



EUROPEAN COMMISSION
Directorate-General for Education and Culture

Directorate C
Culture, Multilingualism and Communication

CULTURE PROGRAMME

ACTIVITY REPORT 2008

1. INTRODUCTION

2008 was the second year of implementation of the Culture Programme for the 2007-2013 period (hereafter "the Programme"). The budgetary envelope for 2008 was approximately 45 Mio EUR. FYROM and Serbia joined the Programme in 2008, thereby becoming the 33rd and 34th participating countries.

The objective of the Programme is to enhance the cultural area shared by Europeans, based on a common cultural heritage through the development of cultural cooperation between the creators, cultural players and cultural institutions of the countries taking part in the Programme, with a view to encouraging the emergence of European citizenship. The specific objectives, set for the entire duration of the Programme, are to stimulate the transnational mobility of cultural operators, to promote the transnational circulation of cultural products and works of art, and to encourage intercultural dialogue.

This report provides an overview of the implementation of the Culture Programme for the 2008 budget as well as an analysis of the results attained. (It should be noted that most of the calls were published in 2007). The statistics are based on data from the Executive Agency, as well as information from the Commission itself for those strands which it manages directly. This is the first time this kind of report has been prepared for the Culture Programme.

From a quantitative viewpoint, the implementation of the Culture Programme in its second year can be considered fully satisfactory, with an estimated 1.333 organisations reached and an encouraging geographical spread across the participating countries (as illustrated in chart n° 4) and among sub-sectors. This suggests that the Programme is helping to promote cultural diversity and intercultural dialogue.

The simplification efforts begun in 2007 in order to better serve European cultural operators continued in 2008, with positive results. 2008 was also marked by considerable efforts to enhance the visibility of the Programme and its results, with the organisation of two information days in Brussels and Budapest, and the first ever conference on promoting the results of the projects held in December, which was accompanied by an exhibition and brochure.

The year was further marked by the new policy framework set by the European Agenda for Culture, with efforts made to optimise synergies between the policy agenda and the Programme. The links that are being developed between the policy agenda and projects will reinforce the support of the Programme to policy development.

A word of caution is necessary before the detailed presentation of statistics which follows, in particular concerning the breakdowns among the participating countries, which need to be contextualised. Above all, it needs to be remembered that the transnational cooperation dimension is absolutely fundamental to the philosophy of the Programme and to cultural operators in countries with weaker financial support for this sector. The overall picture should therefore be viewed from a perspective of cross-border solidarity, rather than competition.

It should also be noted with regard to the interpretation of these figures that many factors are at play which can affect the final outcome of the quality of projects and those which are finally selected. However, the results may at least partly reflect the effectiveness of the Cultural Contact Points (CCPs) operating in these countries, which can influence the trends, including the number of applications and, through their quality, the number of granted projects, and it will be interesting to discuss the identified trends further with them.

2. POLITICAL CONTEXT AND PRIORITIES

Since 2007 a new policy framework exists for culture at the European Union (EU) level. The objectives of the Programme and the policy agenda are similar and complementary, but not entirely identical. Efforts have therefore been made in 2008 to ensure that the synergies between the two are optimised, for example in the efforts to exploit and disseminate the results of projects. Furthermore, the studies under strand 3 have directly helped to support the priorities of the Agenda.

New working methods

The major policy development of 2008 was the start of implementation of the European Agenda for Culture, adopted by the Commission in May 2007 and approved by the Council in November of that year. The Agenda called for two new working methods in the field of culture; the Open Method of Coordination between Member State experts and a structured dialogue between the culture sector and European institutions.

The adoption of the Work Plan for Culture 2008-2010 by the May meeting of the Education, Youth and Culture Council was the basis for the successful launch of the Open Method of Coordination. Four national expert working groups have been created in 2008, addressing the following issues: maximising the potential of cultural and creative industries; improving the conditions for the mobility of artists and other professionals in the cultural field; synergies between culture and education; and mobility of collections. The groups are comparing experiences of policy and practice in these fields with a view to generating recommendations to policy makers which will support progress towards the goals of the Agenda.

In addition, a structured dialogue with the culture sector was successfully established. Following a call for expressions of interest, two new Platforms were established, one addressing issues of access to culture, the other on unlocking the potential of cultural and creative industries. The existing Platform on intercultural dialogue also became a part of this structured dialogue process.

2008 European Year of Intercultural Dialogue

Implementation of the 2008 European Year of Intercultural Dialogue was another major strand of activity. Adoption in May of Council Conclusions on Intercultural Competences paved the way for further work towards a sustainable and cross-sectoral strategy for intercultural dialogue. The European Year has also provided new policy impetus in the field of external relations. Under the French Presidency, Council Conclusions were adopted in November 2008 on the promotion of cultural diversity and intercultural dialogue in the external relations of the EU and its Member States.

The intensive awareness raising campaign of the Year proved a success; over 11.000 online and print articles were recorded and the dedicated website attracted over 700.000 visits. Co-financing was provided to seven pan-European flagship projects and one project per Member State. In addition to these decentralised project activities, a number of centralised communication initiatives were organised, including a series of "Brussels Debates", a European Festival of Intercultural Dialogue, and a conference on the contribution of religions and beliefs to intercultural dialogue.

Culture and external relations

The importance of culture in the field of external relations was soundly endorsed in 2008 by the conclusions of several keynote events. The Conclusions of the 3rd meeting of EuroMed Ministers of Culture called for development by 2010 of a fully-fledged EuroMed strategy on culture, encompassing cooperation on both dialogue between cultures and cultural policy. Close cooperation with the Slovenian Presidency on the conference "New Paradigms, New Models – Culture in the EU External Relations" helped achieve clear recommendations on the need to elaborate a strategy on external cultural policy. The conference outcomes were reflected in the Conclusions of the June European Council which recognised "the value of cultural cooperation and intercultural dialogue as an integral part of all relevant external policies".

This new recognition of the role of culture has produced important results in our relations with the Western Balkans (e.g. under IPA 2009, support schemes to civil society partnerships will give priority to sectors such as culture, minorities and business associations), in the context of the so-called Eastern Partnership with Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine (for which the Commission has announced a specific Eastern Partnership Culture Programme), as well as for the whole ENP region for which an ENP Window is to be created under the Culture Programme as of 2011.

In the framework of ASEM (Asia Europe Meeting), a successful conference on the 2005 UNESCO Convention was jointly organised by the Commission and the Vietnamese authorities in December.

Pilot project on artist mobility

In 2008 the Commission also implemented a pilot project on artist mobility voted by the European Parliament. Although this is separate to the Programme, it nevertheless provided important complementary support to the mobility of artists and cultural professionals, which is an objective of both the Programme and the policy agenda.

The aspects of the pilot project implemented in 2008 included a study examining the feasibility of setting up a European wide system of information on the regulatory, administrative obstacles to mobility (to be completed in March 2009), and a call for proposals to support the networking of mobility support structures with a view to improving the environment for mobility in Europe, as a result of which out of a total of 33 applications, 4 projects received grants. The results of the pilot project are feeding into the work of Member States in the open method of coordination.

3. PROGRAMME IMPLEMENTATION

3.1 Background

All strands were implemented in accordance with the decision establishing the Programme (hereafter "the legal base") and the work programme for 2008. The Executive Agency helped ensure appropriate project management and follow-up. Its extended mandate for the whole duration of the current Programme provides a stable, long-term operational framework.

The Programme budget was executed fully with 100% of the annual appropriations committed without any significant deviation from planning. The legal base provides an indicative breakdown of the annual budget for the Programme. Efforts were made in 2008 to

ensure that the breakdown per strand at the end of 2007-2008 was in line with the indicative breakdowns in the legal base as much as possible.

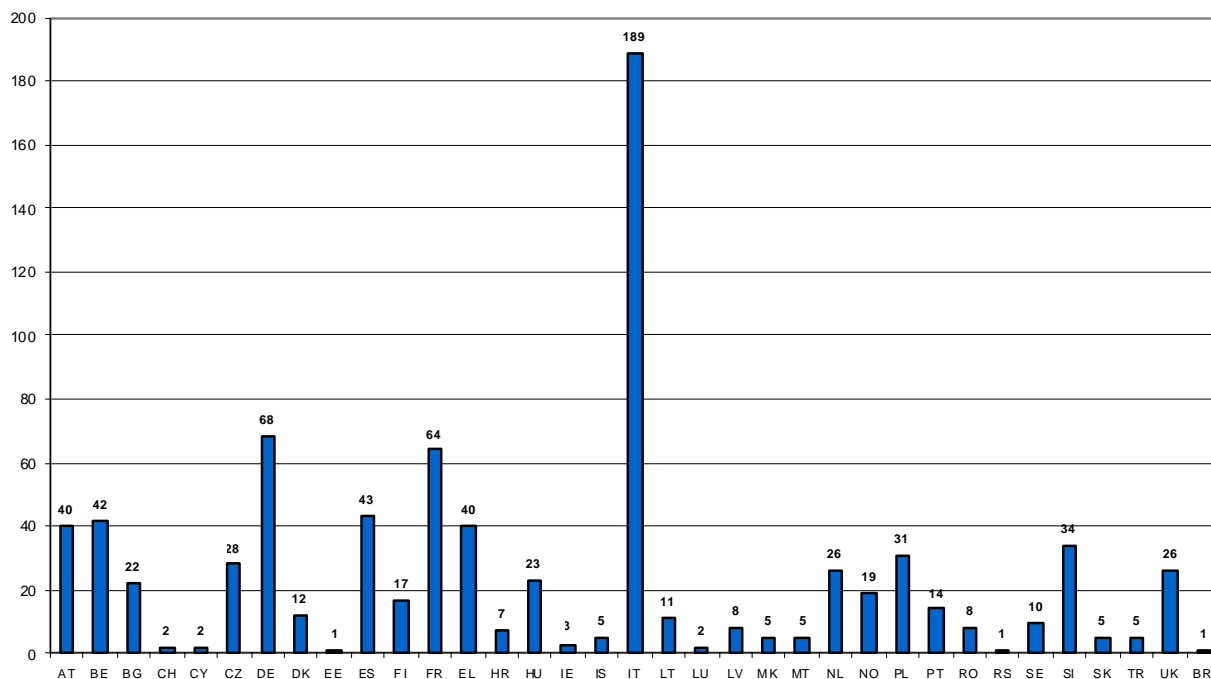
3.2 General trends

Out of a total of 819 applications received by the Executive Agency further to the calls for proposals launched in 2007, a total of 264 projects were selected for funding¹, for an amount of around 42 Mio EUR. The average success rate across all strands of the Programme was therefore 32%, with some variations between countries, as shown in chart n° 2.²

The breakdown of applications per country (based on the project leader's nationality) is detailed in chart n° 1.

Chart n° 1

**Culture Programme 2007-2013 - Calls 2008 (Strands 1.1, 1.2.1, 1.2.2, 1.3, 2)
Number of applications submitted by applicant country (total: 819)**



While one single country (Italy) accounts for 23% of all applications, the provenance of the remaining 77% is relatively evenly spread in geographical terms. After Italy, the highest

¹ For the statistical purposes of this report, the words "project" and "application" solely refer to activities under strands 1.1, 1.2.1, 1.2.2, 1.3 (third country cooperation only) and 2 of the Programme. The other strands concerning activities being carried out by a designated or pre-determined beneficiary or by beneficiaries selected on a multiannual basis.

² In comparison, in 2007 out of 816 applications, 188 projects were selected for a total budget of 39 Mio EUR. The average success rate was 23%.

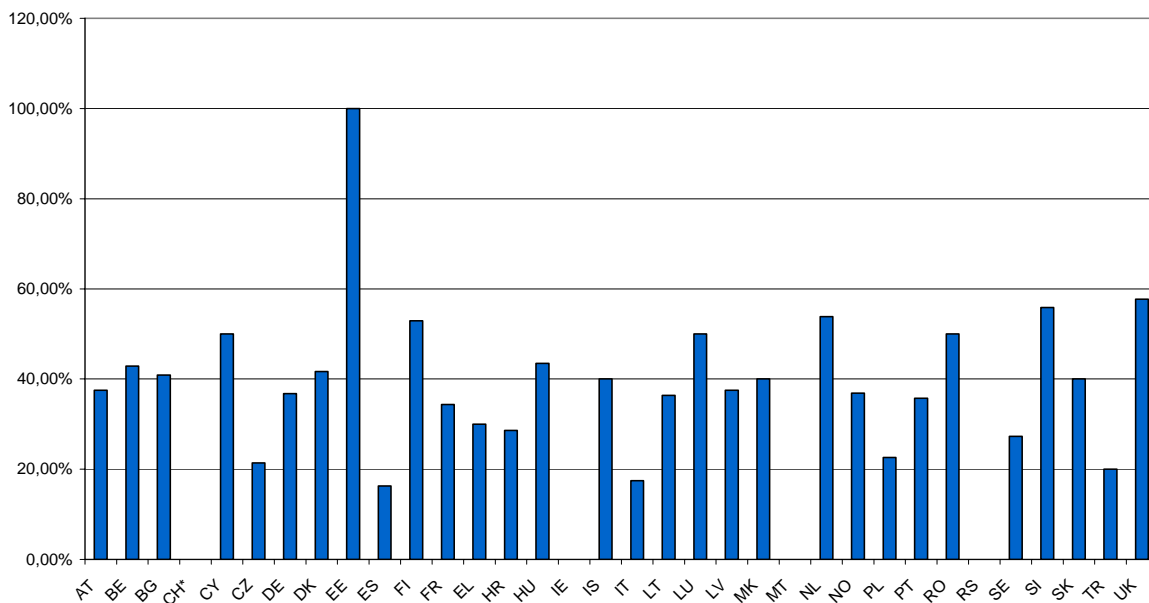
number of applications came from Germany and France. Other countries such as Greece or Austria applied in proportionately high numbers relative to their size, which may reflect strong traditions in the field of cultural heritage and music respectively. Belgium also had a high level of applications due to the many European organisations supported under strand 2, which are based there. Conversely, it can be noted that fewer applications were submitted from some countries than one might expect on the basis of their size or cultural infrastructure, for example the UK and Ireland.

Broadly speaking, the applications coming from those countries which joined the EU since 2004, although increasing, were still relatively low in number, with the exception of Slovenia, the Czech Republic and Bulgaria. This probably reflects the relatively weaker capacity of the cultural sector in some of the new member countries.

The same trend can be observed for selected projects (see chart n° 2). Although Italy was still the leading country with 12% of granted projects, the difference is less marked compared with the statistics on applications and overall the picture is rather encouraging in terms of spread across countries. Organisations from Germany, France, Belgium and most northern countries – countries with longer experience of the Programme - recorded a high success rate. Among the newer countries, Slovenia and Hungary had a higher than average level of success. There were no projects retained from Ireland, Malta and Serbia.

