

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)	Federartion of European Publishers
1.2 Please state your email address	aolbrycht@fep-fee.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?	No
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 great 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 small 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?	The objectives of the new Culture programme should take into account the specific features of the non-audiovisual cultural industries and to reinforce the transnational circulation of cultural works and products with a special attention to books.

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?	The development of new professional skills for cultural operators such as book, journal and database publishers is important at European and international level. With the technological changes contributing to a rapid change in the European labour markets, book professionals need to acquire new skills. So, developing and adapting education and training is essential for the cultural operators to gain the new skills required. Moreover, a better professional training for publishers and other occupations involved in books, especially for those from countries with a restricted linguistic distribution, would enable them to acquire a better understanding of the complexities of the business and spread best practices in their respective countries.
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)	To a great extent
3.2b Would you like to explain your response?	For example, in the book sector, a network of young entrepreneurs working in the UK's publishing industry exists to give them the chance to find out more about what is happening in the sector and which seeks to further stimulate the development of the UK publishing industry in an international business context. This kind of initiative should be extended at international level.

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.	To a small extent
3.3b Would you like to explain your response?	/
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	To a great extent
3.4b Would you like to explain your response?	It is important to reinforce the funding of multiannual cooperative projects such as co-edition projects from cultural operators working together For instance, the production of a Franco-German history textbook 'Histoire-Geschichte' published by Editions Nathan in Paris, and Ernst Klett in Leipzig marks a step in the work of deepening relations between the two countries and especially in the specific construction of an everyday Europe.
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 great extent

<p>3.5b Would you like to explain your response?</p>	<p>It is important to stimulate experimentation and innovation whilst increasing access to and use of ICT services. Yet, EU citizens are using ICT services because they can access creative content such as the ones book, journal and database publishers create and disseminate. For our sector, it is indispensable to remind that the development of a space for experimentation, innovation and risk should always be in respect of copyright legislations both offline and the online. European publishers are very supportive of digitisation and its potential for the publishing industry and fully welcome the role played by these new technologies. Hundreds of thousands of books and scientific publications are being made available on mobile devices such as phones, laptop, tablets and e-readers. Publishers want their books to be read by the largest possible number of readers without territorial restrictions and to be made accessible through all available channels, including online. This is why they have been taking risks by investing and innovating in new business models to maintain their reputation as a modern and flourishing cultural industry. In order to develop further innovative projects in the publishing sector, it is essential to support experimentation done by publishers and in particular for the small and medium sized publishers, which are the vast majority of the sector.</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>Digitisation has become an essential aspect of the book sector. However, so far the programmes of the Information Society only permit the financing of subsidiary activities of publishing. There is a clear lack of support for digitisation, in particular for the digitisation of backlists of publishers' backlists and the development of digital content. As a matter of fact, eContentPlus only finances the enrichment of already existing content, while publishing and migrations towards new media and the preservation of digital files have often turned out to be more expensive than one may think. EU could work towards facilitating the financing of the development of digital and digitised content, as well as helping with the dissemination of information about the necessary open standards and training for publishers to implement them. This could be done, for example, by duplicating opportunities for subsidies to develop educational digitised content of the Lifelong Learning programme to all publishers of digital content. Such an initiative could be inspired by the support granted by the French National Book Centre for the digitisation of books to be indexed and made available via the French Branch of the European Digital Library.</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>A good example of promoting understanding of common European heritage is the production of a Franco-German history textbook 'Histoire-Geschichte' published by Editions Nathan in Paris, and Ernst Klett in Leipzig, which marks a step in the work of deepening relations between the two countries and especially in the specific construction of an everyday Europe. So it is important to reinforce the funding of multiannual cooperative projects such as co-edition projects from cultural operators working together.</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>

