ECORYS

Study on the impact of the EU Prizes for culture

European Commission Directorate-General for Education and Culture

Final Report

March 2013

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Executive Summary

Introduction

The four EU Prizes that are the subject of this study are:

- The European Union Prize for Contemporary Architecture and the Special Mention for an Emerging Architect;
- The European Union Prize for Cultural Heritage/Europa Nostra Awards;
- The European Union Prize for Literature (EUPL);
- The European Border Breakers Award (EBBA).

The aim of the EU Prizes is: "*to highlight excellence in a number of fields in order that artists, works or cultural and artistic achievements become known beyond national borders, thereby encouraging mobility and exchanges*". These are significant, high profile initiatives, which the Commission supports within the wider Culture Programme. The purpose of this study was to measure the impact of the four Prizes, specifically in terms of their prestige and reach, but also their influence on the sectors in which they operate and the wider social and economic policy imperatives they support. The study identified and captured evidence of impacts on a number of levels; at the EU level, at the sector level, for the individual, and for the general public. A range of qualitative and quantitative research methods were used and the evidence base comprised documentary information and a series of interviews with 64 stakeholders, including winners and sector experts.

Findings

Impact on sector

All of the Prizes address a need identified by the relevant sector and are considered high quality. They are distinctive in their focus (emerging architects/authors/musicians and breadth of cultural heritage activities); and all have a strong degree of complementarity with components of wider EU culture policy. There is no evidence of duplication. The architecture prize enjoys the highest prestige in its field, followed closely by the cultural heritage prize. Both of these Prizes manifest strong sector ownership. In terms of the two younger Prizes the profile of the EBBAs is growing and it is steadily becoming a more media-driven public event, having benefited from the move to Eurosonic Noorderslag. The EUPL is a valued addition to the sector, and awareness of it is increasing slowly.

In the case of the two longest-standing Prizes – architecture and cultural heritage – adequate impacts may be identified, in particular through knowledge sharing, adding a distinctive European dimension, promoting increasing internationalisation and cross-fertilisation of ideas and approaches. In most cases awards processes and events provide a platform for networking and debate and a valuable opportunity to showcase achievements. The cultural heritage prize is the most integrated in terms of the different actors involved, whereas there is potential to use the architecture prize to better integrate clients and students. The EBBAs are supporting positive messages about the strength and diversity of the sector. The EUPL is starting to stimulate networks but needs more time to find ways to engage publishers and retailers.

Any geographical imbalances in the Prizes are largely a result of contextual factors (market realities, resources, capacity, tradition and language). For cultural heritage the prize is much better known in western than eastern European countries; in the case of the literature prize, smaller countries and New Member States derive the most benefit, but the Prize struggles to achieve recognition in the larger markets (UK, France and Germany). The dominance of northern and western European acts over southern and eastern ones in the EBBAs has been addressed through revisions to the selection criteria

and extension of the European Talent Exchange Program (ETEP) festivals initiative to include a dedicated Central and Eastern European component (CEETEP).

In general the Prizes are effective at highlighting the achievements of their respective sectors (in line with their primary purpose), although for the younger EUPL Prize this is limited as a result of the relatively low profile at this stage. The travelling exhibition and catalogue produced for the architecture prize showcase the best of European architecture and the cultural heritage awards provide access to a wide range of examples of successful and innovative projects to inspire others. The cultural heritage prize is making significant progress in the education and training field. The EBBAs are highlighting international successes effectively, promoting positive messages about Europe's strengths in this area. There is potential to do more within all of the Prizes, by exploiting existing content, including via new technologies and social media.

The architecture prize exhibits a clear strategic view that focuses on highlighting and promoting a distinctly European approach to architecture, which finds strength in diversity and innovation. Internationalisation is also a key part of this vision, given that the sector is to an extent already more international in outlook than many other sectors, at least at the highest levels. The cultural heritage prize carries a strong ethos around the 'power of example' which is manifest in its promotion of high technical standards, but also by providing opportunities to recognise the contributions of non-professionals (including volunteers and local communities). A coherent strategic vision, in tune with the sector, is yet to emerge for the literature prize. The strategic view apparent in the EBBAs is much more focused on public awareness than the other EU Prizes, with a clear long-term goal to build the EBBA brand and to re-position trans-national popular music in terms of wider perceptions of quality.

Benefits for laureates

Winning brings significant benefits to most laureates of the Prizes. Benefits include increased national and international exposure, an increased number of work opportunities and wider networks. Winning cultural heritage projects have experienced a wide range of benefits including securing follow-on funding and increased visitor numbers. For the architecture prize those who are shortlisted also derive significant professional benefits. In particular, emerging architects derive great benefit from an association with globally well-known members of the same profession. This is not the case for the literature prize however, since there is no public shortlisting component in the selection process. The awards events, although to a lesser extent for the literary prize, play a role in establishing the credibility of the prizes, in particular where international personalities can lend added glamour. For this early stage of the EBBAs it is difficult to separate the effect of winning from other factors that influence an artist's career path.

In terms of the internationalisation of careers, the literature prize offers the most straightforward example: most winning authors have their works translated into 10-12 foreign language versions. Winning architects are able to point to increased interest in their work from outside their own country – although this can take time to translate into commissions, the positive effects appear long-lasting. Winning cultural heritage projects report increased interest from abroad. It is challenging for European musicians to perform and sell music internationally and the EBBAs provide much needed publicity to boost this process.

Exchange of good practice and know-how at a European scale is a key component of most of the Prizes, using winning projects as exemplars. For architecture this means comparing and learning from different cultural approaches, setting high technical and artistic standards and fostering a shared vision of the distinctive strengths of European architectural custom and practice. The cultural heritage prize is spreading good practice and raising standards across Europe, through knowledge sharing as a guiding principal of its mission. For all Prizes there is further potential to exploit content, including using it to engage non-professionals from inside and outside the sector; raising awareness of the winners can help to draw in other stakeholders. For the EUPL the emphasis is more on highlighting opportunities and

linking authors to information, networks and support. Similarly, networking and personal promotion are more appropriate to the EBBAs than knowledge exchange per se.

General public

In common with a range of national and international prizes, the EU Culture Prizes have a low profile amongst the general public, so in reality their potential value in raising the visibility of each of the sectors, or specific issue, is therefore limited. Fostering interest in and increasing access to non-national works is an indirect objective of the Prizes, since the level of resources needed to have any impact on the general population is likely to be prohibitive. The current focus on visibility within the relevant sectors and fostering interest in the cross-border dimension is therefore appropriate and proportionate. However there is further potential for all the Prize organisers to increase their visibility amongst the general public in a number of ways, without entailing excessive additional costs, including increased use of web and social media, more effective monitoring of web usage, tailoring of information, and more accessible events.

There is some evidence of public interest (attendances at exhibitions, events, and awards ceremonies, as well as press coverage and web visits), but this is comparatively limited and usually secondary to exposure within the sector. It might be argued that the stated objective of the EU Prizes, "…*to highlight excellence in a number of fields in order that artists, works or cultural and artistic achievements become known beyond national borders, thereby encouraging mobility and exchanges",* need not necessarily require that they enjoy a high degree of visibility amongst the general public. The EBBAs have a much greater emphasis on building public awareness and brand visibility than the other Prizes and this is appropriate.

Overall impact

All of the Prizes are serving to encourage the protection and promotion of cultural and linguistic diversity in the EU to some degree; mainly through showcasing high-quality examples and providing a platform for developing a shared vision of the relevant sectors' roles. All include a strong component that recognises and values diversity and knowledge sharing. In the cases of the EBBAs the overall impacts are more likely to concern reaching new audiences and increasing the number of performances (in other countries), without necessarily supporting linguistic diversity.

The EU Prizes should properly be seen in the context of the wider portfolio of EU actions in the field, the Culture Programme in particular. As such the role of the EU Prizes is as a symbolic action, rather than one that has explicit targets (in terms of some of the quantitative targets set by Europe 2020 for example). However the Prize's role in encouraging cross-border knowledge exchange, showcasing emerging talent, emphasising skills and expertise and highlighting the achievements of the different sectors is relevant to a range of Flagship initiatives such as the Digital Agenda for Europe[1] (e.g. digitization of cultural works), Youth on the Move[2] (mobility, students, popular music), an industrial policy for the globalisation era[3] (internationalisation, sector support and competitiveness) and the Agenda for New Skills and Jobs[4] (education and training, quality, creative industries). Of all the prizes, it is most likely that promotion of the European music sector through the EBBAs makes a positive contribution to Europe's economy, given the dominance of the U.S. industry in this respect. The Prizes are also contributing to the goals set out in the

[1] http://ec.europa.eu/digital-agenda/
[2] http://ec.europa.eu/youthonthemove/index_en.htm
[3] http://ec.europa.eu/enterprise/policies/industrial-competitiveness/industrial-policy/index_en.htm
[4] http://ec.europa.eu/social/main.jsp?langId=en&catId=958

EU Agenda for Culture in a Globalising World[5] and recent Communication on the Cultural and Creative Industries Sector[6].

The European Commission's role in each of the Prizes reflects the specific circumstances that apply to each individual prize, and, crucially, the length of time since each was established. The profile and prestige of the architecture prize derives mainly from the Mies van der Rohe Foundation, and to a similar extent Europa Nostra is almost indistinguishable from the cultural heritage prize. This should not be a cause for concern, since the EU complements both of these brands and brings an added dimension. The partnership arrangement appears to work well in both cases. In the case of the literature prize, there is no pre-history or established organisation to provide a solid underpinning and the EU therefore has had to play a more proactive role. The EU's role in the EBBA's is widely recognised and this successfully associates the EU with success in a popular sector.

Recommendations

The European Union Prize for Contemporary Architecture and the Special Mention for an Emerging Architect

1. Widen the appeal of the Prize by building on existing events and/or holding a larger number of events, depending on resources (including public debates and discussions), taking the exhibition outside the EU more frequently (in particular to the so-called BRICs countries), and making improvements to the website in terms of the presentation of projects (e.g. virtual tours).

2. Set clear and achievable goals for the organisers in terms of the general public, recognising the low background levels of awareness in this and other fields. This will require a focused set of objectives – since it is unlikely that the resources required to make a measurable impact are available. Rather, through an agreed work programme or communications plan, realistic targets should be set on an annual or six-monthly basis (this might for example target specific issues, countries or stakeholder groups in turn).

3. Encourage greater use of social media channels, to widen the constituency of the Prize (professional and non-professional) and increase the number of visitors to the website. This and other elements of a communication strategy should be accompanied by systematic monitoring and evaluation to check progress against targets. User surveys online and at events would provide valuable feedback to inform the development of future activities.

4. Ensure any specific objectives set meet the needs of both partners. In terms of brand awareness the EU's role in the Prize is secondary to the Mies van der Rohe Foundation. Although this does not present any difficulties at this stage, future objectives should reflect needs of both parties.

The European Union Prize for Cultural Heritage/Europa Nostra Awards

1. Develop stronger and more systematic linkages in future with the EU Heritage Label, and European Capitals of Culture (ECOC), for example. Encourage the growing educational and training component of the Prize, for example through targeted marketing.

2. Use targeted marketing to continue to address any west-east imbalances. These appear to be diminishing, although only gradually, and this process might be accelerated. Perhaps through targeted marketing campaigns by Europa Nostra, through EU Cultural Contact Points (CCPs) and

[5] European Commission COM (2007) 242, 10.05.2007 http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF

[6] European Commission COM (2012) 537, 26.09.2013 "Promoting cultural and creative sectors for growth and jobs in the EU".

by making it possible to apply for an award in a range of EU languages, not only English or French.

3. Set clear objectives on what is affordable and achievable in terms of having an impact on public awareness, using the wealth of material on winning projects that has the potential to attract the interest of the general public. The general level of awareness of this Prize is likely to be higher than of the architecture and literature prizes, and it is also likely that publicity results in increases in visitor numbers. There is therefore potential to ensure winning projects receive more press attention, by providing support and advice on how to do this.

4. Take a more systematic approach to data collection and monitoring and evaluation of the numbers of visitors to winning sights. While clearly requiring the cooperation of the projects, this would provide a valuable and clearer picture of the impact of the awards, and could be used to inform the future development of public relations aspects of the Prize.

5. The Prize organiser should take greater account of the use of new technologies in the cultural heritage field, through seeking ways to boost the proportion of project entries around digitization and by improving the Prize website to host more interactive content on winning projects.

6. Continue and build on the policy to make greater use of social media channels, including as a means to direct more traffic to the website. This should form part of a wider, explicit communications strategy covering other aspects set out above.

European Union Prize for Literature

1. Continue supporting this Prize to enable it to achieve its full potential; as the EU Prize for Literature is the youngest of the four EU Prizes and arguably operates in the most challenging sector. Activities at the London and Frankfurt Book Fairs are appropriate, but are not sufficient in order to result in greater visibility and prestige of the Prize. The impact of the Prize could be increased by achieving a higher degree of engagement with publishers in particular, potentially through a more systematic communications strategy (e.g. approaches to increasing prestige of the Prize, branding, increased visibility at national level) accompanied by more resources, matched against agreed deliverables).

2. Review the original concept of the range of stakeholders participating and format of the event. The organisers of future Prize events should be encouraged to present proposals for more high-profile, accessible, and industry-focused events. Explore opportunities to organise the award events in different countries in conjunction with literary festivals (e.g. Gothenburg) or other high profile events (e.g. during the European Capital of Culture), with increased participation of publishers and agents of winning authors.

3. Consider how the shortlisted authors might be identified in advance, since this would provide significant scope for improving the scope and scale of media work.

4. Make greater use of social media channels, including as a means to boost interest in the announcements and events and to direct more traffic to the website.

The European Border Breakers Awards

1. Support the plans already in place for further audience development targeting the industry, media and the general public. Enlist the support of a wider range of industry stakeholders to disseminate information via their own networks to help to develop the Prize as a focus or platform for debate and discussion on key issues).

2. Explore ways in which the awards/conference might make most of everyone coming together, by providing opportunities for sharing practical knowledge, lessons on how some artists and managers have broken markets, or how to overcome common boundaries. Equally, such activity might be staged as a follow-up after the awards.

3. Consider collecting more hard/measurable evidence about the four EBBA objectives or rationalising the objectives to focus on something more measureable, and less subjective. This would help identify more clearly where the awards can make an impact, shifting from less tangible objectives (e.g. growing the appreciation of European repertoire) to more quantitative indicators (e.g. the number of tickets sold to concerts staged subsequent to winning the award).

Overall considerations

1. All EU Prizes occupy a niche or gap in the cultural landscape, so have the potential to make an impact: EU intervention is therefore justified and should be continued. The model ensures transparency and independence of the selection processes, which confer reputational capital and credibility The co-funding partnership model (maximum 60% EU grant) works well, and the effects delivered have to be seen in the context of the comparatively modest amount of EU support provided (in terms of funding and staff resources), so the leverage effect is significant and cost-effectiveness therefore high.

2. The first of the three aims of the EU Prizes as Special Actions of the Culture programme ('highlight artists, works or cultural and artistic achievements') is being met; the second (''making them known beyond borders') is also being fulfilled, although this aim is not explicit enough in terms of amongst whom; and the third (on 'encouraging mobility and exchanges') is hard to measure but there are clearly effects in this area. The need or desire to increase sector visibility amongst the general public cannot realistically be a central goal of the Prizes.

3. All organisers should be provided with clearer instructions setting out what is expected of them. Equally, future calls for proposals should ask for specific proposals in response to specific objectives and issues identified (e.g. "…please set out how you would propose to increase visibility (including EU visibility), exploit social media, raise awareness in third countries, increase synergies between EU Prizes, engage with publishers etc".)

4. The potential role of tourism, in particular in relation to the architecture and cultural heritage prizes warrants more attention in future, given the potential for engaging public interest in culture and capitalising on physical assets at the local level.

5. There is significant potential for Prize organisers to learn lessons from each other (particularly in the case of architecture and heritage), and this might be addressed through the European Commission organising periodic meetings to discuss communication strategies and use of social media in particular. The two best established Prizes (architecture and cultural heritage) have the benefit of many years' experience to offer, but the EBBAs are strongest on audience development.

Résumé

Introduction

Les quatre prix de l'UE faisant l'objet de cette étude sont :

- Le Prix de l'Union européenne pour l'architecture contemporaine et la Mention spéciale pour le meilleur architecte émergent ;
- Le Prix du patrimoine culturel de l'Union européenne/Prix Europa Nostra ;
- Le Prix de littérature de l'Union européenne (EUPL) ;
- Le Prix de musique contemporaine de l'Union européenne (EBBA).

L'objectif des prix de l'Union européenne est de: "*reconnaître l'excellence dans différents domaines afin que des artistes, des œuvres et des succès culturels et artistiques soient connus au-delà des frontières nationales, encourageant ainsi la mobilité et les échanges*". Il s'agit d'initiatives importantes que la Commission soutient dans le cadre du programme Culture. Cette étude vise à mesurer l'impact des quatre prix, notamment en termes de prestige et de portée, mais aussi en termes d'influence sur leur secteur et d'impératifs de politique sociale et économique qu'ils soutiennent. L'étude a identifié des effets de ces prix à différents niveaux : au niveau de l'UE, du secteur, de l'individu et du grand public. Diverses méthodes de recherche qualitatives et quantitatives ont été utilisées et les résultats sont étayés par des informations documentaires et une série d'entretiens avec 64 parties prenantes, dont des lauréats et des experts du secteur.

Conclusions

Impact sur le secteur

Tous les prix répondent à un besoin identifié par le secteur correspondant et sont considérés comme prestigieux. Ils sont spécifiques (architectes émergents/auteurs/musiciens et diversité des activités liées au patrimoine culturel) et complémentent des éléments de la politique culturelle de l'UE. Il ne semble pas y avoir de redondance. Le prix d'architecture est le plus prestigieux des quatre prix dans son domaine, suivi de près par le prix de patrimoine culturel. Ces deux prix sont des événements marquants de leur secteur. Parmi les deux prix les plus récents, le profil de l'EBBA s'améliore. L'EBBA devient un événement public médiatique depuis qu'il fait partie de l'Eurosonic Noorderslag. L'EUPL est un plus dans le secteur et sa réputation augmente.

Dans le cas des deux prix les plus anciens – architecture et patrimoine culturel –, on note un impact significatif, en particulier par le biais du partage des connaissances, qui ajoute une dimension européenne, favorise l'internationalisation ainsi que le brassage des idées et des approches. Dans la plupart des cas, les processus et les événements favorisent le réseautage, les débats et constituent une excellente opportunité de faire connaître les succès. Le prix du patrimoine culturel est le plus intégré du point de vue des acteurs impliqués, tandis que le prix d'architecture pourrait mieux impliquer les clients et les étudiants. L'EBBA envoie des messages positifs sur la bonne santé et la diversité du secteur. L'EUPL commence à stimuler des réseaux mais a besoin de temps pour trouver le moyen d'impliquer les éditeurs et les détaillants.

Les déséquilibres géographiques dans les prix sont principalement le résultat de facteurs contextuels (ressources, capacité, traditions et langue). Le prix du patrimoine culturel est bien mieux connu dans les pays d'Europe de l'Ouest que dans ceux de l'Europe de l'Est. Dans le cas du prix de littérature, ce sont les petits pays et les nouveaux États membres qui en profitent le mieux, mais le prix a du mal à être reconnu dans les grands marchés (Royaume-Uni, France et Allemagne). Le problème de la domination

des pays d'Europe du nord et de l'ouest sur ceux du sud et de l'est pour l'EBBA a été résolu grâce à la modification des critères de sélection et à l'inclusion d'un élément dédié à l'Europe centrale et de l'est (CEETEP) dans le cadre de l'initiative des festivals du Programme d'échange des talents européens (ETEP).

Généralement, les prix font bien connaître les succès dans leur secteur respectif (conformément à leur objectif premier). Cela est limité pour le prix EUPL, encore peu connu. L'exposition itinérante et le catalogue produit pour le prix d'architecture font connaître le meilleur de l'architecture européenne tandis que le prix du patrimoine culturel donne accès à un grand nombre d'exemples de projets novateurs, une source d'inspiration pour les autres. Le prix du patrimoine culturel progresse bien dans le domaine de l'éducation et de la formation. L'EBBA fait connaître les succès internationaux, en faisant passer des messages positifs sur les points de l'Europe dans ce domaine. Il est possible de faire plus, en exploitant les contenus actuels au moyen des nouvelles technologies et des médias sociaux notamment.

Le prix d'architecture vise à promouvoir une approche spécifiquement européenne de l'architecture dont les points forts sont la diversité et l'innovation. L'internationalisation est un élément clé de cette vision, étant donné que ce secteur est déjà plus axé sur l'international que bien d'autres secteurs, au moins au niveau le plus haut. Le prix du patrimoine culturel transmet une éthique du 'pouvoir de l'exemple', manifeste dans sa promotion de normes techniques élevées, mais aussi dans les occasions qu'il donne de reconnaître les contributions de non professionnels (bénévoles, communautés locales...). En revanche, une vision stratégique cohérente, adaptée au secteur, est toujours nécessaire pour le prix de littérature. Quant à l'EBBA, l'approche stratégique adoptée est beaucoup plus ciblée sur la sensibilisation du public que les autres prix de l'UE. L'objectif à long terme est de créer la marque EBBA et de repositionner la musique populaire transnationale pour lui donner une image de qualité.

Avantages pour les lauréats

Gagner l'un de ces prix présente des avantages. Parmi ceux-ci figurent une meilleure exposition nationale et internationale, davantage d'opportunités professionnelles et un réseau plus étendu. Les lauréats du prix du patrimoine culturel ont profité d'avantages tels que des financements et davantage de visiteurs. Les nominés au prix d'architecture en ont tiré profit. En particulier, les architectes émergents ont gagné à s'associer à des membres connus de leur profession. Cela n'est pas le cas pour le prix de littérature néanmoins, étant donné qu'aucune liste de nominés n'est publiée. Les cérémonies de remise des prix contribuent à établir la crédibilité des prix, surtout quand des personnalités internationales sont présentes. Cela est moins vrai pour le prix littéraire. Quant à l'EBBA, à ce stade précoce, il est difficile de distinguer l'effet d'avoir gagné le prix des autres facteurs qui influencent la carrière d'un artiste.

En termes d'internationalisation de carrière, le prix de littérature offre l'exemple le plus clair : la plupart des auteurs ayant remporté le prix ont pu faire traduire leurs œuvres dans 10 à 12 langues étrangères. Les architectes signalent un intérêt accru des étrangers pour leur travail – même si cela peut mettre du temps à se matérialiser sous forme de commandes, les effets positifs semblent être des effets à long terme. Les projets de patrimoine culturel couronnés attirent également l'intérêt de l'étranger. L'EBBA permet aux musiciens européens de bénéficier de la publicité nécessaire pour organiser des concerts et vendre des disques à l'étranger, une tâche difficile sans avoir gagné de prix.

L'échange des bonnes pratiques et du savoir-faire à l'échelle européenne est un élément clé de la plupart des prix. Les lauréats jouent le rôle d'exemple. Le prix d'architecture permet de comparer et d'apprendre d'autres approches culturelles, de définir des normes techniques et artistiques élevées, et de promouvoir une vision partagée des points forts de l'architecture européenne. Le prix du patrimoine culturel fait connaître les bonnes pratiques et élève les normes en Europe, le partage des connaissances étant un principe directeur de sa mission. Tous les prix pourraient exploiter davantage le contenu, et l'utiliser pour impliquer les non-professionnels du secteur et d'autres secteurs. Faire connaître les lauréats peut aider à attirer d'autres parties prenantes. L'EUPL met l'accent sur les opportunités et permet aux auteurs d'avoir

un meilleur accès aux informations, aux réseaux et au soutien. De même, le développement des réseaux et la promotion individuelle sont plus adaptés à l'EBBA que l'échange des connaissances en tant que tel.

Grand public

Comme d'autres prix nationaux et internationaux, les prix de la culture européens sont peu connus du grand public. Leur capacité à augmenter la visibilité d'un secteur, ou d'un sujet, est donc limitée. Accroître l'intérêt vis-à-vis des œuvres étrangères, et faciliter l'accès à ces œuvres, sont des objectifs indirects des prix, étant donné que le niveau de ressources nécessaire pour avoir un impact sur le grand public est généralement prohibitif. La priorité accordée à la visibilité au sein du secteur et à la promotion de l'intérêt à l'étranger est donc adaptée. Toutefois, les organisateurs des prix pourraient encore augmenter leur visibilité auprès du grand public par divers moyens, sans que cela ne représente des coûts supplémentaires excessifs, en utilisant davantage le Web et les médias sociaux, en suivant mieux l'utilisation du Web, en adaptant les informations, et en proposant des événements plus accessibles.

On note un intérêt du public (présence aux expositions, événements et cérémonies de remise des prix, couverture médiatique, visites Web), mais c'est assez limité et généralement secondaire. On peut dire que l'objectif des prix de l'UE de "…*reconnaître l'excellence dans différents domaines afin que des artistes, des œuvres et des succès culturels et artistiques soient connus au-delà des frontières nationales, encourageant ainsi la mobilité et les échanges"* ne nécessite pas que ces prix bénéficient d'un haut degré de visibilité auprès du grand public. L'EBBA insiste bien plus sur la sensibilisation du public et la visibilité de la marque que les autres prix et c'est tout à fait approprié.

Impact général

Tous les prix servent à encourager dans une certaine mesure la protection et la promotion de la diversité culturelle et linguistique au sein de l'UE ; principalement en faisant connaître des exemples réussis et en proposant une plate-forme permettant de développer une vision partagée des rôles des secteurs adéquats. Ils reconnaissent et valorisent la diversité et le partage des connaissances. L'EBBA a plutôt pour effet d'atteindre de nouveaux publics, d'augmenter le nombre de spectacles (dans d'autres pays), sans nécessairement soutenir la diversité linguistique.

Les prix de l'UE doivent être considérés dans le contexte de l'ensemble des actions de l'UE dans ce domaine, en particulier le programme de la Culture. En tant que tels, ils ont une action symbolique, plus qu'explicite (selon les objectifs quantitatifs définis par Europe 2020 par exemple). Toutefois, le rôle des prix qui consiste à encourager l'échange des connaissances à l'étranger, faire connaître des talents émergents, mettre l'accent sur les compétences et l'expertise, et souligner les succès des différents secteurs est utile à diverses initiatives phares telles que la Stratégie numérique pour l'Europe[7] (par ex : numérisation des œuvres culturelles), Jeunesse en mouvement[8] (mobilité, étudiants, musique populaire), Politique industrielle à l'ère de la mondialisation[9] (internationalisation, soutien des secteurs et compétitivité) et Stratégie pour les nouvelles compétences et les nouveaux emplois[10] (éducation et formation, qualité, industries créatives). De tous les prix, c'est sans doute la promotion du secteur de la musique européenne par le biais de l'EBBA qui apportera une contribution positive à l'économie européenne, étant donné la domination des États-Unis dans ce domaine. Les prix contribuent également

[7] http://ec.europa.eu/digital-agenda/
[8] http://ec.europa.eu/youthonthemove/index_en.htm
[9] http://ec.europa.eu/enterprise/policies/industrial-competitiveness/industrial-policy/index_en.htm
[10] http://ec.europa.eu/social/main.jsp?langId=en&catId=958

à la réalisation des objectifs définis dans l'Agenda européen de la culture à l'ère de la mondialisation[11] et la récente Communication sur le secteur des industries créatives et de la culture[12].

Le rôle de la Commission européenne dans chacun des prix reflète les circonstances spécifiques qui s'appliquent à chaque prix et, de manière cruciale, le temps depuis sa création. Le profil et le prestige du prix d'architecture dérivent principalement de la Mies van der Rohe Foundation. De même, Europa Nostra ne se distingue pratiquement pas du prix du patrimoine culturel. Cela ne devrait pas être un sujet d'inquiétude, car l'UE complète ces deux marques et ajoute une nouvelle dimension. Le partenariat semble bien fonctionner dans les deux cas. Pour le prix de littérature, aucun organisme établi ne s'est associé à l'UE si bien qu'elle a dû jouer un rôle plus actif. Le rôle de l'UE dans l'EBBA est reconnu et associe l'UE au succès dans un secteur populaire.

Recommandations

Prix de l'Union européenne pour l'architecture contemporaine et Mention spéciale pour le meilleur architecte émergent

1. Élargir l'attrait du prix en exploitant mieux les événements actuels et en organisant davantage de manifestations, selon les ressources (y compris les débats publics et les discussions), en organisant l'exposition hors de l'UE plus fréquemment (en particulier dans les pays du BRIC), et en apportant des améliorations au site Web en termes de présentation des projets (ex : visites virtuelles).

2. Définir des objectifs clairs et accessibles pour les organisateurs, en reconnaissant la faible sensibilisation du grand public à ces domaines. Cela nécessite un ensemble d'objectifs ciblés – car il est improbable que les ressources requises pour avoir un impact mesurable soient disponibles. Dans le cadre d'un programme de travail ou d'un plan de communications, des objectifs réalistes devraient être définis tous les six mois ou tous les ans (ciblant des sujets spécifiques, des pays ou des groupes de parties prenantes).

3. Encourager une plus grande utilisation des médias sociaux, afin d'élargir le public du prix (professionnels et non-professionnels) et d'augmenter le nombre de visiteurs du site Web. Ces points et d'autres éléments d'une stratégie de communication doivent être accompagnés d'un suivi et d'une évaluation systématiques pour vérifier les progrès. Des enquêtes en ligne et lors d'événements donneraient un feedback précieux pour orienter l'évolution des activités futures.

4. S'assurer que les objectifs spécifiques répondent aux besoins des deux partenaires. En termes de sensibilisation à la marque, le rôle de l'UE est secondaire à celui de la Mies van der Rohe Foundation. Bien que cela ne présente pas de difficultés à cette étape, les objectifs futurs devraient refléter les besoins des deux parties.

Prix du Patrimoine culturel de l'Union européenne/Europa Nostra

1. Développer des liens plus forts et plus systématiques dans le futur avec le Label du patrimoine de l'UE et les Capitales européennes de la Culture (ECOC), par exemple. Encourager l'aspect éducation et formation du prix, qui prend plus d'importance actuellement, par le biais d'un marketing ciblé notamment.

2. Utiliser un marketing ciblé pour continuer à résoudre les déséquilibres ouest-est. Ceux-ci semblent diminuer, bien que progressivement seulement, et ce processus pourrait être accéléré. Peut-être par le biais de campagnes de marketing ciblées émanant d'Europa Nostra, au moyen

[11] COM Commission européenne (2007) 242, 10.05.2007 http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF
[12] COM Commission européenne (2012) 537, 26.09.2013 "Promoting cultural and creative sectors for growth and jobs in the EU".

des Points de contact culturels de l'UE (CCP) et en rendant possible la candidature dans d'autres langues de l'UE, pas seulement l'anglais ou le français.

3. Définir des objectifs clairs sur ce qui est abordable et accessible en termes de sensibilisation du public, en utilisant le matériel sur les lauréats qui peut susciter l'intérêt du public général. Le niveau de sensibilisation général de ce prix est probablement meilleur que celui des prix d'architecture et de littérature, et il est également probable que la publicité fasse augmenter le nombre de visiteurs. Il est possible de faire en sorte que les lauréats reçoivent plus d'attention de la presse, en donnant des conseils sur les moyens pour y parvenir.

4. Adopter une approche plus systématique de la collecte de données, ainsi que du suivi et de l'évaluation des nombre de visiteurs aux sites culturels récompensés. Bien que cela nécessite de toute évidence une bonne coopération des projets, cela donnerait une image claire et précieuse de l'impact des prix, et pourrait être utilisée pour orienter l'évolution de la dimension relations publiques du prix.

5. L'organisateur des prix devrait utiliser davantage les nouvelles technologies dans le domaine du patrimoine culturel, en cherchant des manières d'augmenter la proportion de projets sur la numérisation et en intégrant plus de contenu interactif sur les projets récompensés sur le site Web des prix.

6. Continuer à utiliser davantage les médias sociaux, afin d'augmenter le nombre de visiteurs du site Web. Cela devrait faire partie d'une stratégie de communication plus vaste et plus explicite couvrant d'autres aspects décrits ci-dessus.

Prix de Littérature de l'Union européenne

1. Continuer à soutenir ce prix pour lui permettre de réaliser son potentiel, étant donné que le Prix de littérature de l'Union européenne est le plus jeune des quatre prix européens et porte sur le secteur le plus difficile, selon certains. Les activités des Foires du livre de Londres et Francfort sont adaptées mais sont insuffisantes pour accroître la visibilité et le prestige du prix. Le prix pourrait avoir plus d'effet en impliquant davantage les éditeurs en particulier, par exemple par le biais d'une stratégie de communication plus systématique (approches visant à améliorer le prestige du prix, valorisation de la marque, meilleure visibilité au niveau national) accompagnée de davantage de ressources, en fonction des objectifs convenus.

2. Revoir le concept d'origine concernant l'éventail des participants et le format de l'événement. Les organisateurs des futurs prix doivent être encouragés à proposer des événements plus accessibles, plus prestigieux et plus axés sur l'industrie. Explorer les possibilités d'organiser les événements dans différents pays en conjonction avec des festivals littéraires (ex : Gothenburg) ou d'autres événements de haut profil (ex: Capitale européenne de la culture), avec davantage de participation d'éditeurs et d'agents des auteurs récompensés.

3. Réfléchir aux moyens d'identifier à l'avance les auteurs nominés, car cela permettrait d'améliorer la visibilité dans les médias.

4. Utiliser davantage les réseaux sociaux, afin de stimuler l'intérêt dans les annonces et les événements et d'augmenter le nombre de visiteurs du site Web.

Prix de Musique contemporaine de l'Union européenne (European Border Breakers Awards)

1. Soutenir les plans déjà en place pour élargir le public, en ciblant l'industrie, les médias et le grand public. S'assurer le soutien d'une plus grande diversité d'acteurs de l'industrie pour qu'ils fassent

circuler l'information au moyen de leur propre réseau et fassent mieux connaître le prix en tant qu'événement et plate-forme de débat sur des sujets clés).

2. Explorer les moyens de profiter au mieux de la réunion des différentes personnes aux prix/conférences, en donnant l'occasion de partager les connaissances pratiques, les manières dont certains artistes et managers ont réussi à pénétrer sur des marchés, les moyens de surmonter des obstacles communs. Ces activités pourraient également être organisées après la cérémonie de remise des prix.

3. Réfléchir à la collecte de résultats plus mesurables sur les objectifs de l'EBBA ou définir des objectifs plus mesurables, moins subjectifs. Cela permettrait de voir plus clairement dans quels domaines les prix peuvent avoir des effets, en abandonnant des objectifs peu mesurables (ex : faire mieux apprécier le répertoire européen) au profit d'indicateurs plus quantitatifs (ex : nombre de tickets vendus aux concerts prévus après l'attribution du prix).

Considérations générales

1. Tous les prix de l'UE occupent un créneau dans le paysage culturel et ont donc le potentiel d'avoir des effets : l'intervention de l'UE est donc justifiée et doit être poursuivie. Ce modèle assure la transparence et l'indépendance des processus de sélection, qui confèrent aux prix réputation et crédibilité. Le modèle de partenariat pour le co-financement (financement de l'UE à 60 % maximum) fonctionne bien, et les résultats obtenus doivent être évalués dans le contexte d'une aide de l'UE relativement modeste (en termes de financement et de personnel). L'effet de levier est donc important et le rapport résultat/coût est élevé.

2. Le premier des trois objectifs des prix de l'UE en tant qu'actions spéciales du programme Culture ("reconnaître des artistes, des œuvres et des succès culturels et artistiques") est atteint ; le deuxième (''les faire connaître au-delà des frontières nationales") également, bien qu'il ne soit pas suffisamment explicite sur les publics visés ; et le troisième ("encourager la mobilité et les échanges") est difficile à mesurer mais on note des effets dans ce domaine. La nécessité ou le souhait d'accroître la visibilité du secteur auprès du grand public ne peut réalistement devenir un objectif central des prix.

3. Tous les organisateurs doivent recevoir des instructions plus claires sur ce que l'on attend d'eux. De même, les futurs appels à propositions devraient demander des propositions répondant à des objectifs spécifiques et à des questions précises (ex : "…indiquez ce que vous feriez pour accroître la visibilité (visibilité de l'UE comprise), exploiter les médias sociaux, sensibiliser les pays tiers, augmenter les synergies entre les prix de l'UE, impliquer les éditeurs, etc.").

4. Le rôle potentiel du tourisme, en particulier en relation avec les prix du patrimoine culturel et d'architecture, devrait faire l'objet d'une plus grande attention dans le futur, compte tenu de la possibilité de susciter l'intérêt du public pour la culture et de capitaliser sur les ressources au niveau local.

5. Les organisateurs des prix peuvent apprendre les uns des autres (notamment dans le cas de l'architecture et du patrimoine). Cela peut se faire dans le cadre de réunions périodiques organisées par la Commission européenne dans le but de discuter de stratégies de communication et de l'utilisation des médias sociaux en particulier. Les deux prix les plus établis (architecture et patrimoine culturel) profitent de nombreuses années d'expérience mais l'EBBA est le plus performant en termes d'élargissement du public.

Zusammenfassung

Einleitung

Gegenstand dieser Studie sind die folgenden vier EU-Preise:

- Preis der Europäischen Union für zeitgenössische Architektur und der Sonderpreis für junge Architekten;
- Preis der Europäischen Union für das Kulturerbe (Europa-Nostra-Preis);
- Literaturpreis der Europäischen Union (EUPL);
- Preis der Europäischen Union für zeitgenössische Musik - European Border Breaker Award (EBBA).

Mit diesen Preisen verfolgt die EU das Ziel, „*die hervorragende Qualität der europäischen Aktivitäten in einer Reihe von Bereichen weithin sichtbar zu machen, damit Künstler, Arbeiten oder kulturelle und künstlerische Leistungen über ihre Grenzen hinaus bekannt werden, und somit die Mobilität und den Austausch zu unterstützen*". Diese wichtigen, öffentlichkeitswirksamen Initiativen werden von der Kommission innerhalb des umfassenderen Rahmens des Kulturprogramms unterstützt. Das Ziel dieser Studie war, die Wirkung der vier Preise zu messen, speziell im Hinblick auf ihr Ansehen und ihre Reichweite, aber auch im Hinblick auf ihren Einfluss auf die Sektoren, in denen sie operieren, und die breiteren sozial- und wirtschaftspolitischen Erfordernisse, auf die sie abzielen. Die Studie identifizierte und erfasste Nachweise über die Wirkung auf mehreren Ebenen: auf EU-Ebene, auf Sektor-Ebene, für die einzelne Person und für die Öffentlichkeit. Es wurd eine Reihe von quantitativen und qualitativen Forschungsmethoden angewendet, und die Evidenzbasis umfasste dokumentarische Informationen sowie die Befragung von 64 Beteiligten, einschließlich Preisträgern und Experten in dem betreffenden Sektor.

Ergebnisse

Auswirkungen auf den Sektor

Alle Preise beziehen sich auf ein von dem relevanten Sektor identifiziertes Bedürfnis und werden als qualitativ hochwertig betrachtet. Sie haben alle einen klar ausgeprrägten Fokus (junge Architekten/Autoren/Musiker und ein breiter Rahmen der Aktivitäten im Bereich des kulturellen Erbes) und ergänzen verschieden Aspekte der EU-Kulturpolitik maßgeblich. Es gibt keine Anzeichen von Redundanz. Der Architekturpreis genießt das höchste Ansehen in seinem Bereich, dicht gefolgt vom Preis für kulturelles Erbe. Diese beiden Preise weisen/zeigen eine starke Identifikation mit dem Sektor auf. Im Hinblick auf die zwei jüngeren Preise gewinnt das Profil der EBBA-Preise zunehmend an Bedeutung und wird insbesondere durch Eurosonic Noorderslag zu einem immer mehr mediengeprägten Event. Der Literaturpreis der Europäischen Union ist eine sinnvolle Ergänzung für den Sektor und sein Bekanntheitsgrad steigt langsam.