Chart n° 2

**Culture Programme 2007-2013 - Calls 2008 (Strands 1.1, 1.2.1, 1.2.2, 1.3, 2)
Percentage success rate per participating Country**



* Although Switzerland does not participate in the Culture Programme, two organisations have submitted an application

The aggregate figures including both project leaders and co-organisers show that 1.333 organisations were involved in total in the Programme. The breakdown per country (see chart n° 4) is rather encouraging as it demonstrates a reasonably balanced picture and that the Programme had a concrete impact on all participating countries, with only one exception,

Liechtenstein. This confirms that the cooperation dimension, which is one of the Programme's key features, is fundamental and makes it possible to also reach out to all countries, including those where cultural operators may have a weaker capacity to act as project leaders.

Chart n°3

**Culture Programme 2007-2013 - Calls 2008 (Strands 1.1, 1.2.1, 1.2.2, 1.3, 2)
Number of selected proposals by applicant country (total: 264)**

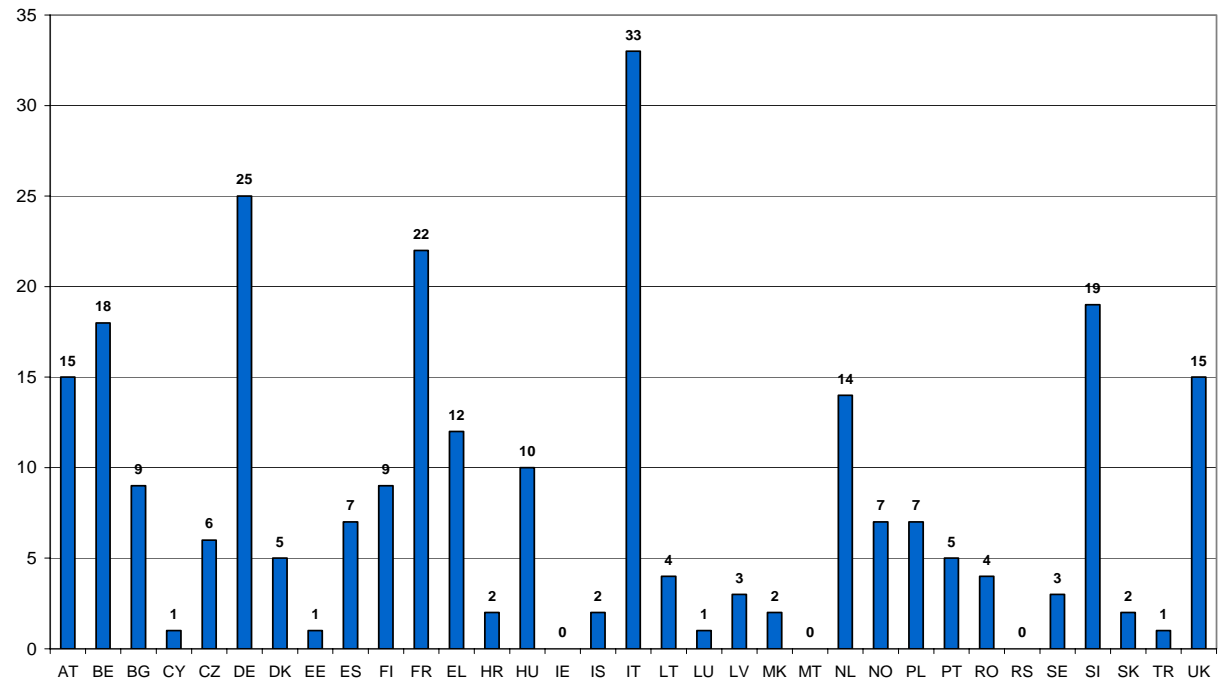
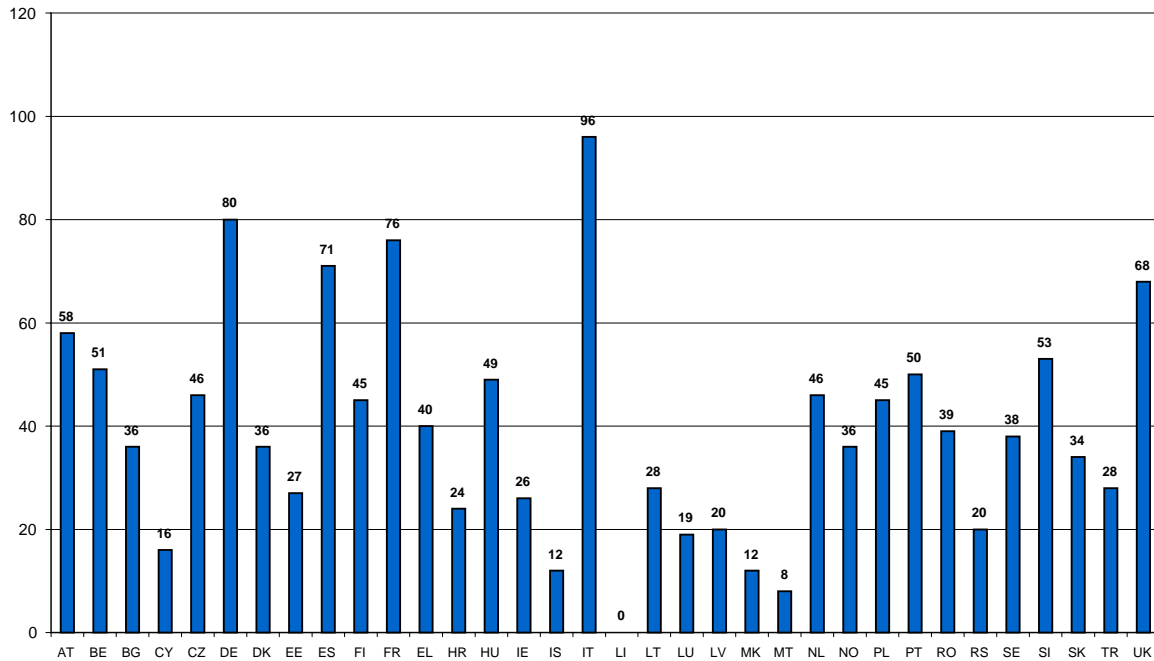


Chart n° 4

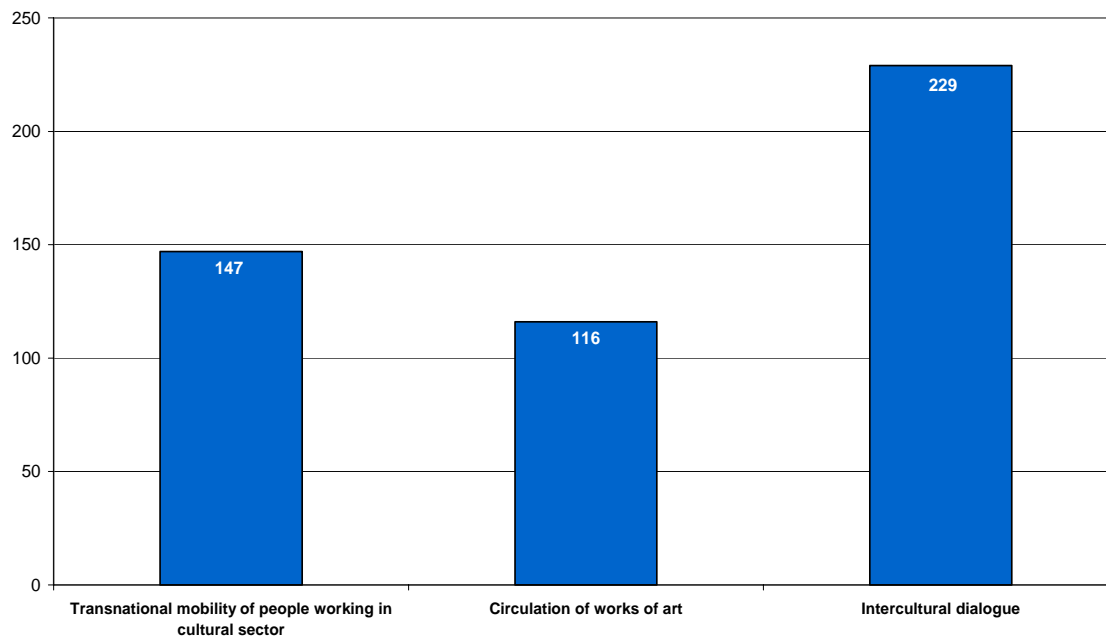
**Culture Programme 2007-2013 - Calls 2008 (Strands 1.1, 1.2.1, 1.2.2, 1.3, 2)
SELECTED
PROJECTS
Number of organisations participating either as coordinator or coorganiser by country (total: 1.333)**



Regarding the objectives addressed by the projects (chart n° 5), it needs to be remembered that they need to address a minimum of two of the three objectives. Of all selected applications 226 (47%) focused mainly on intercultural dialogue, 147 (30%) on the mobility of cultural professionals and 116 (24%) on the circulation of cultural works.

Chart n° 5

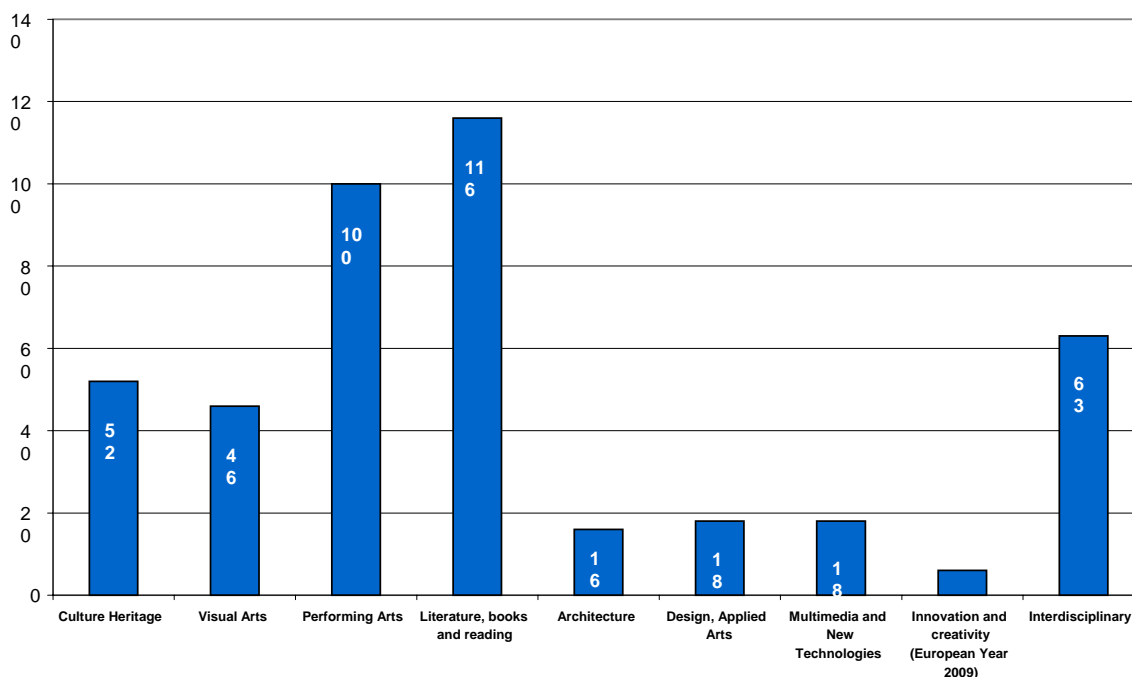
Culture Programme 2007-2013 - Calls 2008 (Strands 1.2, 1.2.1, 1.2.2, 1.3, 2) - Keywords
Selected projects by Objective



Projects were selected from a broad array of sub-sectors and themes (chart n° 6). In particular, 116 (27%) were concerned with literature, 100 (23%) with the performing arts, 63 (14%) had an interdisciplinary approach, 52 (12%) focused on cultural heritage, 46 (11%) on visual arts, 18 (4%) respectively on multimedia/new technologies and on design/applied arts, 16 (4%) concerned architecture and 6 (1%) had a particularly strong innovative and creative dimension.

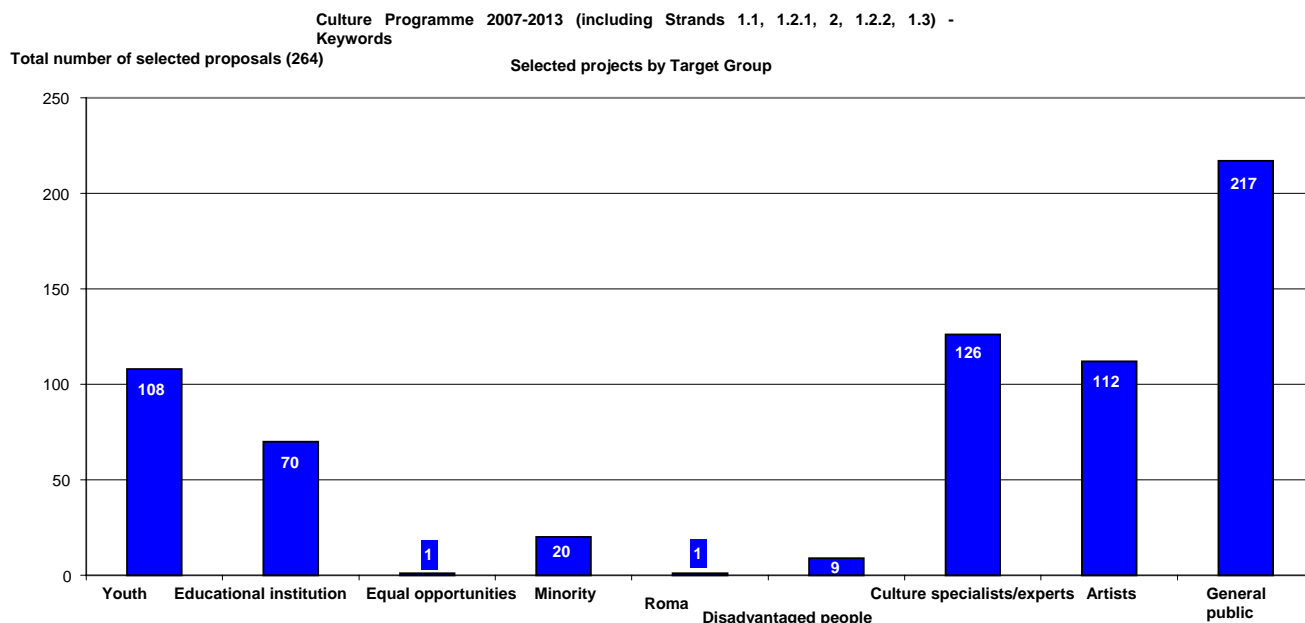
Chart n° 6

Culture Programme 2007-2013 - Calls 2008 (Strands 1.1, 1.2.1, 1.2.2, 1.3, 2) - Keywords
Selected proposals per Theme



With regard to target groups, one third of selected projects were aimed at the general public. An analysis of the specific target groups reached indicates that, in addition to cultural specialists and artists, who are naturally the first two target groups with respectively 126 (19%) and 112 (17%) projects, there were also other key target groups. Chart n° 7 highlights the potential of the Programme with regard to the links that can be developed with young people and the education sectors, which demonstrates how it can contribute to stimulating creativity, one of the strategic objectives of the policy agenda. It is also encouraging to see a fair number of projects reaching out to minority groups and the disadvantaged. Combined with the general concern of the Programme to promote intercultural dialogue, this demonstrates the contribution of the Programme to the equal opportunities objectives of the EU.

