

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)	Diocaretz, Myriam
1.2 Please state your email address	ewc-secretariat@inter.nl.net
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?	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?	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?	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

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?	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>We would like to recommend that the new culture programme supports the development of the professional skills of writers and literary translators as well, in addition to artists. Now that the Marie Curie programme has been transferred from DG Research to DG Education and Culture, a mobility funding programme for authors can be introduced for short and longer periods. Travel grants should be available to individual authors, for the following three purposes: 1. to participate in international authors' meetings. 2. To co-finance their stay in writers' centres. 3. To do research for their work abroad.</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>The support for networks of exchange (practice and experience) are fundamental also for authors. There should be funding for European collaborative seminars, and summer schools. The culture programme should give more funding to the recognized international writers' and translators' centres to enable them to organise more meetings and international events, and exchange sessions between authors and their translators of different languages. Authors' and translators' residences could be held in changing places in different countries, in collaboration with cultural associations, with a special funding to allow groups of authors to have professional exchanges for the variable periods.</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>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>This should include new works by authors and the support for joint work between writers and their translators.</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>The culture programme could support smaller creators' projects, which are often the ones that experiment and innovate.</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>	<p>As the creators/originators of text works, we support the development of digitisation of cultural heritage content, and the possibility to exhibit works as contemporary living heritage. We need to stress that solutions for making available in-copyright works are in process of being discussed and agreed upon amongst stakeholders under the aegis of DG Internal Market and Services. Taking into account this pending issue, we support the new digital distribution models and platforms for the making available of in-copyright works as well.</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 great extent</p>
<p>3.7b Would you like to explain your response?</p>	<p>It is also important to support international conferences that promote dialogue for a better understanding of a 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 great extent</p>
<p>3.8b Would you like to explain your response?</p>	<p>We agree, and would strongly suggest that incentives are also needed for authors to read their works to live audiences, to lecture and to do research for their forthcoming work.</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 great extent</p>
<p>3.9b Would you like to explain your response?</p>	<p>It is important to promote the transnational exchange of literary works (understood in the widest sense) by providing more financial support to literary translators and not mostly to publishers.</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 moderate extent</p>

<p>3.10b Would you like to explain your response?</p>	<p>The aim to “foster cultural diversity” needs some serious re-thinking since it has become a rather vague phrase over the years. Funding cultural and creative private companies is feasible, provided that there is a review process (as in FP6 and FP7) to guarantee that the authors, artists, creators actually benefit from the initiatives. If done, however, it should not be at the cost of diminishing the funds available to authors and creators and cultural organisations whose core aims are to create, produce and promote culture and the arts.</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 great 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>We recommend a review of the term “fiction” to widen the scope. We need to stress that non-fiction works are equally important, and even more wide-ranging than fiction. There are works that are or soon will become part of our common European heritage, of our founding texts which influence contemporary thinking, which open new vistas through different perspectives. Many works of this kind (essays, prose) are written in languages that are less known or less dominant, and still remain unknown outside of their national boundaries. Contemporary thinkers who write in their own languages and are not known outside the linked language communities also deserve support. Fiction, narrowly understood, is a much more recent genre in the history of literary discourses, and indeed more popular. Moreover, prose, drama and poetry (poetic discourse) used to be the main discourses of reflection and story-telling (Homer, Dante are just two examples). In some areas such as the Slavic region, the tradition of great poetry is still dynamic. The diversity of genres is Europe as well.</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 moderate extent</p>
<p>3.13b Would you like to explain your response?</p>	<p>While we agree that purchasing rights, covering publication costs, paying services for book summaries and other activities contribute to support the dissemination of books, these elements are part of the trade and commercial sector. We need to stress that where the support of the EU is seriously needed is on the most important site of genesis of the works in the book and publishing chain: the authors, who are at the same time the most vulnerable in terms of the economic sustainability. It is important to ensure that writers and translators are duly remunerated first. This, in turn, guarantees a sustainable professional creativity.</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 great extent</p>
<p>3.14b Would you like to explain your response?</p>	<p>We fully agree on the importance of festivals. We strongly recommend that literary festivals are also recognised as providing a European dimension and as featuring works and authors of European significance. Why are there fewer and fewer literary festivals? Unfortunately because they are not considered in the major “festival” contexts, so do not get as much funding as music or dance or other festivals. We would like to see a correction to this imbalance.</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>Awards in literature in other genres in addition to 'fiction'.</p>

