

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)	Peter Bergsma, chairman Réseau Européen des Centres Internationaux de Traduction Littéraire (RECIT)
1.2 Please state your email address	p.bergsma@nlpvf.nl
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?	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 small extent

2.9 Would you like to comment on the objectives for a new Culture Programme?	Until 2007, the RECIT centres received EC subsidy for their support for the mobility of literary translators. After 2007 all applications were refused because of the non-sectoral approach. In order to develop a European cultural space, the new Culture Programme should facilitate the mobility of artists in general, and particularly of literary translators, for whom contact with the language and culture of the literatures they translate is of outmost importance.
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?	As cultural mediators, literary translators must be in regular contact with their source language and source culture. In a field where the average age is increasing, initiatives should be taken to attract and train successors.
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?	Literary translators, who work under extremely unfavourable circumstances, should be given grants for this purpose.
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.	Don't know
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	Don't know
3.4b Would you like to explain your response?	
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 moderate extent
3.5b Would you like to explain your response?	Although these activities do not concern us, we imagine they may be important.
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	To a moderate extent
3.6b Would you like to explain your response?	The development of such a programme might also be important for literary translators, provided that their copyrights will be respected.
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 moderate extent
3.7b Would you like to explain your response?	We would welcome all activities stressing the importance of literary translation as a part of a common European heritage.
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?	We think this is very important, provided that it is not about mobility itself, but about creation, education and life long learning. In this respect, a separate programme should be developed for literary translators.

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?	Cultural diversity is very important, provided that it is promoted by supporting cultural mediators themselves.
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 great extent
3.11b Would you like to explain your response?	Member states should be encouraged to promote the mobility of artists from outside Europe, who only too often meet barriers in the form of legal and visa problems. But in the first place this is a problem at a national level.
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?	Translation is the language of Europe, as Umberto Eco stated. It is an essential condition for intercultural dialogue and should receive an independent, earmarked budget, as it is Europe's most important art form. Support should not only be given for translation of fiction, but also for culturally important non-fiction and subtitling and surtitling. Besides, it should include support for the mobility of translators and structural support for European translators' centres.

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
3.13b Would you like to explain your response?	Both translators and publishers must be supported, the first by means of grants as an addition to their meagre incomes, the second by publishing grants (including translation rights).
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	Not at all
3.14b Would you like to explain your response?	These kinds of initiatives have been funded more than enough by the current Culture Programme.
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 great extent
3.15b In which cultural sector(s) should new European prizes be supported?	Literary translation.
3.15c Would you like to explain your response?	We know that the EC has started a feasibility study for a European translation prize. In our view, a system of multiple awards should be created, with a better visibility of literary translators as its main goal.
3.16a To what extent is it important for the Programme to support: media initiatives giving visibility to European cultural themes and projects	Don't know
3.16b Would you like to explain your response?	

3.17 Would you like to comment on the activities within the new Culture Programme?	On 20 april 2009, Mr Barosso opened an EC conference on literary translation by stating that literary translation is 'more than ever an active process, transforming what it transfers, creating something new, reinventing literature and keeping it alive'. This means that literary translation belongs to the field of culture, and not only to the field of multilingualism, and that it should certainly not be considered as a second best option to multilingualism.

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?	Yes
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
4.4 What problems does your organisation face as a result of degressivity?	
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?	