Chart n° 7



3.3 Trends and considerations specific to each Programme strand

To complement the above analysis of the Programme's general trends, the following section outlines some considerations specific to each strand.

Strand 1.1 – multiannual cooperation projects

A total of 72 applications – proposing 512 partners - were submitted, 14 (19%) of which were from Italian project leaders. 16.6 Mio EUR were committed for multiannual cooperation projects.³ The spread of project leaders and partners is relatively even across the different countries at the application stage.

As 11 projects were finally selected, the success rate under this individual strand was 15%, which is lower than the average for the Programme. The 11 projects are spread across 8 countries. However, when the geographical spread of the 109 partners is taken into consideration, a much higher impact was achieved, with 31 countries covered. This means that in total, 120 organisations were reached under this strand.

³ In comparison, in 2007 out of 66 applications, 11 projects were selected, meaning the success rate was 17%.

The high number of Spanish operators taking part either as leaders or co-organisers is striking. Other countries with a high level of participation included the UK, the Czech Republic, Germany, France and Portugal.

Charts n° 8, 9 and 10 illustrate these tendencies.

Chart n° 8

Culture Programme 2007-2013 - Call 2008 - STRAND 1.1
Number of submitted applications per Country (total Coordinators: 72)

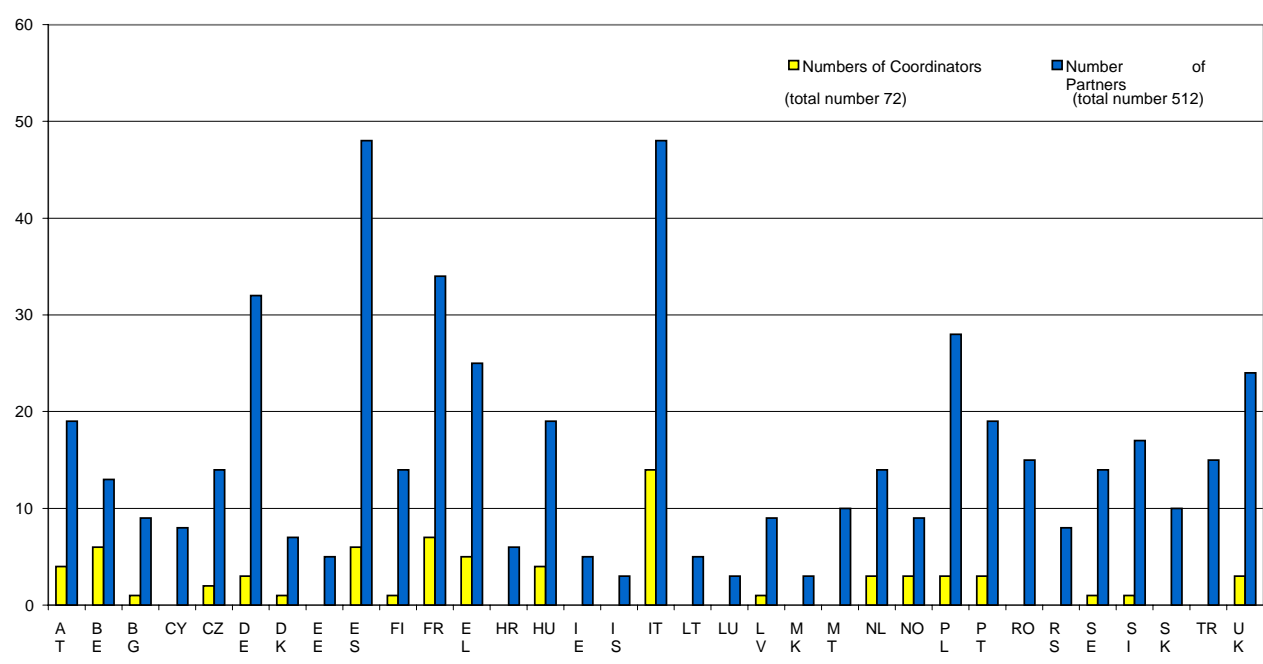


Chart n° 9

Culture Programme 2007-2013 - Call 2008 - STRAND 1.1
Number of selected projects per Country (total Coordinators: 11)

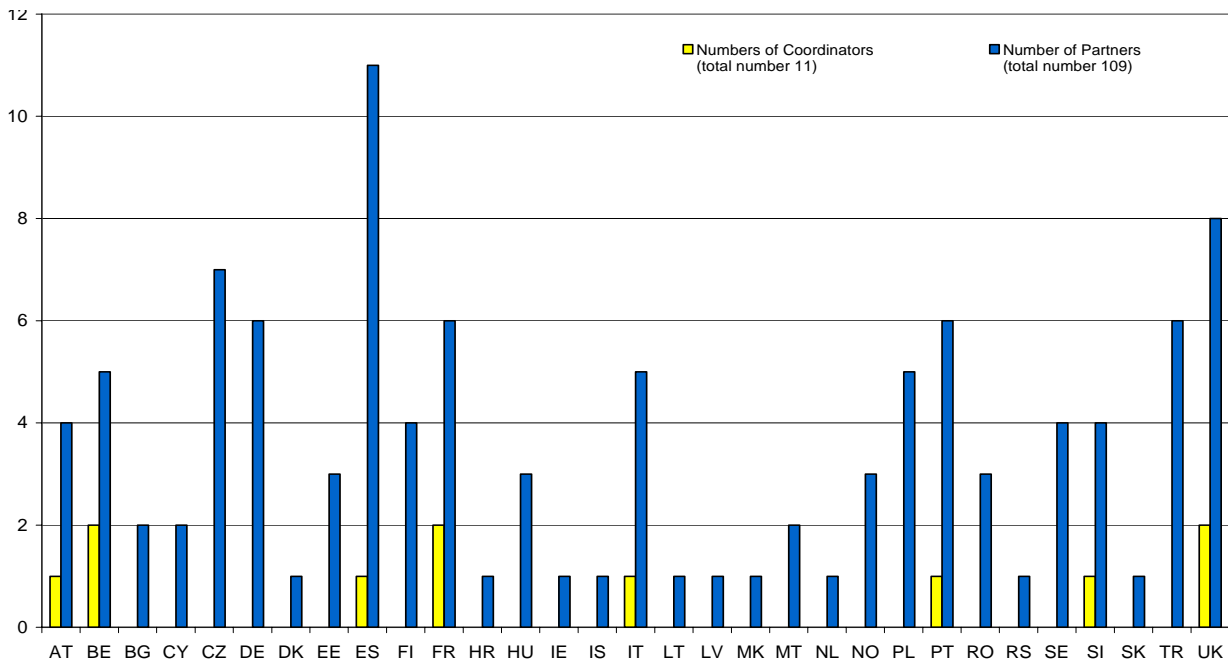
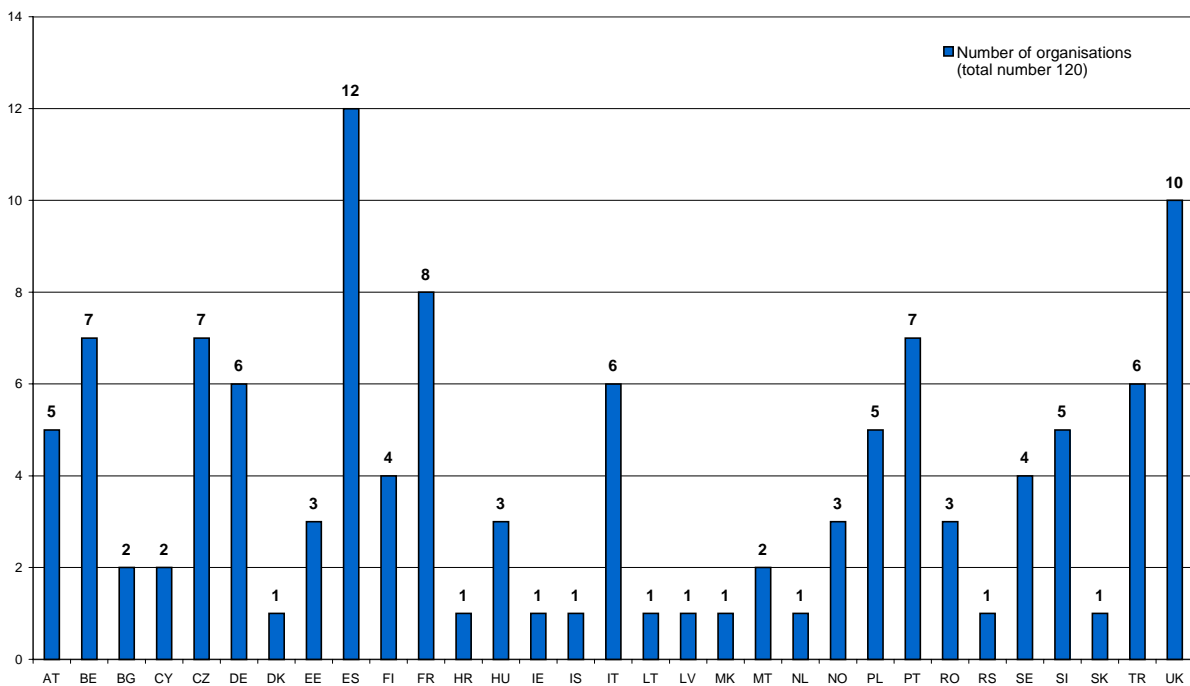


Chart n° 10

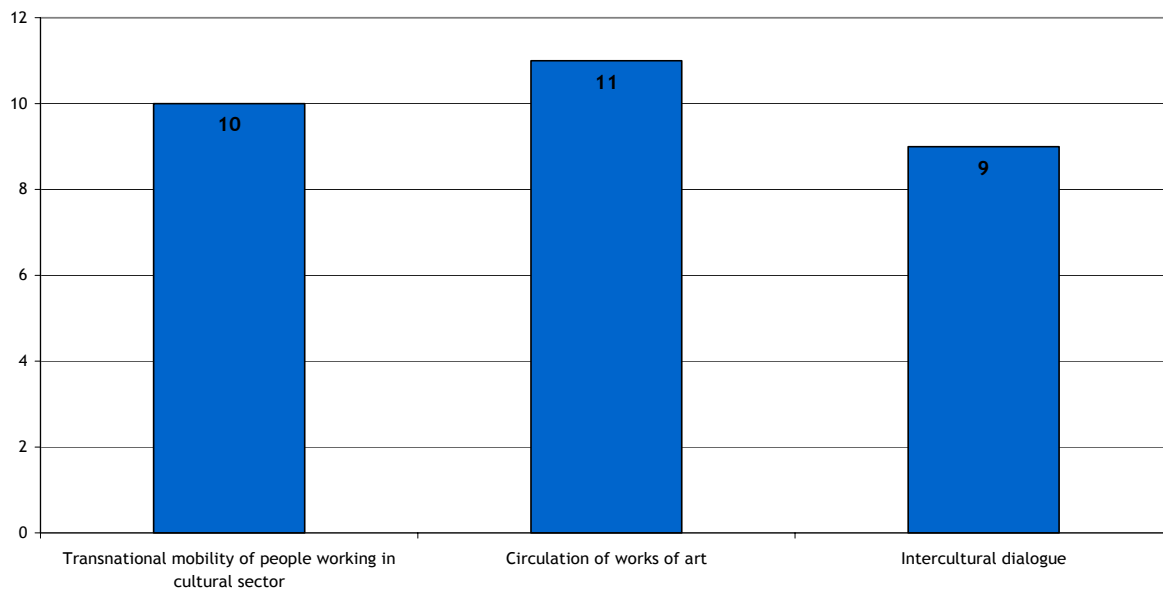
Culture Programme 2007-2013 - Call 2008 - STRAND 1.1
SELECTED PROJECTS
Number of organisations participating either as coordinator or coorganiser per country



The focus of selected projects on the Programme's specific objectives was well balanced as 11 aimed to promote the circulation of works of art, 10 to stimulate the mobility of cultural operators and 9 to encourage intercultural dialogue (chart n° 11).

Chart n° 11

Culture Programme 2007-2013 - Call 2008 - STRAND 1.1
Objectives pursued by the selected projects



The sub-sectors and target groups reached are also reasonably well spread out, as shown in charts n° 12 and n° 13, with peaks for the performing arts and interdisciplinary projects.

