

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)	Network to Promote Linguistic Diversity (www.npld.eu)
1.2 Please state your email address	fmeseeuw@keanet.eu
1.3 In which country are you located?	United Kingdom
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?	Other cultural sector
Please specify	The Network to Promote Linguistic Diversity operates in the field of linguistic diversity and regional and minority languages in particular. Linguistic diversity is a transversal value that encompasses various cross-cutting domains such as cultural heritage (see our answer for question 3.7.a) , literary translation (see our answer to question 3.12.a), all cultural and creative sectors whose creativity largely relies on the local diversity of cultural expressions and languages (see EC Study on the Contribution of culture to creativity, European Commission, completed by KEA European Affairs, Brussels, 2009), as well as « non-cultural sectors » such as education and training, youth and regional development.
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	<p>The NPLD was established at the end 2007 to represent the interests of constitutional, regional and smaller-state (CRSS) language communities in Europe (around 40 million EU citizens). The Network encompasses regional and national governmental departments involved in language planning and culture, research centres, NGOs and academic institutions to promote meaningful linguistic diversity in the context of a multilingual Europe and to provide a dynamic and independent voice for the less widely used languages of Europe, including those endangered ones, which are essential parts of Europe's cultural inheritance. This pan-European network has developed an ongoing cooperation process among members to stimulate and encourages linguistic diversity at all levels. It has become a key European stakeholder acting as a single voice and as an advisory capacity for policy-makers to make linguistic diversity a cross-cutting value and policy objective for the European Union as well as national and regional authorities. The NPLD also provides for a unique pool of expertise facilitating the sharing of best practices and the development of innovative ideas and cooperation projects in the field of language planning in all linguistic domains amongst (CRSS) languages. Through the Network, smaller language communities are able to work together with world language planning experts from all over Europe. The NPLD tries to identify and explore areas of common interests for its members and to develop European cooperation projects in a wide range of fields impacting on these language communities.</p>
1.9c Are you replying on behalf of a representative organisation in the cultural field?	No
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

<p>2.4 To what extent should the new programme pursue the following objective: Widening access to European heritage and cultural works</p>	<p>To a great extent</p>
<p>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</p>	<p>To a moderate extent</p>
<p>2.6a To what extent should the new programme pursue the following objective: Promote cultural cooperation with third country operators</p>	<p>To a moderate extent</p>
<p>2.6b Should cooperation with third countries be limited to certain predefined countries or would a broader approach be preferable?</p>	<p>A broader approach</p>
<p>2.7 To what extent should the new programme pursue the following objective: Promotion of urban and regional development through culture</p>	<p>To a great extent</p>
<p>2.8 To what extent should the new programme pursue the following objective: Widening access to culture and participation in culture for disadvantaged groups</p>	<p>To a great extent</p>