Bei den zwei seit längerem bestehenden Preisen – Architektur und kulturelles Erbe – kann eine bedeutende Wirkung festgestellt werden, insbesondere durch Wissensaustausch, durch das Hinzufügen einer betont europäisch geprägten Dimension, durch Förderung einer zunehmenden Internationalisierung und durch den Austausch/die Verbindung von Ideen und Ansätzen. In den meisten Fällen bieten Abläufe und Veranstaltungen eine Plattform für Networking und Diskussionen sowie eine wertvolle Gelegenheit, Leistungen zu präsentieren. Der Kulturerbe-Preis ist im Hinblick auf die verschiedenen beteiligten Akteure der am stärksten integrierte Preis. Beim Architekturpreis besteht die Möglichkeit, Klienten und Studenten stärker miteinzubinden. Der Preis der Europäischen Union für zeitgenössische Musik spiegelt die Stärke und Vielfalt des Sektors wider. Der Literaturpreis der Europäischen Union beginnt, Netzwerke zu

stimulieren, aber es wird mehr Zeit benötigt, um Wege zu finden, die Herausgeber und Händler einzubinden.

Geographische Ungleichgewichte bei den Preisen sind im Wesentlichen auf Kontextfaktoren zurückzuführen (Marktverhältnisse, Ressourcen, Kapazität, Tradition und Sprache). Der Preis für kulturelles Erbe ist in den westeuropäischen Ländern weitaus bekannter als in den osteuropäischen Ländern. Bei dem Literaturpreis erzielen kleinere Länder und neue Mitgliedstaaten die größten Vorteile; in den größeren Märkten (Vereinigtes Königreich, Frankreich und Deutschland) hat dieser Preis noch nicht die gebührende Anerkennung gewonnen. Bei den EBBAs wurde die Dominanz der nord- und westeuropäischen über die süd- und osteuropäischen Länder durch eine Revision der Auswahlkriterien und die Ausweitung des europäischen Talentaustauschprogramm (ETEP)-Festivals ausgeglichen, um eine spezielle zentral- und osteuropäische Komponente (CEETEP) aufzunehmen.

Im Allgemeinen heben die Preise die Leistungen der betreffenden Sektoren hervor,. Bei dem jüngeren EUPL-Preis ist dies allerdings aufgrund des derzeit noch relativ niedrigen Bekanntheitsgrades begrenzt. Die für den Architekturpreis konzipierte Wanderausstellung und der dazu herausgegeben Katalog präsentieren das beste an europäischer Architektur, und die Preise für das kulturelle Erbe bieten Zugang zu einem breiten Spektrum von Beispielen für erfolgreiche und innovative Projekte, um andere zu inspirieren. Beim Preis für das kulturelle Erbe sind im Bereich der allgemeinen und beruflichen Bildung erhebliche Fortschritte zu erkennen/festzustellen. Die EBBAs stellen internationale Erfolge wirksam heraus und fördern positive Eindrücke über die Stärken Europas in diesem Bereich. Bei allen Preisen besteht die Möglichkeit, den Tätigkeitsbereich durch Verwertung des bestehenden Inhalts, einschließlich über neue Technologien und soziale Medien zu erweitern.

Der Architekturpreis zeigt eine klare strategische Ausrichtung mit dem Ziel, einen betont europäisch geprägten Ansatz zur Architektur, dessen Stärke Vielfalt und Innovation sind, herauszustellen und zu fördern. Internationalisierung ist ebenfalls ein wichtiger Teil dieser Vision angesichts der Tatsache, dass der Sektor in gewissem Maße bereits stärker international ausgerichtet ist als viele andere Sektoren, zumindest auf der höchsten Ebene. Der Kulturerbe-Preis verfügt über ein starkes Ethos in Bezug auf die „Macht des Vorbilds". Dies zeigt sich nicht nur darin, dass er hohe technische Standards fördert, sondern auch darin, dass er Möglichkeiten bietet, die Beiträge von Nicht-Berufsangehörigen (einschließlich Freiwillige und lokale Kommunen) anzuerkennen. Bei dem Literaturpreis muss sich eine solche kohärente strategische Vision, die mit dem Sektor im Einklang steht, noch entwickeln. Die bei den EBBAs erkennbare strategische Ausrichtung zielt stärker auf das öffentliche Bewusstsein ab als die anderen Preise der EU. Es besteht ein klares Langzeitziel, die EBBA-Marke aufzubauen und transnationale Popmusik im Sinne von breiter gefassten Qualitätsvorstellungen neu zu positionieren.

Vorteile für Preisträger

Der Gewinn eines Preises bringt den meisten Preisträgern bedeutende Vorteile, u.a. eine größere nationale und internationale Reichweite, eine höhere Anzahl von Arbeitsmöglichkeiten und mehr Netzwerke. Mit dem Kulturerbe-Preis ausgezeichnete Projekte vermerkten/gaben ein breites Spektrum von Vorteilen an, einschließlich Anschlussfinanzierung und gestiegene Besucherzahlen. Der Architekturpreis bringt auch den Architekten in der engeren Auswahl bedeutende berufliche Vorteile. Insbesondere junge Architekten profitieren vom Kontakt mit weltweit bekannten Experten derselben Berufsgruppe. Dies ist allerdings nicht der Fall bei dem Literaturpreis, da bei diesem Preis kein öffentliches Auswahlverfahren stattfindet. Die Preisverleihungen spielen bei der Glaubwürdigkeit der Preise eine gewisse Rolle, insbesondere wenn internationale Persönlichkeiten zusätzlichen Glamour verleihen. Dies gilt allerdings weniger für den Literaturpreis. In dieser frühen Phase der EBBAs ist es noch schwierig, die Auswirkungen der Auszeichnung mit dem EBBA-Preis von anderen Faktoren, die die Laufbahn eines Künstlers beeinflussen, zu trennen.

Im Hinblick auf die Internationalisierung von Karrieren, bietet der Literaturpreis das beste Beispiel: die Werke der meisten Autoren, die den Preis gewonnen haben, wurden in zehn bis zwölf Fremdsprachen

übersetzt. Die mit de, Architekturpreis ausgezeichneten Architekten können auf zunehmendes Interesse an ihrer Arbeit außerhalb ihres eigenen Landes verweisen. Obgleich der Gewinn nicht unbedingt sofort zu Aufträgen führt, scheint die positive Wirkung langfristig zu sein. Für europäische Musiker ist es eine Herausforderung, ihre Musik auf der internationalen Bühne anzubieten, und die EBBAs erhöhen deren Bekanntheitsgrad, wodurch dieser Prozess verstärkt wird.

Der Austausch über die besten Verfahren und das Know-how auf europäischer Ebene ist eine wichtige Komponente der meisten Preise, wobei die ausgezeichneten Projekte als exemplarisch gesehen werden können. Im Hinblick auf Architektur bedeutet dies, von unterschiedlichen kulturellen Ansätzen zu lernen, hohe technische und künstlerische Standards zu setzen, eine gemeinsame Vision der deutlich europäisch geprägten Tradition und Verfahren in der Architektur zu entwickeln. Der Preis für kulturelles Erbe verbreitet durch den Wissensaustausch als zentrales Prinzip bew¨hrter Methoden und hebt die Standards europaweit. Bei allen Preisen bestehen weitere Möglichkeiten, den Inhalt zu nutzen, unter anderem um Nicht-Berufsangehörige innerhalb und außerhalb des Sektors einzubinden. Die Erhöhung des Bekanntheitsgrades der Preisträger kann dabei helfen, andere Interessengruppen einzubinden. Beim Literaturpreis der Europäischen Union liegt die Betonung eher darauf, Möglichkeiten aufzuweisen und den Autoren Zugang zu Informationen und Netzwerken und Unterstützung zu verschaffen sowie sie zu unterstützen/ihnen Unterstützung zukommen zu lassen. Hinsichtlich dem EBBA-Preis liegt hier der Fokus mehr auf dem Bekanntheitsgrad der EU-Preise, mit dem Lagzeitziel, die EBBAs als Marke zu etablieren und transnationale Musik bezüglich der Qualitätsvorstellungen zu positionieren.

Öffentlichkeit

Ebenso wie eine Reihe von nationalen und internationalen Preisen, so sind auch die EU Kulturpreise in der Öffentlichkeit nur wenig bekannt. Deshalb ist ihr potentieller Wert, die öffentliche Wahrnehmung der Sektoren oder eines bestimmten Themas zu verbessern, begrenzt. Ein verstärktes Interesse und ein erleichterter Zugang zu nicht nationalen Werken ist ein indirektes Ziel der Preise, da der Umfang an erforderlichen Mitteln, um eine Auswirkung auf die Öffentlichkeit zu haben, wahrscheinlich nicht tragbar wäre. Der aktuelle Fokus auf die Sichtbarkeit innerhalb der relevanten Sektoren und die die Förderung des Interesses für die grenzüberschreitende Dimension sind deshalb geeignet und verhältnismäßig. Es bestehen allerdings für jeden Veranstalter dieser Preise weitere Möglichkeiten, ihre Sichtbarkeit in der Öffentlichkeit auf vielfältige Weise und ohne übermäßige zusätzliche Kosten zu erhöhen, unter anderem durch stärkere Nutzung des Internet sowie der sozialen Medien, ein wirksameres Monitoring der Internetnutzung, maßgeschneiderte Informationen und zugänglichere Veranstaltungen.

Das Interesse der Öffentlichkeit lässt sich belegen (Besucherzahlen bei Ausstellungen, Veranstaltungen und Preisverleihungszeremonien sowie Berichterstattung in der Presse und Besuche im Internet), aber dies ist vergleichsweise begrenzt und in der Regel weniger ausschlaggebend als die Aufstellung innerhalb des Sektors. Es könnte argumentiert werden, dass angesichts des erklärten Zieles der EU-Preise, „*die hervorragende Qualität der europäischen Aktivitäten in einer Reihe von Bereichen weithin sichtbar zu machen, damit Künstler, Arbeiten oder kulturelle und künstlerische Leistungen über ihre Grenzen hinaus bekannt werden, und somit die Mobilität und den Austausch zu unterstützen*", ein hoher Grad an Sichtbarkeit in der Öffentlichkeit nicht unbedingt erforderlich ist. Im Vergleich zu den anderen Preisen, liegt bei den EBBAs der Fokus verständlicherweise auf der Sensibilisierung der Öffentlichkeit und der Wahrnehmbarkeit der Marke

Auswirkungen insgesamt

Alle Preise dienen bis zu einem gewissen Grad dazu, den Schutz und die Förderung der kulturellen sowie sprachlichen Vielfalt in der EU zu unterstützen, indem hochwertige Beispiele präsentiert und eine Plattform für die Entwicklung einer gemeinsamen Vision der Rolle der relevanten Sektoren angeboten wird. Alle Preise umfassen eine starke Komponente, die die Vielfalt als auch den Wissensaustausch anerkennt und honoriert. Bei den EBBAs besteht die Auswirkung insgesamt wahrscheinlich eher darin,

dass ein neues Publikum erreicht und die Anzahl der Aufführungen (in anderen Ländern) erhöht wird, ohne notwendigerweise die sprachliche Vielfalt zu fördern.

Die EU-Preise sollten vielmehr im Kontext der breiteren EU-Aktionsprogrammpalette in dem Bereich betrachtet werden, insbesondere hinsichtlich des Kulturprogramms. Die EU-Preise sind eher eine symbolische Aktion als eine Aktion mit expliziten Zielvorgaben (im Sinne einiger quantitativer Ziele, die zum Beispiel von Europa 2020 gesetzt werden). Die Rolle des Preises bei der Unterstützung von grenzüberschreitendem Wissensaustausch, der Präsentation von neuen Talenten, der Betonung von Fertigkeiten und Erfahrung und dem Herausstellen der Leistungen der verschiedenen Sektoren ist für eine Reihe von Leitinitiativen , wie die Initiativen Digitale Agenda für Europa[13] (z.B. Digitalisierung von kulturellen Werken), Jugend in Bewegung[14] (Mobilität, Studenten, Pop-Musik), Industriepolitik im Zeitalter der Globalisierung[15] (Internationalisierung, Sektorunterstützung und Wettbewerbsfähigkeit) und Agenda für neue Kompetenzen sowie neue Beschäftigungsmöglichkeiten[16] (allgemeine und berufliche Bildung, Qualität, Kreativwirtschaft) von großer Bedeutung. Von allen Preisen scheint die Unterstützung des europäischen Musiksektors durch die EBBAs eine positive Wirkung auf die europäische Wirtschaft zu haben, wobei hier noch eine deutliche Dominanz der US-amerikanischen Musikindustrie besteht. Ferner tragen die Preise einen bedeutenden Teil zu der Realisierung der in der EU-Agenda für Kultur im Zeichen der Globalisierung[17] und in der kürzlichen Kommunikation über die Kulturwirtschaft und die kreativen Sektoren[18] festgelegten Zielen bei.

Die Rolle der Europäischen Kommission trägt bei jedem Preis den besonderen Umständen und insbesondere dem Zeitraum seit der Einrichtung des betreffenden Preises Rechnung. Der Bekanntheitsgrad und das Ansehen des Architekturpreises lassen sich im Wesentlichen auf die Mies van der Rohe Stiftung zurückführen und in ähnlichem Maße ist Europa Nostra von dem Kulturerbe-Preis kaum zu unterscheiden. Dies sollte nicht Anlass zu Besorgnis geben, da die EU beide Marken ergänzt und ihnen dadurch eine zusätzliche Dimension verleiht. Diese Partnerschaft scheint in beiden Fällen gut zu funktionieren. Im Hinblick auf den Literaturpreis gibt es keine Vorgeschichte oder etablierte Organisation als maßgebliche Basis, weshalb musste die EU hier einen aktiveren Part übernehmen musste. Die Rolle der EU bei den EBBAs ist weithin anerkannt und hat zur Folge, dass die EU mit dem Erfolg im populären Sektor assoziiert wird.

Empfehlungen

Der Preis der Europäischen Union für zeitgenössische Architektur und der Sonderpreis für junge Architekten

1. Je nach vorhandenen Mitteln, Ausweitung der Attraktivität des Preises durch Aufbau auf bestehende Veranstaltungen und/oder durch eine größere Anzahl von Veranstaltungen (einschließlich öffentliche Debatten und Diskussionen); häufigere Veranstaltung der Ausstellung außerhalb der EU (insbesondere in den so genannten BRICs-Staaten); Verbesserung der Internetseite im Hinblick auf die Präsentation von Projekten (z.B. virtuelle Rundgänge).

2. Klare, realisierbare Ziele für die Veranstalter im Hinblick auf die Öffentlichkeit; Anerkennung des niedrigeren Bekanntheitsgrades in diesen und anderen Bereichen. Dazu sind gezielte Vorgaben erforderlich, da es unwahrscheinlich ist, dass die notwendigen Mittel, um messbare Auswirkungen zu erzielen, verfügbar sind. Stattdessen sollten durch ein vereinbartes

[13] http://ec.europa.eu/digital-agenda/
[14] http://ec.europa.eu/youthonthemove/index_en.htm
[15] http://ec.europa.eu/enterprise/policies/industrial-competitiveness/industrial-policy/index_en.htm
[16] http://ec.europa.eu/social/main.jsp?langId=en&catId=958
[17] Europäische Kommission COM (2007) 242, 10.05.2007 http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF
[18] Europäische Kommission COM (2012) 537, 26.09.2013 „Die Kultur- und Kreativwirtschaft als Motor für Wachstum und Beschäftigung in der EU unterstützen".

Arbeitsprogramm oder einen Kommunikationsplan realistische Ziele auf jährlicher oder halbjährlicher Basis festgelegt werden (sie könnten der Reihe nach auf besondere Themen, Länder oder Interessengruppen ausgerichtet sein).

3. Unterstützung einer größeren Nutzung von Social-Media-Kanälen, um die Teilnahme am Preis (professionell und nicht professionell) zu erweitern und die Anzahl der Besucher der Internetseite zu erhöhen. Diese und andere Elemente einer Kommunikationsstrategie sollten von systematischem Monitoring und einer Evaluierung begleitet werden, um Ziele und Fortschritte miteinander. Umfragen bei Internetnutzern und bei Veranstaltungen würden wertvolle Rückmeldung über die Entwicklung künftiger Aktivitäten geben.

4. Es gilt sicherzustellen, dass spezielle Ziele die Bedürfnisse beider Partner erfüllen. Im Hinblick auf das Markenbewusstsein ist die Rolle der EU bei diesem Preis weniger bekannt als die Rolle der Mies van der Rohe Stiftung. Obgleich dies zum gegenwärtigen Zeitpunkt kein Problem darstellt, sollten künftige Ziele den Bedürfnissen beider Partner Rechnung tragen.

Der Preis der Europäischen Union für das Kulturerbe (Europa-Nostra-Preis)

1. Entwicklung stärkerer und systematischerer Verknüpfungen zum Beispiel mit dem EU-Kulturerbe-Siegel und Europäische Kulturhauptstadt (ECOC). Der Aspekt der allgemeinen und beruflichen Bildung bei diesem Preis sollte beispielsweise durch gezieltes Marketing unterstützt werden.

2. Gezieltes Marketing, um weiterhin das Ost-West-Ungleichgewicht zu lösen, das allerdings allmählich abzunehmen scheint. Dieser Prozess könnte vielleicht durch gezielte Marketingkampagnen über Europa Nostra, durch kulturelle Kontaktstellen der EU und durch die Möglichkeit beschleunigt werden, Bewerbungen für einen Preis auch in anderen EU-Sprachen (nicht nur Englisch und Französisch) einzureichen.

3. Klare Zielsetzungen zu dem, was im Hinblick auf Auswirkungen auf das öffentliche Bewusstsein erschwinglich und erzielbar ist. Dabei sollte das umfangreiche Angebot an Materialien über Projekte, die mit Preisen ausgezeichnet wurden und die das Interesse der Öffentlichkeit wecken könnten, genutzt werden. Der allgemeine Bekanntheitsgrad dieses Preises ist wahrscheinlich höher als der Bekanntheitsgrad des Architektur- und des Literaturpreises. Ferner wird mehr Öfffentlichkeitsarbeit wahrscheinlich auch zu höheren Besucherzahlen führen. Erfolgreiche Projekte erhalten mehr Aufmerksamkeit in der Presse, wenn entsprechende Unterstützung und Beratung bereitgestellt wird.

4. Der Ansatz, der bei ausgezeichneten Standorten für die Datensammlung, das Monitoring und die Evaluierung der Besucherzahlen genutzt wurde, sollte systematischer sein. Obgleich dazu die Zusammenarbeit der Projekte erforderlich ist, würde ein systematischerer Ansatz es ermöglichen, sich von den Auswirkungen der Preise ein wertvolles und klareres Bild zu machen. Dies könnte für die künftige Entwicklung der Öffentlichkeitsarbeit bei diesem Preis genutzt werden.

5. Der Veranstalter des Preises sollte die Nutzung neuer Technologien in dem Kulturerbe-Bereich in größerem Maße erwägen und sich bemühen, die Anzahl der die Digitalisierung umfassenden Projekteinreichungen zu erhöhen und die Internetseite des Preises durch das Integration von interaktiven Inhalten zu erfolgreichen Projekten zu verbessern.

6. Fortsetzung und Aufbau im Zuge des Prinzips der stärkeren Nutzung von Social-Media-Kanälen, unter anderem zu dem Zweck, um mehr Internet-Verkehr zu generieren. Dies sollte Bestandteil einer breiteren, expliziten Kommunikationsstrategie sein, die wie oben dargestellt auch andere Aspekte abdeckt.

Der Literaturpreis der Europäischen Union

1. Fortgesetzte Unterstützung dieses Preises, damit er sein volles Potenzial zu erreichen kann, da der Literaturpreis der EU der jüngste der vier EU-Preise ist und in dem schwierigsten Sektor operiert. Die Aktivitäten auf der Londoner und der Frankfurter Buchmesse sind angemessen, reichen aber nicht aus, um eine erhöhte Sichtbarkeit und größeres Ansehen für den Preis zu erlangen. Die Auswirkungen des Preises könnten erhöht werden, in dem ein höheres Maß an Einbindung insbesondere der Herausgeber erzielt wird, möglicherweise durch eine systematischere Kommunikationsstrategie (z.B. Ansätze, um das Ansehen des Preises und den Markenaufbau zu erhöhen, erhöhte Sichtbarkeit auf nationaler Ebene), begleitet von zusätzlichen Mitteln, die mit vereinbarten Leistungen abgeglichen werden.

2. Überprüfung des ursprünglichen Konzeptes der Beteiligung von Interessengruppen und des Formates der Veranstaltung. Die Organisatoren künftiger Preisverleihungen sollten ermutigt werden, Vorschläge für Veranstaltungen einzureichen, die öffentlichkeitswirksamer, zugänglicher und auf die Branche ausgerichtet sind. Es sollten Möglichkeiten geprüft werden, die Preisverleihungen in unterschiedlichen Ländern und mit Literaturfestivals (z.B. Göteborg) oder anderen Veranstaltungen mit einem hohen Bekanntheitsgrad (z.B. während der Veranstaltung Europäische Kulturhauptstadt) zu kombinieren und auf eine erhöhte Beteiligung von Herausgebern und Agenten der Preisträger abzuzielen.

3. Es ist zu überlegen, wie die Autoren, die in die engere Wahl kommen, im Vorfeld identifiziert werden können, weil dies eine erhebliche Verbesserung von Umfang und Ausmaß der Medienarbeit ermöglichen würde.

4. Stärkere Nutzung der Social-Media-Kanäle, auch um das Interesse an den Ankündigungen und den Veranstaltungen zu erhöhen und um mehr Internet-Verkehr zu der Website zu generieren.

Der Preis der Europäischen Union für zeitgenössische Musik - European Border Breaker Award (EBBA)

1. Unterstützung der bereits vorhandenen Pläne für eine stärkere Publikumsentwicklung, die auf die Industrie, die Medien und die Öffentlichkeit Bezug nehmen. Die Unterstützung einer breiteren Palette von Interessengruppen in der Branche gewinnen, um Informationen über deren Netzwerke zu verbreiten und dabei zu helfen, den Preis als Fokus oder Plattform für Debatten und Diskussionen über wichtige Themen zu entwickeln.

2. Analyse von Methoden, wie man am besten von Preisverleihungen/Konferenzen profitieren kann. Dabei sollen Möglichkeiten zum reziproken Austausch unter den Teilnehmern geschaffen werden; Fragen, wie Künstelr und Manager neue Märkte erschlossen oder gemeinsame Grenzen überwunden haben, könnten hier diskutiert werden. Eine derartige Aktivität kann auch als Folgeveranstaltung nach den Preisverleihungen stattfinden.

3. Sammlung von robusten/messbaren Nachweisen für die vier EBBA-Ziele oder Rationalisierung der Ziele, um auf etwas Messbares und weniger Subjektives zu fokussieren. Damit ließe sich identifizieren, wo die Preise wirklich etwas bewirken können. Übergang von weniger greifbaren Zielen (z.B. zunehmende Anerkennung des europäischen Repertoires) zu quantitativen Indikatoren (z.B. Anzahl der verkauften Tickets für Konzerte, die nach der Auszeichnung mit dem Preis stattfinden).

Grundlegende Überlegungen

1. Diese EU-Preise füllen eine Nische oder Lücke in der Kulturlandschaft und haben das Potenzial, etwas zu bewirken: die Intervention der EU ist somit gerechtfertigt und sollte fortgesetzt werden. Das Modell gewährleistet die Transparenz und Unabhängigkeit der Auswahlverfahren, die Ansehen und Glaubwürdigkeit verleihen. Das Modell der gemeinsamen Finanzierung durch eine

Partnerschaft (maximal 60% EU-Zuschuss) funktioniert gut und die erzielt Wirkung ist im Kontext des vergleichsweise moderaten Umfangs der bereitgestellten EU-Unterstützung zu sehen (in Bezug auf finanzielle und personelle Mittel), so dass die Hebelwirkung erheblich und die Kostenwirksamkeit entsprechend hoch ist.

2. Das erste der drei Ziele der EU-Preise als spezielle Aktionen im Rahmen des Kulturprogramms („…sichtbar zu machen, damit Künstler, Arbeiten oder kulturelle und künstlerische Leistungen …, bekannt werden“) wird erfüllt. Das zweite Ziel („…über ihre Grenzen hinaus bekannt werden“) wird ebenfalls erfüllt, obwohl dieses Ziel im Hinblick darauf, wem sie bekannt gemacht werden sollen, nicht explizit genug ist. Das dritte Ziel („…, und somit die Mobilität und den Austausch zu unterstützen“') lässt sich nur schwer messen, aber es gibt eine deutliche Auswirkung in diesem Bereich. Es ist nicht realistisch, die Notwendigkeit oder den Wunsch, die Sichtbarkeit des Sektors in der Öffentlichkeit zu erhöhen, als zentrales Ziel der Preise zu identifizieren.

3. Allen Veranstaltern sollten klarere Anweisungen darüber gegeben werden, was von ihnen erwartet wird. Gleichzeitig sollten bei künftigen Ausschreibungen spezielle Vorschläge für besondere Ziele und identifizierte Themen gefordert werden (z.B. “… bitte beschreiben Sie im Einzelnen, wie Sie die Sichtbarkeit (einschließlich Sichtbarkeit der EU) erhöhen würden, wie Sie soziale Medien nutzen, das Bewusstsein in Drittländern erhöhen, Synergien zwischen EU-Preisen verstärken, Herausgeber einbinden würden etc.”)

4. Die potentielle Rolle des Tourismus, insbesondere in Verbindung mit den Preisen für Architektur und Kulturerbe, gewährleistet angesichts der Möglichkeit, das öffentliche Interesse an Kultur zu wecken und die physikalischen Werte auf lokaler Ebene zu nutzen, größere Aufmerksamkeit.

5. Es besteht ein erhebliches Potenzial für die Veranstalter von Preisen, voneinander zu lernen (dies gilt insbesondere für den Architektur- und den Kulturerbe-Preis). Dies könnte dadurch umgesetzt werden, indem die Europäische Kommission regelmäßige Sitzungen veranstaltet, auf denen Kommunikationsstrategien, insbesondere die Nutzung der sozialen Medien diskutiert werden. Die zwei Preise, die gut etabliert sind (Architektur und Kulturerbe), haben den Vorteil, dass sie bereits über viele Jahre Erfahrung verfügen, wobei aber bei den EBBAs die stärkste Publikumsentwicklung verzeichnet wird.

1.0 Introduction

In July 2012 Ecorys was commissioned by the European Commission's Directorate-General for Education and Culture to undertake an assignment entitled:

Study on the Impact of the EU Prizes for Culture

The four EU Prizes that are the subject of this study are:

1. **The European Union Prize for Contemporary Architecture and the Special Mention for an Emerging Architect,** awarded to highlight excellent examples of architectural creativity for works which are less than two years old.

2. **The European Union Prize for Cultural Heritage/Europa Nostra Awards** which aim to highlight some of Europe's best achievements in conservation, research, dedicated service, education, training and awareness raising in Europe's cultural heritage sector.

3. **The European Union Prize for Literature (EUPL),** awarded each year to a number of emerging European authors with the aim of encouraging the circulation and translation of the winning work outside the authors' home base.

4. **The European Border Breakers Award (EBBA)** awarded to ten European acts emerging as the most successful new musical performers in Europe. The success of the performer or group outside their home territory is one of the central aspects to the awards.

The aim of the EU Prizes is: "*to highlight excellence in a number of fields in order that artists, works or cultural and artistic achievements become known beyond national borders, thereby encouraging mobility and exchanges*". These are significant, high profile initiatives, which the Commission supports within the wider Culture Programme.

1.1 The study

The purpose of this study was to measure the impact of the four Prizes, specifically in terms of their prestige and reach, but also their influence on the sectors in which they operate and the wider social and economic policy imperatives they support. Understanding the nature of the impacts of these prizes and the effects they have longer term on the winners and on the cultural, creative and heritage sectors is vital, as well as the changing context in which they need to operate (such as eBooks and the transition to digital music downloads). The research identified and captured evidence of impacts on a number of levels; at the EU level (for example contribution to EU policy objectives such as cultural diversity, or economic goals, and role in EU profile and reputation), at the sector level (for example impacts on the size and geography of the sector, as well as the structure of the sector), for the individual laureates (in terms of effects on sales and profile), and for the general public (for example opportunities to access new artists or cultural forms or raised awareness or interest in artists or works).

This document is the Final Report of the study, and is structured as follows:

Section 1: Introduction, including background and research methodology;
Section 2: Description of the four Prizes, including key facts and figures;
Section 3: Findings on impacts;
Section 4: Conclusions and Recommendations.

Annexes:

- Terms of Reference;
- Data sources;
- Research tools;
- List of interviewees.

1.2 Background

EU Prizes in the field of culture constitute one part of a much wider set of policy interventions and programmes that are intended to fulfil the EU's commitments made in the Treaty, the Charter of Fundamental Rights of the European Union and the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Article 167 of the Treaty states that the EU "shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore". The Treaty gives the EU the mandate to "*encourage cooperation between Member States and, if necessary, to support and supplement their action" in the field of culture*." Furthermore, article 3(3) of the Treaty on the European Union recognises that the internal market and economic growth must be accompanied by respect for the EU's cultural and linguistic diversity. At the same time, the Charter of Fundamental Rights of the European Union commits the EU to respecting the diversity of the cultures and traditions of the peoples of Europe. Specifically, Article 22 states that the Union shall respect cultural, religious and linguistic diversity, whilst Article 25 asserts the rights of the elderly to participate in cultural life.[19] As parties to the UNESCO Convention, the European Community and its Member States have also committed to taking measures to promote and protect cultural expressions, as well as to promote the understanding of such measure through education and public awareness programmes.

One of the main means by which the EU has endeavoured to fulfil these commitments has been through the implementation of expenditure programmes specifically focussed on the culture sector. Most recently, the Culture Programme 2007-13 has funded a suite of actions, including multilateral co-operation projects, literary translations, European festivals, organisations active at EU level, co-operation with third countries and with international organisations. The Culture Programme has also funded the four EU Prizes that form the subject of this study. By taking this approach, the Commission has intended to ensure administrative efficiency (i.e. by avoiding the need for a separate funding instrument) and also to highlight the complementarities and synergies between the Prizes and the other strands of the Programme.

Since the start of the Culture Programme, the European Commission has also introduced its strategy for culture – the European Agenda for Culture in a Globalising World.[20] Introduced in 2007, the Agenda defines three broad objectives designed to guide EU action in this area, help focus the priorities of Member States and other cultural stakeholders, and highlight the sector's significance. These objectives are to:

- promote cultural diversity and intercultural dialogue;
- promote culture as a catalyst for creativity in the framework of the Lisbon Strategy for growth and jobs;
- promote culture as a vital element in the Union's international relations.

Although they are not formally linked to the implementing tools of the Agenda, the Prizes can be seen as complementing those tools and contributing progress to the overall objectives of the Agenda. In particular,

[19] Charter of Fundamental Rights of the European Union (2010/C 83/02).

[20] Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world; COM(2007) 242 final.

the Prizes can be seen as supporting the objective of promoting cultural diversity and intercultural dialogue by helping artists, works or sites that have demonstrated excellence to become known beyond national borders. By promoting four key cultural sectors, the Prizes might also be said to help promote culture as a catalyst for creativity and innovation as an important driver of growth and jobs.

Looking ahead, the Commission will soon begin the period of reflection on the design of any future Work Plan for Culture by which the Agenda will be implemented post-2014. The Commission is also preparing the successor to the Culture programme, i.e. the culture strand of the proposed Creative Europe Programme 2014-2020. At present, it is proposed that Creative Europe will continue to fund a range of complementary actions in the field of culture, including cooperation measures, activities of networks, literary translations and special actions including EU Prizes. Crucially, however, Creative Europe will pay greater attention to promoting the job and growth potential of the culture sector, while continuing to have a strong link to the promotion of cultural and linguistic diversity.

Although the Prizes have not been the subject of a comprehensive evaluation, they were covered as part of the interim evaluation of the Culture Programme, which covered the years 2007-09. The final report of the evaluation found that the Prizes had made some contribution to the objectives of the Culture Programme and of EU policy more generally, albeit mostly indirectly:

- There was some evidence of an indirect contribution to the mobility of winners (except for the heritage prize), due to a higher profile in different countries; winners of the architecture and music Prizes had mostly gone on to enjoy higher international profile and at least one author had gone on to enjoy residencies in other countries since winning the literature prize;
- The circulation of works had been assisted by prominence in other countries through the award ceremonies and associated publicity, for example, had been supported by a travelling exhibition devoted to the winners of the architecture prize; in addition, seven of the winning authors' works had been since translated with the support of the Culture Programme;
- The European Prizes had generated media coverage and thus a higher profile for European cultural action. For example, the music prize was broadcast on television in twelve European countries and on 24 radio stations in 18 countries and had attracted 12,100 website hits from 100 countries.
- The Prizes had also given a degree of visibility to the role of the EU in promoting culture, for example through the EU's association with some of the most prestigious and influential bodies in each of these four sectors.

At this stage it is worth considering the challenges to be addressed (i.e. areas where any high-level impacts of the Prizes should be felt, as part of wider EU cultural actions). These concern fragmentation of the market, which is manifest in a lack of awareness outside domestic (linguistic and national) spheres, which in turn may represent a hindrance to the realisation of a number of greater social and economic benefits. These benefits include cultural and intercultural ones, as well as freedom of expression, but also include potential economic contributions - for EU Prizes this might include for example:

- Sales (music, literature);
- Service sector and professional jobs;
- Construction;
- Visits to heritage sites.

Considering the governing EU Legal Decision[21], the following objectives of the overall EU Culture Programme are relevant to the EU Prizes:

[21] Decision 1855/2006/EC 12.12.2006

1. **Mobility of cultural players (people):**
    a. Architects
    b. Musicians
    c. Authors
    d. Cultural heritage professionals
2. **Circulation of works:**
    a. Portable "products"
        i. Popular music (songs)
        ii. Books etc.
        iii. Architectural designs, portfolio of work
    b. Awareness of heritage sites, physical buildings
3. **Encourage inter-cultural dialogue**
    a. An outcome for Prizes

EU Prizes are a Special Action designed to:

- ***Highlight*** artists, works or cultural and artistic achievements;
- and ***make them known beyond borders***;
- thus ***encouraging mobility and exchanges***.

1.3 Research methodology

1.3.1 Research framework

The specific objectives of the study were to address the following research questions[22]:

Objective 1: SECTOR LEVEL:

- What is the visibility and prestige of each prize in its sector?
- To what extent has each prize helped structure the sector to which it is associated? How does this manifest itself? Has the sector started to work together through partnerships because of the prize?
- What networks are involved or reached through each prize? Do they cover all countries participating in the Culture programme or are there any geographical imbalances?
- To what extent and in what way has each prize highlighted the achievements of its sector in Europe (quality, creativity, innovation, links to other sectors such as education, social cohesion etc)?
- To what extent do the organisers have a strategic view of each prize and its long-term goals?

Objective 2: BENEFITS FOR THE LAUREATES

- How has each prize helped the winners with their careers and/or future work? Is there evidence of this?
- Where relevant, how has the prize helped the winners in terms of internationalising their careers?
- To what extent has each prize encouraged exchange of know-how and good practices on a European scale?

[22] For the Terms of Reference, see Annex 1

Objective 3: GENERAL PUBLIC

- To what extent has each prize increased the visibility of the sector among the public? Or of a specific issue that is addressed through the Prize (e.g. lack of circulation of artists/works)?
- Where relevant, how has the prize fostered interest in European non-national works among the public?
- Where relevant, how has the prize helped increase access to European non-national works for the public?
- To which extent are audience development strategies and techniques employed, which ones?
- To what extent synergies have been created among the prizes themselves and between the prizes and other Commission initiatives/ networks?

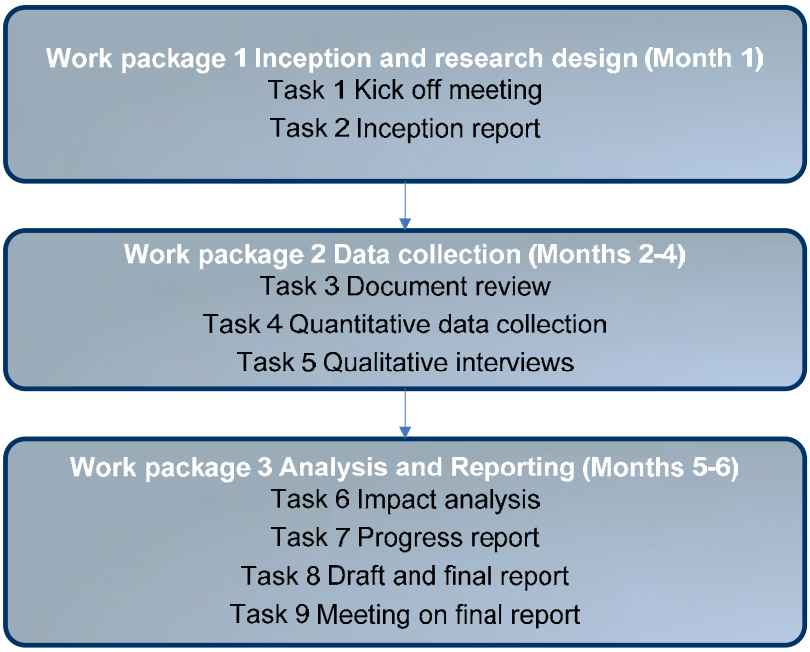
Objective 4: OVERALL

- To what extent has each prize served to encourage protection and promotion of cultural and linguistic diversity in the EU?
- To what extent has each prize contributed to the social and economic EU objectives (in particular those of Europe 2020 strategy)? How can this contribution be further emphasized in the framework of the future Creative Europe Programme?
- What is the visibility of the Commission and/or EU in each prize? What are the potential benefits the Commission could reap from the prizes?

1.3.2 Tasks and outputs

The figure below sets out the work packages and research tasks undertaken between July and December 2012, to compile the evidence base for the study.

Figure 2.1 Outline methodology



The main sources of evidence were as follows:

- Desk review of documents provided by each of the Prize organisers[23];
- 64 interviews with stakeholders, comprising 16 winners and 48 sector experts

[23] See Annex 2 for a list of documentary sources and data

The research tools used are presented at Annex 3 and a list of stakeholders consulted is in Annex 4.

1.3.3 Evidence base

The evidence collected has allowed a series of robust conclusions to be drawn, but a number of limitations apply in terms of certain aspects of the research:

- Quantitative data on attendances at events, visitor numbers, media coverage and web statistics (particularly new media channels) is inconsistent across the four Prizes and variable in quality;
- The majority of stakeholders interviewed were, by definition, directly involved with the relevant prize. This has provided a valuable insight into perspectives from within the sector; but doe not give any significant insights from those from outside the immediate sphere of interest.
- In terms of assessing the role of the Prizes in raising the visibility of the sector amongst the general public, the evidence is weak: quantitative data does not typically distinguish between professional and non-professional participants and no surveys were available. The lack of benchmarks to use to apply to web usage is another example.
- A particular challenge was presented by targeting interviews with winners of the EBBA awards.

2.0 The EU Prizes for culture

2.1 EU Prize for Contemporary Architecture

2.1.1 Overview

The EU Prize for Contemporary Architecture is sometimes known as the Fundació Mies van der Rohe Award, after the Catalonian architectural foundation, which started the prize and is still coordinating it today in partnership with the European Commission. The Prize also includes a separate award – the Special Mention for an Emerging Architect. The prize (both awards) is given every two years to a building/architect.

The specific objectives of the prize are stated as follows on the Prize website[24]:

- To recognise and commend excellence in European architecture in conceptual, technical and constructive terms.
- To provide the pedagogical value, to raise awareness among architecture professionals, citizens and public entities about the vital importance of sustainability in the construction of buildings and cities.
- To highlight the European city as a model for the sustainable city.
- To promote transnational architectural commissions throughout Europe.
- To support emerging architects.

The idea for a prize in European architecture was proposed to the European Parliament by MEP Xavier Rubert de Ventós. On April 28 1987 an agreement was signed between European Commissioner Carlo Ripa di Meana and Barcelona Mayor Pasqual Maragall to launch the 'Mies van der Rohe Award of the European Communities'. The first biennial award was presented in 1988 as the 'Mies van der Rohe Award for European Architecture'.

In 2000, the Fundació Mies van der Rohe (MvdR) submitted the model of the Mies van der Rohe Award in response to the call for proposals by the European Commission for the 'European Union Prize for Contemporary Architecture'. It was for this proposal, that the addition of the Emerging Architect Special Mention (to recognise the work of young professionals starting out on their careers) was incorporated into the Prize. The European Commission accepted this proposal and in 2001 the Mies van der Rohe Award became the official architecture prize of the European Union.