Chart n°12

Culture Programme 2007-2013 - Call 2008 - STRAND 1.1
Themes explored by the selected projects

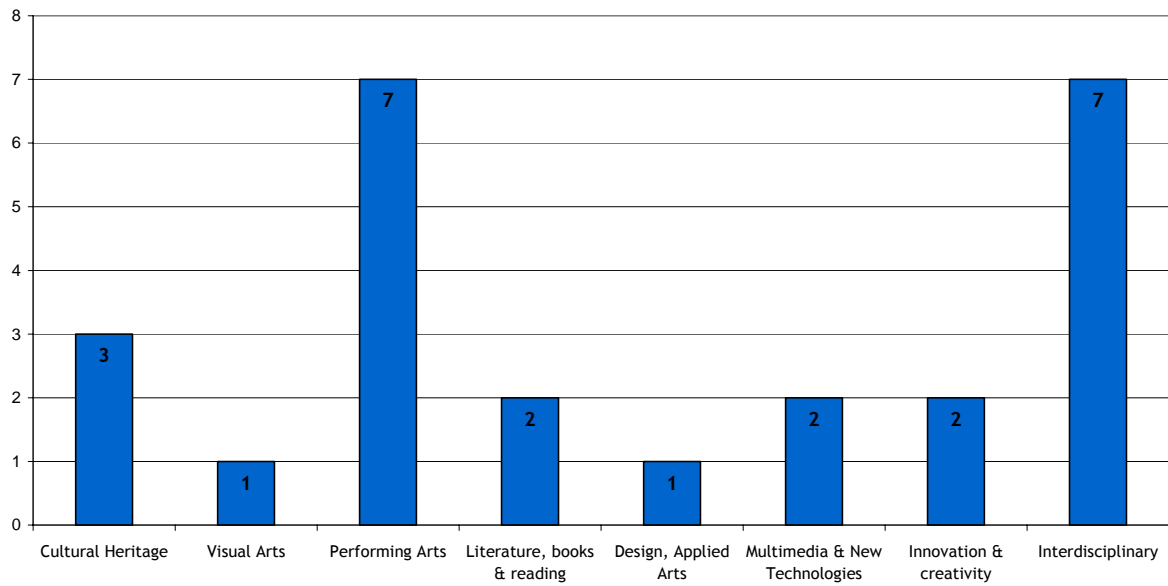
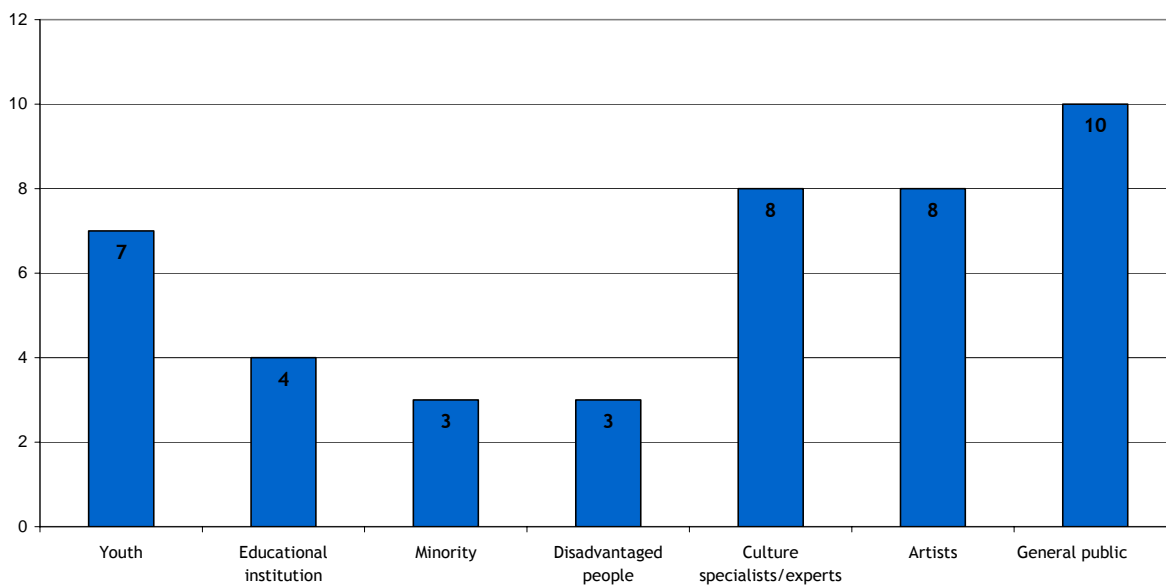


Chart n° 13

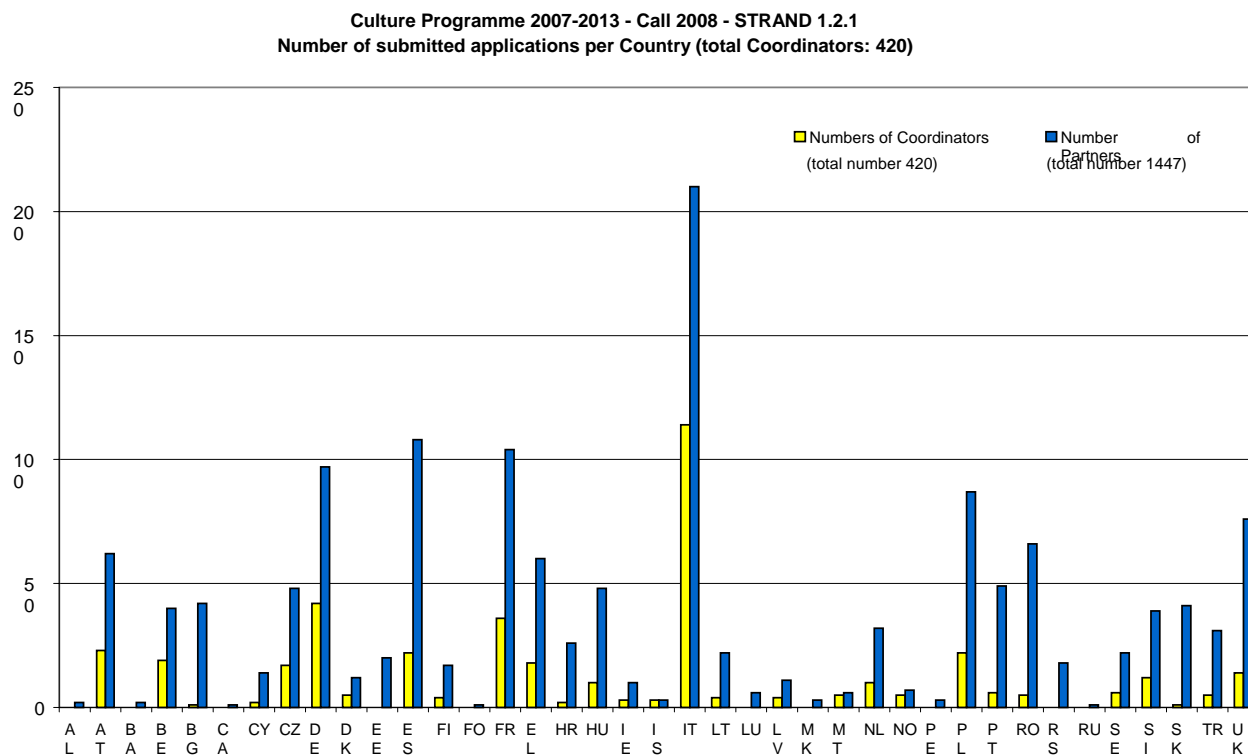
Culture Programme 2007-2013 - Call 2008 - STRAND 1.1
Groups targeted by the selected projects



Strand 1.2.1 – Cooperation measures

420 applications were received under this strand, of which the highest number (27%) came - in line with the Programme's general trend - from Italian project leaders. Those applications involved 1.447 partners across Europe, with a fairly proportional spread across countries. The geographical breakdown of both project leaders and partners is summarised in chart n° 14. A total of 15.3 Mio EUR was committed for this strand.⁴

Chart n° 14



92 projects were eventually selected for funding, which means that the success rate on this strand was 22%, which is below the average for the Programme. If the partners are taken into account, the total number of organisations involved amounts to 410 (chart n° 15). Italy's and Portugal's success rate, to pick just two examples, was lower than the average, while German and British organisations recorded a proportionately higher number of granted projects in relation to the number of applications.

As for strand 1.1, organisations from for example, Hungary and Slovenia had a quite high success rate.

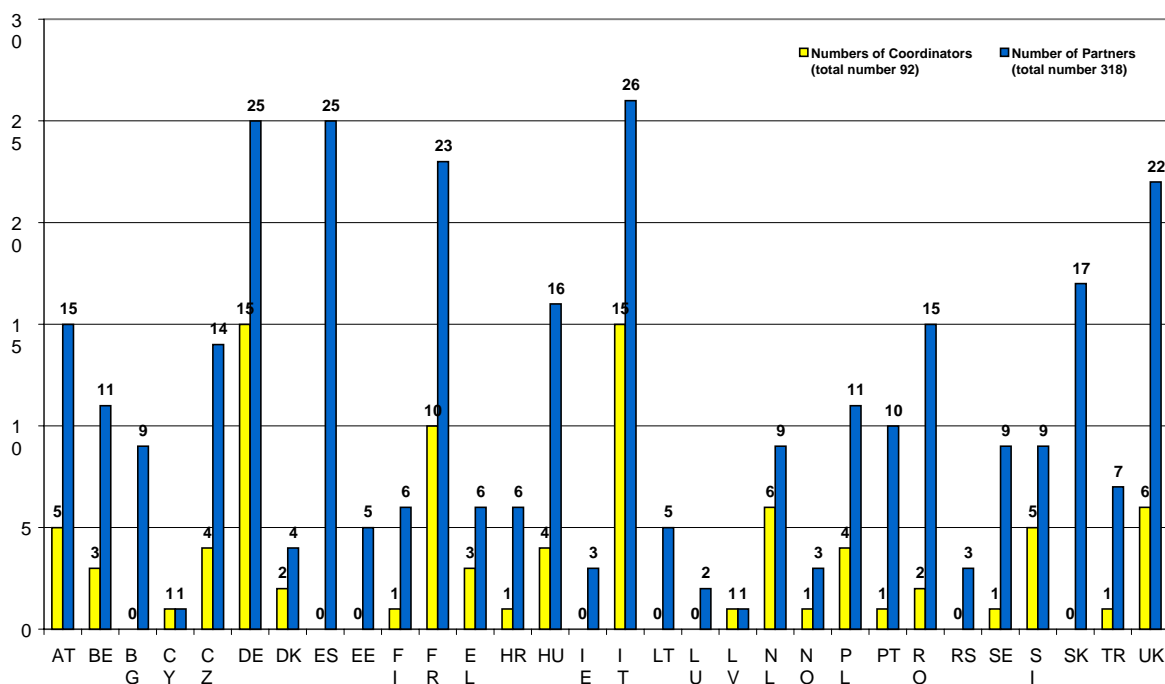
The Programme's objectives were pursued fairly evenly across the selected projects, as 83 focused on the mobility of cultural operators, 77 on intercultural dialogue and 68 on the circulation of works of art (chart n° 17).

⁴ In comparison, in 2007 out of 415 applications, 78 projects were selected, meaning the success rate was 19%.

With regard to sub-sectors/themes charts n° 18 and 19), interestingly 43 projects had an interdisciplinary approach. Out of the others, performing arts (38 projects), cultural heritage (31) and visual arts (24) proved to be the most represented sub-sectors. Literature, architecture, and design attracted 7 applications, and multimedia/new technologies 6. The analysis of the target groups shows the same trends as for the multiannual cooperation projects. 2 projects related to creativity and innovation, which will be the theme of the 2009 European Year.⁵

Chart n° 15

Culture Programme 2007-2013 - Call 2008 - STRAND 1.2.1
Number of selected projects per Country (total coordinators: 92)



⁵ It should be noted that the Programme encourages links to be made to relevant European years, but they are not a formal criterion.

Chart n° 16

**Culture Programme 2007-2013 - Call 2008 - STRAND 1.2.1
SELECTED PROJECTS
Number of organisations participating either as coordinator or coorganiser per country**