<p>2.9 Would you like to comment on the objectives for a new Culture Programme?</p>	<p>Protection and promotion of cultural and linguistic diversity : The European Commission highlights in its information notice for this consultation that « one of the starting points for preparing a future programme in the field of culture lie in the EU Treaty, the Charter of Fundamental Rights of the European Union, and the European Union's obligations as a Party to the UNESCO Convention on the protection and promotion of the diversity of cultural expressions, which all stress the importance of protecting and promoting Europe's cultural and linguistic diversity ». The NPLD welcomes this statement as well as its recognition that dominant languages are placed at an advantage « compared to less dominant ones, with implications for example for the circulation of literature as well as music, theatre and other live performing arts. » The NPLD therefore calls on the Commission to make sure that linguistic diversity will be integrated as a transversal priority within the future sub-programme of CULTURE in 2014-2020. The NPLD invites the Commission to pay a particular attention paid to European networks and projects wishing to explore and promote this transversal topic through transnational collaboration which is of a key interest for smaller and endangered languages communities in Europe, representing around 40 million citizens. Most of them lack resources to gather and share experiences and practices. The NPLD understands other EU programmes exist to support linguistic diversity, mainly from an education and training perspective (through the Lifelong Learning Programme). However, it wishes to point out that the future CULTURE Programme should legitimately be able to support the promotion of linguistic diversity from a 'cultural heritage' perspective (see our answer to question 3.7.a).</p>
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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 moderate extent</p>
<p>3.1b Would you like to explain your response?</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>We would like to strongly support the proposal to open more the programme to peer learning activities between regional and local authorities. The future programme should definitely encourage cooperation activities to support exchanges of know how and best practices in the fields of cultural heritage, cultural and linguistic diversity between local and regional authorities. Europe's regions and local authorities are increasingly gaining power and competencies in a wide range of policy fields, including those mentioned. Many of them have developed major expertise in various key policy fields such as cultural heritage or linguistic diversity. For instance, regions with biligual or multilingual status in Europe (e.g. Wales in the UK) have been able to develop a major know-how in the field of linguistic diversity, using it as an asset for regional development, social cohesion or to promote its cultural image to attract tourists. This experience could greatly benefit to other European regions or even Member States which lack from similar expertise. The EU2020 Strategy highlights the key role of these local authorities in implementing its future objectives. The future Culture Programme would therefore be an adequate instrument to support cooperation activities between these levels of authority in order to facilitate this transfer of knowledge in policy practices. Peer-learning activities as well as study visits for local civil servants in other regions therefore needs to be encouraged.</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 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 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 moderate extent</p>
<p>3.6b Would you like to explain your response?</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>Little attention however is paid to the intangible cultural heritage of Europe, such as languages, and those endangered ones in particular. This takes place although the 2003 Unesco Convention for the Safeguarding of Intangible Cultural Heritage stresses that ‘intangible cultural heritage’ includes ‘oral traditions and expressions, including languages as a vehicle of the intangible cultural heritage’. In addition the Lisbon Treaty clearly states (Art 3) that the EU is to ‘respect its rich cultural and linguistic diversity, and ... ensure that Europe’s cultural heritage is safeguarded and enhanced’. European languages and cultures are a living heritage necessary for the sustainable development of our societies and which must therefore be protected and preserved from any risk of extinction. In spite of this, no European funding exist to support forms of cultural heritage such as languages. The Culture Programme is the only European support mechanism that could potentially support actions promoting endangered or minority language as intangible cultural heritage. This will have an impact of the image of local communities with rich histories and traditions to the benefit of tourism, social cohesion and local development. The NPLD therefore calls the Commission to further take the dimension of ‘intangible cultural heritage’ into account in its future Programme, with a specific attention to be paid to visibility actions aiming to promote all languages in Europe, and smaller ones in particular.</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	To a moderate extent
3.8b Would you like to explain your response?	
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?	
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?	
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 moderate extent
3.11b Would you like to explain your response?	
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

<p>3.12b Would you like to explain your response?</p>	<p>The current Culture Programme also supports the translation of literary works. The objective is to encourage the transnational circulation of artistic works. However only official languages in Member States can benefit from this support and languages not formally recognised at national level are not eligible for funding. The most known example is the case of France where minority language communities cannot have access to these EU funding opportunities on the ground that they are not officially recognized by the French state. The European Commission should be able to support translation projects for all the languages, especially those that suffer from less visibility and funding opportunities. This problem has also been raised recently by the European Federation of Publishers (FEP) which states that “the issue of translation is fundamental for the circulation of European works and ideas, in particular those from small linguistic areas”. The NPLD strongly supports FEP’s call “for an increase of funding for translation thereby permitting an emphasis on lesser spoken languages” and urges the Commission to pay specific attention to endangered languages in this respect.</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>
<p>3.13b Would you like to explain your response?</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>	
<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>As stated before, the NPLD believes more could be done through the Culture Programme to promote linguistic diversity and regional and minority in Europe as essential elements of our common cultural heritage. European awards exist for a wide range of cultural fields and cross-cutting activities such as translation, yet, minority, regional and endangered languages communities, representing around 45 million EU citizens, do not benefit from a similar prize. It could however greatly increase the visibility of these communities or actions they implement at local level to ensure their survival. Alternatively, the NPLD would also like to suggest to the Commission to open up its funding strands through CULTURE to actions and projects with a focus on linguistic diversity and aiming at increase the visibility of these language communities (ex. Music festival for minority languages, literary translation award, etc.).</p>
<p>3.15c Would you like to explain your response?</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>3.17 Would you like to comment on the activities within the new Culture Programme?</p>	
<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>Yes</p>
<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>To a great extent</p>

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?	