

## A questionnaire for the online consultation of cultural stakeholders on the future Culture Programme

Meta Informations	
Creation date	15-12-2010
Last update date	
User name	null
Case Number	691964340281634910
Invitation Ref.	
Status	N
SECTION 1: ABOUT YOU	
1.1 Please state your name (surname, first name)	Van Hoorde, Johan
1.2 Please state your email address	jvanhoorde@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?	Non-cultural sector - other
Please specify	language planning & language policy
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?	Other
Please specify	non-profit network organisation in the field of language research, planning, policy
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 moderate 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 great 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

<p>2.9 Would you like to comment on the objectives for a new Culture Programme?</p>	<p>Amongst other things, it should focus on a inclusive, comprehensive approach in the field of linguistic diversity, i.e. including all languages and all aspects of language planning in their interrelatedness, and concentrate on synergy opportunities such as importance of languages for (a) intercultural dialogue (b) social inclusion of disadvantaged social groups and (c) free access to as information, knowledge and cultural products.</p>
<p><b>SECTION 3: ACTIVITIES WITHIN THE NEW PROGRAMME FOR CULTURE</b></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 moderate extent</p>
<p>3.1b Would you like to explain your response?</p>	<p>In the field of literary translators training and exchange of experiences should be co-ordinated on a European level, since this sector is per definition trans- and cross-cultural, i.e. it involved a source language and culture and a target language and culture. Translation is not merely a matter of replacing one language by another but also of transferring cultural paradigms, attitudes and mental maps of reality. The language component should be considered in relation to this broader cultural perspective.</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>There is a great need for Europe-wide specialised networks with actors of different countries in many cultural sectors, not only to offer opportunities to take benefit from each other's experiences but also to create opportunities for convergence of policy goals in the various Member States of the European Union.</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>To a great extent</p>
<p>3.4b Would you like to explain your response?</p>	<p>International collaboration in a multicultural and multilingual context contributes to the creation of a real European cultural space, i.e. a shared space instead of a sum of separated national entities.</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>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>

3.6b Would you like to explain your response?	Digitalisation of cultural content is important to guarantee open access to a many citizens as possible, going beyond the existing, traditional audience or public which has already access to it. An important factor in distribution and disclosure of cultural content (as for any content) will be the way this 'information' is organised and the creation of smart devices for searching exactly the information or product the user needs, e.g. by using the opportunities offered by smart ict-systems, hlt- and speech technology and so forth. Moreover, digitalisation would also offer excellent opportunities for disclosure of cultural products to categories of citizens with (communicative) handicaps, e.g. automatic text-to-speech systems to disclose literary products to blind people.
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	To a great extent
3.7b Would you like to explain your response?	The awareness of a common European cultural heritage and - to a certain extent - identity is of utmost importance for the political and social cohesion within a unified European civil space (economic, cultural, social etc...) and thus for the succes of the European project in the long run.
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	To a great extent
3.8b Would you like to explain your response?	See previous answers related to the creation of a common European space and the awareness of a common cultural basis.
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 moderate extent
3.9b Would you like to explain your response?	

<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>This is an important goal at least if it is not only focused on forms and products that belong to the cultural mainstream, but if it seeks to complement the mainstream with niche products, experimental expressions, unknown aspects of our cultures.</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>creation of European mobility in the cultural sector is a precondition for the creation of a real European cultural space.</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>Literary products can be considered as windows on different realities and attitudes, which highly contributes to intercultural dialogue, awareness of differences and similarities. In this respect there is a need to stimulate the presence of translated literary works from lesser used languages and lesser known literatures, as a corrective on market mechanisms, which in many countries tend to reinforce the dominance of literary works from the Anglo-Saxon world, and to a lesser extent from other traditional big literatures such as the French, German, Spanish and Italian ones.</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>

3.13b Would you like to explain your response?	To the extent in which these aspects are obstacles to the free circulation of literary information. It is not enough that a literary work be translated into other languages, the translation has to be published, marketed, in order to find its way to a public that is as vast as possible.
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 great extent
3.14b Would you like to explain your response?	See remarks above regarding the creation of a European cultural space.
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?	
3.15c Would you like to explain your response?	We are doubtful as to the effectiveness of prizes as an instrument for cultural promotion.
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?	in the first place to widen the potential public.
3.17 Would you like to comment on the activities within the new Culture Programme?	
<b>SECTION 4: TYPES OF SUPPORT WITHIN THE NEW PROGRAMME FOR CULTURE</b>	
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?	Yes

<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>Yes</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>	