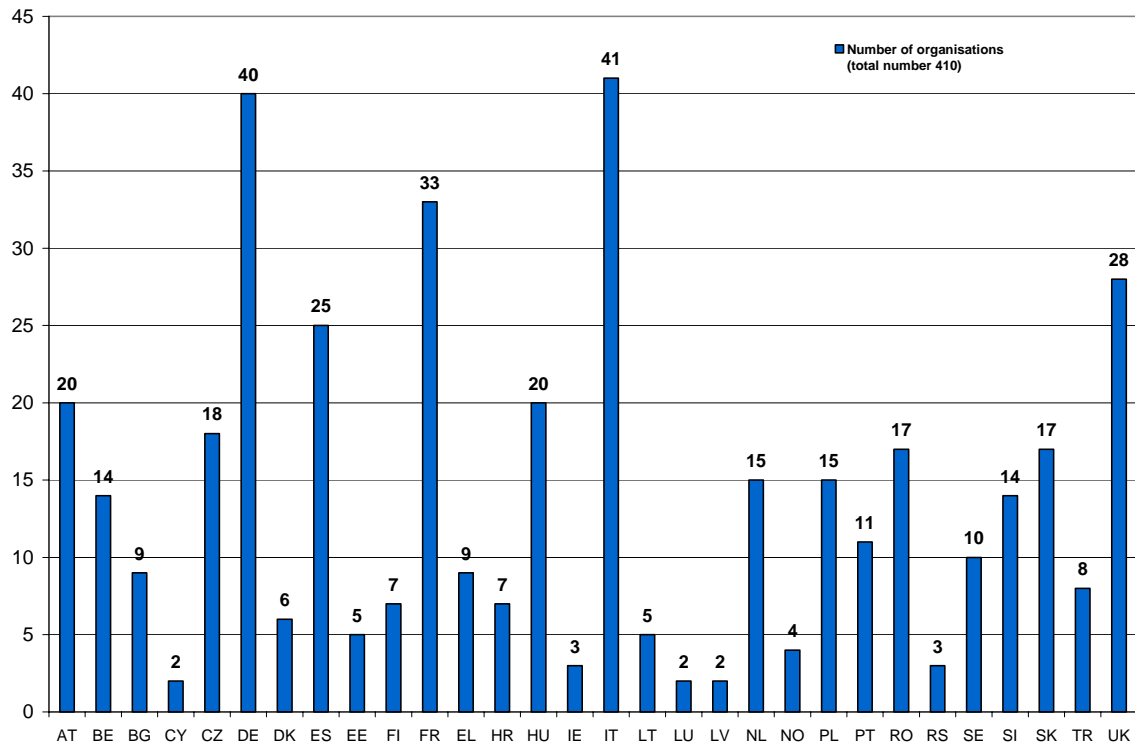


Chart n° 17

**Culture Programme 2007- 2013 - Call 2008 - STRAND 1.2.1
Objectives pursued by the selected projects**

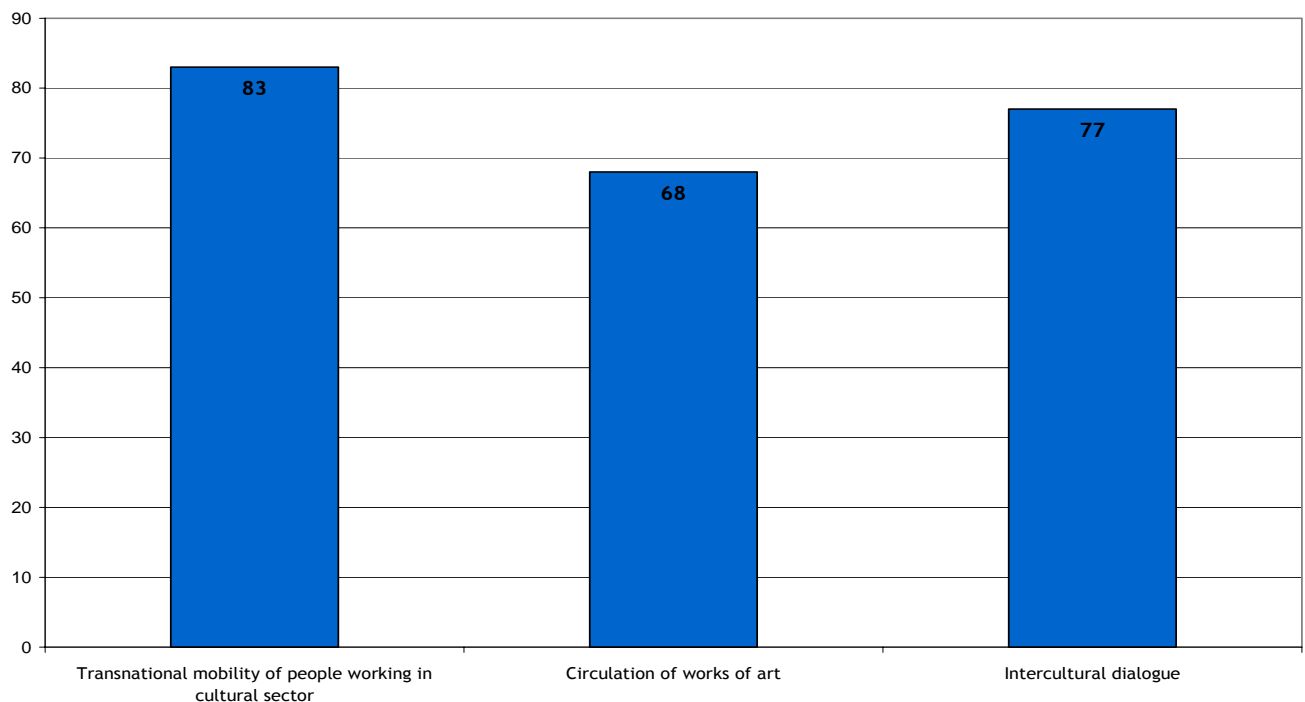


Chart n° 18

**Culture Programme 2007- 2013 - Call 2008 - STRAND 1.2.1
Themes explored by the selected projects**

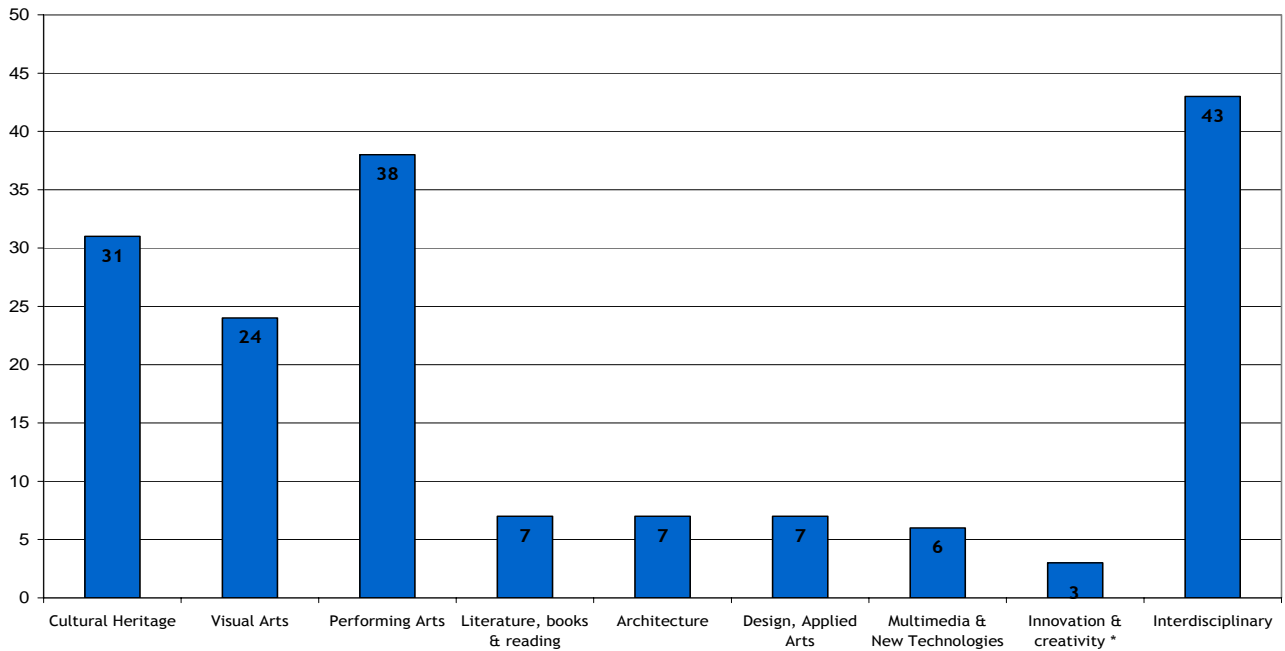
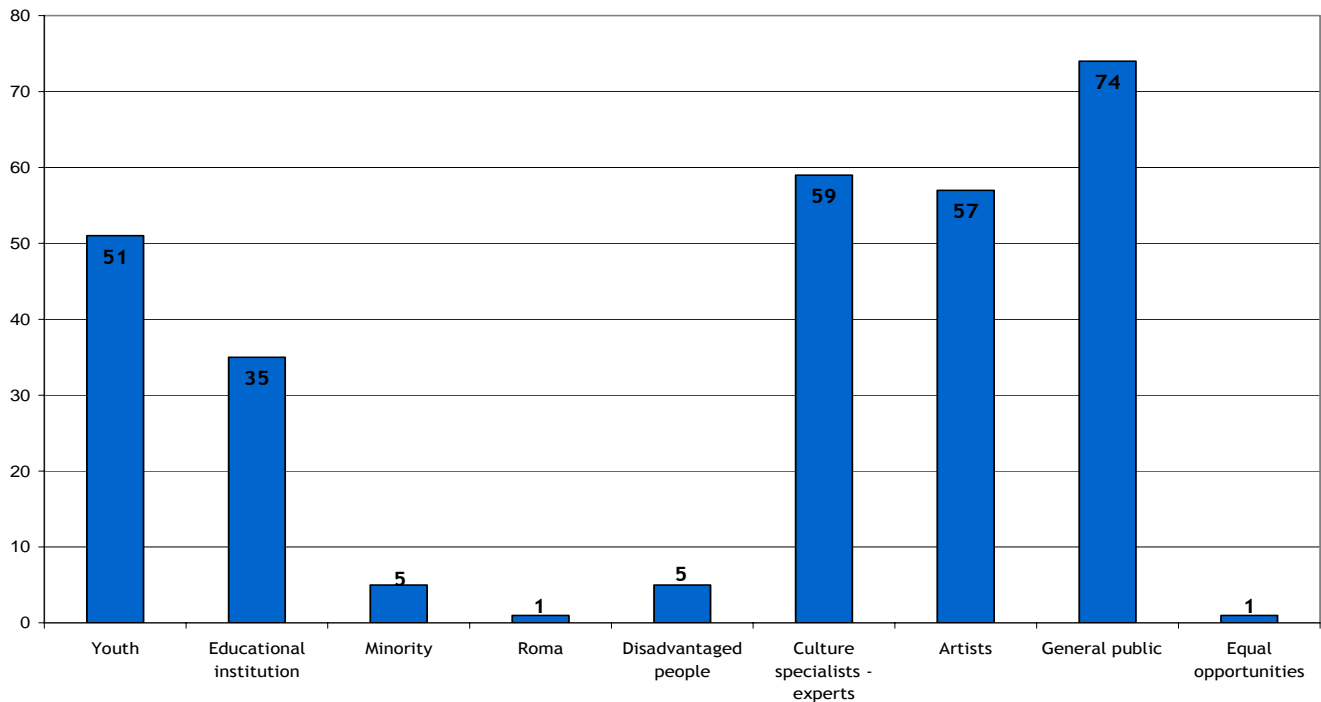


Chart n° 19

**Culture Programme 2007- 2013 - Call 2008 - STRAND 1.2.1
Groups targeted by the selected projects**



Strand 1.2.2 – support to literary translation

In 2008 support was given for the translation of 446 books, totalling a budget allocation close to 2.3 Mio EUR. A more detailed analysis reflects a reasonably diverse spread in terms of both source and target languages.

It is striking that not a single book was selected to be translated into English, French, Gaelic, Maltese, Serbian or Turkish (chart n° 24). This outcome is surprising with regard to dominant languages such as English and French.

Conversely, the high number of translations into some recent EU official languages such as Bulgarian, Slovenian, Hungarian and Lithuanian is interesting. Other target languages such as Greek, Italian and, to a lesser extent Spanish, proved popular. The significant demand for translations into Italian was not matched by an equally high success rate. The only application from the UK (see chart n° 20) was not selected, which means that no books were translated into English.

With regard to the source languages (chart n° 25), there is a clear predominance of English, French and German. One translated book out of four was originally written in English, one out of five in French, and one out of ten had German authors. It is striking that none of the other source languages was represented in a significantly high proportion.

The Programme seeks to stimulate translations from those countries that joined the EU since 2004. It is therefore worth noting that the number of books translated into those languages (221) account for 50,1% of the total.

From the perspective of promoting cultural diversity, it would be interesting in the future to obtain more translations into English and French, as they often serve as pivot languages for further translations.

The charts from n° 21 to n° 25 summarise the outcome of the 2008 selections – organised on two separate selection rounds⁶.

⁶ As of 2009, selections for this strand will also be organised in a single round like all the other Programme strands.

Chart n° 20

Culture Programme 2007-2013 - Call 2008 - Strand 1.2.2
Number of applications submitted by applicant country (total: 191)

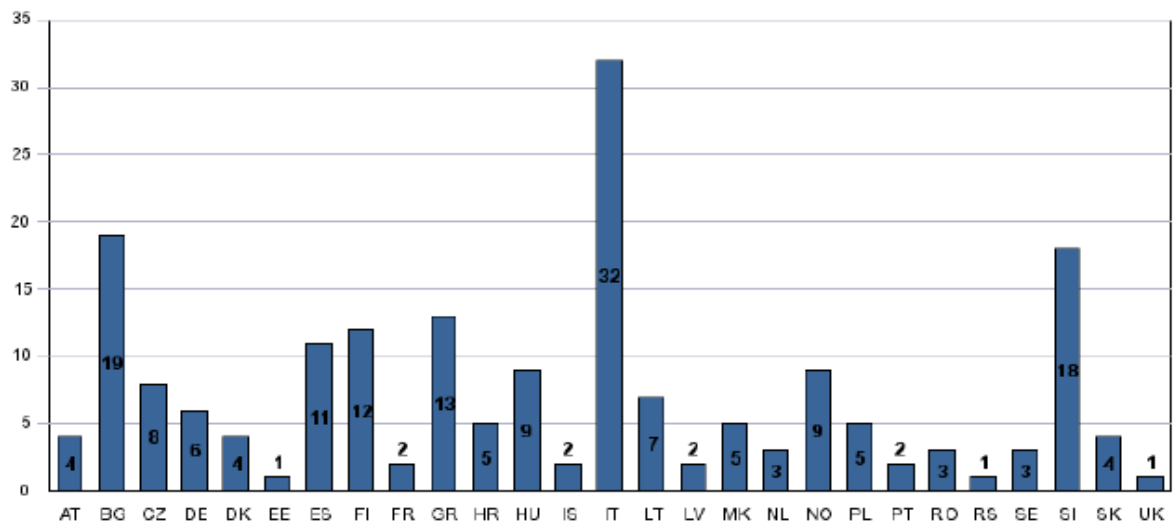


Chart n° 21

Culture Programme 2007-2013 - Call 2008 - Strand 1.2.2
Total number of submitted books to be translated, sorted out by target language (total: 788)

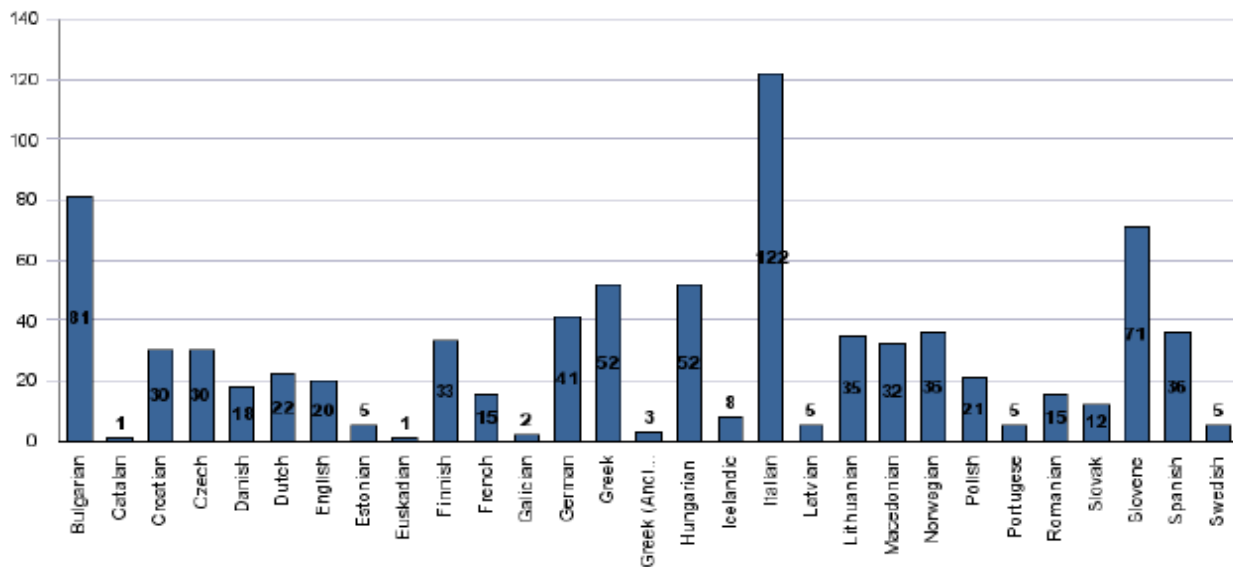


Chart n° 22

Culture Programme 2007-2013 - Call 2008 - Strand 1.2.2
Total number of submitted books to be translated, sorted out by source language
(total: 788)