2.1.2 Funding

The current monetary element of the Prize consists of €60,000 and the Special Mention consists of €20,000. This was increased from €50,000 and €10,000 respectively in 2011. Both prize winners receive a sculpture that evokes the 1929 Mies van der Rohe Pavilion in Barcelona.

The overall budget for the Prize in 2011 was just over €500,000, for each 15 month cycle. In 2011 the Mies Van Der Rohe Foundation received a €200,000 contribution from the European Commission, just over 39% of the total budget. The amount provided by the European Commission was the same for the previous round in 2009, whereas in 2007 the overall budget was just over €412,000 and the contribution from the EC set at €150,000 (representing 36.5% of the total). The remaining financial support for the Prize is made up from a mixture of sources. The Foundation as an organisation is funded by the City of Barcelona's administration, but it also has a number of corporate sponsors, two of which are linked to the

[24] http://www.miesarch.com/index.php?option=com_content&view=article&id=8&Itemid=3&lang=en#background

architecture sector, including USM Modular Systems and Roca, as well as the foundation of the Sabadell Bank, which is based in Barcelona.

In terms of expenditure (in 2011), around 35% of the budget was allocated to staff and administrative costs; 26% to communication and dissemination costs (which includes the production of the catalogue and CD ROM etc), conference, seminars and meetings accounted for 16% and; and the majority of the remainder of the budget (16%) was allocated to prize money (€60,000 to the winners and €20,000 to the emerging architects).

2.1.3 Process

The awarding of the European Union Prize for Contemporary Architecture is a two-year process, which continues during 'non-award' years. The last award was announced in 2011, the next one is scheduled to be announced in the spring of 2013. For every two-year cycle, proposals are submitted to a jury for consideration by a group of independent experts, the member associations of the Architects' Council of Europe (ACE), other European national architects' associations and the Advisory Committee. The jury members meet twice during this period and the jury is composed of acknowledged specialists representing a range of schools and trends in the field of architecture, and also includes a representative from the Mies van de Rohe foundation. The table below provides an illustration of the jury composition, from the most recent award.

Table 2.1 Jury Members 2011

Name	
Mohsen Mostafavi, Chair	Dean, GSD, Harvard University, Cambridge MA
Ole Bouman	Director, NAi, Rotterdam
Anne Lacaton	Lacaton & Vassal Architectes, Paris
Annette Gigon	Annette Gigon / Mike Guyer Architekten, Zürich
Yvonne Farrell	Grafton Architects, Dublin
Zhu Pei	Pei-Zhu Studio, Beijing
Tarald Lundevall	SNØHETTA, Oslo
Lluis Hortet, Secretary	Fundació Mies van der Rohe, Barcelona

Firstly, the jury evaluates all the nominated works, agrees a shortlist then selects a number of finalists. The jury then visits the finalist works and in their second meeting they make their decisions about the Prize Winner and the Emerging Architect Special Mention. The jury selects a single work to be awarded the European Union Prize for Contemporary Architecture and a single work by an emerging architect or team of architects, to be granted the Emerging Architect Special Mention. The works which are awarded the Prize and the Special Mention must display a combination of qualities such as; "*excellence and authenticity of design; a genuine and innovative character; and high-standard, well-executed and sustainable construction*"[25].

Alongside the two awards, the Jury chooses a selection of exemplary works to be published in a catalogue and displayed in an exhibition which tours the EU. The aim of this selection is to provide an overview of the "*quality of European architectural production and of its contribution to the construction of the European city*[7]". Information on all of the works nominated is made available on the Prize database[26].

The table below summarises the criteria for selection of the winning entries.

[25] Mies Van Der Rohe Foundation

[26] http://www.miesarch.com/index.php?option=com_mipress_anterior&Itemid=8&lang=en

Table.2.2 Criteria and procedures for selecting the prize

Summary of the criteria and procedures
• The contest is open to all works which are completed in the countries participating to the Culture Programme within the two-year period before the granting ceremony of the Prize. • The ACE-member architectural associations and the other European national architects' associations are invited to propose works by their members built in their own countries as well as transnational commissions that comply with conditions. • Works by European authors from other countries built in the country of the architectural association can be nominated. • Works by their own members constructed in other European countries. The ACE-member architectural associations and the other European national architects' associations may submit a maximum of five (5) proposals, except for France, Germany, Italy, Poland, Spain and the United Kingdom, each of which may submit a maximum of seven (7) proposals. • The Advisory Committee are invited to propose a list of maximum 20 (twenty) works from all countries within the framework of the Prize. The decision will be made by majority vote of the members of the Advisory Committee. • In their proposals, the architectural associations, independent experts and Advisory Committee take into consideration works of a transnational nature, works by emerging architects and works that further research and implementation of ideas that contribute to the development of sustainable architectural practice. • The definitive list of candidates submitted for consideration by the Jury consists of the combined proposals of the ACE-member architectural associations, the other European national architects' associations, the group of independent experts and the Advisory Committee. • The authors of the proposed works will be asked to submit complete documentation consisting of: - - Submission form and images completed on the online database - - Hard-copy images of a complete set of drawings of the work. This should include a site plan, floor plans, sections and details, as well as any other types of drawings that the authors deem necessary to explain the project. - - Photographic prints of professional quality in black and white or colour of the completed work - An analysis - both in conceptual and constructive terms – of the work in relation to sustainable architectural practice. These would include: the formal aspects of the work; the construction systems and materials; and the passive and active systems employed.

http://www.miesarch.com

2.1.1 Winners

In 2011, the winners were chosen from 343 submitted works in 33 European countries. Six works were shortlisted for the main award.

The **Neues Museum in Berlin** won the 2011 European Union Prize for Contemporary Architecture / Mies van der Rohe Award. The building is a reconstruction by UK architect Sir David Chipperfield. The other finalists were: Bronks Youth Theatre (Brussels, Belgium, designed by Martine De Maeseneer, Dirk Van den Brande); MAXXI: Museum of XXI Century Arts (Rome, Italy, by Zaha Hadid, Patrick Schumacher, Gianluca Racana); Concert House Danish Radio (Copenhagen, Denmark, by Jean Nouvel); Acropolis Museum (Athens, Greece, by Bernard Tschumi) and Rehabilitation Centre Groot Klimmendaal (Arnhem, The Netherlands, by Koen van Velsen).

The 'Emerging Architect Special Mention' award was awarded to Ramon Bosch and Bet Capdeferro for **the Collage House in Girona**, Spain.

The website of the prize www.miesarch.com provides full details of previous winners as well as nominees**.** The table below provides a summary of winners since the award became the European Union Prize for Architecture in 2001.

Table.2.3 Prize Winners

Year	Winner	Emerging Architect Special Mention
2011	**Neues Museum** Berlin, Germany David Chipperfild Architects David Chipperfild	**Collage House** Girona, Spain bosh - capdeferro arquitectures Ramon Bosch, Beth Capdeferro
2009	**Norwegian National Opera & Ballet** Oslo, Norway SNØHETTA Craig Dykers, Tarald Lundevall, Kjetil Trædal Thorsen	**Gymnasium 46° 09' N / 16° 50' E** Koprivinca, Croatia Studio UP Lea Pelivan, Toma Plejic
2007	**MUSAC - Contemporary Art Museum of Castilla y León** León, Spain Luis M. Mansilla, Emilio Tuñón / Mansilla+Tuñón Arquitectos	**Faculty of Mathematics** Ljubljana, Slovenia Matija Bevk, Vasa J. Perovic / bevk perovic arhitekti
2005	**Netherlands Embassy Berlin** Berlin, Germany OMA / Rem Koolhaas, Ellen van Loon	**BasketBar** Utrecht, The Netherlands NL Architects / Pieter Bannenberg, Walter van Dijk, Kamiel Klaasse, Mark Linnemann
2003	**Car Park and Terminus Hoenheim North** Strasbourg, France Zaha Hadid / Zaha Hadid Architects	**Scharnhauser Park Town Hall** Ostfildern, Germany Jürgen Mayer H.
2001	**Kursaal** San Sebastián, Spain Rafael Moneo	**Kaufmann Holz AG Distribution Centre** Bobingen, Germany Florian Nagler

Source: http://www.miesarch.com

2.1.2 Sector structures

Architects form a distinct group within the construction sector and although they work hand in hand with a number of other construction professions their primary focus is on the design quality and sustainability of a building. This implies close identification with the cultural sector.

A study on the Architectural Sector of Europe, undertaken on behalf of ACE[27], estimates that the architecture sector in Europe is worth around €22 billion (based on 31 countries). To put this in context, the construction sector as a whole in Europe is reported to be worth some €1,650 billion. Although architecture may be seen as a relatively small element, its influence on the wider sector is likely to be much more significant than these figures suggest, due to the role architects play in appointing and employing numerous other professions within the construction sector for any given project.

The architectural sector is highly regulated, particularly in terms of qualifications: in the majority of EU countries architects have to register with their professional body in order to practice and their designs for buildings are often passed through the appropriate national professional body before approval can be granted for a building design. This means that the majority of architects within the EU have a central reference point within their country and these national bodies have strong links with European umbrella organisations such as ACE.

[27] http://www.arching.at/baik/upload/pdf/eu-newsletter/sector_study_final_part_one.pdf

In terms of the main actors within the sector, the research has clearly indicated the importance of 'good clients', as a representative from the MvdR foundation commented "…*without them (the client) these projects would not exist*." In order to develop their relationship with clients and show their appreciation of 'good clients' that are willing to commission architectural designs, the MvdR foundation have started to present clients with plaques for the buildings which the architects have won the award for. One of the Foundation's ambition is to raise the profile of the prize amongst clients across Europe and in doing so raise the sectors profile and the importance of "good clients" who are willing to commission architects for their projects.

2.2 EU Prize for Cultural Heritage / Europa Nostra Awards

2.2.1 Overview

The purpose of the EU Prize for Cultural Heritage / Europa Nostra Awards is to highlight some of Europe's best achievements in heritage care, and showcase efforts made to raise awareness about cultural heritage in the EU. The prize aims to promote high standards and high-quality skills in conservation practice, and to stimulate trans-frontier exchanges in the area of heritage. In turn, it aims to encourage further efforts and projects related to heritage throughout Europe[28]. The prize is administered by Europa Nostra; an organisation set up in 1963, which is the 'Voice of Cultural Heritage in Europe' and has the overall aim of safeguarding Europe's cultural and natural heritage. This organisation was selected to run the Awards Scheme on the basis of its long experience in publicly recognising individual or joint excellence in the field of cultural heritage at a European level[29].

The Europa Nostra Awards Scheme was set up in 1978, with a focus on recognising achievements in the conservation of cultural heritage. In 2002, the Award gained financial support from the EU, through the Culture Programme, and has continued to receive €200,000 of funding from this source every year since. Also in 2002, two further categories of prizes were added to the award: one focussing on research achievements in cultural heritage and another focussing on the outstanding achievements of individuals and organisations in the conservation of cultural heritage. Later, in 2008, a fourth award category was added, which focuses on acknowledging outstanding achievements related to heritage education and training. A description of the four categories is summarised in the following table.

[28] http://europanostra.org/heritage-awards/

[29] European Union Prize for Cultural Heritage / Europa Nostra Awards 2013, Call for Entries

Table 2.4 EU Prize for Cultural Heritage / Europa Nostra Awards categories

Category	Description
Category 1: Conservation	Outstanding achievements in the conservation, enhancement and adaptation to new uses, of cultural heritage in the following areas: ► Architectural heritage: single buildings or groups of buildings in an urban or rural setting; ► Building additions or alterations, or new building projects within historic areas; ► Industrial and engineering structures and sites; ► Cultural landscapes: Historic urban environments or townscapes, city or town squares and streetscapes; ► Historic parks and gardens, larger areas of designed landscape or of cultural, environmental and/or agricultural significance; ► Archaeological sites, including underwater archaeology, which may include interpretive display for cultural or educational purposes; and ► Works of art: Collections of artistic and historic significance or old works of art, which may include interpretive display for cultural or educational purposes.
Category 2: Research	Outstanding research which leads to tangible effects in the conservation and enhancement of cultural heritage in Europe in any of the above-mentioned Category 1 areas.
Category 3: Dedicated service by individuals or organisations	Open to individuals or organisations whose contributions over a long period of time demonstrate excellence in the protection, conservation and enhancement of cultural heritage (relating to the above-mentioned Category 1 areas) in Europe. The contribution should be of a standard which would be considered outstanding in the European context.
Category 4: Education, training and awareness raising	Outstanding initiatives related to heritage education, training schemes in cultural heritage conservation, and programmes for raising awareness on cultural heritage.

Source: http://europanostra.org/heritage-awards/

2.2.2 Funding

In 2011, the total budget for the Prize was €337,086, of which the EU contributed €200,000 (the EU contributes a maximum of 60% of total funding per annum). Each year, the beneficiary, Europa Nostra, receives €200,000 from the EU and the overall budget has remained fairly similar over the years. Six monetary awards of €10,000 are made each year. However, in 2009, an extra prize was awarded due to the extraordinary level of the entries that year. Approximately half of the budget goes towards communication and dissemination activities (including awards ceremonies, dissemination documents, conferences, seminars, meetings etc.). The remainder is spent on the monetary prizes, staff and other costs.

2.2.3 Processes

Each year, applications are invited from organisations or individuals from all European countries to submit a project for consideration for an EU Prize for Cultural Heritage / Europa Nostra Awards. The key criteria for the assessment of entries include "excellence in the work executed and preliminary research conducted, as well as respect for artistic, cultural and social value, setting, authenticity and integrity. Special attention will also be paid to sustainability, interpretation and presentation, educational work, funding and management, and social responsibility"[30]. More specifically, the key criteria for each category are set out in the table below:

[30] European Union Prize for Cultural Heritage / Europa Nostra Awards 2013, Call for Entries

Table 2.5 EU Prize for Cultural Heritage/Europa Nostra Awards criteria

Category	Description
Category 1: Conservation (from 1978)	► Projects should have involved restoration or conservation of a structure or site, its adaptation to new uses, building additions or alterations, or new design in conservation areas. ► The building / site / work(s) of art must be accessible to the public. ► The project may include an interpretative display for cultural or educational purposes. ► Completed phases of large-scale projects are eligible. ► The project must have been completed within the past three years.
Category 2: Research (from 2002)	► Studies, results of research and/or scientific publications may be submitted. ► Studies, results of research and/or scientific publications must have been completed within the past three years.
Category 3: Dedicated service by individuals or organisations (From 2002)	► Entries must be nominated by a third party only. ► Entries must be supported by three letters of recommendation from persons other than the nominator.
Category 4: Education, training and awareness raising (From 2008)	► The projects should be: - on-going and sufficiently advanced to have led to tangible results - exemplary, sustainable and applicable in other parts of Europe - innovative and creative - interactive and participatory - programmes beyond the usual academic framework ► They should also have a scientific base, reach a large audience and promote social inclusion, intercultural and inter-generational dialogue, as well as active citizenship. ► The projects should be related to education or training, or the combination of the two. They can be solely awareness-raising projects too. ► The training projects should be based on a sound pedagogical method, and should provide knowledge of historical construction and technical skills, interdisciplinary co-operation, mastering of processes in restoration and reconciliation of historical and modern technology. They should result in self esteem and confidence. ► The educational projects should have a sound educational method to familiarize the public with the tangible heritage, creating an acceptance and support for the built environment and sensibilisation of non-experts. The project should result in a change of mindset related to the tangible cultural heritage. ► All projects should result in local support, building a sense of place and identity of ownership.

Source: European Union Prize for Cultural Heritage / Europa Nostra Awards 2013, Call for Entries

For each category, a jury consisting of five to fifteen independent experts has been established. Each jury is responsible for assessing the entries and identifying the awards.

2.2.4 Winners

Up to 25 entries across the various categories will receive an Award. In addition, every year, up to six monetary awards of €10,000 are awarded to the top laureates (Grand Prix) in the various categories: only countries that take part in the EU Cultural Programme are eligible for the monetary award. An online poll of all the laureates also identifies a winner of the public choice award.

All winning entries receive a certificate. In addition, winning entries in Category 1 receive a bronze wall plaque and winning entries in Categories 2, 3 and 4 receive a bronze statue. Every year, Europa Nostra hosts an awards ceremony, where prizes under the four categories are awarded - the most recent being on 1 June 2012 at the Jerónimos Monastery in Lisbon, Portugal. In addition, the award winners are expected to organise a Local Awards Ceremony to present their award to those involved in completing their projects, and local community and to promote their achievements at the national level. All award-winning achievements are widely publicised throughout Europe and award winners also endeavour to achieve local media coverage.

The winners for 2012 are outlined in the following table.

Table 2.6 EU Prize for Cultural Heritage / Europa Nostra Awards winners 2012

Category	Winners	Country
Category 1: Conservation	Institut de Sociologie Solvay, Brussels	Belgium
	"Second Temple Cycle" painted wall panels of Kunststätte Bossard, Jesteburg	Germany
	The Averof building - School of Architecture, National Technical University, Athens **[Grand Prix]**	Greece
	Windmills of the Monastery of St. John the Theologian, Chora, Patmos	Greece
	Ancient Citadel at Aghios Andreas, Siphnos	Greece
	The Royal Spanish College in Bologna	Italy/Spain
	Liubavas Manor Watermill Museum, Liubavas village	Lithuania
	The Portuguese Synagogue Complex, Amsterdam	The Netherlands
	The Six Historical Organs of the Basilica of Mafra, Mafra	Portugal
	Golia Monastery, Iasi	Romania
	Fortifications of Pamplona, Pamplona **[Public Choice Award]**	Spain
	Ene.térmica, National Energy Museum, Ponferrada	Spain
	Number 2 Blast Furnace, Sagunto **[Grand Prix]**	Spain
	Miletos Ilyas Bey Complex, Balat	Turkey
	The Poundstock Gildhouse, Bude, Cornwall **[Grand Prix]**	United Kingdom
	Leighton House Museum, London	United Kingdom
Category 2: Research	Innovative protocol for the conservation of paintings on canvas, Paris	France
	The Augustus Botanical code of Ara Pacis, Rome **[Grand Prix]**	Italy
	Restoration study for the Nolla Palace, Meliana	Spain
Category 3: Dedicated service	The Piraeus Bank Group Cultural Foundation, Museums Network, Athens	Greece
	Paraschiva Kovacs, Satu Mare |**[Grand Prix]**	Romania
	Allianoi Initiative and Dr. Ahmet Yaras, Allianoi	Turkey
	The Society for the Protection of Ancient Buildings (SPAB), London	United Kingdom
Category 4: Education, training and awareness raising	The Seaweed Bank, Laesoe	Denmark
	Work and restoration expertise in the rural areas of Joensuu	Finland
	Teaching manual: The Fortifications of Vauban, Besançon	France
	Improve a Heritage Site - Norwegian Heritage Foundation **[Grand Prix]**	Norway
	Crossing Cultures: Transforming the Ashmolean Museum, Oxford	United Kingdom

2.2.5 Sector structures

Definitions of cultural heritage and the cultural heritage sector have changed over recent decades; to reflect a wider concept beyond 'monumental remains' and to include more intangible aspects, greater awareness of the human experience and the dramatic arts, music and languages for example[31]. The role of education has become more central[32] and cultural organisations are increasingly seeking to increase and widen participation and modernise collections. Policy developments at EU level include the EU Heritage Label[33], piloted in several countries from 2006, established legally in 2011[34] and recently launched as a full-scale action beginning in 2013. In particular this initiative addresses the need to

[31] http://portal.unesco.org/culture/en/ev.php-URL_ID=2185&URL_DO=DO_TOPIC&URL_SECTION=201.html
[32] In the context of the Prize an 'educational' category was established in 2008
[33] http://ec.europa.eu/culture/our-programmes-and-actions/label/what-is-the-heritage-label_en.htm
[34] Decision 1194/2011EU, 16.11.11

promote the European dimension, *"…to highlight heritage sites that celebrate and symbolise European integration, ideals and history",* and to *"…bridge the gap between the EU and its citizens by improving knowledge of European history and the role and values of the EU*".

In terms of defining the sector, the UK Sector Skills Council describes it thus: *"The cultural heritage sector includes museums, galleries with collections, built heritage, conservation, heritage landscape, archaeology, and related member organisations*", and "*the sector comprises all those who collect, preserve, study and communicate the past, present and future in order to develop and promote understanding and curiosity. It consists of a variety of organisations, institutions, sector bodies and individuals"*[35]. Another important aspect to consider here concerns the close and growing relationship between cultural heritage and tourism, and indeed the consequent contribution of the sector to economic growth and in regeneration. Technology has also transformed the way cultural heritage can be accessed by the general public, thanks to increasing online availability[36], and this is also a focus of EU policy[37].

We can see from the categories under the EU Prize for Cultural Heritage, and the way these have expanded over the years, that these appear to reflect the structure of the wider sector quite well, encompassing the various aspects manifest in the policy and sectors developments mentioned above, with the possible exception of the online aspect.

When we talk of the sector we may therefore consider the following key components:

- Heritage assets (buildings, sites, artefacts, works and objects);
- Organisations that own and manage buildings and other cultural assets;
- Professionals and practitioners, including architects, engineers, conservationists, scientists and educators;
- Public bodies, authorities and sector organisations at national, EU and international levels concerned with cultural heritage, but which also cover tourism and wider economic development issues;

2.3 EU Prize for Literature

2.3.1 Overview

The European Union Prize for Literature (EUPL) is provided for emerging fiction authors across the EU with the aim of increasing the visibility of the creativity, diversity and wealth of Europe's contemporary literature, promoting the circulation of literature within Europe and encouraging greater interest in non-national literary works[38]. The Prize is awarded by a consortium of the Federation of European Publishers (FEP), the European Writers Council (EWC) and the European and International Booksellers Federation (EBF). Authors from all EU Member States, three EEA countries[39], EU candidate countries[40] and Western Balkans are eligible for the EUPL[41]. In practice, some 11 or 12 countries are selected on a rotating basis to award the prize (such that each country is covered once in each three-year cycle). This is designed to ensure geographical balance and to provide an opportunity for authors from all across the EU and other participating countries to receive the prize. To date, all eligible countries have had prize winners, except

[35] The Cultural Heritage Blueprint, UK Sector Skills Council, 2008 http://www.museumsassociation.org/download?id=18398

[36] For example, "*Bringing Europe's cultural heritage to life online*" (http://www.salterbaxter.com/work-europeana-brand/)

[37] EU Press Release 30 May, 2012: "Digitising our cultural heritage" http://ec.europa.eu/information_society/newsroom/cf/itemdetail.cfm?item_id=8147

[38] http://www.euprizeliterature.eu/what-eupl

[39] Norway, Iceland and Liechtenstein.

[40] Turkey, Croatia, the Former Yugoslav Republic of Macedonia and Serbia.

[41] Bosnia-Herzegovina , Montenegro and Albania.

for Bosnia and Herzegovina and Albania, which joined the Culture Programme in the last two years. That country will be involved in the second three-year-cycle of the Prize.

The EUPL is a relatively new prize and was first awarded in 2009, following an EU call for proposal to appoint a beneficiary to award it. The impetus for awarding the prize was to support emerging authors at the early stages of their career in order to ensure the highest possible effect in terms of career development. This remains one of the key distinctive features of EUPL, distinguishing it from many well established international and national prizes for literature.

2.3.2 Funding

The funding for the running of the prize is provided via the EU Culture Programme. Each author who is awarded the EUPL receives €5,000 in prize money. The significance of the prize in purely monetary terms depends on the country, since it may represent significant financial support in some countries but not in others. Indeed an FEP representative[42] emphasised that most of the prizes for literature do not provide high financial awards and in some cases there is no monetary award. In this context the prize awarded is broadly comparable with other well established and well known literature prizes in Europe.

2.3.3 Process

The winners of the EUPL are selected by national juries co-ordinated by one of three consortium members. The prize is awarded at a single, annual event, the most recent one being in Brussels on 22 November 2012. National juries are established in cooperation with national publishers', writers', booksellers and/or writers' organisations. The composition of national jury members is the responsibility of the President of the jury and the consortium. Such organisations are responsible for selecting jury members respecting guidance provided. The key criterion for composition of jury is to reflect the diversity of stakeholders in the book chain in each country. The number of jury members in each country might vary slightly but it should include around five members.

The national jury is then responsible for setting up its own working methods including processes for shortlisting and selection. In some countries publishers are invited to submit the books and suggest authors for the award, while in others jury members' shortlist the books themselves. Each national jury is responsible for meeting the key criteria identified at EU level:

- The winning author needs to be a citizen of the country organising the selection;
- The author should have published between 2-4 fiction books;
- The winning book and/or other fiction books needs to have been published no longer than five years before the award is made;
- The winning book has to be in print.

The national jury undertakes the initial selection and provides the winners name, a report on the winning book and other relevant information to FEP, EWC and EBF, which then checks if the criteria for awarding the prize have been met. The consortium then provides its report to the national jury, which makes a final decision on the winning author and book. The winning authors are announced every year during the Frankfurt Book Fair and the Prize itself is awarded during a dedicated award ceremony in Brussels, which in 2013 took place on 22nd November.

[42] Preliminary consultative interview

2.3.4 Winners

The table below provides a summary of previous winners.

Table 2.7 EUPL award winners 2009-2011

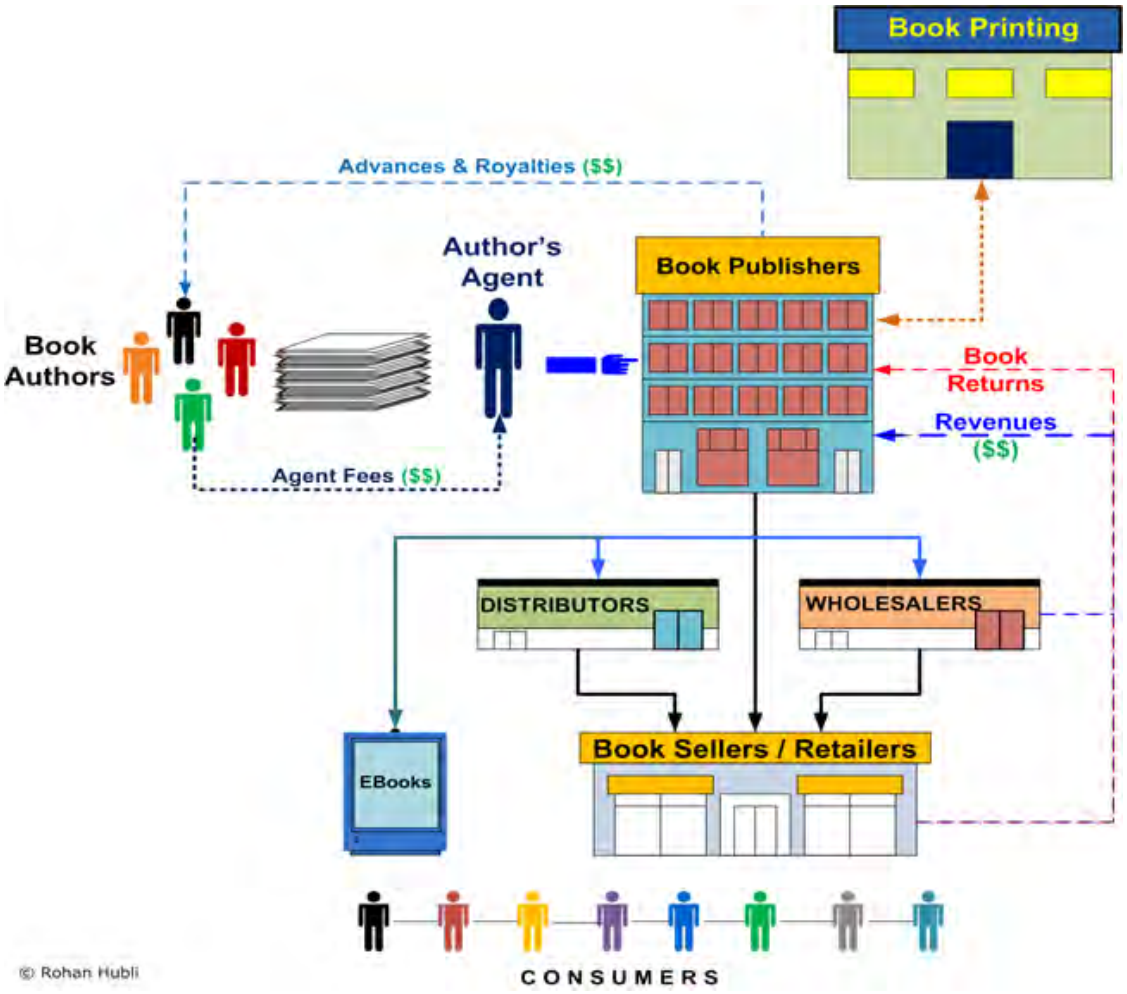
Country	Author	Book
2009		
Austria	Paulus Hochgatterer	Die Süsse des Lebens (The Sweetness of Life)
Croatia	Mila Pavisevic	Djevojčica od leda I druge bajke (Ice Girl and Other Fairy-tales)
France	Emmanuelle Pagano	Les Adolescents troglodytes (The Cave Teenagers)
Hungary	Noémi Szécsi	Kommunista Monte Cristo (Communist Monte Cristo)
Ireland	Karen Gillece	Longshore Drift
Italy	Daniele Del Giudice	Orizzonte mobile (Movable Horizon)
Lithuania	Laura Sintija Černiauskaitė	Kvėpavimas į marmurą (Breathing into Marble)
Norway	Carl Frode Tiller	Innsirkling (Encirclement)
Poland	Jacek Dukaj	LÓD (ICE)
Portugal	Dulce Maria Cardoso	Os Meus Sentimentos (Les Anges, Violeta)
Slovakia	Pavol Rankov	Stalo sa prvého septembra (alebo inokedy) (It Happened on September the First (or whenever))
Sweden	Helena Henschen	I skuggan av ett brott (The Shadow of a Crime)
2010		
Belgium	Peter Terrin	De bewaker (The Guard)
Cyprus	Myrto Azina Chronides	To Peirama (The Experiment)
Denmark	Adda Djørup	Den mindste modstand (The least resistance)
Estonia	Tiit Aleksejev	Palveränd (The Pilgrimage)
Finland	Riku Korhonen	Lääkäriromaani (Doctor Novel)
Germany	Iris Hanika	Das Eigentliche (The Bottom Line)
Luxembourg	Jean Back	Amateur
Republic of Macedonia	Goce Smilevski	Сестрата на Зигмунд Фројд (Sigmund Freud's sister)
Romania	Răzvan Rădulescu	Teodosie cel Mic (Theodosius the Small)
Slovenia	Nataša Kramberger	Nebesa v robidah: roman v zgodbah (Heaven in a blackberry bush: novel in stories)
Spain	Raquel Martínez-Gómez	Sombras de unicornio (Shadows of the unicorn)
2011		
Bulgaria	Kalin Terziyski	Има ли кой да ви обича (Is there anybody to love you – short stories)
Czech Republic	Tomáš Zmeškal	Milostný dopis klínovým písmem (A Love Letter in Cuneiform Script)
Greece	Kostas Hatziantoniou	Agrigento
Iceland	Ofeigur Sigurdsson	Jon
Latvia	Inga Zolude	Mierinājums Ādama kokam (A Solace for Adam's Tree (a collection of stories))
Liechtenstein	Iren Nigg	Man wortet sich die Orte selbst (Wording the Places Oneself)
Malta	Immanuel Mifsud	Fl-Isem tal-Missier (tal-iben) (In the Name of the Father (and of the Son))
Montenegro	Andrej Nikolaidis	Sin (The Son)
Netherlands	Rodaan Al Galidi	De autist en de postduif (The autist and the carrier-pigeon)
Serbia	Jelena Lengold	Vašarski Mađioničar (Fairground Magician)

Country	Author	Book
Turkey	Çiler İlhan	Sürgün (Exile)
United Kingdom	Adam Foulds	The Quickening Maze

2.3.5 Sector structures

As illustrated in the figure below, there are three main actors to be taken into account when considering how the sector is constituted in the case of the EUPL, four if we include translators: authors (and their agents), publishers and retailers (book-sellers). For non-fiction works, publishers usually deal with agents to source potential works. Copyright rests with the author in the first instance, but may be assigned or sold, in whole or in part, to a publisher in return for a contract that will provide the author with payments (royalties based on sales and/or an advance). 'Moral rights' however, as distinct form the economic rights associated with copyright, always remain with the author[43]. Translations are produced with the permission of the copyright holder and translation rights are treated as separate rights, since in effect a new work is created[44]. In this case the author retains the same moral rights and economic rights will apply in accordance with whatever arrangement is made between author and publisher.

Figure 2.1 Key components of the sector



Publishers usually hold the copyright to books, because of the investment required and financial risk involved (in finding, production, distribution and marketing). According to the Publishers Association in the

[43] http://en.wikipedia.org/wiki/Moral_rights_(copyright_law)
[44] http://www.societyofauthors.org/translation-faqs

UK[45], *"…it's often the profits from a best-selling celebrity biography that enable publishers to invest in the first novel by an unknown author*". It is important to note the interdependencies set out briefly here, and the strong commercial logic that drives the publishing sector.

The technological developments that have taken place during last decades have accelerated changes in publishing industry, especially with the emergence of eBooks and self-publishing. eBooks are digital versions of printed books, for reading on handheld devices and are distributed over the internet. Enhanced eBooks are multi-media and are designed for accessing wrap-around content, such as watching video and listening to audio. Recent developments in reading devices for eBooks provide a significant impetus for the development of this sector, resulting in the need for changes in publishing practices and the emergence of new organisations into the market (e.g. Apple, Amazon).[46] Similarly, self-publishing is becoming increasingly popular with authors playing an increasing role in all processes related to design, editing, printing, marketing and selling books.

2.4 European Border Breakers Awards (EBBA)

2.4.1 Overview

The European Border Breakers Awards (EBBA) is awarded each year to ten artists from different Member States (together with a single "Public Choice Award"). Awards are presented to artists achieving success outside their home country with their first international release. The general objectives of the prize are to[47]:

- Increase interest in and appreciation of the European repertoire and European artists among Europeans;
- Increase the mobility of professionals in the music sector;
- Increase the circulation of European artists and their repertoire outside their own territory;
- Boost sales of these artists (CDs, DVDs and downloads) and live performance bookings..

The main organisations involved in delivering and promoting the awards are:

- Stichting Noorderslag (Noorderslag Foundation) and Buma Cultuur;
- European Broadcasting Union (EBU) and Dutch national broadcaster (NOS / NTR);
- Local, regional and national government partners in the Netherlands;
- European Music Office (involved in the selection of EBBA award winners when at MIDEM[48] in Cannes);
- Nielsen (for industry sales data); and
- Music Week.

The EBBA award began in 2004, while the Public Choice Award was introduced in 2010. It started as an EU initiative and it has been supported by the EU Culture Programme since its inception. Since 2009 the award has been organised by Eurosonic Noorderslag and is one of the awards presented in the context of the Eurosonic and Noorderslag Festivals which take place every year in Groningen, Netherlands. Before that EBBA was awarded within the framework of the MIDEM international music fair.

[45] http://www.publishers.org.uk/index.php?option=com_content&view=category&layout=blog&id=439&Itemid=1466
[46] PWC (2010), *Turning the Page: the Future of eBooks.* Available at: http://www.pwc.com/en_GX/gx/entertainment-media/pdf/eBooks-Trends-Developments.pdf
[47] Eurossonic Noorderslag, (2012) *European Border Breakers Awards: Technical Implementation Report 2012*.
[48] Marché International du Disque et de l'Edition Musicale, the annual international trade fair for the music industry (www.midem.com)

2.4.2 Funding

The winning artists do not receive any prize money. The rationale behind this is to use the funding available to promote the award rather than to provide a nominal monetary prize. The grant for organising the award is provided via the European Culture programme, on a co-funded basis at a rate of maximum 60% of overall costs. The overall budget for the Prize averages €720,000 and Eurosonic receives a maximum contribution of €360,000 from the European Commission, representing around 50% of the total budget.

2.4.3 Process

The winning acts are selected on the basis of the data gathered about the success of the first international release by an artist or group (from the 37 countries participating in the EU Culture Programme) during the preceding year, specifically in terms of radio play, sales data (hard copies plus digital downloads) and appearances at international festivals. Success is measured using information from Nielsen Soundscan and votes from European Broadcasting Union (EBU) member radio stations and European Talent Exchange Program (ETEP) festivals (organised by the Noorderslag Foundation)[49]. These data are compiled and reviewed by a panel comprised of these organisations, plus representatives of Eurosonic Noorderslag and the European Music Office (EMO). In contrast to the other three EU Prizes, the winning artists are therefore selected mainly on the basis of the data collected, rather than solely by a dedicated jury.

2.4.4 Winners

The list of winning acts for EBBA is presented in the table below.

Table 2.8 EBBA winners[50]

2013	2012	2011	2010	2009	2008
Amor Electro	James Vincent McMorrow	Mumford and Sons	Charlie Winston	Adele	The Fratellis
French Films	Anna Calvi	Stromae	Milow (PC)	Ting Tings	Dolores O'Riordan
C2C	Selah Sue (PC)	Caro Emerald	Soap&Skin	The Script	ReBorn
Emeli Sandé	Ben L'Oncle Soul	Saint Lu	Sliimy	AaRON	Cascade
Ewert and the Two Dragons	Boy	Baseballs (PC)	Buraka Som Sistema	Kraak & Smaak	Ayo
Nabiha	Elektro Guzzi	Donkeyboy	Giusy Ferreri	The Do	Miguel Angel Munoz
Dope D.O.D.	Agnes Obel	Miike Snow	Esmee Denters	Cinema Bizarre	Hemp Gru
Juan Zelada	Swedish House Mafia	Zaz	Peter Fox	Ida Corr	Dune
Niki & The Dove	Alexandra Stan	INNA	Jenny Wilson	Lykki Li	Basshunter
Of Monsters and Men	Afrojack		Kerli		Sunrise Avenue

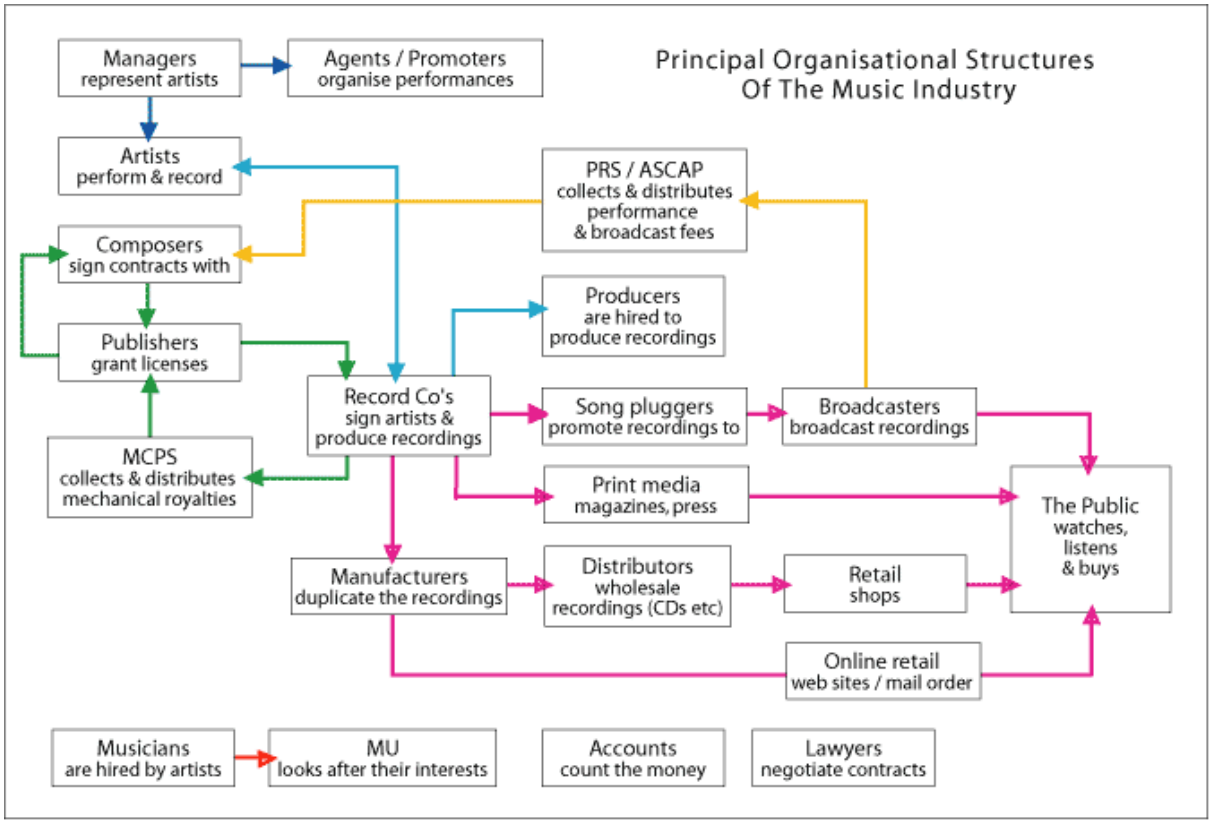
Key: PC = People's Choice

[49] http://www.etep.nl/en/about/
[50] EBBA website http://www.europeanborderbreakersawards.eu

2.4.5 Sector structures

Musicians operate within a large and complex industry, their fortunes linked closely to a range of professionals and organisations of various sizes operating at different stages of the recording, performing and selling process. The industry as a whole is structured along the following lines:

Figure 2.2 The music sector



Source: http://www.planetoftunes.com/industry/industry_structure.htm (accessed: 7th January 2013)

The key players are:

- Artists and composers;
- Managers – representing artists, composers and producers in their dealings with recording and publishing companies and employing professional services;
- Producers and production companies (any combination of managers, producers, musicians and composers);
- Publishing companies – licensing copyrights to record companies to record and distribute;
- Record companies - recording, manufacture, distribution and promotion of an artists;
- Distributors and Retailers;
- Media and consumers;
- Venues, festivals and festival organisers/promoters;
- Collection, copyright and performing rights societies.