3.8b Would you like to explain your response?	Due to globalisation cultural and creative industries need to have an international dimension to flourish. Hence the need for investment to establish or to maintain the presence of artists and cultural professionals in key international markets is essential. To facilitate this exchange, it is important to focus on diversifying cooperation. No specific programmes are dedicated to the promotion of authors and dissemination of books at EU/international level. Such programmes would certainly improve the mobility and exchange between book professionals. The cross-residence schemes for authors and cultural entrepreneurs can facilitate exchanges within Europe and outside. It can initiate production and diffusion of artists outside of their own country. Moreover, it is important to extend the dissemination/promotion of translated books and authors in bookshops through the creation of promotion schemes for events with authors in bookshops. For example, the organisation of readings in bookshops in different countries can encourage greater interest in non-national literary works.
3.9a To what extent is it important for the new programme to support the following activities: Transnational exchange of artefacts or other works	Don't know
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 great extent
3.10b Would you like to explain your response?	In order to allow cultural and creative SMEs to deliver their full contribution to growth, job creation and innovation, the EC should increase the investment for culture, and in particular for cultural and creative SMEs in order to develop the creation, production, promotion and distribution of cultural works.

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 small extent
3.11b Would you like to explain your response?	For a better circulation within Europe and outside, professionals need to have access to tools providing information on the different social and economic frameworks in every country and which should be easily available and regularly up-dated.
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?	The issue of translation is fundamental for the circulation of European works and ideas, in particular those from small linguistic areas. In order to increase the mobility and circulation of books within and beyond Europe, we strongly advocates increased support for translation, as well as more general instruments to support the promotion and the dissemination of books (see below). Supporting the translation of European books means promoting their visibility beyond their natural language barriers, which European citizens will never be able entirely to totally overcome, and therefore creating a bridge between less spoken languages and their related cultures. We call for an increase of funding for translation thereby permitting an emphasis on lesser spoken languages and on translation from and into non-European languages, and of different genres of publications including non-fiction, such as essays, scholarly or scientific articles etc. (non-literary works make up more than half of the market).
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 great extent

<p>3.13b Would you like to explain your response?</p>	<p>The EU grants for translation could be completed by the introduction of support for the purchasing of rights, but also for the sample translation or summaries. For example, on the model of what the French National Book Centre proposes in its experimental programme for abstracts and excerpts of scientific publications, or of Cultures France for a selection of excerpts from novels written by young French authors within the framework of its review French Fiction, intended for book professionals abroad. Moreover, promotional activities such as readings in bookshops could be covered by the grant as well.</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>At EU level, it is vital to pursue and enhance such activities of promotion and dissemination of books and scholarly or scientific articles to promote European culture both within and outside our continent and therefore promote our cultural diversity all over the world. This could be achieved by providing support for common stands of European publishing houses at international book fairs. Such common participation would definitely contribute to creating new unique opportunities for publishers of small linguistic areas to showcase their books, sell the rights for their translation and thus allow their wider dissemination. Their promotion at international book fairs, for example, will certainly improve the mobility and exchange between book professionals. This could also be achieved by supporting authors to participating in cultural events in Europe and beyond. Moreover, having a European publishing office in Europe but also in other countries (China, USA, etc.) in the same way the French have a International French publishing Office (Bureau international d'édition Française - BIEF) can help to promote European talents.</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	To a small extent
3.15b In which cultural sector(s) should new European prizes be supported?	As far as books are concerned, we believe that what is important is to reinforce the EU prize for literature (EUPL) and to examine if other genres of books could be also dealt with, as well as how to best honour translators. Too many prizes in the same field will devalue the EUPL.
3.15c Would you like to explain your response?	(see 3.15b)
3.16a To what extent is it important for the Programme to support: media initiatives giving visibility to European cultural themes and projects	To a great extent
3.16b Would you like to explain your response?	It would be great to invite the national press to events such as the EUPL awards ceremony to increase awareness of the Prize.
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?	To a great extent
4.4 What problems does your organisation face as a result of degressivity?	It can be a problem when the costs remain identical if not higher

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?	/