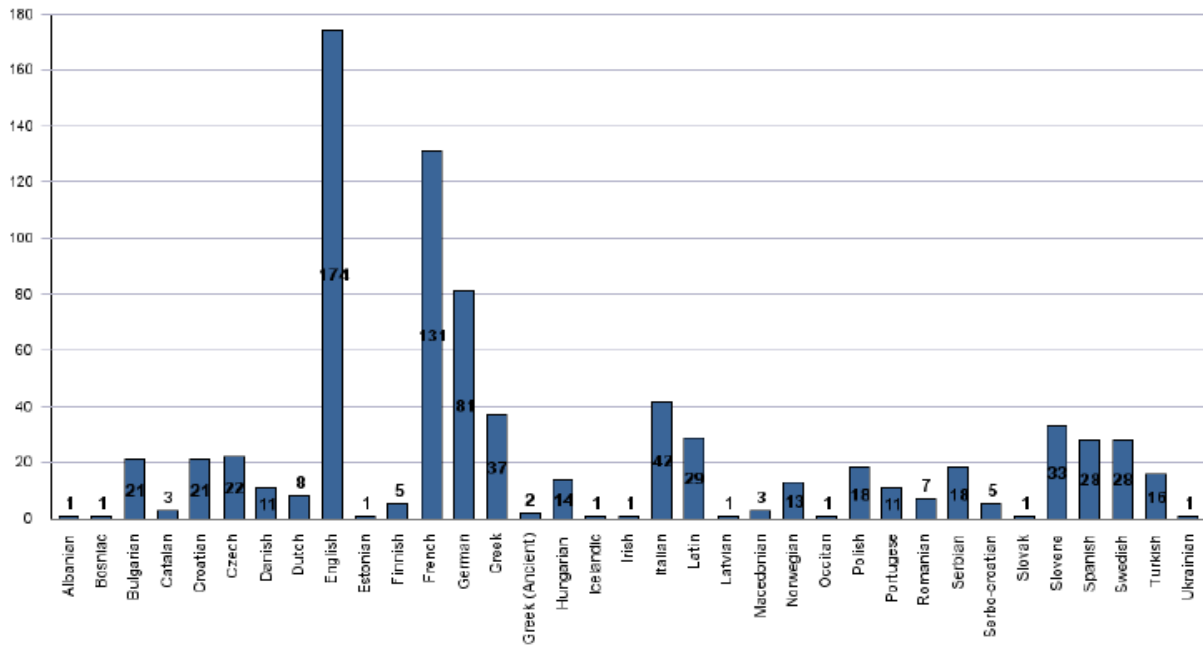


Chart n° 23

Culture Programme 2007- 2013 - Call 2008 - Strand 1.2.2
Number of selected projects by country (total: 95)

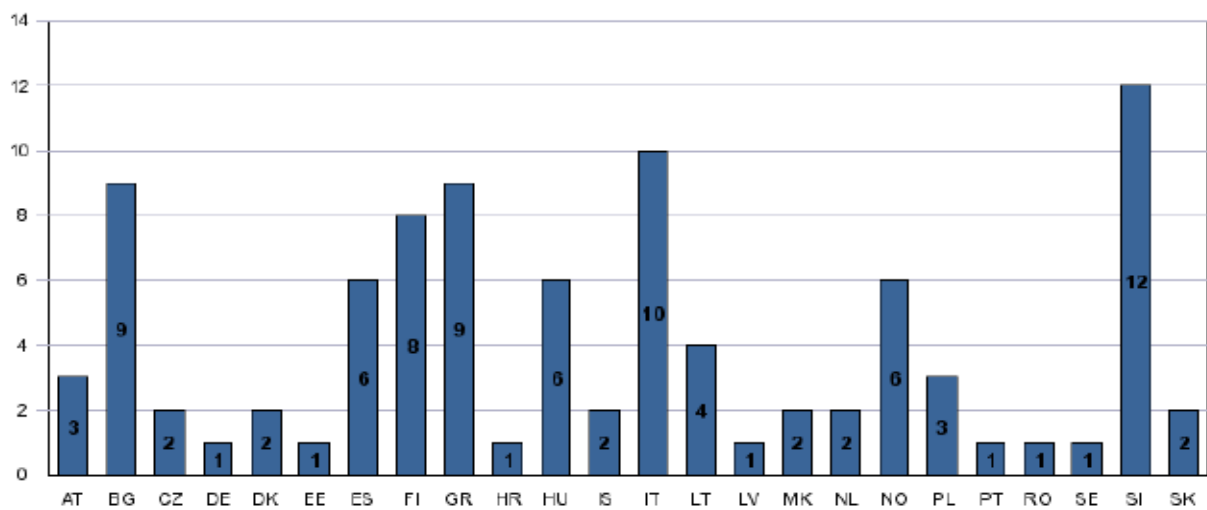


Chart n° 24

Culture Programme 2007- 2013 - Call 2008 - Strand 1.2.2
 Number of selected books to be translated, sorted out by target language
 (total: 446)

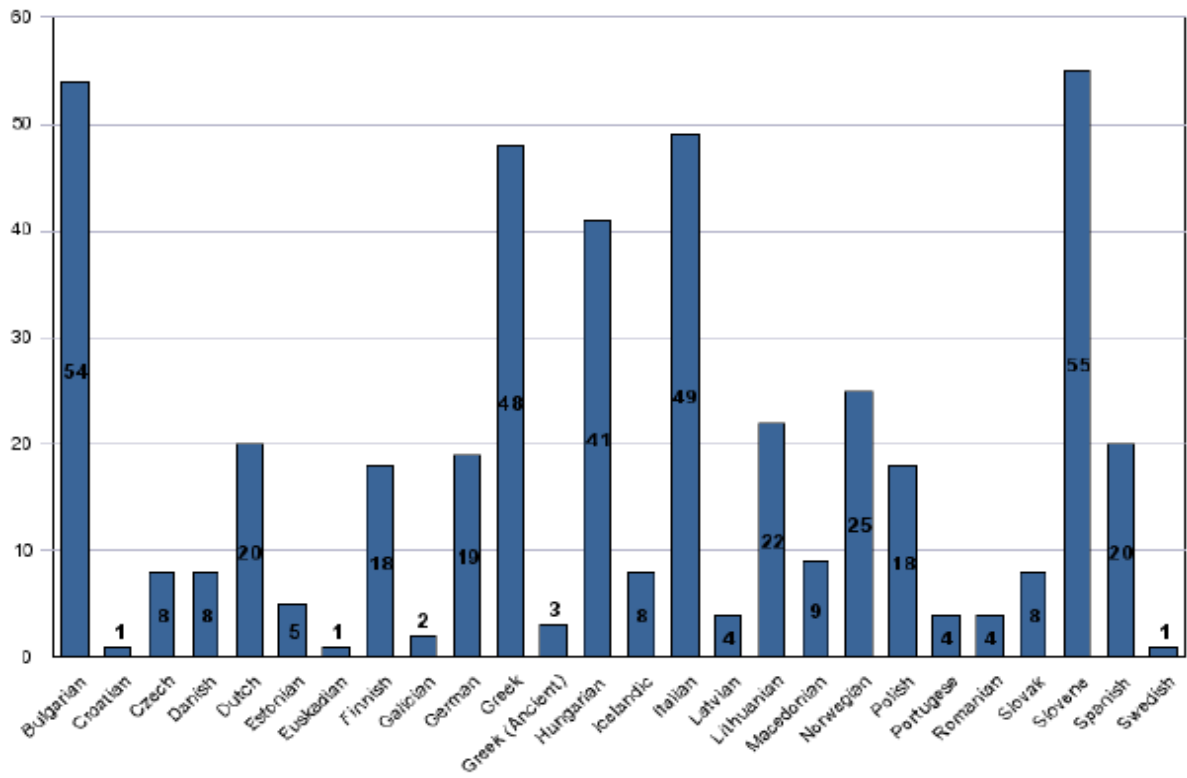
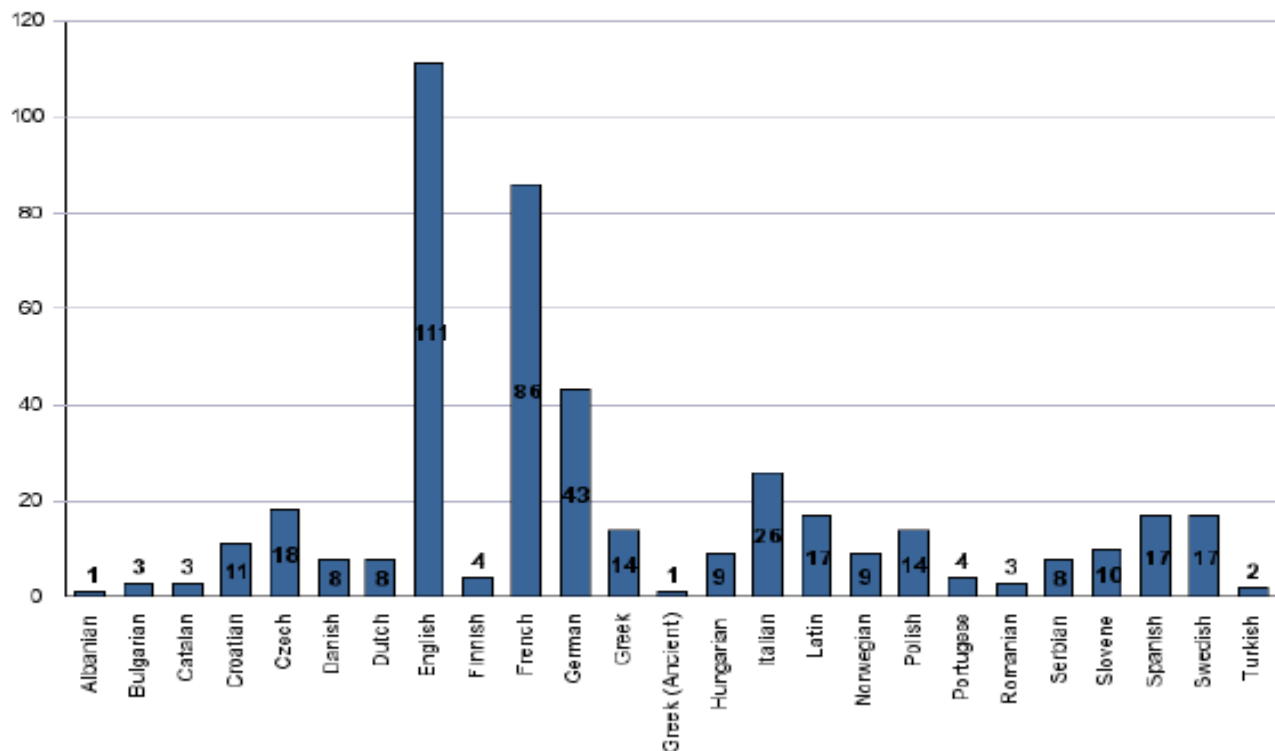


Chart n° 25

Culture Programme 2007- 2013 - Call 2008 - Strand 1.2.2
 Number of selected books to be translated, sorted out by source language
 (total: 446)



Strand 1.3 – third country cooperation

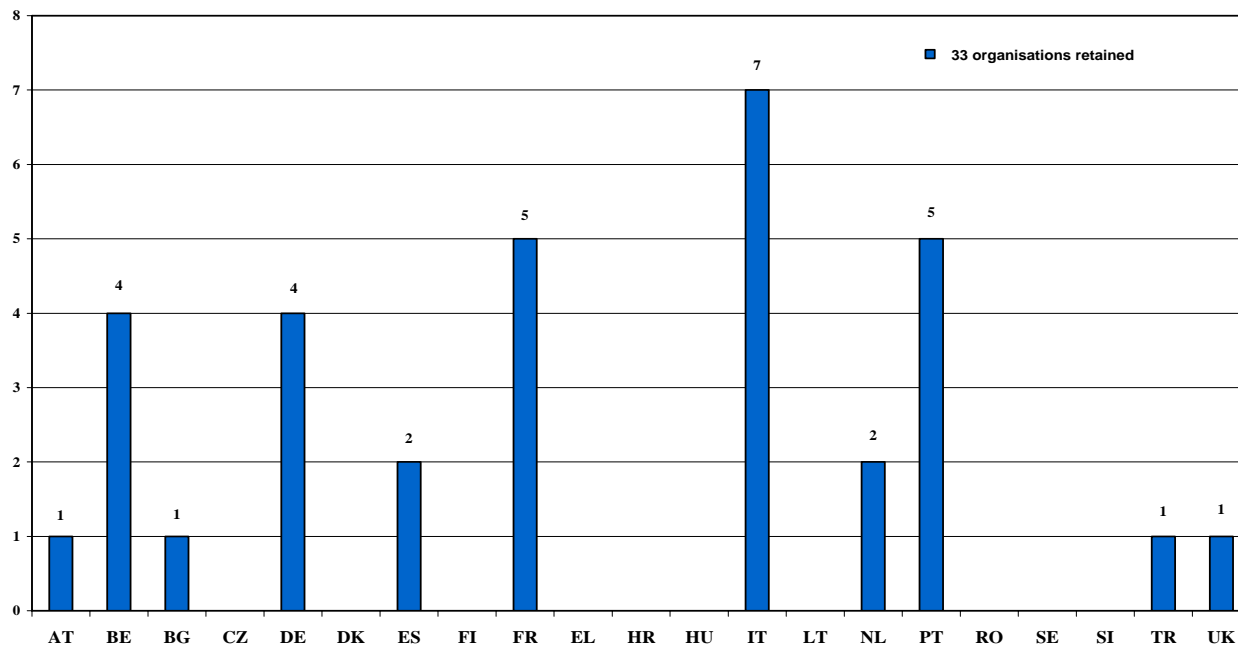
The target country for 2008 was Brazil. 33 applications were received, of which 7 received a grant. The success rate was therefore 21%, below the average for the Programme. In total, 33 organisations were involved either as project leaders or partners. As shown in chart n° 26, those organisations were based in 11 countries. This partly reflects the limited funds available under this strand (approx 1.3 Mio EUR were devoted to it). It may also reflect certain traditional linguistic and historical links.

The overview of selected projects offers a rather balanced picture in terms of focus on the Programme's objectives and themes. Each objective was pursued by 6 projects, while all themes, with the exception or creativity and innovation, were addressed by between 1 to 6 projects.

No significant variation was recorded with regard to the Programme's usual target groups.