A recent report by the EU's Joint Research Centre (JRC)[51] provides a detailed review of developments in this area, including how digitization and the rise of the internet have altered value chains and disrupted traditional business models. Music companies have had to adapt to falling sales of physical recorded

[51] JRC Technical Reports: Statistical, Ecosystems and Competitiveness Analysis of the Media and content Industries: The Music industry (ftp://ftp.jrc.es/pub/EURdoc/JRC69816.pdf)

music and to combat piracy, but changes have also brought significant benefits to consumers in the form of access to a wider range of music, cheaply and in a range of formats. There are also benefits for artists in terms of opportunities for self-production and distribution.

3.0 Impacts of the Prizes

3.1 The European Union Prize for Contemporary Architecture and the Special Mention for an Emerging Architect

3.1.1 Sector level

The EU Prize for Contemporary Architecture is highly well known and enjoys extensive **visibility** within the sector (especially amongst the leading or most prominent architecture practices), the evidence suggests. Considerable **prestige** attaches to the Prize and stakeholders in the sector place it within the top three architecture prizes, second only to the Pritzker Prize[52] in terms of perceived prestige and visibility on the international stage. The Royal Institute of British Architects (RIBA) prizes[53] and the Aga Kahn Award for Architecture[54] were also mentioned as having similar importance, but perhaps not on the same Europe-wide scale as the EU Prize. The Mies Van Der Rohe name plays a central part in conveying the Prize's image and reputation for excellence.

Research evidence indicates that architecture in general is a fairly international profession, particularly for the larger architecture practices[55]; and those which are often recipients of the main Mies Van der Rohe award are accustomed to working in other European countries. Architects are keen to promote their work on a European level. For them there is an important need to access a larger market to that which is available in their own country, particularly during the current economic downturn.

One of the key reasons for the Prize's visibility lies in the strength and distinctiveness it has because it is awarded to the building/project, rather than the architect. This is very different from the Pritzker and other prizes, which reward an architect and their career, usually on the basis of lifetime achievement or similar. The Aga Kahn Award is probably one of only a few other well known international Prizes that has a focus on the building. The EU Prize also has a high reputation for quality and is widely considered to be credible, neutral and transparent in terms of process. The fact that the judging process provides for the jury to visit the shortlisted buildings is seen as unique in terms of architectural prizes and again adds to the EU Prize's important status within the sector. It is therefore highly regarded and well received within the sector, and the high calibre and prominence of the winners helps to increase its profile further (e.g. Zaha Hadid, Rem Koolhass and David Chipperfield).

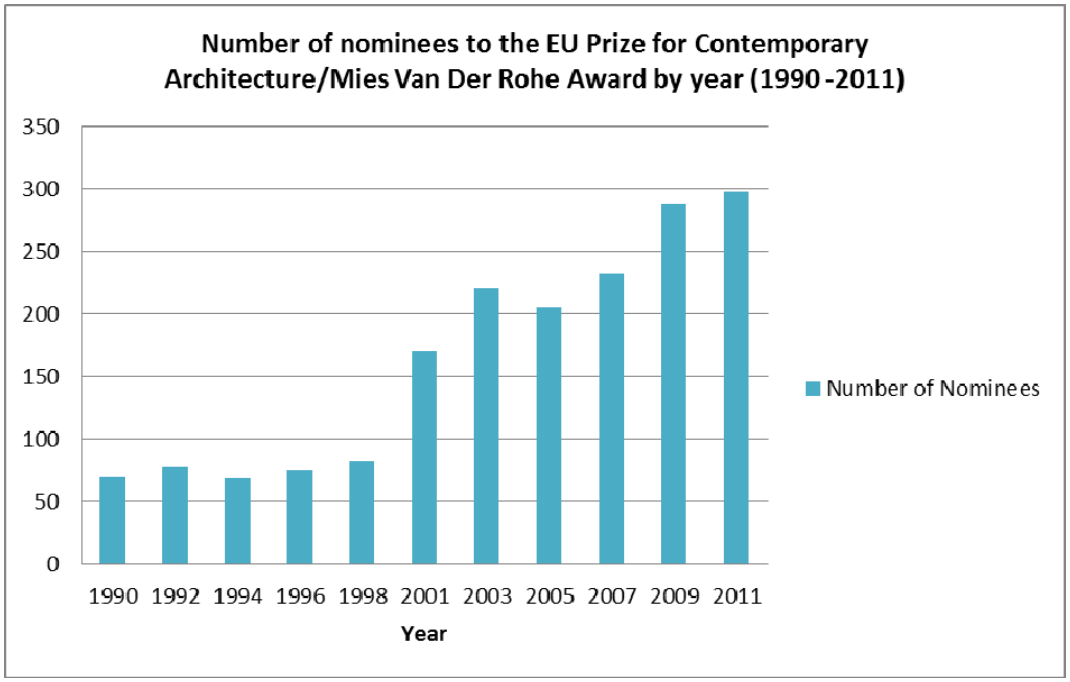
Another key feature that adds to the Prize's visibility in the sector is that it is the only prize in Europe which specifically targets emerging architects, something that is considered very valuable by sector stakeholders. However, this component appears to be much less well known than the main prize, and there were suggestions that this element could be promoted more, so that smaller firms and younger architects are more aware of the opportunity to win the Prize.

Figure 3.1 below shows that the number of nominations has steadily increased over time, and the well established mechanism of national associations nominating candidates seems to function well (in that there is a steady supply of high quality entries). The current level of entries of around 340 per year appears sufficient in terms of management capacity and maintaining excellence. It is worth noting that in

[52] http://www.pritzkerprize.com/
[53] http://www.architecture.com/Awards/RIBAAwards/RIBAAwards.aspx
[54] www.akdn.org/architecture/)
[55] However, research collected for a sector study undertaken on behalf of the Architects Council of Europe suggests that 93 per cent of architects are working or are resident in the same country as they are registered. (http://www.arching.at/baik/upload/pdf/eu-newsletter/sector_study_final_part_one.pdf)

many cases nominated projects are likely to involve large teams, representing the participation of several thousand people in each award round.

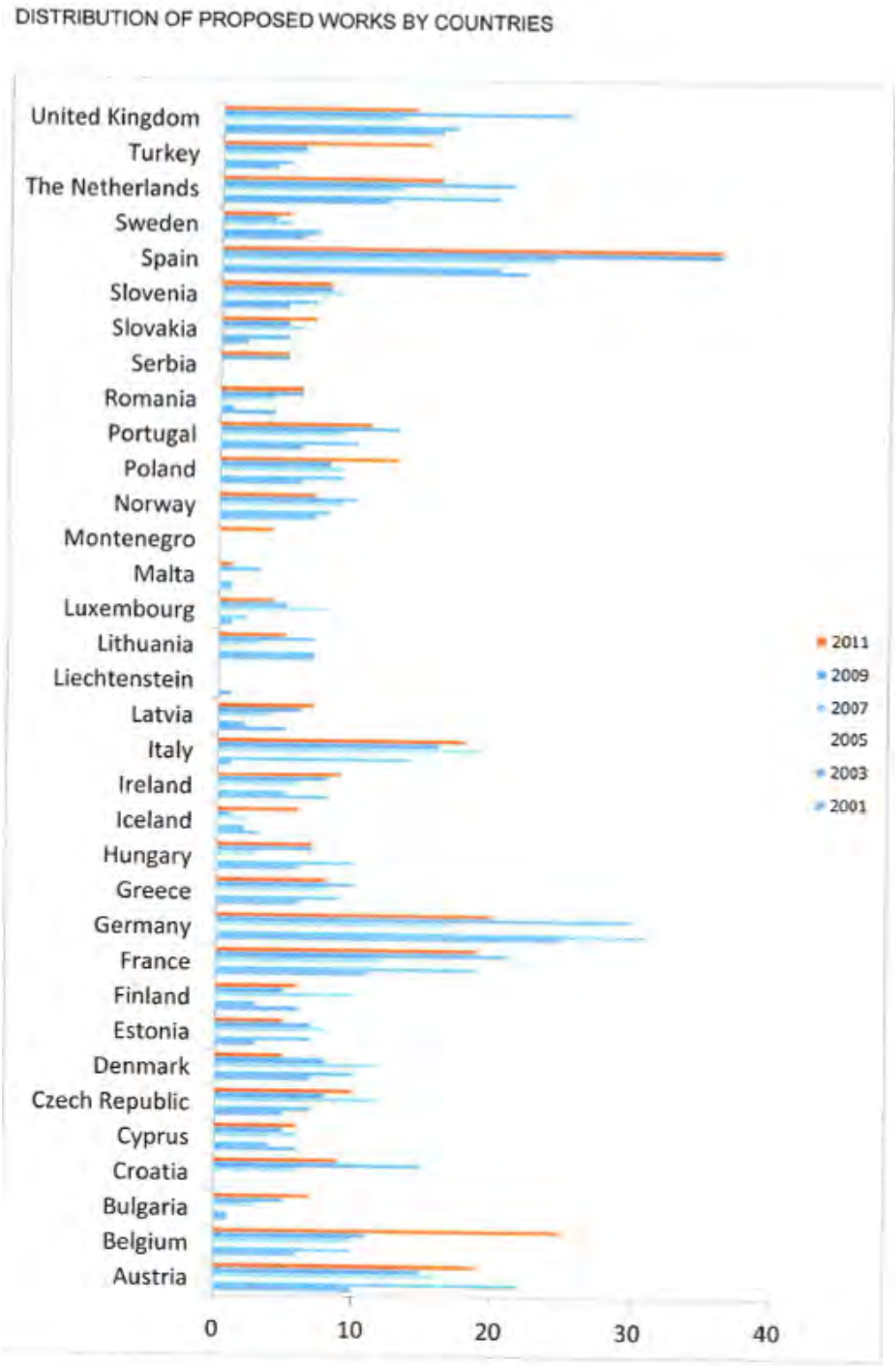
Figure 3.1 Nominations 1990-2011



Source: Mies Van Der Rohe Foundation

In terms of the **reach of the Prize,** as shown in the figure below, there has been a wide geographical spread of nominated works from across Europe. Countries such as Spain, Germany, France, Belgium, Austria, the Netherlands and Italy, which it might be argued have a particular interest in contemporary architecture, account for the highest number of nominated works.

Figure 3.2 Distribution of nominated buildings by country



Source: Mies Van Der Rohe Foundation Technical Implementation Report 2011

In terms of how nominations translate to winners, Table 3.1 below shows that entries from Germany and Spain are relatively more successful, in line with the comparatively high numbers of entries. Otherwise, no obvious patterns are apparent at this stage. Stakeholders generally view the selection process as robust, fair and transparent, and that quality is the main driver irrespective of geography.

Table 3.1 Locations of winners, 2001-2011

Year	Winner	Emerging Architect Special Mention
2011	Building: Germany Architects: UK	Spain
2009	Building: Norway Architects: Norway	Croatia
2007	Building: Spain Architects: Spain	Slovenia
2005	Building: Germany Architects: the Netherlands	The Netherlands
2003	Building: France Architects: UK	Germany
2001	Building: Spain Architects: Spain	Germany

Source: www.miesarch.com

In terms of the impact of the Prize on **structuring the sector**, the feedback indicates that the award brings representatives of the sector together, either through the events and exhibitions or as jury members, where these would not necessarily meet under other circumstances. This also stimulates the development of sector networks, which the organisers try to expand, for example through personal approaches to existing jury members. Given the widely recognised credibility and prestige of the EU Prize, people working in the sector certainly feel that being involved gives access to information about what is best in class and any current trends. The tangible products of the Prize, such as the exhibitions and the catalogue are as important as the Prize itself to the sector, in terms of raising awareness of quality architecture amongst architects and the general public. A strong sense of the sector's ownership of the Prize is evident in stakeholder responses: *"…it is a Prize for architects by architects".*

Taking into consideration the range of actors in the sector as a whole however, several stakeholders felt that potential clients (commissioners of new buildings) could be targeted more actively to raise their awareness of the Prize and the architects and buildings that are showcased, either physically or online. The sector's highly regulated and organised structure means that information, best practice and prizes/awards such as the European Union Prize for Contemporary Architecture can be easily and effectively communicated to the architectural sector. However, in terms of awareness of the Prize in the wider construction sector, there is anecdotal evidence that the Prize is not well recognised, perhaps because of the unique structures which exist within the architectural sector in Europe compared with some of the other professions.. Many stakeholders would also welcome greater use of social media in communicating information on the Prize and prize winners to a wider audience within the sector, and there appears to be further scope for this in future.

It is also clear that the EU Prize provides a focus for celebration, debate and reflection within the sector: "…*each time a prize is given a set of values are presented and are debated by professionals, therefore the challenges are being discussed/addressed because of the prize award*." An example of this was the debate around dealing with history in the built environment, prompted by the Neues Museum in Berlin. It is likely that the Prize is one of only a few opportunities to shine the spotlight on architects and architecture: "*Architects are not usually very good at communicating their achievements. The prize helps to celebrate architects*". However, in terms of the wider issues and debates that face the sector, outwith technical architectural excellence (for example around the economic crisis, different cultures and approaches, and sustainability), stakeholders have mixed views about the extent to which this is, or should be an objective. While most stakeholders are satisfied with the role of the Prize in showcasing the best in European architecture and the contribution it makes to their profession, particularly in encouraging young architects, some are not sure there is a general benefit to the sector overall, or are unclear if the main aims are to raise the profile of the sector, educate the general public or promote the EU. More

opportunities for the sector to openly debate key issues would be welcomed (these have been successful in the past, for example debates and discussions staged at RIBA in 2003 and Helsinki in 2009/2010): nominees and winners would be keen to take part in such activities. There is also scope to attract more TV programming linked to the announcement of the winners, and exploit synergies to a greater extent with high profile events with strong architecture/design components, such as the Venice Biennale[56] and Triennale in Milan[57].

There is ample evidence that the EU Prize is making a strong contribution towards **highlighting achievements** in the sector. The Prize and its outputs play an important role in demonstrating the diversity and distinctiveness of European architecture, highlighting excellence in the sector. This also promotes the virtues of a distinctive 'European approach' in an international context. Within the European sector, the Prize thus affords an opportunity to share different approaches and cultures (e.g. between France where master planning prevails and there is typically a strong role for the state, and Spain where it might be argued there is a more ad hoc and 'adventurous' attitude and a greater focus on individual buildings). For architects from smaller countries in particular, the Prize provides opportunities to be part of a wider European architecture space, which includes high-profile architects from countries with a reputation for excellence in the field. Reportedly, architects often use the catalogue as a means of sharing ideas/ researching best practice and as a measure of quality. One architect said the catalogue "*was a like the gold standard*" of architecture in Europe. Another said "*the shortlisted works are important as they show all the important/quality projects which are taking place across the EU".* The website is generally considered by stakeholders to be satisfactory, and a rich source of information and material. However there is also a feeling that more could be done in terms of making it better known, or by including more interactive content.

The evidence suggests that the Prize is helping the sector to adopt a **strategic view**, and contains objectives on technical excellence, the distinctiveness of European approaches to architecture and the value of increased internationalisation. In this sense the Prize is a valuable vehicle for adding a European dimension to architecture. The key aims of the Prize are clearly articulated on the website: *"…the Award sets out to foster architecture in two significant ways: by stimulating greater circulation of professional architects throughout the entire European Union in response to transnational commissions and by supporting young architects as they set off on their careers*"[58]. The Prize inspires a strong sense of ownership on the part of architects, although perhaps not more widely in the sector (e.g. clients). There remains scope to adopt a stronger and more coherent strategic view, although it has to be recognised that the main strength of the Prize's reputation lies in the Mies van der Rohe brand, and so that organisation's vision is likely to remain the main driver.

3.1.2 Benefits for laureates

Evidence suggests that winning the Prize is seen as a great honour by the individuals concerned. Importantly, this benefit extends to those whose buildings are included on the short list or were amongst the final five runners up. The extent of the honour felt is reinforced by the fact that, unlike many architectural prizes, architects do not pay or nominate themselves or their own buildings for the EU architecture Prize; rather the buildings are nominated by national architecture representative and experts and this is widely considered to add to the rigor and prestige of the Prize. As a profession, architects (especially but not exclusively at the higher end of the market) are already internationalized and in general appear to have a well developed sense of being part of a European architecture 'space'. This strengthens the relevance of the EU Prize and adds to its value to individuals. The exhibitions and the catalogues that are produced to showcase all the works nominated for a particular year, mean that

[56]The 13th International Architecture Exhibition, directed by David Chipperfield attracted a reported 178,000 visitors during June-November 2012 (www.labiennale.org/en/architecture/index.html)
[57] http://www.triennale.it/en/
[58] http://www.miesbcn.com/en/award.html

hundreds of works are profiled throughout Europe, helping many architects to raise their profile internationally[59], although some may be content to continue to work in their local vicinity.

The specific value of the emerging architects component of the Prize is widely recognised, in some senses more that the main Prize (which is on the whole won by those architects who are already 'stars'). The benefit for the emerging architects include prestige by association (with the main Prize winners), and an increase in and internationalisation of their business (although it was noted that this does not happen overnight, because of the nature of the sector and the commissioning cycle). As one stakeholder stated: "…*there is also a ripple effect of being associated with the award"*. Winners also value the wider benefits that arise from receiving recognition for their achievements, for example in Girona where the ancient part of the city has been undergoing restoration since the 1980's and for those involved the award brings recognition of all the work undertaken to restore the old quarter.

In terms of tangible effects, receiving the emerging architect's award the evidence indicates a strong cross-EU impact, 'opening doors', increasing reputation and increasing the number of invitations to enter competitions, give lectures and providing access to wider markets. An architectural practice that won in 2007 reported that they secured two projects in Belgium, which probably would not have happened without the Prize. Their international profile was boosted (resulting in a visiting exhibition to China) and the business has grown, where the key has been in terms of making the practice more sustainable, especially given the economic crisis. This added stability is a key benefit for a number of the winners of the emerging architect Prize, and, unlike the winner of the main Prize, the financial reward has positive practical implications and adds credibility.

Examples were also identified of significant press coverage of winners in magazines and the press generally, raising the architects profile and, although not immediately (there was a time lag of two or three years) this was translated into firm commissions. Another benefit identified concerns significant networking effects – opportunities for working with colleagues and on new collaborations, as a result of becoming better known. One winner highlighted how that had travelled with the Prize exhibition and met many people and attended events such as the Biennale which they would not have done in the past. This effect also appears long lasting - the prize-winning building from 2003 still receives attention and brings in work for the architect involved.

3.1.3 Communication

The scale and scope of a range of communication activities also provides an indication of the visibility and awareness of the prize within the sector. For example the Mies Van Der Rohe Foundation monitors **media coverage** across Europe, and Table 3.2 below sets out the number of written press articles published from 2001-2011.

[59] This can be particularly important for architects operating in relatively small domestic markets, e.g. Slovenia

Table 3.2 Number of press cutting per country, 2001-2011

Country	2011	2009	2007	2005	2003	2001	Total
Argentina	-	11	-	-	-	1	**12**
Austria	6	4	9	7	11	40	**77**
Australia	-	5	-	-	1	-	**6**
Belgium	16	4	10	3	15	3	**51**
Bolivia	-	1	-	-	-	-	**1**
Brazil	-	1	-	-	-	-	**1**
Bulgaria	8	-	-	1	-	-	**9**
Canada	-	3	-	-	1	-	**4**
Chile	-	5	-	-	-	-	**5**
Costa Rica	-	1	-	-	-	-	**1**
Croatia	11	2	-	-	-	-	**13**
Cyprus	4	-	-	-	-	-	**4**
Czech Republic	13	9	16	5	3	-	**46**
Denmark	4	41	5	14	26	-	**90**
Estonia	3	4	-	-	-	-	**7**
Finland	1	5	-	-	1	3	**10**
France	16	13	20	20	12	1	**82**
Germany	37	17	64	31	39	5	**193**
Greece	-	-	1	-	2	4	**7**
Hungary	2	3	5	2	-	-	**12**
Iceland	2	-	-	-	-	-	**2**
Ireland	2	3	34	2	1	5	**47**
Italy	31	13	-	9	3	-	**56**
Japan	-	4	-	-	-	-	**4**
Latvia	7	-	-	-	-	-	**7**
Liechtenstein	1	-	-	-	-	-	**1**
Lithuania	6	-	-	1	-	1	**8**
Luxembourg	3	-	-	-	4	-	**7**
Malta	2	-	-	-	-	-	**2**
Mexico	-	16	-	-	-	-	**16**
Netherlands		12	-	-	5	-	**17**
Nicaragua	-	1	-	-	-	-	**1**
Norway	1	33	4	-	-	-	**41**
Peru	-	-	-	-	1	-	**1**
Poland	3	3	1	1		-	**8**
Portugal	6	6	31	56	11	-	**110**
Romania	1	2	3	-	-	-	**6**
Russia		2	6	-	-	-	**8**
Serbia	2	-	-	-	-	-	**2**
Slovakia	5	-	-	-	-	-	**5**
Slovenia	5	5	6	-	-	-	**16**
South Korea	-	2	-	-	-	-	**2**
Spain	202	192	-	-	69	4	**583**
Sweden	4	-	-	-	9	-	**24**

Switzerland	4	-	-	-	-	1	**5**
Netherlands	9	-	-	-	-	-	**35**
Turkey	1	-	7	-	1	-	**16**
UK	29	2	42	-	19	2	**108**
United States	-	18	11	-	1	-	**46**
Venezuela	-	2	-	-	-	-	**2**
'South America'	-	-	12	-	-	-	**26**
'EU'	-	-	-	-	6	-	**6**
'International'	-	-	-	-	-	47	**2**
TOTAL	**447**	**445**	**287**	**386**	**241**	**117**	**1905**

Source: Mies Van Der Rohe Foundation reports

In the first year the two prizes were awarded as the EU Prize for Contemporary Architecture (2001), press coverage on the whole was fairly low. However the overall trend between 2001 and 2011 shows slow growth in press interest (from 117 to 447 over a ten-year period).

Taking the most up to date data (2011), the Prize is clearly currently more visible in the press in some countries than others, with significantly more press coverage in Spain than in anywhere else in Europe[60] (a consequence of the comparatively high number of entries from that country, but perhaps also reflecting a particularly strong identification with architecture as a manifestation of national pride).

Germany and the UK show a relatively high level of interest, not surprising given the success of the German building and UK architect in 2011. A group of countries exhibits a moderate level of interest (Belgium, Croatia[61], Czech Republic and France); while coverage in the Netherlands appears lower than might be expected from the comparatively high number of entries. The number of cuttings in Italy appears to show a relatively high degree of interest (close to that of Germany), despite the absence of Italian buildings or architects from the list of winners. It is clear from a review of the archived press material that the bulk of coverage is in professional publications rather than mass-circulation newspapers[62]. The exception is Spain, where coverage appears to encompass a wider range of types of publications, including those of more general, interest. In 2011 there were 66 mentions in the international press, the most significant number of press articles from the USA (21), Mexico (18) Argentina (6). According to the Mies van der Rohe Foundation, these results reflect the relatively high levels of interest in architecture in these three countries.

In terms of historic trends, the data shows that:

- In 2009, Spain also saw the highest number of press articles, with just over 190. Press interest in Norway and Denmark were also relatively high, as a result of the Norwegian architecture firm Snoetta wining the main Prize for the Opera House in that year. However, there was little press interest in Croatia in 2009 (two articles) even though the Gymnasium 46° 09' N / 16° 50' E in Croatia won the Special Mention and was designed by a Croatian architect. Internationally, as in 2011, the most press interested was generated in the USA, Mexico and Argentina.
- In 2007, as with in other years, the Prize had the most amount of press coverage in Spain , but this could also be attributed to the fact the MUSAC - Contemporary Art Museum of Castilla y León was awarded the prize in this year. The UK, Ireland, Iceland and Germany also had significant press interest, but press coverage in Slovenia was relatively low (six articles) despite the Department of

[60] More than five times as many as the country with the second highest number of cuttings.
[61] Winning project in 2009
[62] For example in the UK and France in 2011, coverage in national newspapers was confined to two or three examples.

Mathematics, Faculty of Physics and Mathematics in Ljubljana receiving the special mention. Press interest in the USA and South America continued to be significant.

- In 2005 and 2003 similar patterns are evident. Press coverage in Spain is always consistently high and there is usually slightly more interest in the countries where the winning architect is from or where the building is located. However, interest in France in 2003 was fairly low (12 articles) considering the Prize went to a British architect for a building in Strasbourg, France.

The table below seeks to synthesize the relationship between the level of entries, location of winning projects and press coverage, suggesting a reasonably strong correlation between press interest and the number of nominations and winners.

Table 3.3 Relationship between press coverage, nominations and winners

	Nominations	Winners	Press coverage
High	Spain Germany UK Netherlands France	Germany Spain UK Norway Netherlands	Spain Germany UK Italy
Medium	Italy Belgium Austria	France Croatia Slovenia	Belgium France Croatia Czech Republic

The EU Prize includes a **travelling exhibition** designed to showcase the projects. The table below sets out where this has been staged, together with attendance numbers.

Table 3.4 Visitor Numbers for Exhibitions of the European Union Prize for Contemporary Architecture 2009-2013

Location	Duration (2009-2010)	Number of visitors
Exhibition with Models		
Collegi Oficial d'Arquitectes de Catalunya, Barcelona, Spain	23 October – 12 December, 2009	11508
Institut français d'architecture, Cité de l'architecture & du patrimoine, Paris, France	N/A	7468
Zollverein World Cultural Heritage Site, Exhibition gallery. Essen, Germany	21 March – 20 September, 2010	7000
Architekturzentrum, Wien, Austria	23 June – 20 September, 2010	10315
Arquerías de los Nuevos Ministerios, Madrid, Spain	13 May – 13 June, 2010	7000
Triennale di Milano, Italy	1 October – 31 October, 2010	N/A
M – Museum Leuven, Belgium	6 November 2010 – 12 December, 2010	4853
Forum d'Urbanisme et d'Architecture de la ville de Nice, France	20 December 2010 – 21 February, 2011	N/A
Photographic Exhibition		
National Gallery for Foreign Arts, Sofia, Bulgaria	2 June – 30 June 2010	N/A
Nasjonalmuseet for kunst, arkitektur og design, Oslo, Norway	12 February – 11 April 2010	10315
Museum for Estonian Architecture, Tallinn, Estonia	14 July – 5 September 2010	6000
Muzeum Architektury we Wrocławiu, Poland	12 December 2010 – 27 February 2011	N/A
Location	**Duration (2011, 2012, 2013)**	**Number of Visitors**
Exhibition with Models		
Roca Gallery, London, UK	28 November 2011 – 29 January 2012	726
Cite De l'architecture et du patrimonie, Paris France	8 February – 4 March 2012	4814
M Museum, Leuven, Belgium	21 March – 30 April 2012	11856
Haus der Architekten, Dusseldorf, Germany	8 May – 3 June 2012	1930
BERL, European Commission, Brussels, Belgium	7 June – 14 June 2012	780
Architekturzentrum Wien	19 July – 8 October, 2012	9100
Danish Architecture Center	1 November, 2012 – 6 January, 2013	3548
Photographic Exhibition		
Instituto Cervantes, Chicago, USA	25 October – 11 November 2011	2510
Cascais City Hall, Cascais, Portugal	7 June – 2 September 2012	2020
School of Architecture, Prague	8 November 2012 - 6 January 2013	12000

Data from Mies Van der Rohe Foundation

This data indicates a total of number of visitors of around 109,000 (60,000 in 2009/10 and 49,000 in 2011/12). Although no benchmarks are available, this total appears broadly satisfactory. However, although we understand that efforts are made by the Foundation to make the exhibition accessible and not "too technical", no data is available to allow an assessment of the make-up of the audience (crucially, how many had a professional connection to the sector and how many were members of the general public).

The Mies Van Der Rohe Foundation has also undertaken analysis of **visits to the Prize website** for a 12 month period (November 2010 to October 2011). The website www.miesarch.com received 166,000 visits from 164 countries or territories[63], clearly illustrating the level of interest in the Prize from around the

[63] European Union Prize for Contemporary Architecture (Mies Arch). Technical Implementation Report 2011

world. Applications may be made online. The table below provides an overview comprising of the ten countries in terms of numbers of visits to the website.

Table 3.5 Website usage by country

Country	Visits
Spain	32,200
Italy	11,857
USA	7,146
Germany	6,995
France	6,570
Argentina	6,262
Poland	6,165
Belgium	6,133
UK	5,589
Portugal	5,420

Source: European Union Prize for Contemporary Architecture (Mies Arch). Technical Implementation Report 2011

In line with the data on nominations and press coverage, this table clearly shows once again the relative dominance of interest in the Prize from Spain, but it also demonstrates the breath of interest from countries outside the EU, with the USA and Argentina included in the six countries with highest number of website visits (in line with the data on press coverage from outside the EU discussed above). As manifest in the data on nominations for the Prize and press clippings, the level of interest in Italy is comparatively high (e.g. in relation to countries similar in size). Usage by UK visitors appears to be lower then might be expected from nominations, winners and press coverage data. The same applies to the Netherlands.

Information has also been obtained via access granted by the beneficiary to the Google Analytics tool for the Prize website, and this is set out in the table below: Statistics were collected on 21 December 2012 and were available from 18 November 2009.

Table 3.6 Web usage statistics

	2010	2011	2012
Unique Visitors	157,676	111,515	84,574
Visits	200,444	162,335	111,434
Pages/visit	2.15	2.92	2.68
Avg. visit duration (mins)	02.13	03.05	02.40
New visitors	78.58%	67.50%	74.33%
Returning visitors	21.48%	32.50%	25.67%
Top referring countries (% contribution to total visits)	Italy (53.12%) Spain (8.78%) Germany (2.72%)	Spain (19.14%) Italy (6.59%) US (4.33%)	Spain (14.09%) Italy (7.24%) France (5.68%)
Top traffic sources (% contribution to total visits)	Google – organic (48.86%) Direct/none (10.70%) Miesbcn.com (8.13%)	Google – organic (25.34%) Direct/none (18.48%) Miesbcn.com (10.02%)	Google –organic (45.80%) Direct/none (14.00%) Miesbcn.com (11.81%)
Peaks in traffic	22nd October 16,004 visits	8th March: 2,082 23rd March: 2,975 11th April: 4,446	27th March: 2537

Source: Google Analytics

There was a significant peak in traffic during October 2010 - however on closer inspection this traffic does not appear to be legitimate[64]. If this illegitimate peak in traffic is removed, there is an overall increase in visits from 2010 to 2011. However, there is a significant dip in visits to the website during 2012, which could be attributed to the fact that there were no awards during this year. This information complements and appears consistent with the data provided by the Foundation in their report and highlights the importance of the announcements made around April; together with the generally lower level of traffic in the second year of the ward cycle (13,500 visitors per month on average compared with 9,200 per month).

In terms of **social media** activity, Mies Arch set up Twitter and Facebook accounts relatively recently, in November 2012. In the short time that these accounts have been live, they have been active on the sites, sharing information with their followers. They have gathered 67 followers on Twitter and 543 likes on Facebook. We would expect followers of their social media channels to increase as more people become aware of their presence on social media. VK, a popular European social network[65], sent 528 visits to the Mies Arch website during 2012, second only to Facebook which sent 729. Therefore, it may be worth Mies Arch establishing a presence on this social network to ensure it communicates with other interested audiences.

3.1.4 General public

Taking all of the data above together, there is a suggestion that differences between countries may reflect the extent to which interest in the Prize extends beyond the sector. For example the high level of interest

[64] During the week commencing 22/10, there were over 75,000 visits to the site, well above the site's usual visit count per week. The top keywords identified suggest this was traffic not intended for the Mies Arch website.
[65] http://vk.com/

in Spain clearly reflects the more mainstream nature of architecture in that country, in Italy interest may also be wider than in the UK and the Netherlands for example[66], where the evidence appears to suggest interest is confined to architecture and associated professionals. It also important to note here that one of the strengths of the EU Prize is that it lacks any geographical bias in terms of the selection process, and there are no reported challenges in terms of any partisanship in the juries, and indeed little concern expressed by stakeholders about geographical coverage.

One of the objectives of the EU Prize for Architecture[67] is to: *"…to raise awareness among architecture professionals, citizens and public entities about the vital importance of sustainability in the construction of buildings and cities*." The Mies van der Rohe Foundation itself seeks to *"…foster debate on and awareness of themes related to contemporary architecture and urban planning*"[68]. Most of the stakeholders we spoke to had the strong impression that the Prize is not well known amongst the general public. Equally, most observed that this was a challenge for the architecture profession in general and not a feature specific to the Prize: "*Not many architectural prizes have much visibility outside the sector and event the biggest national ones are low profile in their own country*". The evidence suggests professionals have modest expectations in this respect and do not perceive their sector as mainstream (compared with other parts of the cultural sector): "*The prize is not associated with raising awareness of the sector in general, unlike the cultural heritage prize which has a broader resonance*". Views on whether making the EU Prize better known should be a central objective of the Prize, or how any such effect might be benchmarked, were mixed.

However, there was a prevailing view that more could be done to raise the profile amongst a non-specialist audience, building on existing actions and assets; for example drawing in students and others with an interest in architecture, but also reaching new audiences through museums and opera[69]. A database featuring 272 works was established in 2007 and now has more than 2,000 entries dating back to 1988[70] and here there may be potential for 3D presentation for example. The recent introduction of plaques for winning buildings is widely welcomed, but there are also opportunities to engage a wider audience through an exploration of the context and narratives that accompany each project, securing greater media coverage, particularly television coverage; and making more use of social media. The concept of the exhibitions is generally highly regarded and these are seen by many as a key promotional tool. As highlighted above, the numbers of visitors appears satisfactory, although it is not possible at this stage to determine what proportion of these that is drawn from the general public. The exhibition material is also available to a range of organisations (for example the Foundation has recently had a request from a Japanese schools to have the exhibition photographs etc.). The Prize organiser reports that the exhibitions are not aimed at a specialist audience, although there is also some evidence that this may need to be reviewed, especially if, as many stakeholders have suggested, more exhibitions are staged.

The underpinning issue here once again concerns whether or not it is an explicit aim of the Prize overall to increase public awareness. If this is indeed the case, this would require significant additional resources, not only in terms of the exhibitions, but for the whole range of communications tools. One stakeholder gave the example of the Stirling Prize in the UK, where RIBA has: *"…done a lot of work to established themselves in the popular press recently and this has worked and their profile is now much higher".* Stakeholders highlighted the need to engage with other key sector players apart from architects – clients and those from the construction sector for example. This is also relevant in the context of wider public awareness; through fostering clients and promoting their perspectives at fairs and exhibitions.

[66] Since in Italy awareness seems less dependent on winning

[67] http://www.miesarch.com/index.php?option=com_content&view=article&id=8&Itemid=3&lang=en#background

[68] http://www.miesbcn.com/en/foundation.html

[69] An example is the press visit to the Oslo Opera House in 2009

[70] http://www.miesarch.com/index.php?option=com_mipress_anterior&Itemid=8&lang=en

In terms of web usage, the data does not permit an assessment of the proportion of professional and non-professional visitors. Some form of user survey might help to determine a useful picture in this respect and allow future developments to be decided – for example would a more interactive approach to presenting the buildings attract a wider audience?

3.1.5 Overall impacts

The involvement of the EU is known to most architects, and the Prize is generally seen as encompassing the whole of European architecture. Most stakeholders agreed there is considerable value in promoting a distinctive European approach to architecture (based on technical quality and cultural diversity), and believe the EU association adds prestige and credibility. However stakeholders are less sure of the relevance of specific EU goals to the Prize (other than adding the special mention for emerging architects, which is valued highly). The overarching priority for most stakeholders concerns quality *("…the MdR is the antidote to generic architecture*"), not the visibility of the EU. For historic and other reasons the Mies van der Rohe brand clearly dominates and the Prize is commonly referred to in these terms (e.g. 'the Mies') so the EU brand is secondary. However, the range of publicity activity carried out by the organisers has included reference to the EU's support and therefore is likely to have reinforced the association; typically press releases and media coverage of the award ceremonies, site visits and exhibition. In addition, the Foundation worked with the EU on a press strategy for the 2005 award, in 2007 a press visit for specialist journalists was organised to the MUSAC in Leon (winner), and in 2009 to the Oslo Opera House. Areas where the organiser's could capitalise on the EU's visibility, include taking the exhibition to the BRICs countries and the U.S. as part of the EU's cultural mission. The Prize is relevant to the overarching goals of EU socio-economic policy and is potentially contributing in the areas of supporting the wider creative industries sector to meet the challenges of globalisation by internationalising, nurturing new talent (to maintain the sector's vibrancy) and ensuring a focus on quality.

Links with other EU Prizes are not well developed in practical terms, and awareness of the most relevant one, the cultural heritage prize, appears limited amongst architects.

3.2 The European Union Prize for Cultural Heritage/Europa Nostra Awards

3.2.1 Sector level

Overall, evidence suggests the Prize enjoys a high level of **visibility and awareness** in the sector. It is well known and very well regarded among individuals in the cultural heritage sector, perhaps more so among architects than other key players. The association of the Prize with Europa Nostra President Placido Domingo is widely credited with significantly boosting its **prestige**. The feedback also suggests that awareness is growing and more prestigious projects are coming forward. However, although satisfied with the visibility and profile of the Prize within the sector, a clear message also emerges from stakeholders that more could be achieved in this area: to attract more applications, from more countries (especially in the EU12), and to make the results more widely available (through catalogues, DVDs and by exploiting archive material on projects, including through digitization[71]). Increased participation by the European Commission (for example in the ceremony) was welcomed, and again it was felt that any recent gains in raising the Prize's profile needs to continue, with the backing of policy makers at national and EU level.