<p>3.15c Would you like to explain your response?</p>	<p>Literature is fundamental within culture. There should be European awards not only in contemporary fiction. Non-fiction works need to be highlighted as they enlighten our understanding of society, of life and the universe, through, for instance, philosophical, scientific, socio-cultural, historical and other perspectives. A European Award for non-fiction could include a variety of genres: European biography, European popular science, analysis of society or contemporary cultural or societal phenomena, etc., written in an informed way, inspiring and accessible to all. Closely related to our answer in 3.12b we strongly recommend European prizes for poetry and drama, as well as new experimental genres such as multimedia works.</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 great extent</p>
<p>3.16b Would you like to explain your response?</p>	<p>Strengthening the cultural TV chain ARTE by extending it to more European countries: Since the economic crisis affects the different Member States, we observe a comeback of national thinking. In these hard times for the European spirit of solidarity and common values, the support to ARTE as the European cultural channel becomes essential. The public broadcasters in European countries have the tendency to focus on regional aspects in their programs; they are concerned about ratings, and that their audiences, according to them, are only interested in stories happening locally. International co-productions with two or more partners become more and more difficult. Therefore, the new Culture programme could think of legal and financial means to support ARTE and to open it to both the public and to contributions by authors from all of Europe. A multicultural / multilingual platform (portal) for literary and art criticism Following the example of national initiatives in Finland for instance, there is a strong need for a European portal for literary and art critics and review resources. The public would have access to information about a book / translations of works / films / concerts / exhibitions, to find out what has been written about given works through the website and search features. Newspapers can be an important stakeholder to join the services. The general public, journalists, critics, and cultural writers would be kept informed of the creative works and ideas produced in all regions of Europe. This would encourage interest in contemporary literary and cultural events, and in debates in</p>

	different languages.
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?	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 great extent

<p>4.4 What problems does your organisation face as a result of degressivity?</p>	<p>Firstly, we are aware that the degressivity rule is meant by the EC as a way to prevent the organisation's dependence on EU funding. Secondly, the degressivity rule percentage is applied continuously rather than within the timeframe of each multi-annual partnership agreement. A fair practice would be to apply the degressivity rule from each period at the initial level. With the ongoing degressivity rule being applied since before the multi-annual partnership agreement was established, the beneficiary is obliged to increase the financial support externally, outside the EC grant. This means that for an organisation that is not-for-profit, the percentage in donations and members' fees has to increase. Moreover, the organisational growth is made more difficult with the EC degressivity rule in connection with the EC limit set for eligible budget increase each year. The problems faced as a result of the degressivity are also connected with the EU requirement that, on the one hand non-profit organisations demonstrate their financially stable operating conditions in order to obtain funding, and on the other hand, demands that the organisation has a zero budget at the end-of-the-year. There is a need for flexibility within the new models that can support not-for-profit organisations. How to build reserves within strict non-profit rules, and the end-of-the year zero budget rules, within the degressivity rule is a major challenge for a small organisation to develop operationally. The current rules do not contribute to help new or small organisations to have a specific cash-flow reserve for the beginning of each fiscal year for the minimum 3-month period for social security and salary obligations. The above means that the entire financing rules system needs to be drastically improved in the new culture programme.</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>The management of the new programme needs to be more effective, particularly within a more dialogic decision-making, such as conclusions regarding audits. Decisions can be taken better after a full understanding of an organisations' financial operations have been examined (such as donations, which are non-profit); otherwise the beneficiary may have to spend considerable time and human resources in lengthy administrative responses and explanations, which take weeks and even months to resolve.</p>
<p>4.6 How could the dissemination of the results of activities funded under the new programme be supported?</p>	

4.7 Would you like to add anything else on the types of support within the new Culture Programme?

* Visibility of literature and authors There could be grants for authors for small-size literary events, and access to funding with flexible application schedules and simplified administrative procedures. • The promotion of the culture of reading and of literacy.

1. There is a need for projects to obtain reliable data about reading in Europe. This is important to identify trends also among children and the younger generations, which can have a positive effect on revisions of the educational programmes at national levels.
2. Promotion of competitions based on themes that will motivate children, teenagers, and people of all ages to write stories. For example, the Folklore Institute in Finland launches a call for writing stories once a year, on a changing general topic, such as “The ash cloud and I”.

• Promoting of reading in the digital age and copyright awareness-campaign: The Cultural Programme could give priority to projects such as the campaign “Es de libro” (Spain), and other initiatives which simultaneously promote reading among young people, and raise awareness about the importance of respecting and protecting the rights of the creator.