Chart n° 26

Culture Programme 2007- 2013 Call 2008 - Strand 1.3
 Cultural Organisations participating either as coordinator or as coorganiser



Strand 1.3 – European Capitals of Culture

This title, established in 1985 and managed directly by the Commission, seeks to highlight the richness and diversity of European cultures and to promote greater mutual understanding between European citizens. Past experience demonstrates that it can have a concrete impact on ordinary citizens and be a valuable tool for the long-term cultural and social development of the city. It thereby contributes indirectly to the strategic objective in the policy agenda on the role of culture as a catalyst for creativity in the context of the Lisbon strategy for growth and jobs. The high level of media interest in the initiative demonstrates the visibility, interest and impact of this European level cultural initiative.

2008 was a turning point as it marked the introduction of a new, competitive selection process for the title as of 2013, entailing two stages (pre-selection and final selection). This new method was implemented successfully with the French and Slovakian national authorities, with Marseilles and Košice emerging as the winners in the final selection rounds of their respective national competitions held in September. The selection process for the 2012 title, still using the former system, was also completed in 2008, with the result that Guimarães and Maribor have been put forward for the titles in Portugal and Slovenia respectively.

The pre-selections for the 2014 title (Sweden and Latvia) were held in December, The final selections will take place in September 2009, with visits by some members of the panel to the candidate cities in August. The shortlisted cities are Umea and Lund in Sweden, and Cēsis, Liepāja and Riga in Latvia.

The new legal decision also foresees a new two stage monitoring process for all the Capitals as of the 2010 title. The first monitoring phase for the 2011 title (Tallinn in Estonia and Turku in Finland), took place in November.

Grants financed by the Culture Programme were given to Liverpool and Stavanger (1.5 Mio EUR each), which held the title in 2008.

Strand 1.3 – European Prizes in the field of culture

As foreseen by the special actions strand of the Programme (strand 1.3), the Commission has various cultural prizes, which it manages directly, for a total allocation of about 1 Mio EUR. Their aim is to highlight artists, works or cultural or artistic achievements, make them known beyond national borders and thereby encourage mobility and exchanges. They make a valuable contribution to the policy agenda's strategic objective of promoting cultural diversity and intercultural dialogue.

a) The EU Prize for Cultural Heritage

The European Heritage Awards were jointly launched in 2002 together with Europa Nostra to celebrate outstanding European cultural heritage initiatives in categories ranging from the restoration of buildings and their adaptation to new uses, to urban and rural landscape rehabilitation, archaeological site interpretations, care for art collections and dedicated service by individuals or organisations. Also awarded are research projects and - as from 2008 - education projects related to cultural heritage.

This Award aims to promote high standards and high-quality skills in conservation practice, and to stimulate trans-frontier exchanges in the area of heritage. By spreading examples, the Prize also intends to encourage further efforts and projects related to heritage throughout Europe.

In 2008, a total of 109 applications and nominations from 29 countries were received by Europa Nostra in the various categories and assessed in situ by independent experts. The best were elected by the heritage award jury, leading to 6 award winners for outstanding projects in the Czech Republic, Greece, the Netherlands, Spain and Romania.

b) The European Border Breaker Awards

The European Border Breaker Awards 2008 were awarded⁷ to 10 debut musicians⁸ who successfully crossed national borders and reached audiences in other countries participating in the Programme. The aim of this prize is to help young artists with their careers, increase public awareness of the richness of pop music in Europe and thereby promote greater open-

⁷ The selected was based on the following criteria: 1) Original debut album of artists or groups from a country participating in the Culture Programme; 2) Sales in countries participating in the Culture Programme, outside the country of production; 3) Sales during the last year (between September 2006 and August 2007); 4) Experience in touring outside the country of origin and ability to perform live.

⁸ The Fratellis, Cascada, Sunrise Avenue, Ayo, Dolores O'Riordan, Basshunter, Migul Angel Muñoz, Reborn, Dúné and Hemp Gru.

mindedness and interest in non-national music. Furthermore, as music transcends language, it can help to promote intercultural dialogue.

Based on the evaluation of the 2008 event and in order to stimulate greater media interest and involvement of European broadcasters, it was decided to organise the 2009 award ceremony in close partnership with a professional organisation (with an established media partnership with the European Broadcasting Union). Furthermore a call for proposals was published in 2008 to select a body to organise the event as of the 2010 edition in order to bring the organisational approach into line with the other cultural prizes. 9 applications were received and Eurosonic/Noorderslag was selected in early 2009.

c) The EU Prize for Contemporary Architecture

Further to a call for proposals for an organising body in 2007, the Mies Van der Rohe Foundation is responsible for organising this prize for the Commission. Candidates for the Award are put forward by a broad group of independent experts from all over Europe, as well as from the architects' associations forming part of the European Council of Architects and other European national architects' associations. At each two-yearly edition, the jury selects two works: one that receives the Prize for Contemporary Architecture in recognition of its conceptual, technical and constructional qualities, and the other that receives the Emerging Architect Special Mention. The jury also selects a set of finalist works to be included in both the Award catalogue and exhibition. They highlight excellent examples of architectural creativity for built works less than two years old.

Travelling exhibitions on the 2007 award selection took place in Madrid, Paris, Zaragoza, León, Budapest, Malaga, Bratislava and Heerlen.

The call for entries by the organising body relating to the 2009 Awards was published in 2008 and the selection will take place in the spring of 2009.

d) The EU Prize for Contemporary Literature

The aim of this new Prize is to put the spotlight on the creative and diverse wealth of Europe's contemporary literature, promote the circulation of literature within Europe and stimulate a greater interest in non-national literary works, thereby contributing to cultural diversity and intercultural dialogue. It will be different to other literary awards as it seeks to promote the full diversity of literature in all the European countries taking part in the Programme.

A call for proposals was published in 2008 in order to select an organising body for the prize. 6 applications were submitted. The successful applicant was the Federation of European Publishers working together with the European Booksellers Federation and the European Writers' Congress. They will organize the selection process and the award ceremony for the 2009 edition, which will take place in autumn 2009.

Strand 1.3 – support for Presidency projects

The Programme each year provides co-funding for projects, typically conferences or seminars, organised by the EU Presidency with the goal of promoting progress in the field of culture policy. These grants, totalling 0.4 Mio EUR, are managed directly by the Commission.

In 2008, the Slovenian Presidency organised three seminars with support from this strand of the Programme:

- EBNA and DLM Forum meeting (directors of national archives), held on 8-11 April in Ljubljana
- the conference "Europe, the World and Humanity in the 21st Century" held on 10-12 April in Ljubljana
- the conference "New Paradigms, New Models – Culture in EU external relations", held on 13-14 May in Ljubljana

The French Presidency in the second semester of 2008 organised one co-funded event, the *Etats-généraux* on multilingualism, held in Paris on 26 September.

The conferences allowed a wide range of culture stakeholders and policy makers to share experience and debate on several priority issues in the field of culture, all linked to implementation of the European Agenda.

Strand 1.3 – cooperation with the Council of Europe

The Programme foresees support for joint actions between the Commission and the Council of Europe in the field of culture. An amount close to 0.3 Mio EUR was committed for those actions.

2008 saw the first full year of implementation of the joint action "Intercultural Cities". In this project, a dozen cities are reviewing their policies through an "intercultural lens" and developing intercultural strategies on different aspects of city administration to meet the challenges of increasingly diverse societies. Cities currently participating are Berlin Neukölln (Germany), Greenwich (UK), Izhevsk (Russian Federation), Lublin (Poland), Lyon (France), Melitopol (Ukraine), Neuchâtel (Switzerland), Oslo (Norway), Patras (Greece), Reggio Emilia (Italy), Subotica (Serbia) and Tilburg (the Netherlands).

The Commission continued its joint action with the Council of Europe on the European Heritage Days, which included organising for the first time a forum for the national coordinators of the European Heritage Days. It was an innovative and well appreciated event which focused on the links between cultural heritage and intercultural dialogue as a contribution to the European Year.

The joint action on the rehabilitation of cultural heritage in the Balkans continued in 2008. Local and regional development projects enabling the valorisation of rehabilitated buildings or sites in historic villages and urban centres are supported in Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Montenegro, Romania, Serbia, the former Yugoslav Republic of Macedonia and Kosovo. The Ljubljana Conference in May 2008 provided the framework for the launching of the "Ljubljana Process", the fund-raising phase of this 2003-2010 joint action.

Strand 2 – support to operating costs

Strand 2 of the programme provides support for the operating costs of bodies active at the European level in the field of culture.

103 applications were received in total (chart n° 27). The breakdown among the three categories⁹ is 42 for networks, 40 for festivals and 21 for ambassadors. 59 applications received a grant, which means that the success rate for this strand was 57%.¹⁰

Out of these 59 successful projects 22 were given an annual grant and 37 were awarded a three-year framework agreement. It is also interesting to note that out of the 59 organisations, 21 are organisations which used to be earmarked by the European Parliament in the past prior to the competitive selection process through open calls, while 38 are entirely new organisations.¹¹ It is therefore encouraging to note that the Programme is open to newcomers. In total, an amount in excess of 6.4 Mio EUR was allocated to this strand. The breakdown for the selected projects is 29 networks, 20 festivals and 10 ambassadors were selected. When the members of the networks are taken into account, 704 organisations were reached.

With regard to the geographical spread of the organisations receiving grants (chart n° 28), 80% are based in 7 countries with high representation in Italy, Germany and France, as well as Austria and Belgium, as many Europe-wide organisations are located in Brussels.

With regard to the objectives of the Programme (chart n° 29), the organisations' activities focused primarily on the mobility of cultural operators (48 selected) and intercultural dialogue (42), and to a lesser extent on the circulation of works (31).

The sub-sectors involved through those activities (chart n° 32) saw a clear predominance of performing arts (in 49 cases) while the others were more evenly spread. One selected organisation worked on the theme of creativity and innovation.

Under this strand, the main target groups (chart n° 31) were the general public (45), culture specialists (43) and artists (40). However, interestingly, a high number were also targeted at young people (34) and educational institutions (23), again demonstrating the contribution of the Programme to promoting creativity.

Chart n° 27

⁹ A fourth category was introduced for projects to be financed on the 2009 budget.

¹⁰ In comparison, in 2007 out of 159 applications, 44 organisations received grants, meaning the success rate was 27%. 24 were networks, 15 festivals and 6 were ambassadors.

¹¹ Out of these 38 newcomer organisations, 17 received funding for the first time in 2007 and 21 for the first time in 2008.

Culture Programme 2007-2013 - Call 2008 - Strand 2
Number of submitted applications per country (total: 103)

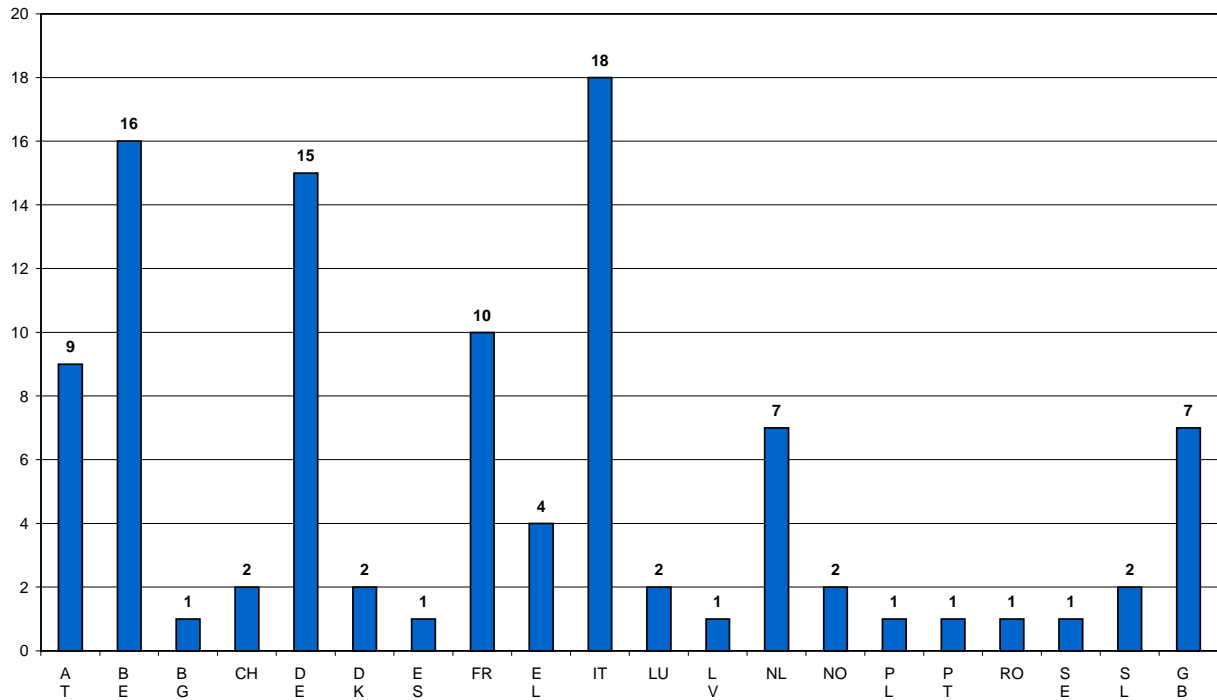


Chart n° 28

Culture Programme 2007-2013 - Call 2008 - Strand 2
Number of selected organisations per Country (Total: 59)

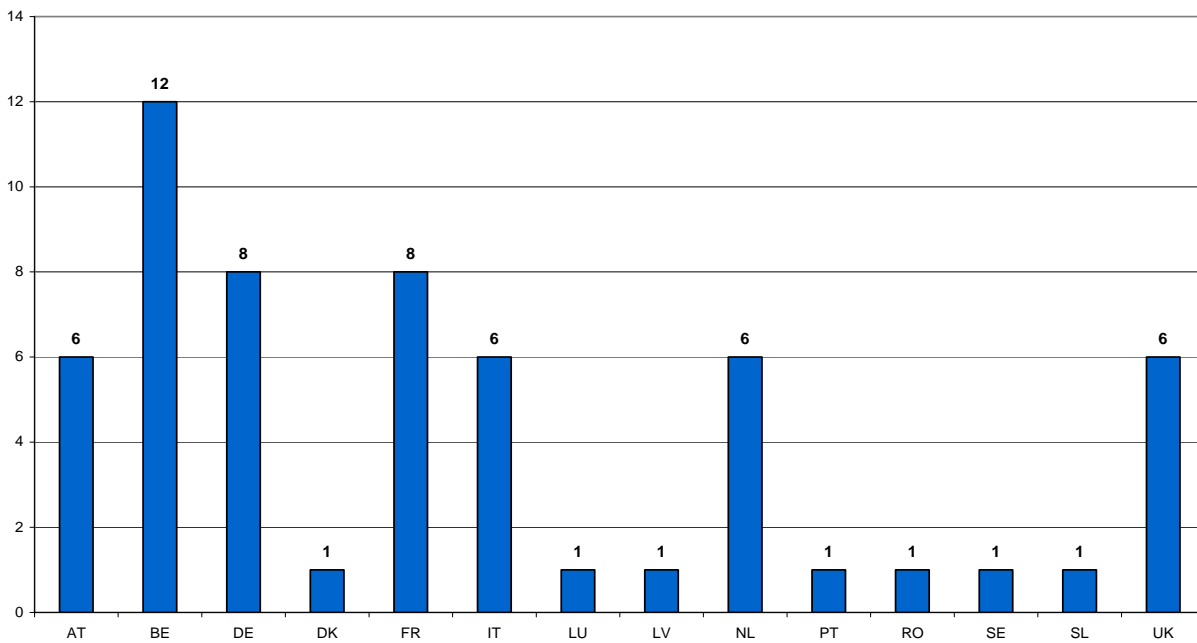


Chart n° 29

Culture Programme 2007-2013 - Call 2008 - STRAND 2
Objectives pursued by the selected projects