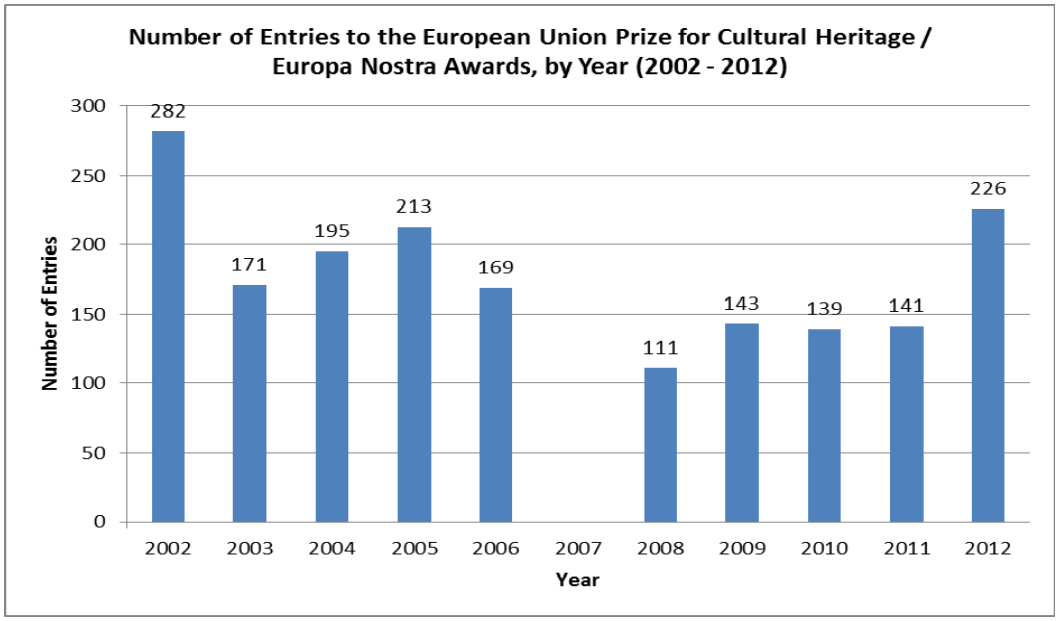
The evidence suggests that the Prize is widely considered to be the top European prize for cultural heritage. Our own desk research certainly indicates that the EU Prize for Cultural Heritage / Europa Nostra Awards is the only cultural heritage prize that operates at a European level. There are a number of other European awards in the heritage field, but these tend to be dedicated to museums and have a different focus to the EU Prize for Cultural Heritage. For example, the awards led by the European

[71] See for example http://www.europanostra.org/news/124/

Museum Forum recognise excellence in innovative processes within museums and the European Museum Academy recognises outstanding results of organisations, researchers and cultural institutions in creating pioneering museums or influencing the development of museological discourse at an international level. In comparison, the EU Prize for Cultural Heritage focuses on the conservation in the wider sense, some of which may be museums. Equally, although there are a number of national heritage awards, for example the Museums+Heritage Award in the UK, these are generally not designed to stimulate trans-frontier exchanges in the area of heritage. The National Trust for Historic Preservation in North America has responsibility for a number of awards that celebrate the best of preservation by awarding individuals and organisations whose contributions demonstrate outstanding excellence in historic preservation. These awards are very similar to those of the EU Prize for Cultural Heritage, but only accept entries from within the United States. The Asia Pacific Heritage Awards for Cultural Heritage Conservation are also very similar to the EU Prize for Cultural Heritage and have been running for a similar length of time. These awards recognize excellent achievement in successfully conserving or restoring heritage buildings and properties in the region by the private sector or by public-private initiatives.

In terms of project entries, between 2002 and 2012, there were 1,790 entries to the Prize, or an average of about 180 per year. Figure 3.3 below shows the number of entries by year, and highlights that 2012 saw a significant increase compared with the previous four years. The reasons for this increase were not clear.

Figure 3.3 Entries per year 2002-2012

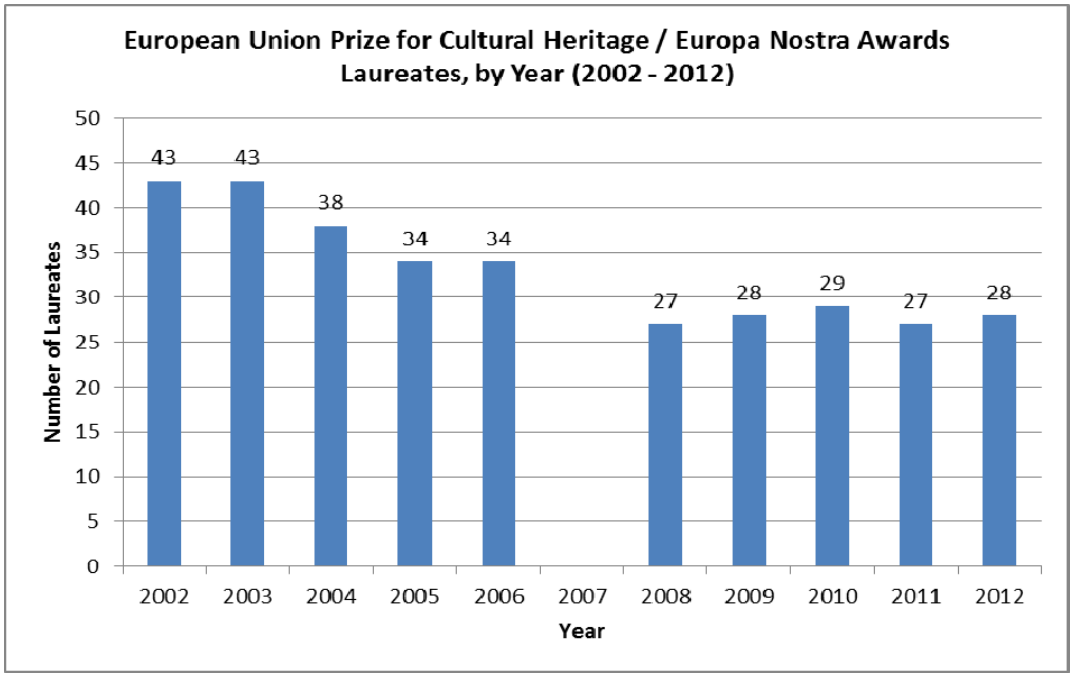


Source: based on Europa Nostra data

Between 2002 and 2012, there were 331 laureates for the Prize, representing an overall success rate of about 18% over that period of time, nearer to 12% in the last few years[72]. Figure 3.4 below shows that, since 2008, the number of awards made each year has reduced slightly. Between 2002 and 2006, the average number of awards each year was 38, whereas between 2008 and 2012, the average fell to 28.

[72] This is significantly higher than the success rate for the EU Architecture Prize for example, but more comparable if the benefits of being short-listed for the latter are also taken into account.

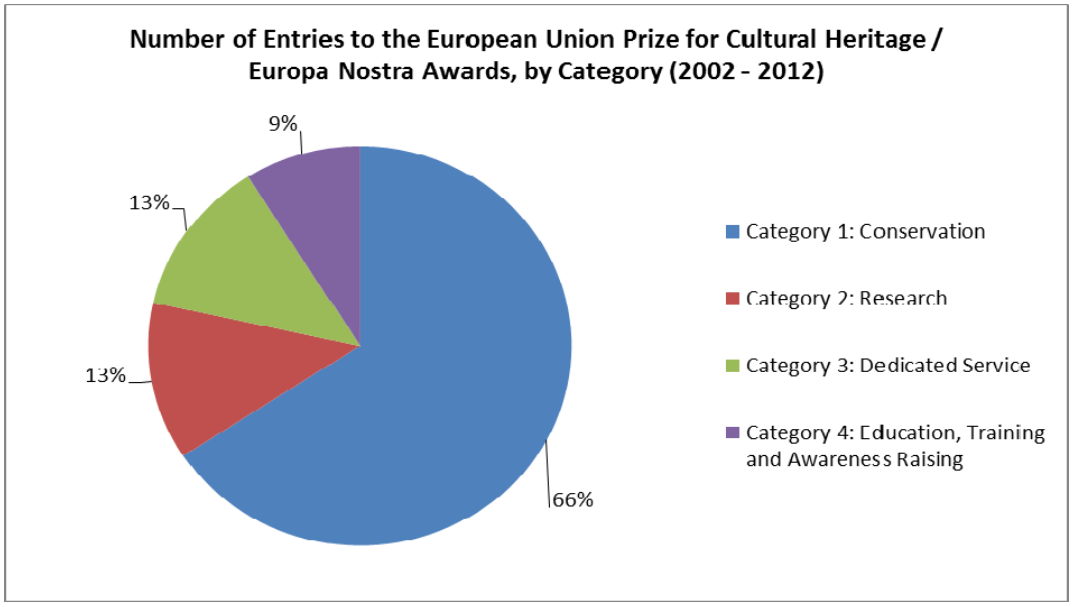
Figure 3.4 Number of Prize laureates 2002-2013



Source: based on Europa Nostra data

It is also important to consider the relative levels of awareness across the range of types of activities within the sector. Here, we can examine data relating to entries by the four Prize categories, which shows that the majority (66%) of entries are for Category 1: '*Outstanding achievements in the conservation, enhancement and adaptation to new uses, of cultural heritage'* (Figure 3.5).

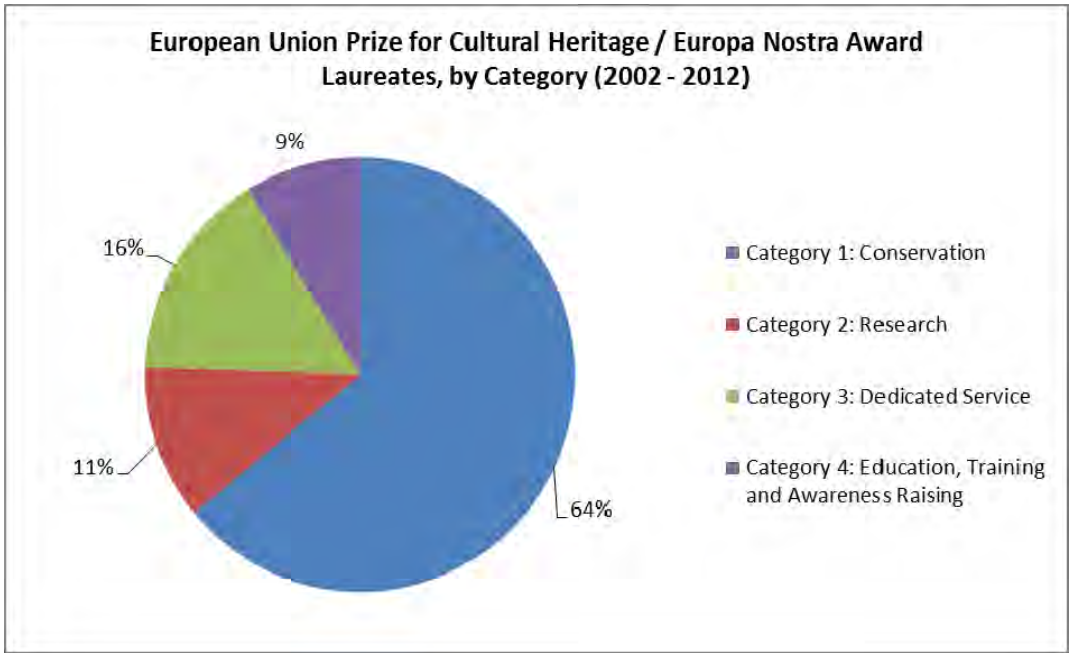
Figure 3.5 Entries by category 2001-2012



Source: based on Europa Nostra data

Correspondingly, the vast majority (64%) of laureates are awarded through Category 1. The proportion of laureates in each category is thus broadly in line with the proportion of entries for each category, as shown in Figure 3.6 below.

Figure 3.6 Laureates by category 2002-2012



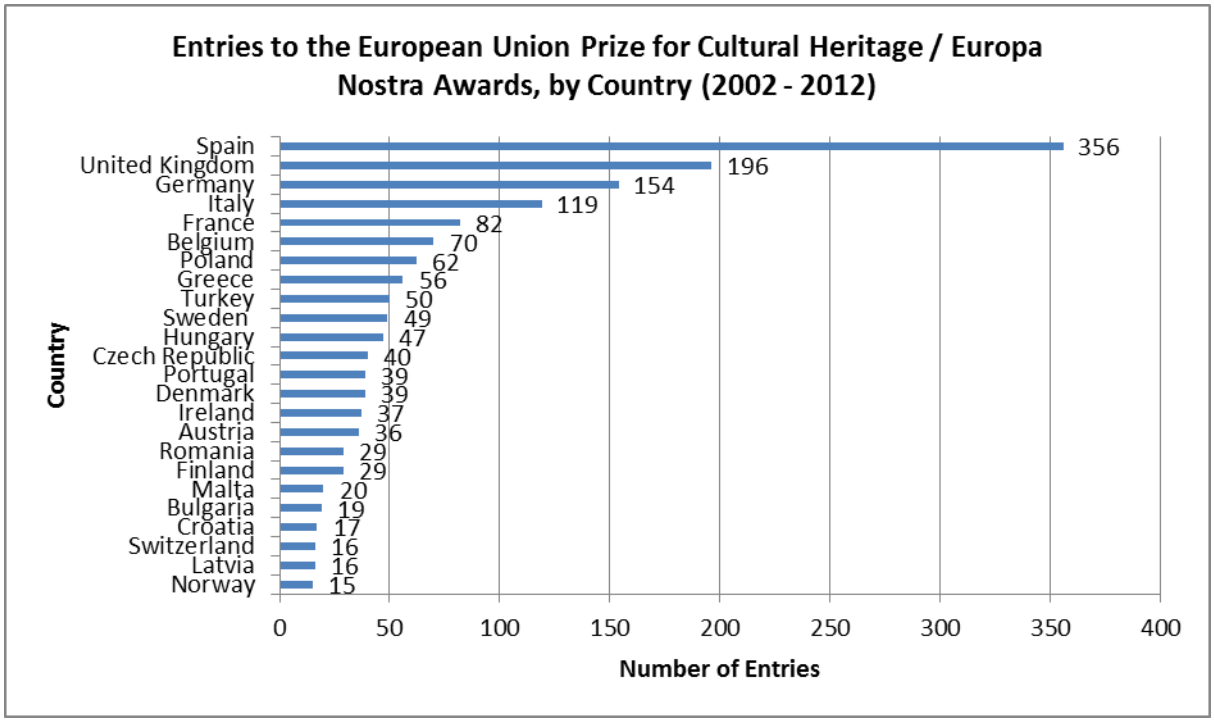
Source: based on Europa Nostra data

Several reasons may explain the predominance of entries under the conservation category, including the greater length of time this category has been open[73], and the larger share that conservation represents vis-à-vis the sector as a whole. The data would therefore seem to confirm that there are no imbalances in visibility in terms of the sub-sectors identified. Some stakeholders raised concerns about the distribution across the categories (suggesting for example that Category 1 might be sub-divided in future), but no clear consensus emerges on this point. An increase in applications and interest in the education category is widely welcomed by stakeholders, reinforcing the rationale for its introduction.

In terms of the **reach of the Prize**, entries have been received from 46 countries (including those from outside the EU). Figure 3.7 shows the countries that have submitted 15 or more entries between 2002 and 2012.

[73] Since 1978, whereas Categories 2 and 3 were added in 2002 and Category 4 in 2008

Figure 3.7 Entries by country

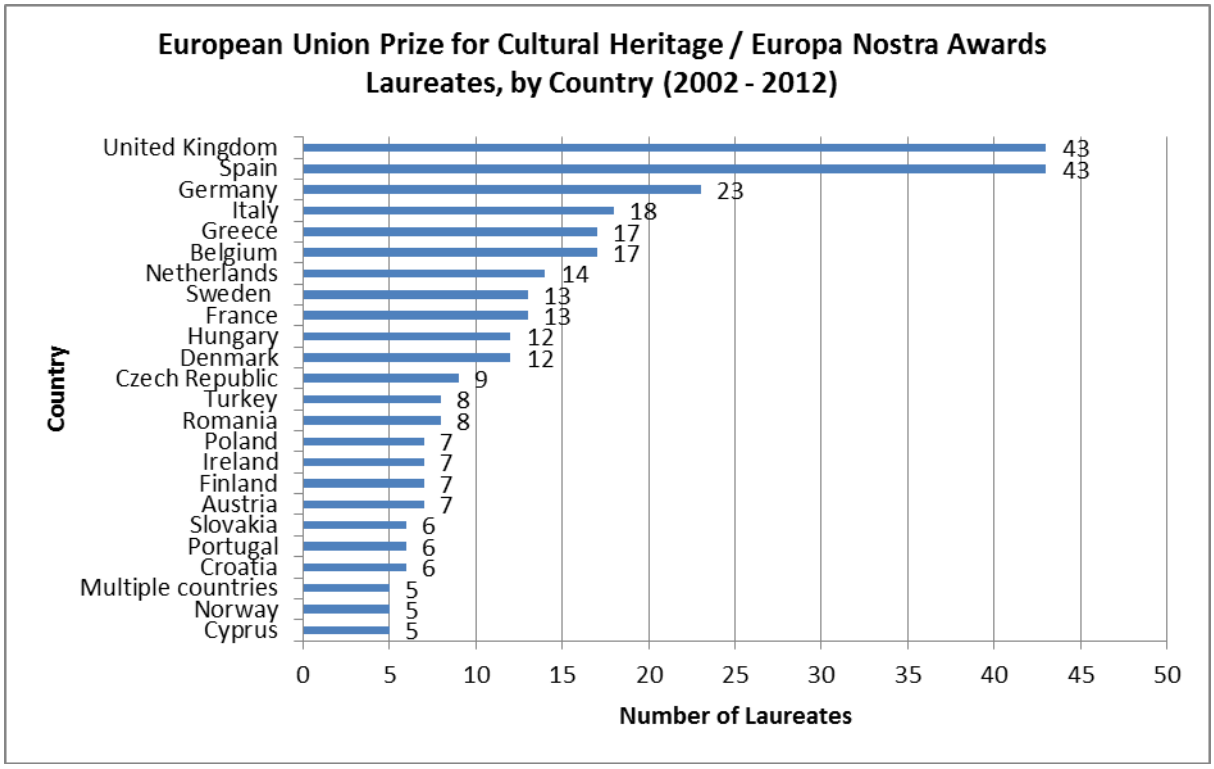


Source: based on Europa Nostra data

This data highlights that Spain and the UK have the highest number of entries, followed by Germany and Italy (together these four countries account for about half of all entries), a finding supported by the evidence from stakeholders. In the case of Spain, stakeholders suggested that having Queen Sofía of Spain as the Patron of Hispania Nostra (Europa Nostra's country representation in Spain) helps to raise the awareness and increase the importance of the Prize. In addition, Spain also hosts a national ceremony every two years to award the Prizes to the laureates, which is also considered to help raise the profile of the Prize. Stakeholders suggested that awareness of the Prize in Italy was lower, but the data suggests there are still a fairly high number of entries from that country.

The Prize has been awarded to 331 laureates in 36 countries. Figure 3.8 shows the countries that have had five or more laureates between 2002 and 2012. It highlights that Spain and the UK have the highest number of laureates (accounting for around a quarter of all winners); these countries also have the highest number of entries.

Figure 3.8 Laureates by country



Source: based on Europa Nostra data

Stakeholders expressed concerns that the Prize is better known in Western Member States than in New Member States and that a number of contextual factors were influencing participation. For example the relatively fewer applications from France may be attributable to the strong national prize in that territory – equally, the generally high level of interest in Portugal was attributed by one stakeholder to the lack of a national prize there. Although the evidence suggests a general feeling that the geographical coverage is steadily improving, many felt that national representatives could do more to encourage projects in their country to enter and more awards could potentially increase the impact of the Prize on the sector[74]; and the data seems to suggest there is scope to do this. There were also references to a potential 'language barrier' arising as a result of applications having to be made in either French or English[75], where local practitioners may not have the relevant language competences.

The evidence indicates that the greatest impact in terms of **structuring the sector** is in providing a wide ranging portfolio of high-quality exemplars which are used to spread best practice and promote the exchange of ideas and approaches. Many stakeholders refer to the 'power of example' and how the projects feed into wider policy debates, including in terms of support for campaigning for heritage protection, and supporting education and training in the cultural heritage sector. The Prize certainly assists in making projects more widely known internationally and there is some evidence that it is contributing to bringing people together in what is a relatively complex sector (compared with the other EU Prizes for example), allowing everyone to get to know each other, meet and exchange, and this seems especially important in the context of research and academic exchanges. The awards ceremonies are viewed positively in terms of helping to bring people together, to create networks and to promote knowledge sharing.

[74] There were 141 entries (all categories) in 2011 and 226 in 2012, and no evidence has been identified at this stage to suggest this is insufficient to maintain the quality of winning projects.

[75] For example the CCP in Germany has tried to increase applications through assistance with translations

The evidence suggests the Prize is **highlighting the achievements** of the sector effectively, and this is strongly welcomed and valued by a range of stakeholders: the 'power of example' is mentioned frequently in this context. Clearly, many projects feature cross-fertilisation between the different disciplines within the sector – examples include Europa Nostra inviting six laureates to present their projects at the international 'Best in Heritage'[76] event, delivered annually in partnership with the European Heritage Association[77], the Prize organiser's partnership with Wiki loves monuments, European Heritage Days[78] and growing links to the education sector. Opportunities also exist to build links with the European Heritage Label and other initiatives such as the UNESCO Heritage List. There appears to be little evidence of strong formal links to other EU Culture Prizes, including notably to the EU Prize for Contemporary Architecture[79], and there is certainly scope for Europa Nostra to better promote the other EU Prizes and vice versa. The content of the winning projects is widely seen to reflect best practice, quality and innovation, although the opportunities offered by new technologies in providing greater access to cultural works is perhaps under-represented given the wider context of increasing interest in digitization for example. Overall, more could probably be done to deepen and widen existing links and exploit new ones, through a greater range of active partnerships and use of more media and channels. This would in turn help to address the aspiration to attract a larger and wider body of applications.

The extent to which the organisers have a **strategic view** of each Prize and its long-term goals is important. Europa Nostra and its partners do have a coherent long-term vision based on the importance of a public-private partnership approach (i.e. with the European Commission): "*The EU's contribution is much more than just financial – the EU carries weight as a brand, it has a stronger political weight and the whole scheme becomes more professional*"; and they are clear that the main aim is to exploit the "power of example" to promote high standards and high-quality practical skills, as articulated on the Prize website[80]. This long-term vision for the Prize also encompasses promoting quality and skills (among professionals and volunteers) in the cultural heritage sector; and achieving a level of respect for cultural heritage objects (buildings and sites) comparable with attitudes about the natural environment. Part of this goal is also to contribute towards helping Europeans to 'feel more European'.

3.2.2 Benefits for laureates

The cultural heritage prize differs in focus from the other three EU Prizes in its relative lack of emphasis on the individual winner (architect, musician or author). It also differs around the diversity of contexts and resources available to projects in different Member States, making it critically important that juries consider the context in which a project has been delivered. Stakeholders agreed that the quality of entries is high overall: "*In some cases, prizes are awarded where the quality is less superior, but the circumstances are more difficult*"[81]. It is also worth noting that many of the people involved in winning projects are volunteers (unlike any of the other EU Culture Prizes) and here the EU Prize acts as a reward for people and motivates/encourages them to continue working in the cultural heritage sector, rather than providing any professional career benefits. Recognition from colleagues/peers in the cultural heritage sector is valued particularly highly, and for many winners pride in their success and the recognition the award brings is more important that any monetary reward, although this depends on the size of a project (winners include Belgian National Railways for example). Equally *"…the prize can reach people who are working in cultural heritage in the most remote places and for them, it can represent a significant change to their life*".

[76] http://www.europanostra.org/news/289/
[77] http://www.thebestinheritage.com/
[78] A joint European Commission and Council of Europe initiative (http://www.coe.int/t/dg4/cultureheritage/heritage/EHD/default_en.asp)
[79] The notable exception was the Neues Museum in Berlin, which won the EU prize for cultural heritage in 2010 and then won the EU prize for architecture in 2011.
[80] "*What we do*" http://www.europanostra.org/heritage-awards/
[81] Here the interviewee contracted the difficulty of working in Armenia or Moldova, compared with the UK or Germany

Some projects have used the Prize to help them to secure further funding / support from organisations: *"It gives the project a stamp of prestige",* providing reassurance that any funds will be well spent. While generally the honour and prestige is considered the most important aspect of winning, the financial aspect of the Prize is important to some, particularly smaller projects. Indeed impacts at local and/or community level can be as important as international prestige – examples include the Poundstock Gildhouse (Cornwall, UK)[82], where a range of community activities and volunteers will benefit; and the Seaweed Bank Thatched Houses (Denmark)[83], where the 1,000 strong population of a small island have been made more aware of the value of their cultural heritage and helped to conserve it. There is a sense that the Prize, and the associated media coverage, can help to increase awareness of a project and encourage a greater number of visitors to the site (both domestic and international). This can also help to attract match-funding, increased public donations and more international approaches from interested parties, in particular where techniques and approaches might be transferable. For example in 2012, the Category 4 Grand Prix winner, the Norwegian Heritage Society, was able to secure an additional 1,000,000 krone (approx. €125,000) to support their work, as a result of their success. Europa Nostra also receives enquiries about visiting winning projects: for example an enquirer from the Netherlands wished to arrange a tour of The Church of St George in Albania, which won the Public Choice Award in 2011, and there is evidence of increases in patronage as a result of winning an award; for example 2010 it has been reported that extensive media coverage of the 2011 Grand Prix Winner for training (The Baerwaldbad, Germany) raised awareness of the public bath house and led to an increase in visitor numbers. However, although many stakeholders believe that winning is likely to increase visitor numbers, hard evidence of this is elusive and Europa Nostra has expressed an intention to monitor this indicator (and others on impact) more closely in future, provided appropriate tools can be found and applied.

The evidence suggests that professionals in the cultural heritage sector value a European award over and above any national prize: "*Some winners already have national awards but want European recognition*". For the architects involved in Category 1 projects (conservation) or researchers in Category 3 projects (dedicated service by individuals or organisations), the prevailing view is that the Prize can help to boost careers by helping to secure to future work - by raising awareness of their work and strengthening their credibility*:"…for architects, the prize can deliver real business benefits*". Researchers too benefit from the recognition that attaches to winning an award, attracting interest from fellow researchers around the world and using the financial reward to strengthen their CV and continue their research for example. Where large projects involve highly technical aspects, as was the case with the Antwerp Central Station (Grand Prix 2011), engineering techniques can attract worldwide attention via the Prize and this can help sales[84].

In terms of spreading know-how, stakeholders suggest this is a key impact, and includes a vital cross-border element – this appears to include a component capitalising on different approaches and perspectives: "…*the West often share lessons related to new technology whereas the East often demonstrates ways to generate huge enthusiasm from young people in cultural heritage*".

[82] http://www.europanostra.org/awards/90/

[83] Winner of an award under the education, training and awareness raising category in 2012 http://www.europanostra.org/awards/90/

[84] 'Compensation grouting' technology used on this project has been sold to other clients in Moscow, Africa and Indonesia and the Prize was used as a key promotional tool.

3.2.3 Communication

Communication activity relating to the Prize takes place under a number of areas:

- *Call for entries:* In 2012, ten website articles were posted across seven countries (Belgium, France. Netherlands, Northern Ireland, Portugal, Spain and Turkey).
- *Awards:* In 2011, there were at least 131 media articles to disseminate the results of the awards. A range of media types were used (e.g. online, newspapers, magazines, TV, radio and newsletters) across 13 countries. Each country had secured at least one award and the coverage focussed on the projects that had won. Germany (35 pieces of coverage) had a high level of press coverage, followed by Spain (20), Belgium (19), the Netherlands (13) and the Czech Republic. (11).
- *Awards ceremony:* In 2011, the awards ceremony was also reported in the press, primarily through online mechanisms or in newspapers. The press covered 17 countries and was highest in the Netherlands (13), Spain (9) and Belgium (4). The 2011 awards ceremony in Amsterdam was attended by approximately 1,500 people, while the 2012 awards ceremony in Lisbon was attended by approximately 700 people (albeit at a smaller venue than the 2011 one). The awards ceremony was also broadcast on Portuguese national television (via RTP) through a one hour programme, which was reportedly viewed by 61,700 people.

In terms of the dissemination of documents relating to the Prize, 12,000 copies of the Awards Magazines (and since 2010 also 15,000 copies of a Grand Prix leaflet) are printed each year. Some 100 copies are sent to the cultural contact points in 35 countries. The laureates also receive 100 copies to distribute and they send copies to members, sponsors and potential sponsors, plus take copies to events that Europa Nostra attends and Europe House in The Hague. Europa Nostra has produced a book capturing 40 years of the organisation, which includes details of the Prize winners. In total 27,000 copies of these have been produced and all have been sold.

Google Analytics **web statistics** are available from 15 January 2010 and were collected on 21 December 2012, as set out in Table 3.7.

Table 3.7 Web usage statistics

	2010	2011	2012
Unique Visitors	39,133	54,249	59,465
Visits	62,235	84,211	105,271
Pages/visit	3.82	3.39	2.98
Avg. visit duration (mins)	03.06	02.58	02.33
New visitors	61.57%	61.64%	55.03%
Returning visitors	38.43%	38.36%	44.97%
Top referring countries (% contribution to total visits)	Netherlands (15.80%) Spain (7.32%) Turkey (7.21%)	Netherlands (19.36%) UK (7.78%) Belgium (7.41%)	Spain (13.08%) Netherlands (10.40%) UK (6.28%)
Top traffic sources (% contribution to total visits)	Google – organic (32.38%) Direct/none (28.12%) YMLP/ email (4.48%)	Google – organic (32.19%) Direct/none (23.90%) YMLP / email (11.19%)	Google – organic (30.47%) Direct/none (26.30%) YMLP / email (15.18%)
Peaks in traffic	11th June: 557 visits 11th October: 454 visits	7th April: 1,703 visits 8th April: 1,433 visits	20th March: 2,690 visits 21st March: 2,053 visits

Source: Google Analytics

The annual peaks in March/April 2011 and 2012 are explained by the announcement of the winners. In 2010 the peak in June coincides with the awards ceremony in Istanbul, rather than the announcement of the winners. Istanbul was European Capital of Culture the same year, and the awards were included as part of the official programme, which may have helped to increase interest. There was no noticeable peak associated with the awards events held in Amsterdam in 2011 and Lisbon in June 2012, although as highlighted above these did attract a degree of press coverage.

The data indicates that in 2011 the most numerous visitors to the website were from the Netherlands (about 16,000)[85], and in 2012 visitors from Spain were the most numerous (13,000 compared with 5,000 the year before)[86]. Visitors from these two countries show consistently high levels of interest, along with the UK. Over the past two years, the data shows a healthy 52% increase in unique visits to the website (the biggest increase was between 2010 and 2011).

In terms of **social media**, the Prize has had a Twitter account since October 2009 (1,300 followers), a Facebook account since July 2012 (1,174 likes) and a Youtube account since June 2009 (90 subscribers). Although the Prize has had a presence on social media for some time and has a good following compared to Mies Arch and EUPL, the traffic driven to the website from these accounts is limited, Facebook being the most popular of the social media referrals with 3.09% during 2012.

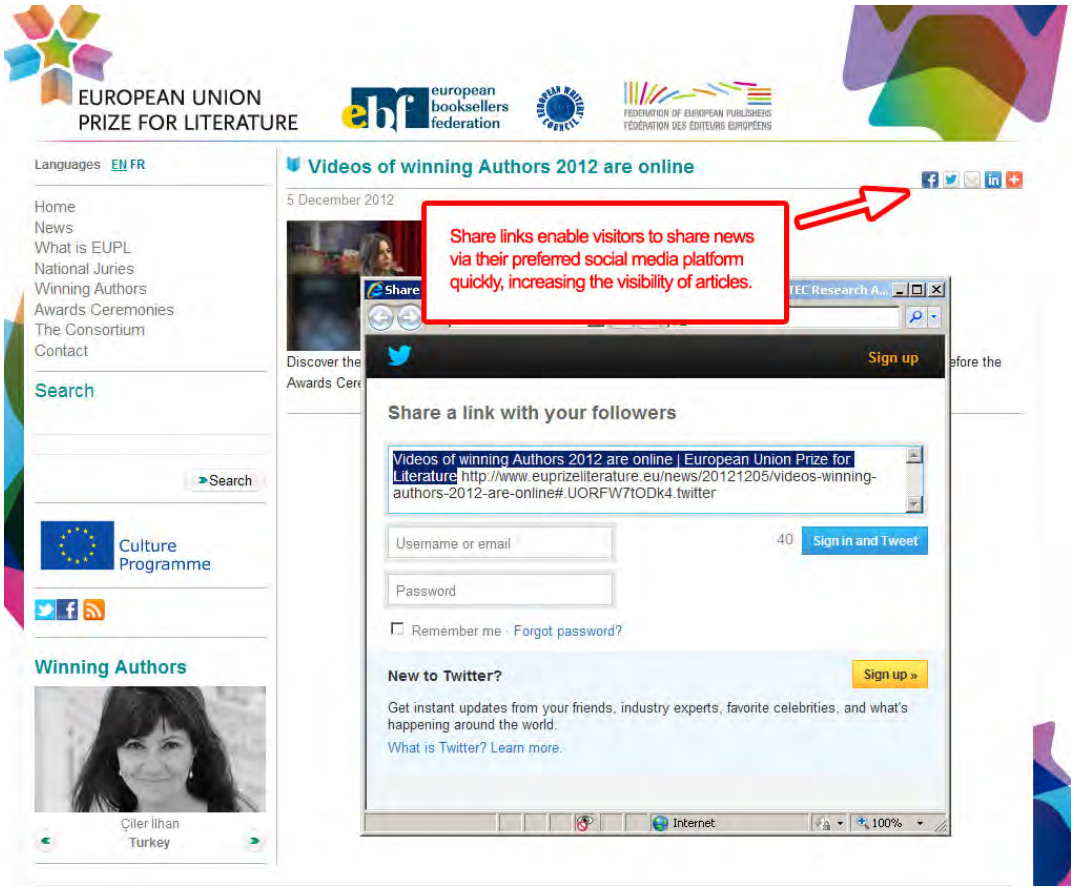
Visits to the website could be improved by adding links to news articles on the website that enable visitors to 'share' articles with others via their preferred social network. This would help to increase visits from

[85] Potentially corresponding to the wards event held in Amsterdam that year

[86] We have already noted that the winner of the 2012 Public Choice was from Spain and the role that the Queen of Spain plays in boosting the general profile of the Prize in that country

various networks and improve the visibility of the website. For instance, another of the Prizes, EUPL has 'share' links on its website as shown in Figure 3.9 below.

Figure 3.9 'Share this' links on EUPL website



An email marketing campaign, named YMLP, in Google Analytics, is proving successful at driving traffic to the website. If not already in place, adding social media links to the email may also increase followers on social media channels. The YMLP email campaign was responsible for some of the peaks in traffic to the Prize website: 242 visits on 11th October 2010 (the deadline for applications that year was 1 October), 1,012 visits on 7th and 8th April 2011 (combined)[87] and 1,210 visits on 10 May 2012.

3.2.4 General public

In terms of the Prize increasing the visibility of the sector among the general public, the evidence is weaker: while the Prize is well known in the sector, it is less well known among the general public. Although awareness is gradually increasing (because of a series of large, well known projects), there is still a need for greater media coverage. There is clear evidence that the Prize is better known in certain countries than in others, notably Spain and more generally in Western than Eastern Europe (as discussed above, in terms of data on applications). There is little evidence that the Prize is raising the specific issue of the circulation of works among the public, nor that it is helping to increase access to European non-national works for the public on any significant scale (outside of the awards ceremony). Another factor to consider here concerns the diversity of national contexts and project-specific issues, which might dictate the approach to increasing awareness amongst the general public.

[87] Coinciding with the opening of the Prize to applications.

However, in terms of the processes of the Prize itself, In Category 1 (conservation), public access is a key requirement for projects and is considered by the juries when selecting the winners. In addition, a number of positive developments have taken place in terms of audience development and public access. For example Europa Nostra has started to use social media to increase public awareness of the awards, e.g. facebook, twitter, flickr, although they feel that to encourage more discussions via social media would require additional support. Google maps have been added to the Europa Nostra website to help individuals locate projects and there are plans to develop a tourist guide (book or app) of winners in each country. The introduction of the Public Choice Award in 2011 was aimed at increasing public access and in 2012, 7,000 people voted as part of the initiative.

Increased media coverage is considered by many stakeholders to be the key in terms of increasing public awareness of the Prize. In 2012, the awards ceremony was broadcast on national TV in Portugal for the first time. In addition, each winner hosts a local awards ceremony, which is also likely to boost the engagement of local partners and communities. There are also instances of strong local promotion, not to raise awareness of the Prize itself but to showcase a winning project. For example, a two-hour TV programme was produced on the Seaweed Bank Thatched Houses in Denmark (a 2012 winner), which involved a well-known presenter and attracted 2 million viewers. This has helped to raise awareness of the buildings and the techniques involved in preserving cultural heritage. Information about winners on the Prize website is likely to help raise awareness about specific projects outside the host country, but no information is available about the status of web users (whether they are members of the general public or sector professionals for instance). Looking ahead, Europa Nostra has plans to establish a digital archive of all the previous winners (2002 onwards) to help share information and best practice more widely.

3.2.5 Overall impacts

The evidence suggests that the Prize is contributing to encouraging the protection and promotion of cultural and linguistic diversity in the EU; through awareness raising, recognition and cross-border knowledge sharing. This contribution should also be viewed within the context of the wider set of complementary EU initiatives, including the Culture Programme. The high profile of the Prize within the sector adds a significant European dimension. EU involvement adds credibility and was the driver behind the additional categories, which have widened its appeal.

There is potential to strengthen links with related initiatives such as the EU Heritage Label and EU Architecture Prize, for example adding appropriate web links, but also sharing experiences, approaches and lessons.

The European dimension increases the Prize's importance, appeal and prestige, and in general there is a moderate level of awareness of the EU's involvement in the Prize in the sector. Views are mixed on whether there is a need to enhance this any further. The organisers of the Prize recognise the importance of promoting the European dimension of the Prize and to this end all prize winners sign a contract, which specifically requires that any communication materials should include the full name of the prize, plus the Europa Nostra and EU logos, which can be downloaded from Europa Nostra website. However, Europa Nostra cannot readily monitor all communications nor gauge the extent to which winners adhere strictly to these rules.

3.3 The European Union Prize for Literature

3.3.1 Sector level

The EUPL is relatively 'new' compared with previously discussed Prizes, and as such, is less well established. While many stakeholders believe this relatively new Prize is a valuable initiative, there is also a widely shared view that its **visibility and awareness** within the sector is still fairly low and could be increased in future. It is true that this Prize faces a different set of challenges compared with the other EU

Prizes which together present a significant challenge. Issues concern the structure and process of the Prize; the way the (very competitive) publishing industry functions; the capacity and profile of the organisers; and the resources available. Furthermore, not all countries are involved directly every year; and as a multi-lingual initiative, works need to be translated before they are published, printed and distributed (unlike say the music sector where works are more likely to be produced in English in the first place, or in more visual sectors like heritage or architecture, where works can still be appreciated by non language speakers). Since the Prize is aimed entirely at *emerging* authors, promoting it cannot rely on the level of publicity and prestige associated with more internationally well-known authors. Encouragingly most, although not all, stakeholders agreed the Prize should be given more time to become better known and realise its full potential.

Another challenge in terms of promotion of the EUPL concerns the rather crowded market within which it operates. Other prestigious prizes in the field of literature include the internationally acclaimed Nobel Prize for Literature (started in 1901 and with prize money of €1 million in 2012)[88], the Pulitzer Prize which awards distinguished fiction by an American author[89], and the Man Booker Prize for Fiction, (the Booker Prize), which commenced in 1969 and is awarded each year for the best original full-length novel written in the English language by a citizen of either the British Commonwealth or the Republic of Ireland. Member States also have their own prizes, for example in the UK and Ireland there are around 33 separate book awards, and in France the high-profile Prix Goncourt[90] dating from 1903. The European Book Prize, awarded since 2007 by Esprit d'Europe aims to promote European values and common cultural heritage of the EU and the laureates receive a €10,000 monetary prize.

While the majority of these prizes are well established, the EUPL is in only its fourth year. Similarly, the majority of the prizes target established authors while EUPL is awarded to emerging authors. In most cases, one jury selects winning books and authors in one language, whereas the EUPL awards are selected by national juries set up to select a winning book and author in 11 or 12 different countries every year. Over time this enables the participation of all the countries, but means that the selection process of the winning books can be complex. Finally, EUPL awards a large number of authors every year, while most of the other prizes are awarded to more limited numbers. These factors mean that the EUPL has no direct comparators and although as one stakeholder noted, "…t*his prize doesn't come near other literature prizes*", nonetheless it may be argued it is addressing a gap in the market.

