

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) | European Booksellers Federation, EBF,, represented by Francoise Dubruille, Director, Register of Interest Representatives N° 903110615-62 |
| 1.2 Please state your email address | eurobooks@skynet.be |
| 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? | Less than 11 employees |
| 1.9b What type is your organisation? | Private company in the cultural sector |
| 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 |
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| 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 |

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| 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 great 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? | Limited to certain predefined countries |
| 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

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| <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>For book trade professionals - who act as cultural agents by promoting literacy and knowledge - it is essential to keep abreast continuously with - and adapt to - the numerous technology and market developments as well as to changing consumer behaviour. To help booksellers to adapt to the changing environment, to adopt new skills and to create new business models, EBF could see a real added value in setting up mechanisms for the exchange of best practices between booksellers from different countries. EBF, as the European body representing booksellers, could play an active role in the facilitation of such an exchange, for instance by collecting and disseminating ideas and best practices (as an example, how best to promote guidebooks) or by organizing conferences dedicated to the exchange of knowledge and professional experience. The support of the Culture Programme to such facilitation exercises would be most welcome and beneficial.</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>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 great extent</p> |
| <p>3.3b Would you like to explain your response?</p> | |

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| <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 moderate extent</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 great extent</p> |
| <p>3.5b Would you like to explain your response?</p> | <p>Digital bookselling has long become a reality and many terrestrial bookshops have engaged in online selling. Selling e-books and reading devices is a further step that booksellers are in the process of achieving, often via third parties who provide portal facilities, webshops, etc. Online e-book distribution platforms have been set up by booksellers, in partnership with aggregators and publishers, in various EU countries. All these initiatives require substantive investments, both in terms of finance and time (training). The support of the Culture Programme in this area would be an excellent means to implement one of the flagships of the EU2020 Strategy, the Digital Agenda. In this regard the support that booksellers and other book trade professionals need from the European Commission is the certainty that they can rely on a solid legal guarantee in terms of (a) respect of copyright and on (b) a commitment from the European Union and its Member States to fight against piracy of copyright and intellectual property. EBF would therefore welcome a focussed anti-piracy campaign under the new Culture Programme.</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 great extent</p> |
| <p>3.6b Would you like to explain your response?</p> | |

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| <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>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>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>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> |

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| <p>3.10b Would you like to explain your response?</p> | <p>EBF strongly recommends that the new Culture Programme include a chapter on supporting linguistic diversity, implemented in particular through grants schemes for the translation of books, as this has already been the case in the current Culture Programme. In this respect, EBF would suggest a few adaptations, like the reinforcement of the fast track process for the EUPL winners to obtain translation grants, in order to make the book available in the book market in a timely way, and to take advantage of the novelty factor. EBF would further recommend that grants to small language markets could be adapted in order to compensate for the higher financial risks that publishers take when investing resources in the translation of a book that has limited potential sales (e.g. because of being published in a restricted language area). In this specific case, grants for literary translation could allow other costs to be included, such as the purchasing of rights and other costs (as asked in the questionnaire under question 3.13). EBF would further recommend to the Commission to broaden the criteria for admission to translation grants, so as to include non-fiction works. Translating a book into another language, however, does not yet make a book widely known across linguistic borders. The translated book also has to be promoted and marketed and finally "hand sold" by booksellers.</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>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>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> |

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| <p>3.13b Would you like to explain your response?</p> | <p>EBF therefore recommends to the Commission that it extends its translation support scheme to a dissemination/promotion scheme for translated books, as asked in Question 3.13a. Such a scheme would offer a financial grant to bookshops willing to promote non-national, European emerging authors whose works have been translated into other European languages. Promoting authors who lack visibility and who have books that report a low stock turn on booksellers' shelves is not easy for booksellers who need to implement profitable business models. Offering financial support to book retailers who promote emerging, translated authors, would contribute to the dissemination of the rich European literary heritage, both European-wide and globally. Such support should at least cover the travel and accommodation expenses of the authors promoted, as well as the production of promotion material. The dissemination/promotion scheme could also be linked to a "European Quality Bookshop Label" project, which would be welcomed by EBF and its members. In practical terms, to launch such a process, EBF would favour a selective, step-by-step approach, whereby a sample of bookshops, carefully identified by EBF and its member BA's, would participate in a first pilot project to test the European bookshop label system. Based on the experience gained, these bookshops could then assist the Commission in defining the exact criteria and other practicalities for a larger, EU-wide scheme. The participating bookshop would have to fulfil a certain number of criteria (including the requirement to sell a given percentage of non-national literature) in order to be entitled to apply for the label. However, when setting up a European quality bookshop label scheme, it is important to make sure that from the outset, the application process is not too burdensome for the bookshops involved, so as not to discourage potential applicants. Another way of promoting linguistic diversity could be through support for the translation of selected book excerpts, intended for book professionals outside the national markets and outside the EU (publishers, agents etc.) - as asked in the questionnaire under question 3.13. Such material could be distributed during Book Fairs at dedicated events involving rights directors.</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 moderate extent</p> |
| <p>3.14b Would you like to explain your response?</p> | |

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| <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>Not at all</p> |
| <p>3.15b In which cultural sector(s) should new European prizes be supported?</p> | |
| <p>3.15c Would you like to explain your response?</p> | <p>EBF, together with the Federation of European Publishers and the European Writers' Council, has been involved in the organisation of the first two editions of the European Union Prize for Literature (EUPL). EBF believes strongly that the EUPL is a prominent instrument to put cultural diversity in the spotlight and to promote emerging talents from all the countries in Europe. Although the Prize is still quite young, it has great potential in attracting the interest of the specialist press and of the reading community at large. However, all Prizes need time to acquire visibility and EBF believes that it is important that the Culture Programme does not engage in new Prizes, as this would eventually lead to a dispersion of attention and resources - as well as a weakening of the expected results.</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 moderate extent</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> | |
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| <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>Don't know</p> |

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| <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>Don't know</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>Don't know</p> |
| <p>4.4 What problems does your organisation face as a result of degressivity?</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>4.6 How could the dissemination of the results of activities funded under the new programme be supported?</p> | |
| <p>4.7 Would you like to add anything else on the types of support within the new Culture Programme?</p> | |