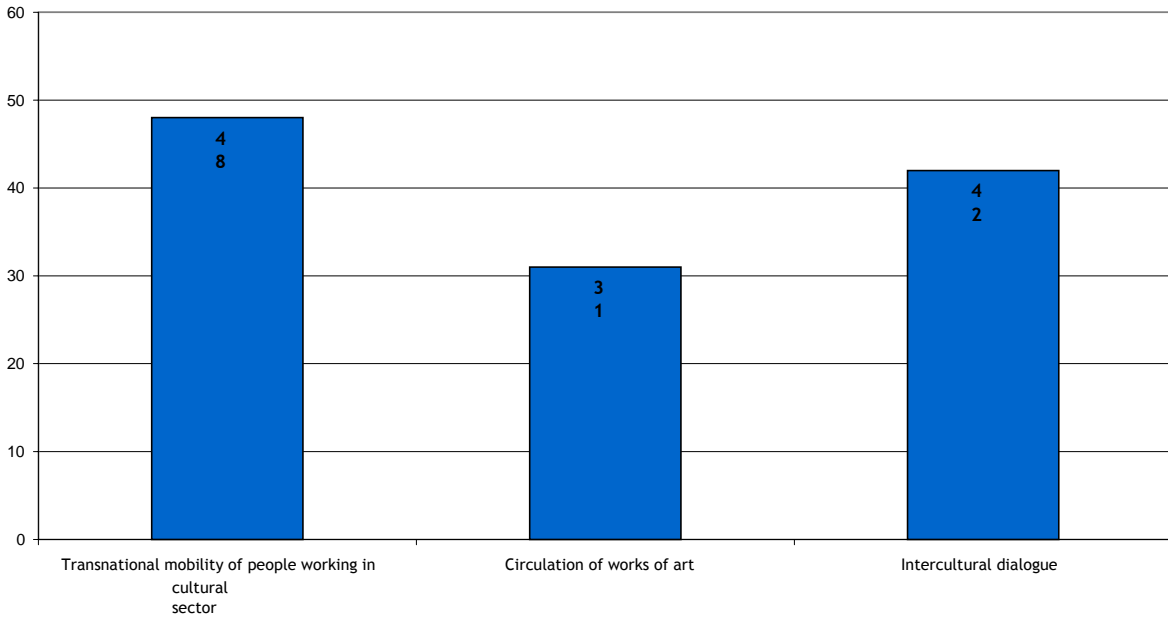


Chart n° 30

Culture Programme 2007- 2013 - Call 2008 - STRAND 2
Themes explored by the selected projects

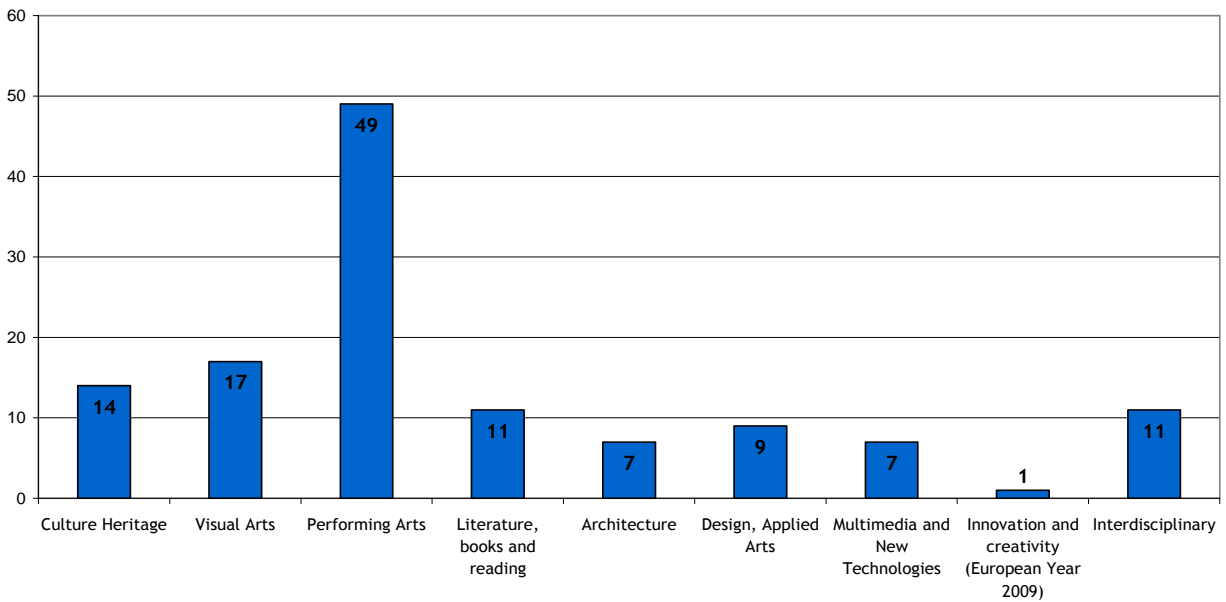
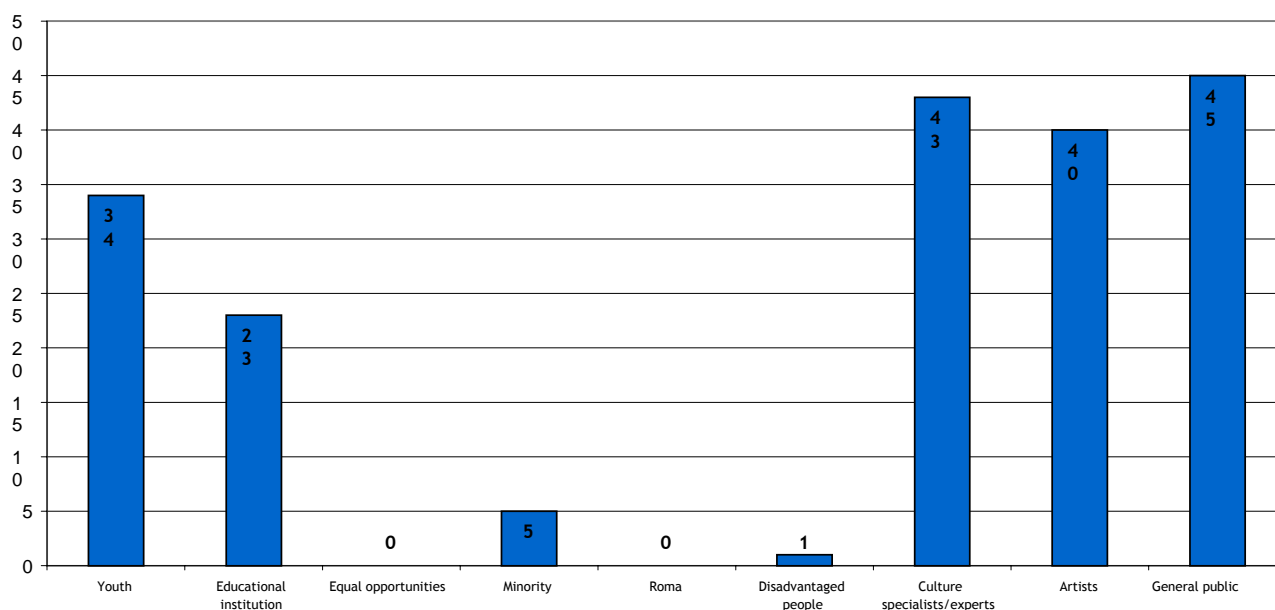


Chart n° 31

Culture Programme 2007- 2013 - Call 2008 - STRAND 2
Groups targeted by the selected projects



Strand 3 – support for analyses and dissemination of information

a) Studies

The studies financed under strand 3 of the Programme provide support to the policy agenda by enabling analysis to be carried out on themes relevant to it. Two studies were launched in 2008. The first was on the entrepreneurial dimension of the cultural and creative industries and seeks to provide support to the strategic objective of promoting culture as a catalyst for creativity in the context of the Lisbon strategy for growth and jobs. The second was a study on the mapping and evaluation of on-line cultural platforms aimed at stimulating debate and cross-border exchange. This follows up directly on one of the ideas in the Commission’s communication of May 2007 regarding ways of further developing dialogue with the cultural sector. The process of launching a third study on the contribution of culture to regional and local economic development was also initiated in 2008.

Furthermore, in 2008 the study on mobility funding schemes (launched in 2007) was completed and has provided valuable input into the call for proposals which will be published in 2009 as a continuation of the European Parliament’s artist mobility pilot project and the work of Member States in the context of the open method of coordination.

b) Evaluations

Two external evaluations were completed, on the previous Culture 2000 programme and on the former programme supporting, amongst others, cultural organisations (now integrated into strand 2 of the current Programme). They highlighted the most significant results of those two programmes, which were positively assessed, as well as possible improvements to be made to the current Programme. The proposed measures have already been generally implemented, mainly through the Programme Guide (see chapter 4.1) introduced in 2008 or separately as for example in the field of information and communication. The main findings and

recommendations contained in those reports were summarised in two reports to the EU institutions and also discussed with the Programme's stakeholders. A third external evaluation was completed on the functioning of the CCPs and most of the recommendations were accepted and will be implemented.

c) Other activities

As the other activities supported under strand 3 are transversal in nature, they are reported on in chapter 4 here below.

4. IMPLEMENTATION OF TRANSVERSAL ACTIVITIES

4.1 Simplification

Considerable efforts were made in 2008 to continue and consolidate the simplification of the Programme in order to facilitate ease of access for applicants and beneficiaries. This included the publication of the first ever Programme Guide for the Culture Programme, containing the participation conditions for the strands of the Programme managed by the Agency as well as a calendar of application deadlines. This will serve as a reference document for the rest of the duration of the Programme.

The Programme Guide introduced further simplifications to those already implemented in 2007. This included a flat-rate financing system for the operating grants, in addition to the budget-based procedure. Beneficiaries selected under that strand were also given the option to receive their grant on a multiannual (three year) basis, in order to provide them with a simpler and more stable funding perspective. Likewise, a simplified system of flat rate financing was introduced for the support to literary translation under strand 1.2.2.

The feedback from the sector was extremely positive since the Guide was welcomed as a valuable information tool for project promoters and as providing greater stability by helping them prepare their application within a single and clearer framework and a more predictable timeframe. Similarly, the other simplification measures implemented were very positively received as a way to facilitate access to the Programme and to reduce the administrative burden for applicants.

Finally, at the end of December the revision to the legal base entered into force. This removes the comitology requirement on selection decisions other than the multi-annual projects, which will simplify and accelerate the decision-making process by as much as one to one and a half months, with evident benefits for applicants and beneficiaries who will be informed of the selection outcomes much more rapidly.

4.2 Information and communication strategy

Cultural Contact Points (CCPs)

CCPs are the main relay for conveying information on the Programme at national level and for assisting applicants. Their tasks and specific objectives will be further clarified in 2009, aiming to better exploit their know-how and their potential in providing support to those who are interested in the funding opportunities offered by the Programme. The independent

evaluation mentioned above also provided useful recommendations on how to further improve their functioning, which are being implemented.

The Commission organised two formal meetings of the CCPs in Brussels, at which they received training on the new Programme guide. Each semester, the CCP of the country holding the Presidency also hosts an informal meeting. At the end of 2008, an additional informal CCP meeting was held in Liverpool in order to showcase the city as a European Capital of Culture.

As in the past, CCPs were supported, via the Executive Agency, with a total allocation which was increased to more than 1.5 Mio EUR for the year 2008.

Info-days

Building on the practice begun in 2007, two info-days were organised in Brussels and Budapest to provide information and support to potential applicants. Interest for those events was high: 419 people coming from 21 countries registered for the Brussels session, and 134 from 14 countries for the Budapest session. Around 80% of participants were new applicants, which suggests that such initiatives may be useful in order to facilitate access to the programme and open it up to newcomers. Further info-days, including 2 regional ones, will be organised in 2009.

Website

In view of the importance of the internet as an information and communication tool, the Commission entirely revamped its culture website. Considerable efforts are being made to ensure the information is up-to-date and informative.

This revival of the website appears to be appreciated by users, as indicated by the very positive and increasing trend in hits (+ 150% on a yearly basis) and number of visited pages. Informal feedback from stakeholders also confirms that the content and level of information provided are felt to have considerably improved.

4.3 Promoting the results of projects (“valorisation”)

Efforts were made in 2008 to better exploit and disseminate information on the result of granted activities. To this end the Commission organised its first conference to showcase the content of projects. It was accompanied by an exhibition and brochure, which is also available on-line. The conference brought together cultural operators and policy-makers and sought to highlight links and synergies between the Programme and the policy agenda. This approach was highly appreciated by the 389 participants from 35 different countries, receiving extremely positive feedback. Indeed, around one third of participants responded to an on-line evaluation questionnaire after the event, and 92% of them rated it as excellent or very good.

ANNEX

Country abbreviations

<i>Abbreviation</i>	<i>Country</i>
AT	Austria
BE	Belgium
BG	Bulgaria
BR	Brazil
CH	Switzerland
CY	Cyprus
CZ	Czech Republic
DE	Germany
DK	Denmark
EE	Estonia
ES	Spain
FI	Finland
FR	France
EL	Greece
HR	Croatia
HU	Hungary
IE	Ireland
IS	Iceland
IT	Italy
LT	Lithuania
LU	Luxembourg
LV	Latvia
MK	Fyrom
MT	Malta

NL	the Netherlands
NO	Norway
PL	Poland
PT	Portugal
RO	Romania
RS	Serbia
SE	Sweden
SI	Slovenia
SK	Slovakia
TR	Turkey
UK	United Kingdom