Naturally, the visibility of the Prize varies from country to country and is heightened when the author from that country receives the award. Stakeholders also suggested that the visibility of the Prize is influenced by a range of contextual factors, including the size of the country: there is evidence that press coverage is more likely in smaller countries, and candidate countries, than in the larger member States such as France, Germany and the UK (where there are large domestic markets and well-established, prominent national prizes).

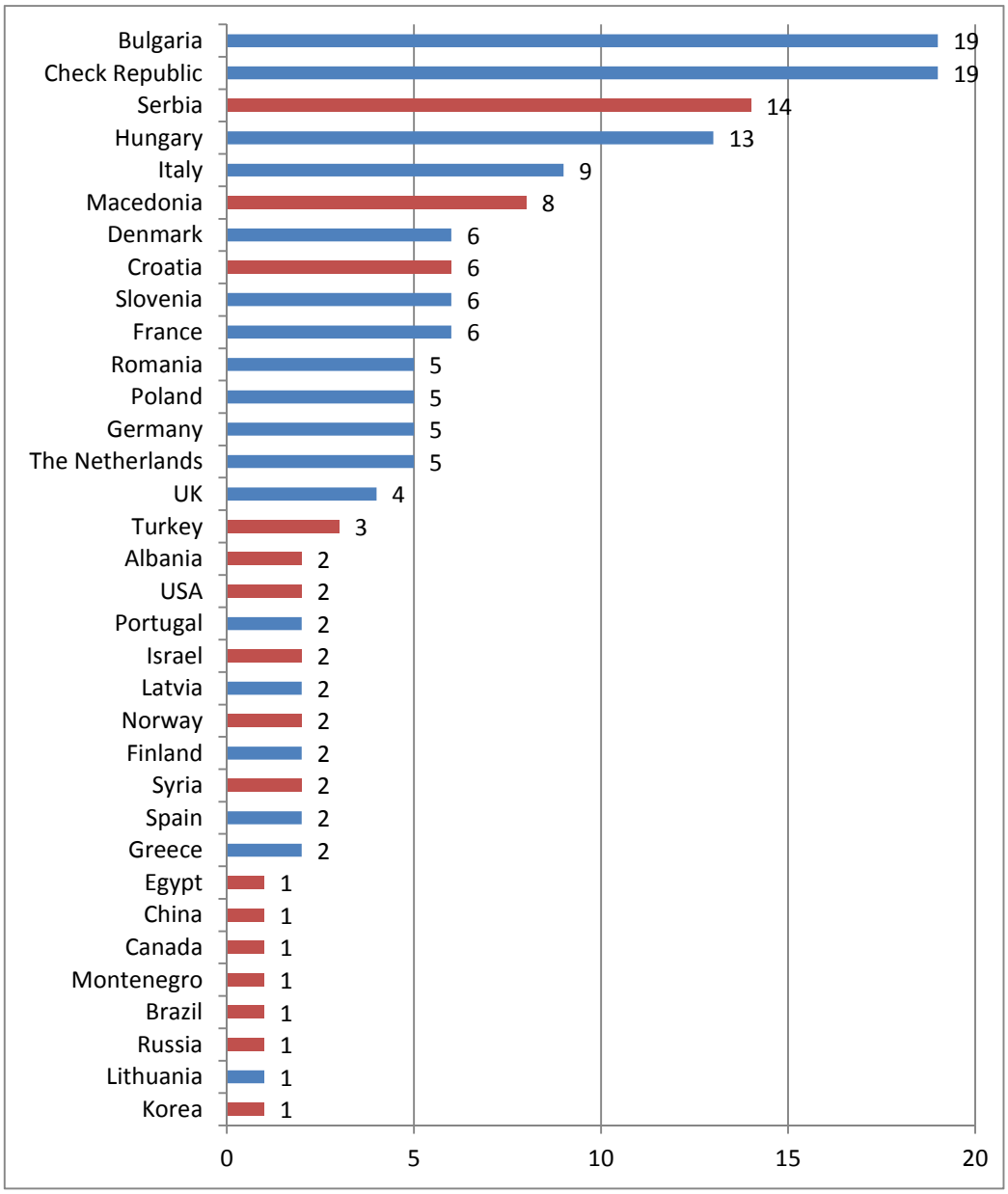
In line with the original concept for the Prize, the awards ceremony plays an important role in raising the visibility of the Prize. Data on participation in the awards ceremony shows that publishers constitute around 10% of all participants in the awards ceremony in 2011. This number also includes representative bodies as well as publisher organisations. Increased participation of wide range stakeholders in the book chain including publishers, booksellers, and agents would likely increase the visibility and prestige of the prize.

Looking in more detail at the **reach, scope and scale** of the EUPL, rights were sold for the 161 winning works and the figure below provides an overview of number of rights bought per country between 2009 and 2011. Rights were most often sold to publishers in such countries as Bulgaria, the Czech Republic,

[88] Based on information provided on official Nobel Prize website: http://www.nobelprize.org/nobel_prizes/literature/
[89] Established in 1917 and now with prize money of €8,000
[90] http://fr.wikipedia.org/wiki/Prix_Goncourt

Serbia and Hungary. Some EUPL books were translated outside the EU, including in some large markets such as the US and China (Figure 3.10).

Figure 3.10 EUPL winners, number of rights bought per country 2009-2011[91]



Source: EU Prize for Literature website

The EUPL organisers have sponsorship agreements in place for rights directors' meetings at the Frankfurt and London Book Fairs and this is an important channel for distributing information about EUPL winners. However, because the Prize is 'multi-lingual', some stakeholders see the need to translate the works (and the resulting time delay) as a drawback in promoting it, especially given the annual publishing cycle, which is very dependent on Christmas sales and activity around the main Book Fairs. Here, one stakeholder commented: *"…often the translation is available only two years after the prize was awarded, but at that time the momentum has already passed especially within a very competitive market"*.

[91] Note: the data may not necessarily be complete and up-to-date, since it relies on publishers using the EUPL website to provide information on translations.

The Prize has yet to realise its full potential in terms of having an impact on **sector structures.** In this respect a number of key issues emerges from the evidence, in particular around the configuration of the Prize; the way the sector operates (as a business); and the 'multi-national' format.

Firstly, the nature of the sector means that the success of the Prize depends on publishers and booksellers; yet stakeholders suggest more could be done to integrate the Prize with the key actors and processes involved. This implies the need to bring about a closer alignment between the operation of the Prize and the 'book-chain process' in order to increase its impact on the sector. Evidence indicates some limited effects in terms of networking and co-operation (valuable but not widespread or significant overall), but also a feeling that publishers and booksellers need to be engaged more effectively and there should be a greater focus on the larger markets/countries. *"Currently the prize is very important for writers but it would be important to increase the profile of the prize among publishers"*. Publishers are very commercially focused and rely on trusted information and knowledge networks to learn about high-quality authors and works. The Prize does offer a valuable potential platform in this context, notably through activity at the main industry gatherings: the London and Frankfurt Book Fairs. The link between the Prize and the 'Literature Across Frontiers' initiative[92] (supported by the EU Culture Programme) has also resulted in the creation of new networks, in the UK for example. Another example is the link with Brussels-based Passaporta[93], which provided a residency to 2010 and 2011 winning authors Goce Smilevski and Inga Žolude, and produced a series of video interviews with winners.

For some stakeholders the key to unlocking this potential further might be to adopt a two-stage process (with a short-list of nominations promoted in advance of the announcement of the winners at the Frankfurt Book Fair for example), allowing more time for publishers to choose, translate and sell winning books before Christmas (the most important time of year for book sales). For others the anthology could be better presented to attract the attention of publishers or the awards ceremony could be refocused to be higher profile, more industry-oriented and provide more opportunities for writers and other sector players to meet.

Secondly, stakeholders acknowledge the benefits and disadvantages of the system of awarding multiple awards to groups of countries each year. Many welcome the level playing field this provides and in particular the equal treatment of smaller countries (and also smaller publishers) that results: *"Generally it is very difficult for works from small countries to get translated and become known internationally. They need to fight very hard to get recognised".* Some respondents (again, especially from smaller countries) emphasised the importance of the EUPL in meeting the need for works to be translated into other languages, especially for the emerging authors, reinforcing the complementarity of specific financial support for translations provided through the Culture Programme. Other stakeholders subscribed to the view that having around ten or a dozen winners reduces the impact for an individual author and/or in an individual country (especially in the larger national markets).

In the context of the EUPL **highlighting the sector's achievements,** is less prominent than highlighting the works of individual authors, reflecting the nature of the sector and that impact will tend to apply at national level. However it is likely that a stronger degree of sector ownership could be achieved if the awards ceremony was used to provide a more effective sector showcase and widen the audience base. Equally, there is limited evidence that the Prize is helping the sector to **adopt a strategic view,** and there is a consensus that reviewing the original concept with a view to adopting a more holistic approach in future (involving publishers, international agents and booksellers more closely in various aspects of the Prize) would boost its impact. There is evidence that presence of publishers (not only their representatives) is favoured by publishers themselves.

[92] http://www.lit-across-frontiers.org/

[93] http://www.euprizeliterature.eu/news/20121205/videos-winning-authors-2012-are-online

3.3.2 Benefits for laureates

Stakeholder feedback on the **impact on individuals** suggests that the Prize has a significant effect on winning authors. Most of the winning works are translated into other languages and the recognition and visibility of the winning authors is generally increased at national level. For example, Goce Smilevski from Macedonia has been translated into around 30 languages and the author has received significant attention in a number of countries (including the U.S. where he undertook a tour in October 2012[94]). Such success requires a significant effort on the part of the authors and publishers after the Prize is awarded, and it is difficult to assess the extent to which this depends on winning the Prize per se. This work has been exceptionally successful and indeed other impacts are mostly more modest in scale (perhaps around 10-15 different language versions), as also reflected in Figure 3.9, above. As well as sales, and international recognition, there are intangible benefits for individual winners: *"The prize also give authors the confidence to keep writing and set their sights on the EU or international market*".

The impact of the Prize is especially high for authors from smaller countries, since it is very difficult for them to get works translated and the Prize facilitates increased access to international markets. There are of course significant variations between countries. For example, it was reported that the winning work from Hungary was labelled as an EUPL winner, whereas in larger markets such as the UK the EUPL carries less weight. For Nordic countries it is considered particularly important to access the German market (using this as a pivot language making it more likely that the work is subsequently translated into French, Spanish and Italian). Having a work translated into English, although considered to be very hard to achieve, is also considered by many authors to be the key to wider success.

The evidence suggests that the impact on an individual depends not only on the quality of the book, but also to some extent on the support, marketing effort and funding they have from publishers and agents, as well as from the EU (through translation grants under the Culture Programme). For example, one winner was already known and had received an offer (for translation) but did not have an agent. This lack of organisational help and support seems to have resulted in failure to secure a deal. Several stakeholders suggested that providing more help for authors in terms of how to approach/access major publishers might increase impact. National structures also have a role to play here. In Lithuania there one organisation is charged with promoting national literature abroad, but this is by no means the case in every country[95]. Funding support for literary translations provided by the EU plays an important role in the Prize, as well as more widely. Similarly to these grants, the Prize acts to reduce the perceived risk that commercial publishers associate with publishing works by emerging authors in foreign language versions (since the Prize is an indicator of quality and therefore in theory of sales).

The evidence suggests that the monetary component of the Prize is appropriate – for some winners it is mainly symbolic but most are glad to receive it.

3.3.3 Communication

Date on usage of the Prize **website** is available from 15 November 2011, when Google Analytics was enabled. Web statistics collected on 21 December 2012 are set out in Table 3.8 below.

[94] This is the first EUPL book published by a U.S. publisher.
[95] Romania and the Czech Republic for example

Table 3.8 Web usage statistics

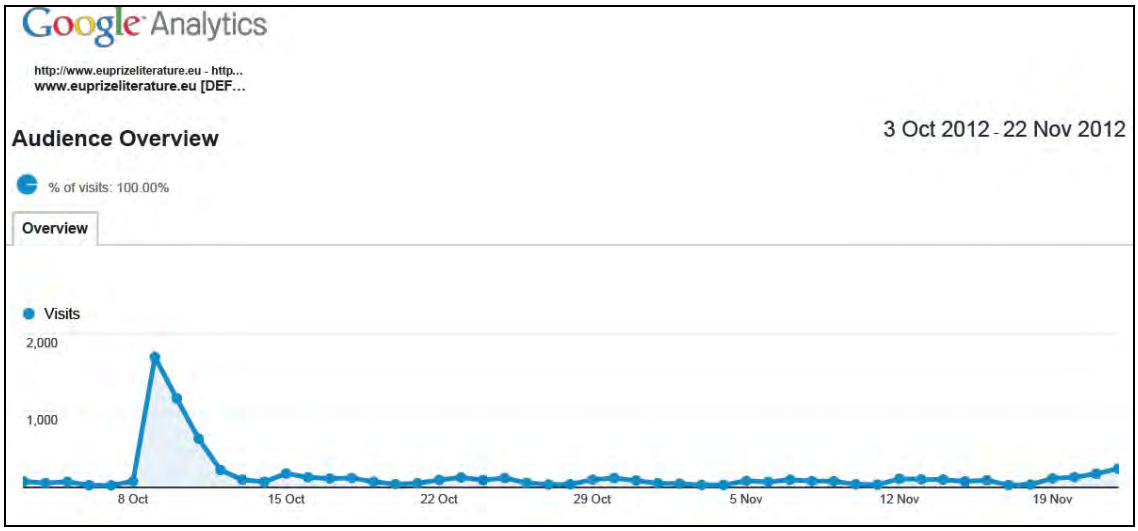
	2011	2012
Unique Visitors	2,542	17,056
Visits	3,740	23,638
Pages/visit	3.89	2.72
Avg. visit duration (mins)	04.10	02.47
New visitors	67.97%	71.34%
Returning visitors	32.03%	28.60%
Top referring countries (% contribution to total visits)	Belgium (24.39%) Netherlands (6.58%) Germany (6.31%)	Belgium (16.61% Portugal (5.85%) Germany (5.72%)
Top traffic sources (% contribution to total visits)	Google – organic (42.30%) Direct/none (25.96%) ec.europa.eu (6.68%)	Google – organic (43.97%) Direct/none (18.73%) Facebook.com (11.40%)
Peaks in traffic		1695 visits (9/10/12)

Source: Google Analytics

This data suggests an increase in online interest from 2011 to 2012, and a significant peak corresponding to the announcement of the awards in October; although not for the awards ceremony in November. It is likely that part of such increase of the visitors is associated to the re-launch of the website in 2011.

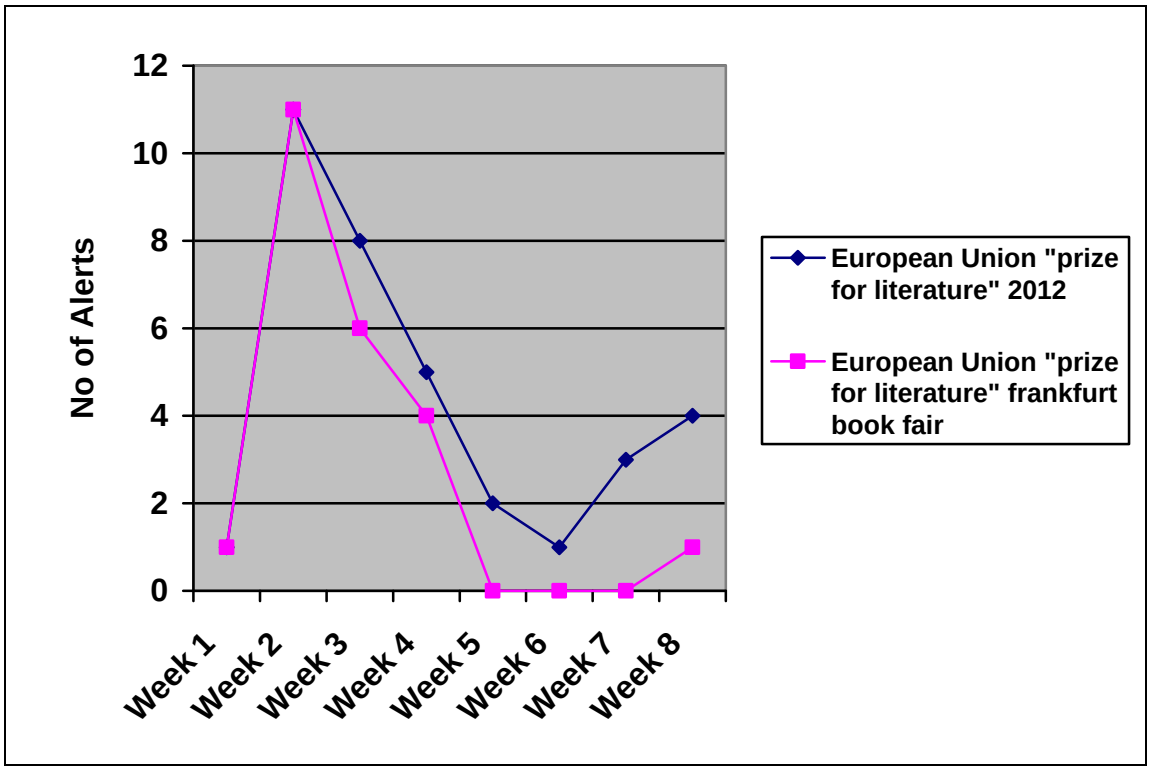
Visits to the EU Prize for Literature website peaked at 1,696 visits on 9th October 2012 - the date the winners were announced - and fell to 228 visits on 12th October 2012 (see Figure below). Except for the period 9-11th October 2012, visits did not exceed 250 per day.

Figure 3.11 EUPL website traffic, October 2012



Tracking of Google Alerts on the phrase 'European Union Prize for Literature 2012', 'European Union "Prize for literature 2012" and "European Union Prize for literature" and "Frankfurt Book Fair" highlighted an increase in mentions of the Prizes around the announcement of the winners and the alerts fell gradually in the following weeks (see Figure 3.12 below).

Figure 3.12 Google Alerts



Mentions of the authors who won a Prize remained fairly low throughout our evaluation period (zero to two for most). Posts mentioning Kevin Barry were most popular with a total of 16 posts that included the words *'Kevin Barry - City of Bohane'*.

In terms of **social media channels** EUPL has had Twitter (48 followers as of 21 December 2012), Facebook (139 likes) and YouTube accounts since November, 2011. Although web statistics for EUPL are only available for 13 months, it is evident that the adoption of social media has helped to drive traffic to the website. Although EUPL has fewer social media followers compared with the other EU Prizes, Facebook still accounts for 11.4% of visits to the website and if used more actively, has the potential to improve both the numbers of followers and traffic to the website. Since the EUPL winners were announced during the study, it was possible to track website and social media activity more closely around the time of the Frankfurt Book Fair (October 2012) and announcement of the awards (November 2012).

During the week that the Prizes were announced, the number of tweets from other users peaked at 29 on 10 October, but fell in the following weeks. There has been a steady increase in followers of the EUPL Twitter account to date. During October 2012, there were five tweets from the EUPL account and an increase of six followers. Twitter is renowned for being the social media platform that breaks news and we would have expected activity to be have been higher, as the Prize had an opportunity to generate a significant number of tweets around this time, which could be picked up by journalists in each of the Prize winning countries. The social media account manager could also target press in the related country by mentioning them in a tweet e.g. "@IrishTimes Kevin Barry announced as winner of European Prize for Literature for City of Bohane". Around the time of the awards ceremony there was an increase in tweets: during the period 22-29 November, tweets by EUPL rose from 51 to 93 and during this same period, EUPL's twitter followers increased from 39 to 47.

To help drive more traffic to the website, more links to the website should be made available on post from the social media channels. Linking to short biographies of each author and embedding the videos on the EUPL website (rather than providing them directly through Vimeo) would help to focus the web traffic in

one place, where it could be monitored more closely using Google Analytics. Bringing visitors directly to the website in this way would also expose visitors to other content on the website that may be of interest.

Overall, there is significant potential to make more use of social media to stimulate interest in the Prize, including to drive visitors to the site and to attract press interest, especially at national level.

3.3.4 General public

Winning authors reported that the Prize contributed to increasing visibility and emphasising literary achievements in their country. Winning the Prize is associated with excellence and once audiences become aware of the EUPL, and its objectives and processes, it is valued and respected. However, in general the evidence from stakeholders suggests that in most countries the Prize is not well known beyond the sector. In terms of the effect of the Prize on **audience development** and increased access to European non-national literature the evidence is mixed. Some respondents highlighted that EU support for translations means that publishers are becoming increasingly interested in translating EUPL books. However, the so-far low profile of the EUPL means that in some countries (such as the UK), the Prize does not have any significant effect on increasing access to European non-national works at this stage.

Some particular challenges highlighted in terms of promoting the Prize to the general public include having 11-12 winning authors every year, rather than just one[96], the focus on emerging authors (who tend to be less well known in their country), and the need to translate publicity material into different languages. Most stakeholders believe that the visibility of the Prize will increase over time, and as highlighted in Table 3.8, above, the number of website visitors in 2012 was significantly more than in 2011 (a 570% increase, albeit from a low base). At the same time there is an issue of delay, where any initial momentum that results from the award may be lost by the time the book is translated (this may take anything up to two years).

Many stakeholders believe the Prize has potential as a vehicle for placing literature on the political agenda and boosting interest on the part of the general public. There is thus potential to increase the visibility of the Prize, both nationally and internationally. This includes the potential to increase interest in the Prize in countries other than where the author receives an award. Suggestions from stakeholders on how this might be achieved include; providing more information about the process, especially at national level (including for example at a wider range of book fairs and festivals, via national media and public advertisements); announcing shortlists of authors at national level; organising debates between authors or tours of winning authors; improving the attractiveness of the anthology publication; a higher-profile, more industry-focused and well publicised awards ceremony[97]; and providing more information about how the books are selected. This might also facilitate a more inclusive selection process – since currently it is not possible for juries to talk to agents or publishers associated with shortlisted authors, making it difficult to establish if shortlisted authors meet the criteria set for the Prize[98]. Several stakeholders also considered it unhelpful that there is no publicity and information about the Prize winners before they are announced at the Frankfurt Book Fair. Most interviewees highlighted the importance of increasing the profile of the Prize among publishers, especially those from the larger countries, and this would also have a positive, indirect effect on the degree of wider awareness.

EUPL is undertaking a range of activities to increase interest in the Prize and the winning authors. For example there are sponsorship agreements for rights directors meetings that are organised at the Frankfurt and London Book Fairs, which facilitates the distribution of information about EUPL winners to this important group of actors. Stakeholders are in general satisfied with the promotion of the EUPL at these large events. In terms of more general publicity and awareness raising, there are large variations between countries. In several smaller countries (e.g. Slovenia, Montenegro) the Prize attracts press

[96] Despite this, most stakeholders agree it is important to retain this model

[97] Including for example AV coverage

[98] For example how many languages into which the work may have been translated

coverage, but where there are already well established national literary prizes (UK, France and Germany), the resources available for the EU Prize are unlikely to be sufficient to make any significant inroads. Labelling of the winning book (with the EUPL logo) does not appear to take place routinely, but a more systematic approach here could help to raise the profile of the Prize. As highlighted above there is significant potential to make more effective use of social media to attract visitors to the website and stimulate press interest.

The issue of contact with readers arises in two main senses; exposure and involvement in the promotion and communication of the Prize and its outcomes; and in terms of having a say in the selection of the winners. The former might be addressed by a more 'public-facing' communications strategy, including a more accessible awards ceremony or other event(s), perhaps linked to various literary events across Europe. The latter is more challenging; it is difficult to see how it could be implemented in practice and the idea is not popular with stakeholders.

There are few apparent natural synergies between the EUPL and the other EU prizes (unlike for example the potential overlap between the architecture and cultural heritage prizes) that could be exploited.

3.3.5 Overall impacts

Views varied as to the contribution the EU Prize is making to strategic goals form example of encouraging the protection and promotion of cultural and linguistic diversity. In some countries, stakeholders felt the Prize has a high profile and publishers are interested in translating the winning books (this is also partly a results of EU support for translations). It is likely that in these countries the Prize contributes to strategic goals. Interviewees from smaller countries in particular emphasised that without the Prize it would not be possible for their works to be translated into other languages. The Prize may certainly be said to be contributing towards increasing interest in publishing works in languages with smaller linguistic markets. The Prize contributes to the Europe 2020 goals around increased internationalisation through cross-border and multi-lingual interaction, encouragement of emerging talent, promotion of high quality outputs, and artistic and linguistic diversity, and support for the competitiveness of the creative and cultural industries sector.

The EU is visible in the Prize, because of its title, but also as a result of the Commission's participation in the awards ceremony. However, a number of stakeholders, while welcoming the Commission's participation at the ceremony (and promotional activity at the major book fairs), perceived an overly bureaucratic flavour to the awards event in particular and would like to see more involvement by publishers, booksellers, agents and readers. Taken together with feedback on the need to widen the constituency of the Prize in order to increase its appeal and profile, this suggests it might be worth considering different approaches that would deliver greater benefits for the Prize and for the EU (for example partnerships at book fairs and/or seeking to involve well known international figures from the literary world).

3.4 The European Border Breakers Award (EBBA)

3.4.1 Sector level

The EBBA awards enjoy a fairly high level of **visibility and awareness** and it appears that the EBBA brand is reasonably well-known in the European music industry. The EBBA's public profile has been growing steadily since its relatively recent inception in its current format in 2009. The Prize organisers point to a gradual growth in profile and **prestige** over the past few years, especially since the move to Eurosonic Noorderslag. Increasing media coverage over the past few years, and levels of engagement with social media channels, would seem to support this.

Stakeholders appear cautious about the potential for further improving the visibility of the EBBA awards, for a number of reasons; the relative lack of music shows on TV, the difficulties of presenting an award show on radio, difficulties selling the show to broadcasters, competition with other award schemes, and also the amount of effort that has to be invested in explaining the concept to audiences. It also has to be acknowledged that many of that acts are not well-known, and cannot drive interest in the same way as they do for other major award shows. In addition, acts are sometimes from countries not renowned for their pop music. Other stakeholders highlighted that high-profile acts were often involved, even if they are not equally well-known across Europe.

The EBBA awards are designed to reach a general public audience, and as a result tend to generate greater media coverage than the other EU Prizes for Culture, though they have a considerably lower profile than a number of other awards in the music sector. There are numerous awards in the music industry, including the MTV Europe Music Awards and U.S. Grammys which clearly have a huge international profile, while there are many well-known and well-publicised national-level prizes in this field including for example the BRIT Awards and Mercury Music Prize in the UK, ECHO in Germany, Les Victoires, NRJ Awards in France, 3FM in the Netherlands and Choice Music Prize in Ireland. It may be more meaningful to compare the profile of EBBA awards with prizes run by national governments and foundations. However the EBBAs clearly differ from these initiatives, aiming specifically to recognise cross-border European music and emerging European artists. As such we might expect their scale to be more modest compared to awards run by major commercial players, or perhaps even national governments and foundations.

One European prize that may be considered a more appropriate comparator for the EBBAs is the IMPALA Awards[99]. These were established relatively recently in 2011 and consist of three prizes, the European Independent Album of the Year (Adele was the winner in 2011), the Annual Outstanding Contribution to European Independent Music and the European Sales Awards. These awards are open to Europe-based independent record companies, together with independent record companies located outside Europe, providing the music has reached a certain number of 'shipments' to Europe. This initiative is very new, though could be a useful benchmark for the future development of the EBBA awards.

The EBBAs are likely to play a positive role in all these areas, though the subjective nature of the objectives and the lack of clear quantitative evidence means that it is extremely difficult to verify Eurosonic Noorderslag's assertion that these objectives are being realised to a satisfactory level. The single overriding aim is that of continuing to build the EBBA 'brand', both within the music industry and amongst the general public. Given the limited capacity of the ceremony itself, greater numbers of people are reached by creating a 'media event' and promoting it to (especially) broadcast media, supported by advertising and promotion in print, online and social media.

A key benefit of moving the EBBA awards to Groningen has been the potential to link with Eurosonic Noorderslag, especially the professionals linked to the 80 European Talent Exchange Program (ETEP) festivals[100]. Stakeholders comment that live performances (especially at major European festivals) are a major determinant of success (and an increasingly important source of revenue for artists with less money being spent on physical music).

The Noorderslag foundation spent more effort on engaging music industry and media representatives than EU cultural sector policymakers and stakeholders, but this appears appropriate in context (where the goal is not to stimulate a policy debate per se). Stakeholders disagreed on the relative merits of hosting the EBBAs at the MIDEM festival in Cannes against Eurosonic in Groningen. However it is clear from other evidence that that Eurosonic Noorderslag is well established and well-known in the industry,

[99] Independent Music Companies Association http://www.impalamusic.org/award_01.php
[100] http://www.etep.nl/en/festivals/etep-festivals/

attracting a diversity of music professionals but also amongst festivalgoers, and is growing in recognition year by year. The TV coverage secured by Eurosonic is a key result of this improving trend. MIDEM (or alternative events such as the Frankfurt Musikmesse) might be a better way of engaging and consulting sector or policy experts, but this is not the main purpose of the EBBA awards. In any case EBBA is able to play a much more prominent role at Eurosonic than at MIDEM and there are also benefits from synergies with other aspects of the Eurosonic Noorderslag programme.

The EBBA award winners are selected using a combination of quantitative, market-based criteria and more qualitative votes on radio play and festival performances. It is clear that northern and western Europe is best-represented amongst the winners (see table below), and southern and eastern Europe less well covered.

Table 3.9 EBBA Winners by Country, 2008 to 2013

Country	Winners
United Kingdom	7
France	7
Sweden	6
Denmark	6
Netherlands	5
Germany	5
Belgium	4
Austria	3
Ireland	3
Spain	2
Romania	2
Estonia	2
Finland	2
Portugal	2
Italy	1
Iceland	1
Norway	1
Poland	1
Total	**60**

Source: European Commission

In terms of **geographical reach,** as well as the 10 (mainly southern and Eastern European countries) not included in this list, a number of countries are under-represented, such as Poland, Italy, Spain and arguably even Germany. It is important to remember that the EBBA awards are not a measure of the scale or vibrancy of each country's music sector (e.g. Germany is now the 2nd largest music market in the world), but reflects the fact that some countries have more successful music exporting markets than others. This could be due to strong industry links between certain countries, but also the effects of stronger sector support measures in some countries than in others. Geographical and linguistic patterns simply reflect the reality of the situation on the ground. In any case, there is no evidence of bias in the award process (indeed the selection criteria were modified to ensure greater participation from eastern and southern Europe), and the EBBA's achieve relatively broad media coverage across participating countries (including those that have never produced an award winner) and further afield, thanks mainly to radio stations and online media. From 2012 an extension of ETEP - CEETEP[101] - should help artists from

[101] Central Eastern Europe Talent Exchange Program

that region to cross borders across the whole of Europe. At this stage 16 festivals are involved in CEETEP, with EU support. As highlighted in a recent report for EMO and Eurosonic Noorderslag[102], while the popular music scene in Europe is strong and comparatively diverse, the existence of national markets, cultural preferences and language barriers means that it is in practice quite difficult for European musical repertoire to flow across borders. US-based artists backed by the resources of major record labels are the only artists that achieve this to a significant degree, though a small number of UK based artists and others singing in English (mainly from northern and western Europe) can also achieve some international success.

An awards show is meant to be entertaining, and has limited potential to highlight challenges (affecting parts of the mainstream music industry) like illegal downloading, except perhaps by spreading positive messages about the importance of music purchases to the artists themselves and the contribution this can make to the European market / economy.

As with most award schemes, the EBBA Awards highlight something that has already taken place, in this case recognising artists who have already had a degree of international success. The EBBAs can serve to **highlight these achievements**, and bring the winners to a broader audience through radio plays, live performances and hopefully greater numbers of sales or downloads. Stakeholders suggested that there is scope for a pan-European initiative in this area, and that music fans are interested in discovering new music from other countries. However the EBBA awards do not help artists without any international sales (even those felt to have potential to sell their music internationally) to reach broader audiences, beyond demonstrating to other artists and the wider industry that it is possible for European artists to perform and sell music outside their home market.

Industry and sector representatives interviewed were generally very positive about the EBBA awards; there was no negative comment about the value of the initiative, its aims or objectives. In terms of **sector structures,** bringing the industry together in this way can certainly provide positive stories and examples of musical acts that have successfully crossed borders. The awards may also help to bring winning acts to the attention of greater numbers of industry professionals.

3.4.2 Benefits for laureates

Stakeholders consulted (and interviews of winners available online[103]) suggest that winning an EBBA award is seen as an honour by artists and their representatives and for most it is their first international recognition, even for those who have since gone on to become major international stars (like Emeli Sande or Katie Melua) and win lots of awards. All those interviewed claimed to have been aware of the EBBA awards in advance of the award and the fact that it is supported and funded by the EU. It would seem safe to assert that the winning artists appreciate the award, the helpful publicity this can bring and the chance to meet other international artists. Winning artists were generally very pleased to be associated with the awards and many attend or perform in person, many contributing to interviews and online profiles or giving life session performances.

The EBBA awards recognise European artists that have already achieved a degree of international success despite this context, and provide some promotional support. This is likely to be most appreciated by less well-known artists, those without significant promotional resources or those from smaller countries or markets. Many of the winners are already 'on their way' to success, though not all are well-known across Europe or indeed go on to become major stars. The way that the award criteria combine sales data with votes on radio play and live performances has helped to ensure that a variety of musical genres

[102] Monitoring the cross-border circulation of European music repertoire within the European Union, Emmanuel Legrand for EMO & Eurosonic Noorderslag (January 2012)

[103] http://ec.europa.eu/culture/news/20121219-ebba-elektro-guzzi_en.htm or https://www.youtube.com/user/EBBAAWARDS

are represented, but also that winners tend to be seen as high quality acts by their peers and industry stakeholders. The inclusion of live performances was mentioned as important in ensuring that good quality performers are recognised.

It is extremely difficult to isolate the international impact of winning an EBBA award on an artist's career as many other factors (including other awards, media coverage, live performances and general 'buzz' all this creates) are likely to play roles in different ways. Some examples of positive impact include the following:

- 2011 winners Elektroguzzi from Austria were known in a relatively small music scene, but as a result of winning they attracted significant attention from the media and were booked to appear at several festivals, in The Netherlands for example.
- 2012 winners Ewert and the Two Dragons from Estonia have already benefitted from a great deal of "buzz" around their award and have worked with lots of industry professionals linked to Eurosonic Noorderslag.
- Caro Emerald was booked on to Jools Holland's BBC2 show in the UK and sang on the popular BBC1 show "Strictly Come Dancing" after winning the EBBA award in 2011.

A series of short videos posted on the EBBAs website[104] provides an effective channel for raising awareness of the awards as well as some valuable insights into winners' perceptions, as illustrated by the following extracts:

Niki & The Dove (2013): "*We're happy for the EBBA award, it recognises our work, that's something we are happy for. That's amazing, we were very, very happy to hear that we had won the prize. Really thankful for that."*

C2C (2013): "*We are very proud to be part of this and be winning for the first album, especially outside France because we are more known in France than in European countries… It's an opportunity to show and share our music in a lot of European countries. It's great to know that the music we are making in our small studio in Nantes, France is talking to people around the world not just in France, so yeah that's a great feeling to us to know that this small thing is becoming bigger and bigger*."

Afrojack (2012): *"Its really great to win an EBBA award because its like from the European Union and they think I'm one of the biggest things that came out last year."*

Alexandra Stan (2012): *"The EBBA award is the first international award that I won and is very important to me and my producers and is something that I can be proud of for all my life."*

James Vincent McMorrow (2011): *"The award is like a huge deal for me, coming from where I came from with the record starting from just day one. The fact that it is Eurosonic makes it doubly special cause it was Eurosonic last year where it all started and it all came from there really so to go back a year later is gonna be a really big deal for me."*

Representatives of the organisers and winning artists commented that hosting the EBBA awards at the same time and place as Eurosonic Noorderslag has helped a number of EBBA winners to increase their access to the international festival and live performance circuit. Results for Eurosonic Noorderslag 2012 have included:

[104] http://www.europeanborderbreakersawards.eu

- Five EBBA award winners booked to appear at Eurosonic;
- Conference attended by 3,150 music industry professionals from 41 countries;
- 8,000 tickets sold for the festivals, which were broadcast by 24 European radio stations;
- Over 60% of EBBA award winners were subsequently booked to appear at ETEP and CEETEP festivals.[105]

A more comprehensive view on the impact of winning an award should also take into account any live performances by the winning artists, resulting media coverage, web hits and social media interactions, streaming plays, downloads and music purchases in the period following the awards, and across national boundaries. It could be possible for the partners to explore this in greater detail, but this would be a research study in its own right and would require significant effort and resources.

In the popular music industry (perhaps more than in many other cultural sectors), marketing and promotion is critical to success, with the acts that are able to reach the largest audiences (mainly through broadcast media or live appearances) most likely to generate sales of 'physical' music and downloads. Therefore perhaps the best way of achieving greater impacts for laureates would be to continue increasing the coverage and profile of the EBBA awards, through media campaigns of various types.

One important element of the EU Culture prizes that does not receive as much attention in this Prize is the exchange of knowledge and good practice. Other than bringing the industry together in the context of Eurosonic Noorderslag and providing examples of those successfully crossing borders, there does not appear to be a formal mechanism to bring winners together with other artists or professionals such as producers or distributors. There are no specific examples available of artists and their representatives receiving practical help on ways to break larger markets, or share information with others on how this has been achieved.

3.4.3 Communications

The EBBA awards are aimed at three distinct target groups, pop music fans (aged 20 to 60), the media serving them (especially the European Broadcasting Union radio stations) and the European music industry. The industry is defined in terms of delegates at the Eurosonic Noorderslag conference[106], current and previous EBBA winners and their business partners, organisers of European pop music festivals, and funding organisations. A range of advertising and promotional activity took place in 2012, within the framework of a detailed Communication Plan[107] and including a significant amount of press work:

- Four press releases distributed through the Eurosonic Noorderslag national and international press database, reaching 2,000 different media across Europe;
- UK, French and German press agencies distributed the press releases to their national networks[108];
- EBBA news was incorporated in the Eurosonic Noorderslag newsletter distributed to network of over 10,000 music industry professionals and included on the Eurosonic Noorderslag website and in the printed seminar guide;
- Media from 19 countries were invited to attend the award show and Eurosonic festival;
- Series of advertisements in De Volkskrant (Dutch quality national newspaper) and double page features in Music Week[109] (plus CDs);

[105] Source: Implementation report for 2012
[106] A three day programme of festivals and a music industry conference in Groningen, Netherlands http://festival.eurosonic-noorderslag.nl/en/
[107] Implementation report for 2012
[108] For example see *Le Monde,* 15 January, 2012: http://www.lemonde.fr/cgi-bin/ACHATS/acheter.cgi?offre=ARCHIVES&type_item=ART_ARCH_30J&objet_id=1179750&xtmc=goningue&xtcr=2
[109] Music Week 16.11.12: "A Decade of Border Breakers", Tom Pakinkis

- Broadcast offered to European Broadcasting Union TV stations by EBU and Dutch TV sales agency.

This activity resulted in significant coverage: broadcasting organizations from eleven European countries (nine EU Member States plus Iceland and Kazakhstan) acquired the EBBA Awards TV show). Nine European public radio stations reported on the EBBA Awards in their live radio shows from Eurosonic Noorderslag and the EBBA Awards were featured by radio stations in 18 European countries. EBBA Awards were also streamed live on YouTube, with a total of 50,000 views. Print and web media from 37 countries covered the EBBA Awards. This reached an estimated **235 million** unique readers or viewers in 2012.

Data on the Prize's **website** is available from 30 November 2010, when Google Analytics was enabled. Web statistics collected on 21 December 2012 are set out in Table 3.10 below.

