Would you like to explain your response?</p>	<p>This can be left to the market.</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>Cultural diversity is of extreme importance to Europe, and should be strongly promoted by supporting intercultural mediators. However, it would be erroneous to give priority to artists and organisations that are focused on cultural diversity on a thematic level, as this will create a political correct EU 'state art' and restrict free creativity.</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 for artists (and especially translators!) must be overcome, but we are not sure this should be part of the Culture Programme.</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 great extent</p>
<p>3.12b Would you like to explain your response?</p>	<p>Translation is one of Europe's key values (in Umberto Eco's all too famous words: 'The language of Europe is translation'). It constitutes the infrastructure of intercultural dialogue, and the key to European citizenship. Because of this essential role for cultural and linguistic diversity, translation should be exempted from the non-sectorial approach and receive its own earmarked budget as a separate strand in the new Culture Programme. This strand should not only offer support for translation of fiction (including drama and poetry) but also for culturally important non-fiction (philosophy, historiography etc.) and for television and theatre subtitling. It should also include support for the professional development and mobility of translators, and structural support for a pan-European network of translators' houses. Funding should be adapted to the needs of the field.</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 great extent</p>

<p>3.13b Would you like to explain your response?</p>	<p>Originally, Strand 1.2.2 was meant to cover translation costs. Unintentionally, with the introduction of the so-called 'flat rates' in 2008, this funding opportunity has turned into a publishing grant (because in current EACEA practice, publishers are free to pay the translator a lower fee and to use the rest of the grant for other purposes). This strand should be restructured (and possibly merged into a larger Translation strand or programme) in such a way that translation grants will permit translators to deliver better quality by raising their fees to a decent level. Grants should be given directly to the translators (cf. the Dutch or Norwegian grant system). Apart from this, properly earmarked grants for publishers should be created to cover promotion costs and the purchase of translation rights (especially in lesser-spoken languages with smaller print runs).</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>Don't know</p>
<p>3.14b Would you like to explain your response?</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 great extent</p>
<p>3.15b In which cultural sector(s) should new European prizes be supported?</p>	<p>Literary translation</p>

<p>3.15c Would you like to explain your response?</p>	<p>The Commission has already launched a feasibility study for such a prize. In our view, it would be a big mistake to award one single translation prize for the whole EU (like the former Ariane prize), because people in Lithuania will not be interested in a prize awarded to a Catalan translator from the German - not to mention the impossibility to compare translations into different languages. Instead, a system of awards should be created: several awards per country, language or linguistic region, one for each literary genre (non-fiction included!). The main goal of these awards, which could simply take the form of an EU quality label without any sum of money linked to it, should be the visibility of the translator as a creator (cultural invisibility being the biggest problem for translators). For publishers, this kind of awards could be a very useful marketing instrument.</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>Don't know</p>
<p>3.16b Would you like to explain your response?</p>	
<p>3.17 Would you like to comment on the activities within the new Culture Programme?</p>	<p>In addition to our earlier comments, we would like to stress that literary translation (in the broad sense) is not simply a tool for transporting an ever identical text from one language to another. In the words of EU President Barroso, literary translation is 'more than ever an active process, transforming what it transfers, creating something new, reinventing literature and keeping it alive.' Literary translation, and cultural mediation in general, is very much a two-way street: not only do translators introduce their domestic readership to a text from another language and culture, they also endow that text with new life and meaning by placing it in a different linguistic and cultural setting, a creative act by which they simultaneously enrich their own language and literary heritage. This is why literary translation belongs to the field of culture, not simply to the field of multilingualism. In terms of the well-known image: indeed, the translator creates a bridge between two languages and cultures - but the most important fact is not the existence of the bridge, but its architecture, its quality, its reliability. This is why literary translation also needs support as a cultural fact of its own: if not, the image we will have of other cultures will just be a low-quality snapshot. Because of the 'infrastructural' role of translation, we would like to make a plea for a separate Translation programme or strand.</p>

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?	To a great extent
4.4 What problems does your organisation face as a result of degressivity?	Until now, our organisation never applied for a European grant. We would like to apply in the near future, but there is one big problem, which is the cap of the budget at +10% of the budget of year n-2: for a first application this means that without the grant, you must already almost have reached the budget you need the grant for, which seems to be a logical paradox. So we would like to plea for different rules for the first grant application.
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?	