Table 3.10 Web usage statistics

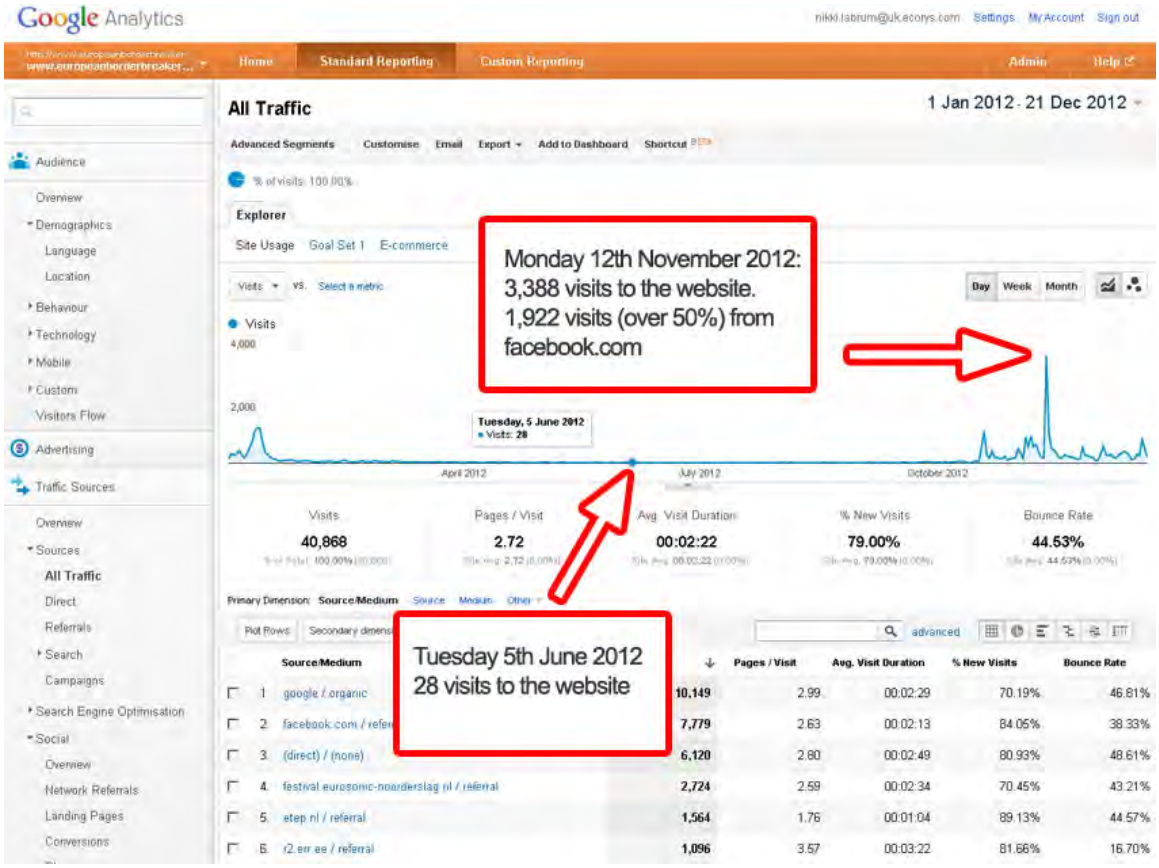
	2010	2011	2012
Unique Visitors	6,138	29,948	32,861
Visits	8,159	37,143	40,800
Pages/visit	3.10	2.68	2.72
Avg. visit duration (mins)	02.54	02.30	02.22
New visitors	75.14%	79.18%	79.19%
Returning visitors	24.86%	20.82%	20.81%
Top referring countries (% contribution to total visits)	**Netherlands** (26.77%) **Germany** (13.29%) **Norway** (9.02%)	**Netherlands** (23.30%) **Germany** (11.65%) **France** (10.83%)	**Netherlands** (22.21%) **France** (13.49%) **Estonia** (6.06%)
Top traffic sources (% contribution to total visits)	**Facebook.com** (28.90%) **Direct/none** (16.95%) **Google - organic** (9.11%)	**Facebook.com** (24.26%) **Google – organic** (18.24%) **Direct/none** (12.99%)	**Google – organic** (24.84%) **Facebook.com** (19.02%) **Direct/none** (14.97%)
Peaks in traffic		6th October: 1,740 visits 15th November: 2,219 visits	12th January: 1,118 visits 19th October: 1,014 12th November: 3338

Source: Google Analytics

Facebook is proving a popular platform for EBBA, ranking in the top three traffic sources to date. Although traffic from facebook.com has improved over the last three years, Google organic results exceeded Facebook as the top referrer in 2012, most likely due to the improvement of the general awareness of EBBA. When websites are first established, it can take some time to appear for various keywords on Google, therefore as the site has grown in content and visibility on the web, the referrals from Google have also improved.

Social Media continues to play an important part for EBBA with Facebook being responsible for the majority of the peaks in traffic. Facebook.com was the top referrer for the peak dates during 2011 – 885 visits on 6th October, when the prize winners were announced, and 1,533 visits on 15th November, when the voting was announced for the public choice award. Similarly in 2012, Facebook.com sent 612 visits on 19th October and 1,922 visits on 12th November. As Figure 3.13 below shows, this is a significant increase on visits compared with the remainder of the year.

Figure 3.13 Web traffic to EBBA 01/01 to 21/12/2012



Using social media to ask the public to vote on artists/songs may help to increase the traffic to the website throughout the year; this tactic has clearly engaged the public during the announcement of the public choice awards. The EBBAs have had a Twitter account since December 2010 (338 followers as of 21 December 2012), Facebook was set up in November 2012 (3,052 likes) and a YouTube account since May 2010 (318 subscribers).

EBBA has an important presence on YouTube with over 750,000 video views[110]. This is considerably higher than the other EU Prizes, and is probably due to the popularity of the music artists themselves on

[110] See http://www.youtube.com/user/EBBAAWARDS

YouTube as opposed to the popularity of EBBA. However, this can only increase the awareness of EBBA as music fans Google or YouTube their favourite artists and potentially watch a video uploaded by EBBA.

3.4.4 General public

Based on the lists of media coverage supplied and views of stakeholders, the EBBA awards have an increasing public profile. Despite the challenges and limitations mentioned above, over the past 5-6 years Eurosonic Noorderslag has been slowly building awareness of the awards, certainly since the move to Groningen. Before that, the event attracted no meaningful coverage in the general media, and only small amounts in specialist or trade press. The EBBA awards are generating more live TV and radio coverage across Europe, as well as online via YouTube. This has been developed through collaboration with the EBU, as well as extending the use of live sessions by and interviews with winners, plus the creation of the Public Choice Awards as an incentive to media channels, promoting opportunities for interaction with their audience and longer-lasting engagement than would be possible with a single one-off event.

In general, artists' representatives and other stakeholders find it difficult to compare the profile or prestige of one award against another (for example national music prizes), seeing them all as helpful recognition and recognising their promotional value. The EBBA awards clearly do not have the same level of prestige inside the music industry as initiatives such as the Grammys in the US or the Ivor Novello Awards for songwriters, but these are long-established and also benefit from commercial sponsorship or broader industry promotion. The MTV Europe Music Awards have a much greater international profile than other European schemes, but deal with well-established musical acts mainly from the US. The 2010 MTV EMAs were watched by 22 million people with an additional 4.5 million viewing online, and a total of over 180 million votes were cast for the 2011 edition[111]. In the week following the 2012 annual Grammy Awards[112], Adele (who won the best album award at the EBBA in 2009) saw sales increase by 207%, according to a Billboard report[113].

There are no detailed statistics available on how levels of interest in works from another country have been influenced by the EBBA awards, it is clear that the Prize is able to influence the cross-border circulation of artists and their repertoire in a number of specific ways. Winning artists receive media coverage in several countries, plus there is anecdotal evidence of some being booked to perform in new countries in the period following the awards. Eurosonic Noorderslag's strong link to festival organisers and live music promoters is likely to be valuable in this regard. There is also no evidence of winners generating sales or downloads in new countries, or developing new ways of reaching new audiences, for example by winners receiving distribution deals in new markets. In any case, comparing these results to what might have happened without winning the award is extremely problematic, in both the short and long term.

As highlighted above perhaps the most effective way of boosting impact will be by continuing to develop the audience. Methods for achieving this are currently subject to review, though a number of suggestions were made including: using an industry celebrity famous in other parts of Europe to present the show alongside Jools Holland; creating a weekly Border Breakers chart, to increase coverage throughout the year; and attracting more established artists as a way of drawing interest to the show and the less well known acts. This will be difficult given how busy major acts tend to be, especially considering the lack of remuneration.

The strategy will continue to focus on broadcast and internet media. Although internet and social media can help to drive engagement, a number of stakeholders commented that the internet is still less

[111] www.Billboard.com
[112] http://www.grammy.com/
[113] www.grammy.com

important than broadcast media for breaking new acts and driving artists careers, one appearance on a high-profile show can effectively ‘make’ an artist's career.

3.4.5 Overall impacts

The EBBA awards are broadly seen as a valuable initiative. They are a useful way of promoting less well-known acts and those from other parts of Europe, publicising the fact that there is a diverse and successful European music offer. This is potentially able to support positive political messages about Europe and European collaboration, mainly through the use of recognisable examples of mobility amongst artists.

All cultural media require some form of translation and for the EBBAs language does not represent a significant issue; less so than for the EUPL for example. Most of the winners perform in English, suggesting this is important for international success, but also that those singing only in national languages may limit international audiences (also likely to be important for those from countries where national language performers have the strongest domestic presence such as Spain, Italy and Germany). It was also suggested that song language is less important than diversity of styles and sounds, though there was some disagreement amongst stakeholders over whether the awards effectively highlight the diversity of European (contemporary) music in all its forms, or focus attention instead on a - nevertheless significant - musical niche of pop and alternative rock.

Stakeholders suggest that the European Commission’s role as supporter and funder is clear, and it is extremely unlikely that the awards would be able to continue in anything like the current format without EU financial support. The EBBA awards represent an effective way for the EU to provide a degree of support to the music sector, and to engage with its key stakeholders, in the context of wider activities in the culture field. This includes a contribution to highlighting the distinctiveness of the European music sector and re-positioning trans-national activities in terms of quality. The link between the EBBAs and ETEP/CEETEP is critical in these respects, serving to foster and provide better routes to market for new acts, establish year-round interest and create a virtuous circle linking live and recorded music. The EBBA awards might also help to associate the EU with positive stories about artists that have been successful in crossing borders.

The EBBA awards are also able to make something of an economic contribution, promoting sales of European works and keeping the money generated circulating within Europe, in line with key elements of Europe 2020 (e.g. industrial policy for globalisation, and the contribution of the creative industries). As a result of falling revenues from hard music sales, many labels have less money to invest in promotion, and the EBBAs could potentially help to make industry players aware of opportunities to work with European artists. One stakeholder understood EBBA as part of a broader effort to try and create a European market for European products (i.e. which doesn’t currently exist). If so, this will be a long and difficult process given the fact that European music markets continue to be fragmented along national lines or dominated by large, predominantly U.S. players.

3.5 Summaries of impacts by EU Prize

The European Union Prize for Contemporary Architecture and the Special Mention for an Emerging Architect
Sector
Overall, the impact of the Prize on the sector is significant, since it enjoys a high degree of ownership by the sector in general and architects in particular, specifically as a result of the intrinsic link with the Mies van der Rohe brand and the Foundation itself. The Prize's impact is enhanced by its reputation for quality and transparency (built up over many years); and its profile and prestige is widely considered to be second only to the Pritzker Prize. The EU Prize has an impact on the sector by presenting the best of European architecture and its diversity, underpinned by technical and artistic excellence. The model used – awarding the Prizes to a specific project, rather than for career achievements – fills a gap and the focus on emerging architects is of key importance to the sector. The selection process, events and exhibitions support networking and the website and catalogue provide a valuable resource for the sector, providing opportunities for cross-border knowledge exchange between architects and contributing towards the evolution of a common European architecture space, which encompasses recognition of national differences while remaining non-partisan. The Prize provides a focus for debate, and a platform to compare and share different approaches, which in turn is contributing towards increasing internationalisation. The relevance of the Prize is primarily to architects and there is potential to exploit the Prize to improve the integration of other key players in the sector, notably clients. There is also potential to promote the projects more frequently outside Europe, enhance their presentation on the Prize website, use them to stimulate discussion and debate within the sector and to harness social media.
Laureates
The prestige and reach of the Prize means that winning is very highly valued by architects, not least because of the Prize's high reputation for fairness, thoroughness and transparency. The impact of winning the award for the emerging architect on the careers of individuals is significant and long-lasting, and includes increases in international invitations and commissions and a widening of opportunities in general. Being associated with the winners of the main prize for established architects enhances an emerging architect's profile significantly. The benefits are especially strong for architects and architectural practices operating in relatively small national markets. Benefits also extend to those shortlisted as well as to outright winners, through the exposure and promotion of their projects via the catalogue, exhibition and website. The monetary component is useful for emerging architects and can have significant benefits for small practices. Winners are generally keen to engage with promotional activity (e.g. taking part in seminars and public debates), if more such opportunities could be provided.
General public
The Prize is less well known outside the sector, although it is likely that the website and exhibition have contributed to a modest increase in visibility of and interest in the sector on the part of the general public. Press coverage is unlikely to be of sufficient scale to have attracted attention from outside the sector to any great extent. There are national variations, but in most countries it has to be acknowledged that levels of public interest in architecture are low in any case, so the challenges faced by the Prize in this respect may simply reflect the general picture. The exception here is Spain, where the evidence suggests that architecture (and the Prize) may have to a degree crossed into the mainstream. To date, audience development strategies and activities have been adequate, given the resources applied. However a wealth of content (on current and past winners) is available, which might be exploited further to increase public engagement. There is also scope to raise awareness of European expertise outside Europe, principally to widen exposure to potential public and private sector clients. The extent to which the objective to engage public interest[114] is realistic and/or likely to be achievable cost-effectively needs to be given careful consideration.
Overall
The Prize is encouraging the protection and promotion of cultural diversity in the EU by providing a platform for the development of a vision, shared by the sector, of the strengths and distinctiveness of European approaches to architecture, based on excellence and innovation. This helps to underpin the internationalisation of the sector within Europe, although more could be done to extend this to the major countries outside the EU. The contribution the Prize makes to the EU's high-level social and economic objectives (e.g. the Europe 2020 strategy) concerns promoting European strengths and quality in the context of globalisation, providing support for the creative industries and nurturing new talent. . The visibility of the EU in the Prize is moderate, although considered important by sector stakeholders.

[114] Although this appears to relate only to the sustainability element of construction

The European Union Prize for Cultural Heritage/Europa Nostra Awards
Sector
The Prize is well known and highly regarded within the sector. It is widely considered the foremost prize for cultural heritage and is unique at European level. The Prize is seen as increasingly prestigious and its profile benefits significantly from the involvement of Placido Domingo, as President of Europa Nostra and at a national level, the involvement of Queen Sofia of Spain The Prize encompasses a wide range of countries (awards have been made in 36 countries to date), although half of entries have been from four countries (Spain, UK, Germany and Italy). A quarter of the 331 laureates have been from Spain and the UK. Awareness of the Prize is lower in eastern compared with western European countries (likely to be a result of differences in capacity, resources and traditions), although stakeholders believe this is improving. The Prize operates across a broad range of aspects of the sector, widening its appeal. Although 64% of awards are made under the conservation category, entries on education, training and awareness are increasing, and this is widely welcomed by stakeholders. The Prize is contributing towards structuring the sector, through: the building of networks and bringing together different stakeholders in the sector, particularly through the awards ceremonies; highlighting the achievements of the sector; spreading good practice through the power of example in terms of encouraging high standards across a broad range of knowledge and skills. The Prize is also effective at highlighting the achievements of the sector, and promotes a clear strategic view, based on public-private partnership (where EU involvement adds value).
Laureates
Benefits for winners of the Prize need to be seen in the light of the characteristics of this particular sector, for example, a diverse range of individuals are involved (including many volunteers) and national contexts are very relevant (including during the judging of entries) given the significant variations in capacity, resources and traditions across Europe. For the projects themselves, it is likely that in many cases winning the award and receiving the associated publicity increases visitor numbers and some evidence of this was identified, although hard data on this is scarce. There is also some evidence of the prize contributing to securing future funding for heritage projects. At a professional level, there is evidence to suggest that the prize is helping professionals to enhance their credibility and secure future work, and for researchers there was evidence that the prize is helping to strengthen their CVs, attract international interest in their work and secure future research activity. For other individuals involved in the projects (e.g. volunteers), wider benefits such as increased motivation, peer recognitions, feeling valued and rewarded are evident. Finally, local communities also benefit, for example, in terms of enhancing facilities and/or attracting media attention. Above all, knowledge exchange is a key impact, including a strong cross-border component, based on sharing different approaches and techniques. Professionals value the Prize more highly than national prizes because of its European scope.
General public
Stakeholders generally believe that although awareness is gradually increasing, greater media coverage is needed to promote the key messages about the importance of preserving cultural heritage to a more general audience. This applies to countries in eastern Europe in particular (where awareness of the issues is lower in general). There is significant potential to increase the visibility of the sector through the Prize – public access is a key requirement for conservation projects and this is considered by the juries. Also, many projects concern well known local landmarks or facilities. A number of positive developments have taken place in terms of audience development: Europa Nostra is increasingly using social media to increase public awareness of the awards and maps have been added to the website to help locate projects The introduction of the Public Choice Award in 2011 (open to members only) was also aimed at increasing public access and in 2012 (voting was open to the general public for the first time), 7,000 people voted as part of the initiative. In 2012, the awards ceremony was broadcast on national TV in Portugal for the first time, and was watched by over 60,000 viewers. At a local level, winners are asked to hold local ceremonies, which supports strong local promotion and media coverage to showcase a winning project. Looking ahead, Europa Nostra has plans to establish a digital archive of all the previous winners (2002 onwards) to help share information and best practice more widely and there are aspirations to develop a tourist guide (book or app) of winners in each country.
Overall
The Prize is contributing towards encouraging the protection and promotion of cultural diversity in the EU, through knowledge exchange, spreading best practice and highlighting the importance of cultural heritage. The Prize contributes to a number of wider EU objectives within Europe 2020, including through building capacity and capability in the sector, promoting high-quality education, training and research, and promoting the added value of cross-border and multi-disciplinary collaboration. The role of the EU is widely recognised, as part of a public-private partnership, and adds credibility to the Prize.

European Union Prize for Literature
Sector
The Prize is regarded as a valuable initiative, which since its relatively recent inception, has built a reputation for quality among those who know it. It operates in the same space as a variety of high profile and prestigious national and international literary awards; but nevertheless manages to add value by occupying a distinctive niche, based on its focus on emerging authors and cross-border circulation. Although interest in the Prize appears to be increasing, and there is some limited evidence of the Prize contributing towards partnership working and building networks, if the Prize is to have any significant impact on the sector and sector structures in future, it needs to be given time to achieve a higher profile and visibility, in particular by including and engaging more effectively with all components of the commercial market for literature; specifically publishers, agents and booksellers. At this stage in its development the Prize has greater relevance to smaller countries and authors and publishers in smaller language markets, but geographical coverage is nonetheless satisfactory overall.. Press attention is highly variable between countries and tends to focus on national coverage of national winners, thanks in part to the multi-national model adopted. Visibility in the larger markets (UK, France and Germany) is very limited. Given the relatively short time-frame the Prize still has the potential to further highlight the achievements of the sector.
Laureates
Winning the award has a significant impact on individual authors and their careers. Most of the winning works are translated into an average of around ten language versions and authors' visibility is increased, especially in their own national contexts. The benefits apply to authors from smaller countries in particular, since the size of the linguistic markets in many of these territories makes it difficult to secure the translation of works. Here, the Prize works well in tandem with the translation grants provided through the EU Culture Programme. As with other Prizes, winning an award is no guarantee of success and authors depend on support from publishers, agents, booksellers and national structures (the provision of which is uneven across Europe). In terms of exchange of know-how and good practice therefore, the relevance of the Prize lies in how authors and others in the literary industry can work together to overcome market barriers to wider circulation (winning the Prize reduces the risk of failure should a publisher decide to proceed). The monetary value of the award is considered largely symbolic by authors and others, but is nonetheless very welcome.
General public
The Prize has not had time yet to build up any significant contribution to increasing the visibility of the sector among the general public, except in a number of smaller countries where winners attracted press coverage. Where people have become aware of the Prize (for example at Frankfurt or London Book Fairs), the message on overcoming language barriers to circulation of works is being heard. However the awards ceremony as it is currently conceived has too low a profile to foster interest in the relevant issues outside of a small group of stakeholders. Access to non-national works by the general public is increased through the publication of foreign language versions of winning books, which also exploits synergies with EU translation grants. There are no obvious links from this prize to other EU Prizes, except in terms of learning from the practical experience of implementing some of the other Prizes. More could be done to promote the Prize and provide more opportunities to attract the interest of the press; for example by announcing shortlists in advance of the awards.
Overall
The Prize is encouraging the protection and promotion of cultural and linguistic diversity. The EU and Commission are visible, and the synergy with the wider Culture Programme works well. However, over time the Prize might benefit from developing a more coherent brand of its own; which is owned by a more complete range of sector stakeholders, give it a more commercial edge and help the Prize to be more widely perceived as a fully developed public-private partnership rather than a purely public sector initiative.

The European Border Breakers Awards (EBBA)
Sector
The EBBA awards are generally seen as a positive and useful initiative by sector representatives. While there are many awards in the music industry, these are the only ones for emerging European artists and are seen as playing an important role. More attention placed on attracting the music industry and media than on cultural stakeholders – this is appropriate to the sector context and gives the Prize a strong brand. Despite being comparatively new, the profile of the awards is growing, and it is becoming a more media-driven public event, especially since the move to Eurosonic Noorderslag in Groningen. Northern and Western European acts are more strongly represented amongst the winners, though the awards attract wider media coverage across participating counties (mainly through radio and web coverage) and measures have been taken to address this (CEETEP from 2012). The awards are able to highlight international successes and support positive messages about the strength and diversity of the European music scene. The link with the ETEP festivals (80) is particularly important: it not only stimulates audience development, but also provides a valuable connection between the live and recorded music scenes.
Laureates
Winners and their representatives are very positive about the impact of the awards: for many it is their first experience of international recognition and the opportunity for promotion is extremely welcome. It is however very difficult to isolate the impact of winning against the range of factors that influence an artist's career (e.g. other awards, publicity, live performances, distribution deals, even general 'buzz' created). Nevertheless, it remains difficult for European musicians to perform and sell music internationally and the publicity provided by EBBA, as well as the link to live music and festival promoters at Eurosonic Noorderslag, can only benefit winners to further develop their careers. Most attend the show in person and assist in promotional efforts such as interviews and live sessions. The show and linked festivals bring winners together with industry representatives.
General public
The awards have a significant and growing public audience. This is much greater than the other EU Culture Prizes, though the EBBAs are less well-recognised than other music industry awards, especially those that have been established for a long time and benefit from significant commercial or media backing. This process of building the EBBA "brand" is a long-term goal and is being achieved gradually, mainly through collaboration with European Broadcasting Union stations and supported by promotional activity including via online and social media. The institution of live sessions and interviews with winners (including detailed profiles on YouTube), plus the creation of the Public Choice Award are having an important impact on the show's profile. Plans for further developing audiences include the creation of a year-round "Border Breakers" chart to drive interest when the awards are not taking place, attracting high-profile artists to the show and using celebrity hosts from around Europe to present the show with Jools Holland. It may also be possible to do more to enlist the support of other sector and industry stakeholders with disseminating information to their own networks and media partners.
Overall
The EBBA awards are able to highlight the diversity and vitality of the European music scene, using examples of artists that have already enjoyed international success. There is some evidence in support of the awards' ability to increase cross-border circulation and access to non-national works; and this appears to be most likely to occur through winners reaching new audiences as a result of media coverage and increasing numbers of live performances in other countries, rather than new distribution deals or collaborations. The European Union's role is widely recognised, which may help to link the EU to the success of European artists and positive messages about working together on a European scale. The EBBAs are an effective mechanism for the EU to support the music sector and play a role in addressing the EU's wider social and economic objectives (as set out in Europe 2020 for example), primarily though the likely positive economic contribution resulting from the promotion of the European music scene (especially in the context of a music industry dominated by US players)

4.0 Conclusions and recommendations

4.1 Conclusions

4.1.1 Impact on sector

- What is the visibility and prestige of each prize in its sector?
- To what extent has each prize helped structure the sector to which it is associated? How does this manifest itself? Has the sector started to work together through partnerships because of the prize?
- What networks are involved or reached through each prize? Do they cover all countries participating in the Culture programme or are there any geographical imbalances?
- To what extent and in what way has each prize highlighted the achievements of its sector in Europe (quality, creativity, innovation, links to other sectors such as education, social cohesion etc)?
- To what extent do the organisers have a strategic view of each prize and its long-term goals?

1. All of the Prizes address a need identified by their sector and are considered high quality. They are distinct in their focus (emerging architects/authors/musicians and breadth of cultural heritage activities) and all have a strong degree of complementarity with components of wider EU culture policy. There is no evidence of duplication. The architecture prize enjoys the highest prestige in its field, followed closely by the cultural heritage prize. Both Prizes manifest strong sector ownership. In particular the high profile of the architecture prize means it could easily be promoted more systematically outside the EU. In terms of the two younger Prizes the profile of the EBBAs is growing and steadily becoming a more media-driven public event, having benefited from the move to Eurosonic Noorderslag. The EUPL is a valued addition to the sector, and awareness of it is increasing slowly.

2. In the case of the two longest-standing Prizes - architecture and cultural heritage - moderate impacts may be identified on structuring each sector, in particular through knowledge sharing, adding a distinctive European dimension, promoting increasing internationalisation and cross-fertilisation of ideas and approaches. In most cases awards processes and events provide a platform for networking and debate and a valuable opportunity to showcase achievements. The cultural heritage prize is the most integrated in terms of the different actors involved, whereas there is potential to use the architecture prize to better integrate clients. The EBBAs are supporting positive messages about the strength and diversity of the sector. The EUPL is starting to stimulate networks but needs more time to find ways to engage publishers and retailers more effectively if it is to start making any impact on structuring the sector.

3. There are geographical imbalances in the cultural heritage, literature and music prizes, largely as a result of contextual factors (resources, capacity, tradition and language). For cultural heritage the prize is much better known in western than eastern European countries; in the case of the literature prize, smaller countries and New Member States derive the most benefit, but the prize struggles to achieve recognition in the larger markets (UK, France and Germany). The dominance of northern and western European acts over southern and eastern ones in the EBBAs simply reflects the realities of the industry; although it is still early days; and media coverage is more balanced. The extension of the ETEP festivals initiative to include a dedicated Central and Eastern European component (CEETEP) should help address this issue. The architecture prize is

largely free of any concerns around geographical imbalance, and the issue is considered much less important than excellence. Of course differences in the way the prizes are set up are also relevant here (under the architecture prize two awards are made every two years, whereas the cultural heritage prize has around 30 every year and the literature prize 10-12).

4. In general the Prizes are effective at highlighting the achievements of their respective sectors (in line with their primary purpose), although for newly-established Prizes such as the EUPL the extent to which this is the case is reduced as a result of its relatively low profile at this stage. The travelling exhibition and catalogue produced as part of the architecture prize showcase the best of European architecture and the cultural heritage awards provide access to a wide range of examples of successful and innovative projects to inspire others in the same sector. In terms of demonstrating links with other sectors, the cultural heritage prize is making progress in the education and training field. The EBBAs are highlighting international successes effectively, promoting positive messages about Europe's strengths in this area. However, there is potential to do more within all of the Prizes, by exploiting existing content, including via new technologies and social media.

5. The organisers of the architecture Prize have a clear strategic view that focuses on highlighting and promoting a distinctly European approach to architecture, which finds strength in diversity and innovation. Internationalisation is also a key part of this vision, given that the sector is to an extent already more international outlook than many other sectors, at least at the highest levels. The cultural heritage prize carries a strong ethos around the 'power of example' which is manifest in its promotion of high technical standards, but also by providing opportunities to recognise the contributions of non-professionals (including volunteers and local communities). The strategic view apparent in the EBBAs is much more focused on public awareness than the other EU Prizes, with a clear long-term goal to build the EBBA brand and to re-position trans-national popular music in terms of wider perceptions of quality.

4.1.2 Benefits for laureates

- How has each prize helped the winners with their careers and/or future work? Is there evidence of this?
- Where relevant, how has the prize helped the winners in terms of internationalising their careers?
- To what extent has each prize encouraged exchange of know-how and good practices on a European scale?

6. In the case of all the prizes, there is evidence that winning brings significant benefits to most laureates. These benefits include increased national and international exposure, an increased number of work opportunities and wider networks. For winning cultural heritage projects there is evidence of a wide range of benefits including securing follow-on funding, technology sales and increased visitor numbers. For the architecture prize the prestige of the award is such that those who are shortlisted also derive significant professional benefits. In particular, the 'dual award' model employed for this prize means that emerging architects derive great benefit from an association with globally well known members of the same profession. This is not the case for the literature prize however, since there is no public shortlisting component in the selection process. The awards events, with the exception of the one for the literary prize, play a role in establishing the credibility of the prizes, in particular where international personalities can lend added glamour. For the EBBAs in particular it is so far difficult to separate the effect of winning from other factors that influence an artist's career path.

7. In terms of the effects of winning on the internationalisation of careers, the literature prize offers the most straightforward example: most winning authors have their works translated into 10-12

foreign language versions. Winning architects are able to point to increased interest in their work from outside their own country – although this can take time to translate into commissions, the positive effects appear long-lasting. Winning cultural heritage projects report increased interest from abroad. It is challenging for European musicians to perform and sell music internationally and the EBBAs provides much needed publicity to help in this process, as well as access to live music and festival promoters.

8. Exchange of good practice and know-how at a European scale is a key component of the prizes, using winning projects as exemplars. For architecture this means comparing and learning from different cultural approaches, setting high technical and artistic standards and fostering a shared vision of the distinctive strengths of European architectural custom and practice. The cultural heritage prize is spreading good practice and raising standards across Europe through knowledge sharing as a guiding principal of its mission. For all prizes there is further potential to capitalise on content, including using it to engage non-professionals from inside and outside the sector; raising awareness of the winners not only benefits the individuals and specific projects, but can help to draw in other stakeholders. Exchanging good practice in terms of the literature prize is more of a challenge; in this case the emphasis might be to highlight the opportunities and possibilities, and to link authors to information, networks and support. Similarly, networking and personal promotion are more appropriate to the EBBAs than knowledge exchange per se.

4.1.3 General public

- To what extent has each prize increased the visibility of the sector among the public? Or of a specific issue that is addressed through the Prize (e.g. lack of circulation of artists/works)?
- Where relevant, how has the prize fostered interest in European non-national works among the public?
- Where relevant, how has the prize helped increase access to European non-national works for the public?
- To which extent are audience development strategies and techniques employed, which ones?
- To what extent synergies have been created among the prizes themselves and between the prizes and other Commission initiatives/ networks?

9. In common with a range of national and international prizes the EU Culture Prizes have a low profile amongst the general public, so in reality their potential role in raising the visibility of each of the sectors, or specific issue, is therefore limited. Other 'symbolic' EU initiatives, notably the European Capitals of Culture (ECOC), generally enjoy a higher profile. There is some evidence of public interest (attendances at exhibitions, events, and awards ceremonies, as well as press coverage and web visits), but this comparatively limited and usually secondary to exposure within the sector. It might be argued that the stated objective of the EU Prizes, "…*to highlight excellence in a number of fields in order that artists, works or cultural and artistic achievements become known beyond national borders, thereby encouraging mobility and exchanges",* need not necessarily require that they enjoy a high degree of visibility amongst the general public. The EBBAs have a different focus from the other three Prizes, with a much greater emphasis on building public awareness and brand visibility. Here, collaboration with the EBU, use of live interviews, Youtube and the Public Choice Award are helping to make progress, and plans are in place for other targeted audience development measures (e.g. a year-round 'Border Breakers Chart').

10. Fostering interest in and increasing access to non-national works is an indirect objective of the Prizes, since the level of resources that would be required to have any impact on the general

population is likely to be prohibitive. The current focus on visibility within the relevant sectors and fostering interest in the cross-border dimension is appropriate, However there is further potential for all the Prize organisers to increase the visibility of the prizes amongst the general public in a number of ways, without entailing excessive additional costs, including increased use of social media, more effective monitoring of web usage, tailoring of information, and more accessible events.

11. Cross-sectoral awareness of other EU Prizes and potential synergies between the Prizes are really only relevant between the architecture and cultural heritage prizes and here there is potential to develop and exploit these further.

4.1.4 Overall impact

- To what extent has each prize served to encourage protection and promotion of cultural and linguistic diversity in the EU?
- To what extent has each prize contributed to the social and economic EU objectives (in particular those of Europe 2020 strategy)? How can this contribution be further emphasized in the framework of the future Creative Europe Programme?
- What is the visibility of the Commission and/or EU in each prize? What are the potential benefits the Commission could reap from the prizes?

12. All of the prizes encourage the protection and promotion of cultural and linguistic diversity in the EU to some degree; mainly through showcasing high-quality examples and providing a platform for developing a shared vision of the relevant sectors' roles. All include a strong component that recognises and values diversity and knowledge sharing. In the cases of the EBBAs, the overall impacts are more likely to concern reaching new audiences and increasing the number of performances (in other countries), without necessarily supporting linguistic diversity.

13. In terms of their impact on wider EU social and economic goals, the EU Prizes should properly be seen in the context of the wider portfolio of EU actions in the field, the Culture Programme in particular. As such the role of the EU Prizes is as a symbolic action, rather than one that has explicit targets (in terms of some of the quantitative targets set by Europe 2020 for example). However the Prize's role in encouraging cross-border knowledge exchange, showcasing emerging talent, emphasising skills and expertise and highlighting the achievements of the different sectors is relevant to a range of Flagship initiatives such as the Digital Agenda for Europe[115] (e.g. digitization of cultural works), Youth on the Move[116] (mobility, students, popular music), an industrial policy for the globalisation era[117] (internationalisation, sector support and competitiveness) and the Agenda for New Skills and Jobs[118] (education and training, quality, creative industries). Of all the prizes, there is a stronger likelihood that promotion of the European music sector through the EBBAs is making a positive economic contribution, given the dominance of the U.S. industry in this respect. The Prizes are also contributing to the goals set

[115] http://ec.europa.eu/digital-agenda/
[116] http://ec.europa.eu/youthonthemove/index_en.htm
[117] http://ec.europa.eu/enterprise/policies/industrial-competitiveness/industrial-policy/index_en.htm
[118] http://ec.europa.eu/social/main.jsp?langId=en&catId=958

out in the EU Agenda for Culture in a Globalising World[119] and recent Communication on the Cultural and Creative Industries Sector[120].

14. The European Commission's role in each of the Prizes reflects the specific circumstances that apply to each individual prize, and, crucially, the length of time since each was established. The profile and prestige of the architecture prize derives mainly from the Mies van der Rohe Foundation, and to a similar extent Europa Nostra is almost indistinguishable from the cultural heritage prize. This should not be a cause for concern since the EU complements both of these brands and brings an added dimension. This partnership arrangement appears to work well in both these cases. Tension would only potentially arise where objectives are not aligned. In the case of the literature prize, there is no pre-history or established organisation to provide a solid underpinning and the EU therefore has to play a more proactive role. The EU's role in the EBBA's is widely recognised and this successfully associates the EU with success in a popular sector.

15. The Commission is visible in each prize and already reaps benefits from its association with them, especially in sectors where this provides access to groups such as young people (EBBAs). Participation by EU officials is welcomed and could be increased. The EU can attract positive publicity through its involvement in the prizes; although it is also important to avoid conveying an overly 'bureaucratic' image.

4.2 Recommendations

4.2.1 The European Union Prize for Contemporary Architecture and the Special Mention for an Emerging Architect

1. Widening the appeal of the Prize might be achieved in practice by building on existing events and/or holding a larger number of events, depending on resources (including public debates and discussions), taking the exhibition outside the EU more frequently (in particular to the so-called BRICs countries), and making improvements to the website in terms of the presentation of projects (e.g. virtual tours).

2. The EU needs to set clear and achievable goals for Prize organisers to work towards in terms of attracting the interest of the general public. Targets should recognise the low background levels of awareness in this and other fields. This will require a focused set of objectives – since it is unlikely that the resources required to make a measurable impact are available. Rather, through an agreed work programme or communications plan, realistic targets should be set on an annual or six-monthly basis (this might for example target specific issues, countries or stakeholder groups in turn).

3. Consider greater use of social media channels, to widen the constituency of the Prize (professional and non-professional) and increase the number of visitors to the website. This and other elements of a communication strategy should be accompanied by systematic monitoring and evaluation to check progress against targets. User surveys online and at events would provide valuable feedback to inform the development of future activities.

4. When more specific objectives are set or revised in future, care should be taken to ensure these meet the needs of both partners; since in terms of brand awareness the EU's role in the Prize is

[119] European Commission COM (2007) 242, 10.05.2007 http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF

[120] European Commission COM (2012) 537, 26.09.2013 "Promoting cultural and creative sectors for growth and jobs in the EU".

secondary to that of the Mies van der Rohe Foundation. This position does not present any fundamental difficulties at this stage.

4.2.2 The European Union Prize for Cultural Heritage/Europa Nostra Awards

1. Develop stronger and more systematic linkages in future, with the EU Heritage Label, and European Capitals of Culture (ECOC), for example. The growing educational and training component of the Prize should be encouraged further, for example through targeted marketing.

2. Further consider ways in which any west-east imbalances can be further reduced. Perhaps through targeted marketing campaigns by Europa Nostra, and/or making it possible to apply for an award in a range of EU languages, not only English or French.

3. Exploit the potential to ensure winning projects receive more press attention, by providing support and advice on how to do this. In terms of the background level of awareness, this is likely to be higher than applies to the architecture and literature prizes, and it is also likely that publicity results in increases in visitor numbers. .

4. Adopt a systematic approach to data collection and monitoring and evaluation of the numbers of visitors to winning sites. Although clearly requiring the cooperation of the projects, this would provide a valuable and clearer picture of the impact of the awards, and could be used to inform the future development of public relations aspects of the Prize.

5. The Prize organiser should take greater account of the use of new technologies in the cultural heritage field, through seeking ways to boost the proportion of project entries about digitization and by improving the Prize website to host more interactive content on winning projects.

6. Continue and develop the policy to make greater use of social media channels, including as a means to direct more traffic to the website. This should form part of a wider, explicit communications strategy covering other aspects set out above.

4.2.3 European Union Prize for Literature

1. Continue supporting this Prize in order to enable it to achieve its full potential. Activities at the London and Frankfurt Book Fairs are appropriate, but at this stage do not appear to be sufficient in order to result in greater visibility and prestige of the Prize. This is likely to be a result of the highly competitive market, dominance of the bigger linguistic players (UK, France and Germany) and pre-eminence of national prizes and festivals. Increase the impact of the Prize by achieving a higher degree of engagement with publishers in particular, potentially through a more systematic communications strategy (e.g. approaches to increasing prestige of the Prize, branding, increased visibility at national level) accompanied by more resources (matched against agreed deliverables).

2. Review the original concept of the range of stakeholder participation and format of the event and the organisers of future Prize events should be encouraged to present proposals for more high-profile, accessible, and industry-focused events. Opportunities to organise the award events in different countries in conjunction with literary festivals (e.g. Gothenburg) or other high profile events (e.g. during the European Capital of Culture), with increased participation of publishers and agents of winning authors, should be explored.

3. Consider whether or how the shortlisted authors might be identified in advance, since this would provide significant scope for improving the scope and scale of media work. In many literary and other prizes (including the EU Architecture Prize) being nominated or shortlisted carries

significant weight. However, in its current sequencing the Prize cannot benefit for the opportunity afforded to other prizes to stimulate industry and press interest around the cycle of shortlisting and awards.

4. Make greater use of social media channels to address current low levels of activity, including as a means to boost interest in the announcements and events and to direct more traffic to the website.

4.2.4 The European Border Breakers Awards

1. Support plans that are in place for further audience development targeting the industry, media and the general public. Enlist the support of a wider range of industry stakeholders to disseminate information via their own networks; this will help develop the Prize as a focus or platform for debate and discussion on key issues.

2. Explore ways in which the awards/conference might exploit bringing stakeholders together, by providing opportunities for sharing practical knowledge, lessons on how some artists and managers have broken markets, or how to overcome common boundaries. Equally, consider staging such activity as a follow-up after the awards.

3. Give consideration to collecting more hard evidence against the four EBBA objectives or rationalising the objectives to focus on something more measureable, and less subjective. This would help identify more clearly where the awards can make an impact (shifting from less tangible (e.g. growing the appreciation of European repertoire) objectives to more quantitative indicators (e.g. the number of concerts staged subsequent to winning the award, and tickets sold).

4.2.5 Overall considerations

1. All EU Prizes occupy a niche or gap in the cultural landscape, so have the potential to make an impact: EU intervention is therefore justified and they should be continued. The model ensures transparency and independence of the selection processes, which confer reputational capital and credibility The co-funding partnership model (40% EU grant) works well, and the effects delivered have to be seen in the context of the comparatively modest amount of EU support provided (in terms of funding and staff resources), so the leverage effect is significant and cost-effectiveness therefore high.

2. The first of the three aims of the EU Prizes as Special Actions of the Culture programme (‘highlight artists, works or cultural and artistic achievements’) is being met; the second (‘‘making them known beyond borders’) is also being fulfilled, although this aim is not explicit enough in terms of amongst whom; and the third (on ‘encouraging mobility and exchanges’) is hard to measure but there are clearly effects in this area. The need or desire to increase sector visibility amongst the general public cannot realistically be a central goal of the Prizes.

3. Organisers should be provided with clearer instructions setting out what is expected of them. Equally, future calls for proposals should ask for specific proposals in response to specific objectives and issues identified (e.g. “…please set out how you would propose to increase visibility (including EU visibility), exploit social media, raise awareness in third countries, increase synergies between EU Prizes, engage with publishers etc”.)

4. The potential role of tourism, in particular in relation to the architecture and cultural heritage prizes warrants more attention in future, given the potential for engaging public interest in culture and capitalising on physical assets at the local level.

5. There is significant potential for Prize organisers to learn lessons from each other (particularly in the case of architecture and heritage Prizes), and this might be addressed through the European Commission organising periodic meetings to discuss communication strategies and use of social media in particular. The two oldest Prizes (architecture and cultural heritage) have the benefit of many years experience to offer, but the EBBAs are strongest on audience development and social media engagement for example.

Annex One: Terms of Reference

EUROPEAN COMMISSION
Directorate-General for Education and Culture

Culture and media
Culture programme and actions

TERMS OF REFERENCE

"Study on the impact of the EU Prizes for culture"

Contracting Authority: **European Commission**
Directorate-General for Education and Culture

1. BACKGROUND INFORMATION

The Culture Programme[1] is a multi-annual programme for Community measures in the field of culture, open to all cultural sectors (non-audio visual) and all categories of cultural operators.

This programme is based on Article 167 of the EU Treaty (former Article 151), which stipulates that the Community will contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore.

The general objective of the programme is to enhance the cultural area shared by Europeans which is based on a common cultural heritage. This is to be achieved through the development of cultural cooperation between artists, cultural stakeholders and cultural institutions in the countries taking part in the programme with a view to encouraging the emergence of European citizenship.

The three specific objectives of the Culture Programme are:

- to support trans-national mobility of people working in the cultural sector (mobility with a view to creating a project shared by the partners concerned);

- to encourage trans-national circulation of artistic and cultural works and products (the mobility of cultural works will include tangible as well as intangible artistic products);

[1] Decision 1855/2006/EC of the European Parliament and of the Council of 12.12.2006 (OJ L 372 of 27.12.2006), as amended by Decision 1352/2008/EC of the European Parliament and the Council of 16.12.2008 (OJ L 348 of 24.12.2008).

- to promote intercultural dialogue; (as an exchange based on openness and equality between cultures, intercultural dialogue leads to mutual enrichment and a common search for shared values and interpretations).

These specific objectives seek first of all to contribute towards making the common cultural area a reality for the peoples of Europe, strengthening the sense of belonging and creating a cultural European citizenship. Secondly, they shall enhance the role of "European Culture" across the globe (for example, export of projects/works of art to other continents, cultural dialogue with other continents).

The Culture Programme goes beyond a purely sectoral strategy (as practised in previous generations of culture programmes) by adopting an interdisciplinary approach. This approach is designed to foster greater cooperation between cultural operators by encouraging cross-sector cooperation projects. The current programme is open to all non-audiovisual cultural sectors and operators, including cultural enterprises which act in a non-profit-making cultural capacity.

The different sections of the Programme

The Programme is divided into three distinct Strands with each Strand supporting different aspects of European culture.

Strand One – Support for cultural actions (approximately 77% of the Programme Budget)

Cooperation Projects

The Programme supports cooperation projects between cultural operators from different countries participating in the Programme. Cooperation projects account for the bulk of the Programme budget. Grants can be awarded for

- **multiannual cooperation projects** (200.000 – 500.000 EUR for projects lasting three to five years and involve at least six partners from six different countries),
- **cooperation projects** (50.000 – 200.000 EUR for projects lasting up to two years and involve at least three partners from three different countries),
- **literary translation projects** (2.000-60.000 EUR for projects lasting up to two years duration), and
- **cooperation with third countries** (50.000 – 200.000 EUR for projects lasting up to two years and involve at least three partners from three different countries plus at least one organisation from a selected third country).

European Capitals of Culture

Since its launch in 1985, the European Capitals of Culture initiative has been one of the most visible signs of the Culture Programme in action, with more than 40 cities hosting the title across 23 countries.

During the year, hosting cities organise a series of cultural events and projects which highlight the cultural diversity of Europe, foster cooperation between artists and cultural operators from different European countries and showcase the common aspects of European culture. As of 2011 two cities will host the event each year.

The event has proved to be a valuable opportunity for cities to accelerate urban regeneration projects, to develop their cultural infrastructure and to promote social inclusion and intercultural exchange. By invigorating the cultural life of European cities, the European Capitals of Culture initiative has raised their international profile of past cities, enhanced the image of cities in the eyes of its own inhabitants, and given new energy to the cultural vitality to cities.

Awarding of European Prizes

The aim of this subsection of Strand 1 of the Programme is to highlight excellence in a number of fields in order that artists, works or cultural and artistic achievements become known beyond national borders, thereby encouraging mobility and exchanges. Organisation, coordination and selection of winners are entrusted to organisations selected through open calls for proposals.

Awards are made annually in the fields of cultural heritage, pop music and literature, and every two years in contemporary architecture.

More details are given in section 1.1, 1.2, 1.3 and 1.4 below.

- **The European Union Prize for Contemporary Architecture** and the **Special Mention for an Emerging Architect** are awarded to highlight excellent examples of architectural creativity for works which are less than two years old. The awards are presented every two years with 60.000 EUR given to the Prize winner and 20.000 EUR to the winner of the Special Mention.

- **The European Union Prize for Cultural Heritage/Europa Nostra Awards** highlights some of Europe's best achievements in conservation, research, dedicated service, education, training and awareness raising in Europe's cultural heritage sector. Up to six Grand Prizes of 10.000 EUR are awarded each year and a maximum of 25 entries receive an Award.

- **The European Union Prize for Literature** is awarded each year to a number of emerging European authors and aims to encourage the circulation and translation of the winning work outside the authors' home base. Over a three year period, one author from each country participating in the Programme receives the prize of 5.000 EUR.

- **The European Border Breakers Award** (**EBBA**) is awarded to ten European acts emerging as the most successful new musical performers in Europe. The success of the performer or group outside their home territory is one of the central aspects to the awards which are presented every year.

European Cultural Festivals

The Programme provides support for festivals that have a European dimension and which contribute to the general objectives of the Programme. Up to 100.000 EUR can be granted through the Programme to support either one edition or three editions of the festival.

Strand Two – Support for cultural organisations and networks of European interest (approximately 10% of the Programme Budget)

Strand Two of the Culture Programme supports cultural organisations, associations and institutions that play a role in promoting culture and advancing its interests at a European level. The influence of these organisations should be felt in across a multiple of European countries, and preferably throughout all of the European Union. Grants are made available for

- **ambassadors** (organisations that can act as "representatives" of European culture),
- **advocacy networks** (organisations that can ensure a significant representation of a specific category or specific categories of cultural operators), and
- **structured dialogue platforms** (organisations actively engaging in a structured dialogue with the European Commission).

Strand Three – Support for activities maximising the impact of projects, analysis, statistics, studies on cultural cooperation and cultural policy development (approximately 5% of the Programme Budget)

Strand Three of the Programme supports analysis and dissemination activities, which help to raise awareness of the Culture programme and its activities in various ways. Such activities include the Programme's Cultural Contact Points – which have been established in all participating countries to facilitate access and to provide targeted information on the Programme – and various studies which are conducted to help improve an understanding of European cultural co-operation.

"Creative Europe", the Commission's proposal for its future funding programme for the cultural and creative sectors for the period 2014-2020, proposes an important new focus on audience development in order to foster long-term audiences for European cultural works.

The main objectives of Creative Europe will be:

- to help the cultural and creative sectors to seize the opportunities of the 'digital age' and globalisation

- to enable the sectors to reach their potential so that they can contribute to the Europe 2020 goals for sustainable growth, jobs and social cohesion

- to open up new international opportunities, markets and audiences

- build on the success of the current Culture and MEDIA programmes.

The prizes, first introduced in the 2007-2013 Culture Programme, will continue to be supported through the future programme.

1.1. European Border Breakers Awards (EBBA)

Background

Modern music is part of Europe's cultural identity and an extremely important contributor to our economy. Contemporary popular music is appreciated by national audiences who enjoy listening to national artists and support them by buying their CDs and attending their concerts. However, for emerging talents it is difficult to reach audiences outside their home country and to generate sales in other Member States. The European Border Breakers Awards aims to reward artists who succeed in reaching a broad audience with their debut album outside of the country where the album was produced.

The European Border Breakers Awards put the spotlight on these artists, their lyric writers, their composers and their producers and in doing so it emphasizes that cross border success in the field of European contemporary popular music can be achieved, highlighting the richness of European cultural diversity.

Organisation

(a) The EBBA develop a selection mechanism for European artists/groups in the field of contemporary, popular music who have released their debut album on the European market and who have succeeded in achieving notable chart positions outside of the country where the album was produced.

The selection is based on

- digital release sales (album, single, double album, etc.) and radio play information through Nielsen Music Control.
- Top 5 of the most played emerging artists from European Broadcast Union radio stations
- Proposals of potential winners from the 65 European Talent Exchange Programme festivals (among the emerging artists that played during the festivals).

The organizing body ensures that the artists, the acts, the lyrics, the show and its promotion reflect the qualitative objectives of the Culture programme and the values enshrined in the EU Treaty.

(b) An award ceremony is organised for the granting of the prizes. This ceremony highlights artists' cross border success, promotes artists' music, by reaching a broad and diversified audience. The ceremony also seeks to highlights the European dimension of the Prize. One of the 10 winners received also a Public choice award, following online voting by people from across Europe and even beyond.

The Eurosonic/Noorderslag Festival is in charge of organising the selection and the award ceremony of the EBBAs. The Eurosonic/Noorderslag Festival was selected in 2009 further to an open call for proposals as part of the "Special action" of the Culture Programme.

All the activities and achievements stemming from the organisation and awarding of the prize are publicised widely through press coverage on TV, radio, online and written press, as well as through promotional materials (CDs) and information material (publications, posters, etc). There is a strong partnership with the Dutch Public TV NOOS which broadcasts the show and with the EBU, whose radio stations air the show. Social media (Facebook, twitter, Youtube) also play an important role.

Prize website: www.ebba-awards.eu

EBBA on the Culture website: http://ec.europa.eu/culture/our-programmes-and-actions/prizes/european-border-breakers-awards_en.htm

For information on the original Call for Proposals EAC/09/08 please follow this link: http://ec.europa.eu/culture/calls-for-proposals/european-border-breakers-awards_en.htm

1.2. EU Prize for cultural Heritage/ Europa Nostra Award

Background

The rich and diverse cultural heritage in Europe is undoubtedly one of the principal areas through which Europeans can identify themselves at local, regional, national and European level. Awareness about this heritage is, therefore, of paramount importance, as it is through this awareness that Europeans can acknowledge its important role in its contribution towards a better knowledge and understanding of the common elements that unite them. This could, in turn, contribute to an improved, intercultural dialogue, mutual knowledge, understanding and respect for each other and, thus, to a stronger sense of European citizenship.

The preservation and enhancement of the European cultural heritage in all its forms (architectural/archaeological heritage such as buildings, built complexes in rural or urban settings, monuments, movable heritage, archaeological sites, cultural landscapes) is one of the cultural sectors supported by the Culture programme (2007-2013).

Organisation

In this context, the European Commission wishes to give public recognition to outstanding initiatives and best practices by individuals, local communities or organisations, which contribute, at European level, to the protection, conservation, promotion and development of cultural heritage. Special consideration will be given to initiatives and skills having a symbolic/exemplary and/or an educational or social value.

(a) The EU Prize for cultural heritage/ Europa Nostra award highlights the best achievements in the field of cultural heritage in the countries participating in the Culture programme. Exemplary heritage achievements in Europe are awarded in the following four categories:

- Conservation projects,
- Research,

- Dedicated service to heritage conservation by individuals and/or groups, and
- Education, training and awareness- raising within Europe's cultural heritage sector.

The prize may be awarded to either an individual (e.g. conservation/restoration specialist in scientific, technical or craftsmanship terms) or a group that may involve conservation/restoration specialists, owners, local and central public authorities or non-governmental organisations. The decision as to the attribution of the prize is based on the recommendations of four different panels of European independent experts (one panel per category), representing as many cultural heritage sectors as possible.

The Prize consists of two award levels:

- Up to six entries are awarded a Grand Prix, which includes a monetary award of € 10 000.
- Up to twenty-eight entries receive an Award.

(b) An award ceremony is organised for the granting of the prizes. This ceremony highlights the excellence of the winning projects in each category and promotes awareness-raising on the value of cultural heritage by reaching a broad and diversified audience (culture heritage professionals, politicians, policy-makers, wide public). The ceremony also seeks to highlights the European dimension of the Prize.

All the activities and achievements stemming from the organisation and awarding of the prize are publicised widely through press coverage on TV, radio, online and written press, as well as through promotional materials (CDs, DVDs) and information material (publications, posters, etc). Social media (Facebook, twitter, flicker) also play an important role.

The Foundation Europa Nostra was selected in 2007 on the basis of an open call for proposals in the framework of the Culture Programme. Europa Nostra is in charge of organising the selection and the award ceremony of the European Union Prize for Cultural Heritage.

Prize website: http://www.europanostra.org/heritage-awards/

EU Prize for Cultural Heritage on the Culture website: http://ec.europa.eu/culture/our-programmes-and-actions/prizes/cultural-heritage_en.htm

For information on the original Call for Proposals EAC/55/06 please follow this link: http://ec.europa.eu/culture/calls-for-proposals/funding-opportunities-2008_en.htm

1.3. The EU Prize for literature (EUPL)

Background

Europe's cultural and linguistic diversity is a tremendous asset, but it also presents challenges for authors and publishers who want their books to reach the widest possible readership. For example, the European Union has 23 official languages, around 60 regional and minority languages, and uses 3 alphabets (Latin, Cyrillic and Greek).

Books and literature play a special role in culture and in helping people to learn about others. Beyond the support being provided for the translation of literary works, however, little is being done at European level to promote literature. This prize aims to highlight the creativity and diverse wealth of Europe's contemporary literature, to boost cross-border sales of books and to foster greater interest in reading foreign literary works.

Organisation

The EUPL aims to

(a) Select new European talents in the field of contemporary literature (fiction) from all the countries participating in the Culture Programme and to promote them in participating countries outside their own.

(b) Showcase the winning authors by organising an award ceremony for these prizes which puts the spotlight on this initiative and its European dimension.

In order to raise the profile of the authors who are selected and in order that all the countries involved in the culture programme can take part over a three years period, books from a third of the participating countries are awarded every year.

The Prize is reserved for works of fiction by emerging authors, regardless of their age. The winning authors are selected by national juries on the basis of three criteria established by the Consortium:

- Authors are a citizen of one of the 12 countries selected;
- Authors have published between 2 and 5 works of fiction;
- The winning books should have been published during the five years before the prize.

As well as receiving a cash prize of € 5 000, the winning authors benefit from promotional activity at the Frankfurt Book Fair, the biggest of its kind in the world, the London Bookfair, and other European book fairs. The winning books also get priority when applying for EU literary translation grants. Since the Prize was launched in 2009, the EU Culture Programme has helped 19 winning authors to have their works translated into 12 languages, ranging from Bulgarian and Italian to Czech and Slovenian.

The EU has am annual budget of € 3 million for literary translation and supports the translation of hundreds of books each year. Since 2007, it has contributed towards the costs of translating more than 2000 literary works. Grants worth up to € 60 000 are available for publishing houses or publishing groups for the translation of fiction in all its forms (poetry, novels, tales, comic strips, plays etc.).

The European Union Prize for Literature is organised each year for the European Commission by a consortium made up of the European Booksellers Federation (EBF), the European Writers' Council (EWC) and the Federation of European Publishers (FEP). The consortium is responsible for organising the national juries, the award ceremony and other promotional activities and has been selected following a call for proposals in 2008.

All the activities and achievements stemming from the organisation and awarding of the prize are publicised through a communication and campaign with three main moments:

presentation of the winners at the Frankfurt Bookfair, participation in the London Bookfair and the award ceremony. Promotional materials (books, videos) and information material (publications, posters, winner files for rights directors, etc) are used. The prize has recently started its social media campaign (Facebook, twitter, Youtube).

Prize website: www.euprizeliterature.eu

EUPL on the Culture website: http://ec.europa.eu/culture/our-programmes-and-actions/prizes/literature-prize_en.htm

For information on the original Call for Proposals EAC/10/08 please follow this link: http://ec.europa.eu/culture/calls-for-proposals/literature_en.htm

1.4. The EU Prize for contemporary architecture/ Mies van der Rohe award

Background

Architecture is about environmental quality, human scale, the appropriate use of building materials and structure. It has various facets. Social appropriateness: spaces which support people's living and working environment. Ecological and functional appropriateness: long building life, sustainable materials, low energy consumption, flexibility of use. Economic appropriateness: value for money in a cost-conscious age. Cultural expression: respect for a city or landscape context, a vision of the future as an expression of respect for the past.

Building is often treated as an exclusively economic process, whereas it is primarily a social and cultural phenomenon, responding to people's needs and aspirations. Citizens as well as public institutions are not always fully aware of this aspect of architecture.

In this context, the aim of the EU Prize for contemporary architecture/ Mies van der Rohe Award is to recognise, promote and develop artistic talent as well as excellent practice in the field of European contemporary architecture.

Among the various international awards for architectural excellence, this prize demonstrates the progress and outstanding role that European creation plays; considered globally, it is easy to see that European creation acts as a leader in the development of architectural ideas and achievements.

Organisation

(a) The purpose of the Prize is to discover and highlight artistic talent in the field of contemporary architecture as well as projects acting as an example. The Prize reflects both a symbolic and a pedagogical value.

(b) Considering the importance of the European dimension, the Prize reflects this aspect by focusing attention on the trans-nationality of architectural works, by endeavouring to

promote works of architecture created in countries other than the country of origin of the architect(s).

(c) Considering also the importance of encouraging new and emerging talented architects, the special mention for an emerging architect is given for first works of such professionals, whether built in or outside the country of their origin.

The prize is awarded to one or more European authors of architectural works which meet the spirit of the objectives outlined in paragraph (a) above and which have been created in Europe[2] in the two years preceding the award of the prize. The financial award accompanying the prize is € 60 000. The special mention is given to one or more young European architects who have created a project in Europe[3] either in or outside their country of origin. The financial award accompanying the special mention/award is € 20 000.

Candidates for the Prize are put forward by a broad group of independent experts from all over Europe, associations that form part of the Architects' Council of Europe (ACE) and other European national architects' associations, as well as the Advisory Committee members. The jury is composed of worldwide respected architects. The Jury also selects a set of shortlisted works to be included in both the Prize catalogue and a travelling exhibition.

The European Union Prize for Contemporary Architecture is organised for the Commission by the Mies van der Rohe Foundation. The Foundation is in charge of organising the selection and the award ceremony of the Prize. The Mies van der Rohe Foundation was selected in 2008 on the basis of an open call for proposals as part of the "Special action" of the Culture Programme.

All the activities and achievements stemming from the organisation and awarding of the prize are publicised widely through press coverage on online and written press, as well as through promotional materials (catalogues) and information material (postcards, etc). There is a strong partnership with the city council of Barcelona, which co-finances the prize.

Prize website: www.miesarch.com

EU Prize for contemporary architecture on the Culture website: http://ec.europa.eu/culture/our-programmes-and-actions/prizes/architecture-prize_en.htm

For information on the original Call for Proposals EAC/03/07 please follow this link: http://ec.europa.eu/culture/calls-for-proposals/architecture_en.htm

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[2] The prize-winning projects, as well as the prize winners, must come from one of the countries participating in the Programme (see section 5.2)

[3] The prize-winning projects, as well as the prize winners, must come from one of the countries participating in the Programme (see section 5.2)

2. CONTRACT OBJECTIVES AND EXPECTED RESULTS

2.1. Overall objectives

The overall objectives to which this Contract will contribute are as follows:

The study is one of the elements that the Commission will take into account in designing its future calls for proposals for the next generation of prizes, starting in 2014, in principle under the new Creative Europe programme. The overall objective of the study is to give the Commission a clear picture and understanding of the evolution of the prizes and what has been their impact so far. The analysis should take into account the different history of each prize and the different nature of each of the sectors, partners, target audience, and budgets. The study has to be based on factual evidence and concrete examples.

Objective 1: SECTOR LEVEL:

- What is the visibility and prestige of each prize in its sector?
- To what extent has each prize helped structure the sector to which it is associated? How does this manifest itself? Has the sector started to work together through partnerships because of the prize?
- What networks are involved or reached through each prize? Do they cover all countries participating in the Culture programme or are there any geographical imbalances?
- To what extent and in what way has each prize highlighted the achievements of its sector in Europe (quality, creativity, innovation, links to other sectors such as education, social cohesion etc)?
- To what extent do the organisers have a strategic view of each prize and its long-term goals?

Objective 2: BENEFITS FOR THE LAUREATS

- How has each prize helped the winners with their careers and/or future work? Is there evidence of this?
- Where relevant, how has the prize helped the winners in terms of internationalising their careers?
- To what extent has each prize encouraged exchange of know-how and good practices on a European scale?

Objective 3: GENERAL PUBLIC

- To what extent has each prize increased the visibility of the sector among the public? Or of a specific issue that is addressed through the Prize (e.g. lack of circulation of artists/works)?

- Where relevant, how has the prize fostered interest in European non-national works among the public?
- Where relevant, how has the prize helped increase access to European non-national works for the public?
- To which extent are audience development strategies and techniques employed, which ones?
- To what extent synergies have been created among the prizes themselves and between the prizes and other Commission initiatives/ networks?

Objective 4: OVERALL

- To what extent has each prize served to encourage protection and promotion of cultural and linguistic diversity in the EU?
- To what extent has each prize contributed to the social and economic EU objectives (in particular those of Europe 2020 strategy)? How can this contribution be further emphasized in the framework of the future Creative Europe Programme?
- What is the visibility of the Commission and/or EU in each prize?
- What are the potential benefits the Commission could reap from the prizes?
- What would be the impact of discontinuing the prizes?

2.2. Specific objectives

The objective of this Contract is to obtain a report satisfying the overall objectives and objectives 1 to 4 within the deadline defined by the terms of reference.

2.3 Results to be achieved by the Contractor

Following a kick-off meeting, the Contractor will present an inception report and an interim report that will be discussed with the Commission services. Once the draft Final Report has been agreed following examination by the commission, it will be published.

3. SCOPE OF THE WORK

3.1. General

3.1.1. Geographical area to be covered

The contract will cover the 37 countries participating to the Culture Programme.

3.1.2. The impact should be investigated through analysis of:

- quantitative data regarding number of people touched directly and indirectly by the Prize, press coverage, site visits, voting (when available), number of artists/ culture professionals involved, etc.

- qualitative data through interviews regarding the impact of the Prize with various stakeholders:

- musicians/authors,
- culture professionals,
- jury members,
- representatives of the sector,
- partner networks,
- selected media

3.2. Specific tasks

The intended and unintended impact should be explored (intended means consistent with the objectives expressed by the partner organisation in their application; unintended means new side-effects that have appeared due to the dynamics of the project, even if not official objectives).

The study should also include recommendations for:
- adapting the objectives of the prizes to the new challenges the sector is facing
- tools and techniques that should be used (or should be used differently) in order to increase the impact of the prizes.

3.3. Contract management

Responsible body

Unit D2 – Culture Programme, Directorate D - Culture and Media - DG Education and Culture - European Commission

4. LOGISTICS AND TIMING

4.1. Location

The operational base for the services will be the selected Contractor's home office. Areas where survey work will need to be carried out on a sampling basis are indicated in section above.

4.2. Commencement date and Period of execution

The indicative intended commencement date is 1st August 2012. Actual commencement will take place after entry into force of the Contract. The period of execution of the tasks will be 6 months.

4.3. Time Schedule

Deliverable ↓	Meeting ↓	Month →	1	2	3	4	5	6
	Kick-off meeting							
Inception report								
Progress report								
Draft Final Report								
	Final meeting							
Final study report								

Meetings

Kick off meeting

A kick off meeting will permit to have a discussion and exchange of views notably on the objectives and scope of the study. It will ensure a good understanding of the objectives of the study by the contractant.

Final meeting

A final meeting during which the contractor will present the final findings and proposed conclusions will be held within 6 months after entry into force of the contract. It will be organised by the Commission's services at the Commission's premises in Brussels. The contractor will have 15 working days to finalise the final study report on the basis of the outcome of the final meeting.

5. REPORTS

5.1. Reporting requirements

Four reports are required from the contractor: an Inception Report, a Progress Report, a draft Final Report and a Final Report.

All reports must be drafted in English and submitted according to the timetable below to the responsible body. Electronic files must be provided in Microsoft ® Word for Windows format. Additionally, besides Word, the Final Report must be delivered in Adobe ® Acrobat pdf format and in 2 hard copies.

The Commission will comment on all reports within 15 working days. In the absence of observations from the Commission within the deadline, the report will be considered as being approved.

Within 20 days of receiving the Commission's observations, the Contractor will submit the report in definitive form, taking full account of these observations, either by following them precisely, or by explaining clearly why they were not followed. Should the Commission still not consider the report acceptable, the Contractor will be invited to amend the report until the Commission is satisfied.

5.2. Inception Report

The report should detail how the methodology proposed by the Contractor is going to be implemented in the light of an examination of the quality and appropriateness of existing data. It shall not exceed **30** pages, annexes excluded.

5.3. Progress Report

The report should detail how the methodology proposed by the Contractor is going to be implemented in the light of an examination of the quality and appropriateness of existing data. It must provide information about the initial analyses of data collected in the field. The Contractor may be in a position to provide preliminary answers on the study questions. It will contain a first analysis of the results. It shall not exceed **30** pages, annexes excluded.

5.4. Draft Final Report

The draft Final Report shall be submitted within 5 months after entry into force of the contract. This document should deliver the results of all tasks covered by these Terms of Reference, and must be clear enough for any potential reader to understand.
The report shall include at least the following:

- results of the review of the current situation, as described in section 3.2., in the form of a one-page summary sheet per prize, with additional details in annex if necessary;
- conclusions of the needs assessment described in section 3.2.;
- key recommendations for the design of future Community programmes in the sector, as described in section 3.2.

5.5. Final Report

The Final Report shall be submitted within 6 months after entry into force of the contract, and shall follow the same format as the draft Final Report. On top of that, it will be accompanied by an executive summary not exceeding 5 pages, in the form of bullet points, suitable for presentation to the general public (in EN, FR and DE). The document must take into account the results of the quality assessment of the draft Final Report

6. TENDER PRICE

The price must be quoted in Euros.

The price must be for a fixed amount and will be firm and final

The maximum budget available for this contract is **100.000 €.**

The price must cover all tasks, including all travel and subsistence expenses foreseen by the Tenderer for the execution of the tasks. Such travel and subsistence costs will not be reimbursed separately, even if the costs prove to be different from the Contractor's initial estimate.

Tenderers must provide a full estimated breakdown of prices, by filling in the form in Annex 5, Price (estimated price breakdown). The purpose of this is to help the Contracting Authority to judge the realism of the offer. In the event that the Tenderer is awarded the contract, only the total price will be binding.

The Tenderer must sign each page of the completed form in Annex 5, Price (estimated price breakdown). The signature of the tender commits the Tenderer vis-à-vis the Contracting Authority.

Prices must be quoted free of all duties, taxes and other charges, including VAT, as the European Union is exempt from such charges under Articles 3 and 4 of the Protocol on the Privileges and Immunities of the European Union. The amount of VAT should be shown separately if the Tenderer believes that they are obliged to charge VAT. VAT will not be taken into account during the consideration of the prices of the different tenders.

The costs incurred in preparing and submitting tenders are borne by the Tenderers and cannot be reimbursed.

Annex Two: Data sources

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Music Week 16.11.12: “*A Decade of Border Breakers*”, Tom Pakinkis

Annex Three: Research tools

TOPIC GUIDE FOR IN-DEPTH INTERVIEWS

Introduction [internal briefing]

The European Commission's DG EAC wishes to assess the impact of the four EU Prizes for Culture that it supports via the EU Culture Programme. The four prizes are:

- **The European Union Prize for Contemporary Architecture** and the **Special Mention for an Emerging Architect**. The awards are presented every two years with €60,000 given to the Prize winner and €20,000 to the winner of the Special Mention.

- **The European Union Prize for Cultural Heritage/Europa Nostra Awards** highlights some of Europe's best achievements in conservation, research, dedicated service, education, training and awareness raising in Europe's cultural heritage sector. Up to six Grand Prizes of €10,000 are awarded each year and a maximum of 25 entries receive an Award.

- **The European Union Prize for Literature** is awarded each year to a number of emerging European authors and aims to encourage the circulation and translation of the winning work outside the authors' home base. Over a three year period, one author from each country participating in the Programme receives the prize of €5,000.

- **The European Border Breakers Award** (**EBBA**) is awarded to ten European acts emerging as the most successful new musical performers in Europe. The success of the performer or group outside their home territory is one of the central aspects to the awards which are presented every year.

We are interested in impacts on a number of levels: on the relevant sector (music, literature, architecture, cultural heritage), on the laureates themselves (winners), in terms of the general public at large and at EU level. Consultations will be carried out with:

A. Commission staff;

B. The beneficiary (s) responsible for organising/managing each of the four prizes;

C. Sector representative bodies (EU and national level);

D. Cultural professionals, including:

   a. Jury members;

   b. Independent experts (including press/media);

   c. Sponsors, partners;

   d. Nominating bodies, steering committees etc.

E. Laureates - musicians, authors, architects (including curators/managers of winning buildings).

We are <u>not</u> assessing management or process efficiency (for example the way the beneficiaries perform, how they run the selection process for each Prize or the resources they have available to them). We should however take these types of factors into account <u>where it has a bearing on the impact of the Prizes</u>.

Most topics are relevant to most interviewees. However a number of specific questions that relate only to prize winners and Commission staff are also included.

PART 1: VISIBILITY AND AWARENESS

1. How well known would you say the Prize is in its own sector….?
    a. Amongst culture professionals,?
    b. In the professional media
    c. In the general media
    d. Amongst the general public?
2. Does the Prize have any visibility beyond its own sector?
3. Where does the Prize sit in the context of comparable schemes? Are there other prizes that are better known and if so why might that be the case in your opinion?
4. What specific role, if any, would you say the Prize has played in…?
    a. Increasing the general visibility of the sector or fostering greater interest in artistic works from other countries?
    b. Highlighting the achievements of its sector in Europe?
5. How visible is the European Commission and/or EU in the Prize…?
    a. To the sector?
    b. To winners?
    c. To other key players, such as agents, publishers, distributors, record companies etc?
6. What more might be done to increase the visibility of the Prize?

PART 2: IMPACT ON SECTOR STRUCTURES

7. To help us put the prize in context, who are the key players involved in the sector and what roles do these play in the Prizes?
8. To what extent does the Prize require these key players to co-operate, including in ways that would not normally apply?
9. To what extent has the Prize exerted any influence on the way the sector operates or is organised in general?
10. What are the main challenges of the sector?
11. Does the Prize help to highlight any key challenges facing the sector and what contribution does it, or might it, make in addressing these?
12. What is your view the geographical coverage of the Prize from a sector perspective (for example, are there any imbalances in your view)?

13. How might the impact of the Prize on the sector be improved in future (process, organisation, resources, reach etc.)?

PART 3: IMPACT ON INDIVIDUALS

14. In your opinion what are the main factors that motivate individuals to take part in the Prize?

15. What is your view on the quality of the Prize winners (i.e. do they represent the best in class)?

16. To what extent do you think winning the Prize has helped the careers of the individuals concerned, specifically in terms of internationalisation? Are you able to provide any examples?

For winners themselves only:

17. How did you become aware of the Prize and what/who motivated you to take part?

18. Were you aware the Prize is part-funded by the EU?

19. How well known is the Prize in your sector and how would you compare it to others?

20. What effect has winning the Prize had on your career in general and to what extent can this be attributed to the Prize itself?

21. Has any impact been largely domestic or international? Please give details if possible.

22. How might the impact of the Prize be improved in future?

PART 4: AUDIENCE DEVELOPMENT AND PUBLIC ACCESS

23. To what extent has the Prize helped to increase access to European non-national works for the public?

24. What is your view of the geographical and linguistic reach of the Prize (for example, are there any imbalances in your view)?

25. What types of audience development strategies and techniques[121] are being employed, how successful are these? Please give examples.

26. How might developments (such as new technologies, markets, public tastes) affect the Prize (positively and negatively)?

27. What lessons should be learned (what works well and what not so well) and what more might be done in this area?

[121] Here we mean activities aimed at meeting the needs of existing and potential audiences to help the Prize organisers and other stakeholders to develop relationships with audiences. For example, this would include marketing, commissioning, programming, education, customer care and dissemination.

PART 5: CONTRIBUTION TO STRATEGIC GOALS

28. What is your understanding of the long-term strategic goals of the Prize?

29. To what extent has the Prize served to encourage "*protection and promotion of cultural and linguistic diversity in the EU*"?

30. Is there a need for any changes in approach, for example to ensure stronger or wider impacts?

31. To what extent does the Prize promote and encourage the exchange of know-how and good practices on a European scale?

32. Do you know of any examples of synergies between Prizes?

33. Do you know of any synergies between the Prizes and other EU programmes and measures?

34. What would be the impact of discontinuing the Prize?

35. Are there any unintended effects or tensions that result from the EU's involvement in the Prizes that might have an influence on their impact?

36. How do you think the European Commission might be more visible in the context of the Prizes (under current arrangements or through modifications to the approach)?

Commission staff only:

37. To what extent has each Prize contributed to the social and economic EU objectives (in particular those of Europe 2020 strategy)? How can this contribution be further emphasized in the framework of the future Creative Europe Programme?

38. What potential benefits could the Commission reap from the Prizes (under current arrangements or through modifications to the approach)?

Thank you

Annex Four: List of stakeholders consulted

Consultations completed

European Prize for Contemporary Architecture/ Mies Van der Rohe Award	
Name	**Position/ Organisations**
Selma Harrington	President of the Architects Council for Europe
Vasa Perovic, Slovenia	Winner (Special Mention) 2007
Jürgen Mayer H., Germany	Winner (Special Mention) 2003
Kamiel Klaase, Netherlands	Winner (Special Mention) 2005
Tarald Lundevall, Norway	Director at SNOHETTA 2009 Prize winner 2011 Jury member
Juulia Kauste	Director, Museum of Finnish Architecture Advisory Committee
German Ortiz	USM Sponsor of the Mies Van der Rohe Foundation
Diane Grey	Responsible for the Prize at the Mies Van der Rohe Foundation
Laura Arenas	Mies Van der Rohe Foundation, Finance team
Giovanna Carnevali	Director of the Mies Van der Rohe foundation
Yvonne Farrell	Grafton Architects, Finalists 2009, Jury Member
Ramon Bosch & Bet Capdeferro, Spain	Winners (Special Mention) 2011
Francis Rambert	Director of the IFA
Ute Kluge	Bundesarchitektenkammer Germany
Sarah Ichioka	Director Architecture Foundation, London
European Union Prize for Literature	
Anne Bergman-Tahon	Director of Federation of European Publishers
Françoise Dubruille	Director of the European and International Booksellers Federation (EIBF)
Lawrence Sail	Former president of UK Jury
Rosie Goldsmith	Journalist, book reviewer
Goce Smilevski	Winning author from Macedonia in 2010
Nataša Kramberger	Winning author in 2010 from Slovenia
Andrej Nikolaidis	Winning author from Montenegro 2011
Inga Zolude	Winning author 2011 Latvia
Adam Foulds	Winning author from the UK, 2011
Laimantas Jonušys	Jury member 2011 Translator and literature critic
Jonas Modig	Jury member in SE in 2009 and chair of jury in 2012 Involved in setting the Prize as a former President of FEP
John McNamee	Presidents of the European and International Booksellers Federation
Dr Ludwig Paulmichl	Folio Verlag President AT national jury 2012
Guergui Konstantinov	Chair of jury in Bulgaria Poet and President of the Bulgarian PEN Center
Ilke Froyen	Programme manager, Passa Porta, International House of Literature
Alexandra Buchler	Director of Literature Across Frontiers Sponsor of EUPL
Seppo Lahtinen	Sammakko Publishing House, Finland
European Border Breaker Awards	
Peter Smidt,	Eurosonic Noorderslag and Buma Cultuur
Atilla Meijs	EBBA project manager

Jean-Marc Leclerc	European Music Office
Gabriela Lopes and Daniel Friedlaender	International Federation of Phonographic Industry
Wijnand Honig	NTR Radio (part of Dutch public broadcaster NOS)
Didier Gosset and Matthieu Philibert	Independent Music Companies Association (IMPALA)
Toomas Olljum	Made in Baltics Management (representing Estonian winner Ewert and the Dragons)
David Schreurs	Grandmono Records (composer, producer, manager of Caro Emerald – 2011 winner)
Ger Hatton	Director General, International Confederation of Music Publishers (ICMP)
Simone Dudt	Secretary General, European Music Council
Emmanuel Legrand	Researcher and writer involved in selection process
European Cultural Heritage Prize/Europa Nostra Awards	
Alexander Sayn-Wittgenstein,	Jury Chair for Dedicated Service, President of German Castles Association and sat on Europa Nostra Board since 1985.
Marcelle Meier	2012 winner for education (The Seaweed Bank Thatched Houses)
Elena Bianchi	Heritage Awards Manager, Europa Nostra
Sneska Quaedvlieg-Mihailovic	Secretary General, Europa Nostra
Giuseppe Simone	Web communication, Europa Nostra
Gianni Perbellini	Jury Chair, Research
Louis Maraite	2011 Grand Prix winner for conservation (Antwerp Central Station)
Christophe Sauzay	2010 Grand Prix Winner for conservation (Le College des Bernardins)
Laurie Neale	Architect and Council Member of Europa Nostra (previously Manager of the Awards at Europa Nostra, 2002 - 2004)
Andreas Diezmann	2010 Grand Prix Winner for training (The Baerwaldbad)
Teresa Tamen	Director of National Cultural Centre and Local Partner for the 2012 Awards Ceremony
Prof. Giulia Caneva	2012 Grand Prix Winner for research (The Augustus Botanical Code of Ara Pacis)
Roger Woodley	Architectural Historian, Vice President of the Jury for Conservation
Jose Maria Ballester	Jury Chair, conservation
Isik Aydemir	Vice President of Scientific Council and Member of Jury 2
Sabine Bornemann	Cultural Contact Point Germany
Irina Subotic	Vice President of Europa Nostra and President of Europa Nostra Serbia
Jose Vicente Valdenebro Garcia	2012 Public Choice Award Winner (Pamplona Fortifications)
Others	
Seamus Cassidy	EFTA (formerly European Commission DG EAC)
Ann Branch	European Commission DG EAC
Monica Urian de Sousa	European Commission DG EAC
Alessandro Senesi	European Commission DG EAC
Veronique Pain	European Commission DG EAC