

**Final External Evaluation of the Culture  
2000 programme (2000-2006) - Framework  
Contract on Evaluation, Impact  
Assessment and Related Services**

A Final Report for the Directorate General Education &  
Culture of the European Commission - Annexes

# **Final External Evaluation of the Culture 2000 programme (2000-2006) - Framework Contract on Evaluation, Impact Assessment and Related Services**

A Final Report for the Directorate General  
Education & Culture of the European Commission -  
Annexes

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# **Annex One: Methodology**

## **Outline Methodology**

### *The key stages*

The key elements of the methodology were aligned with the Tender Specification. They were:

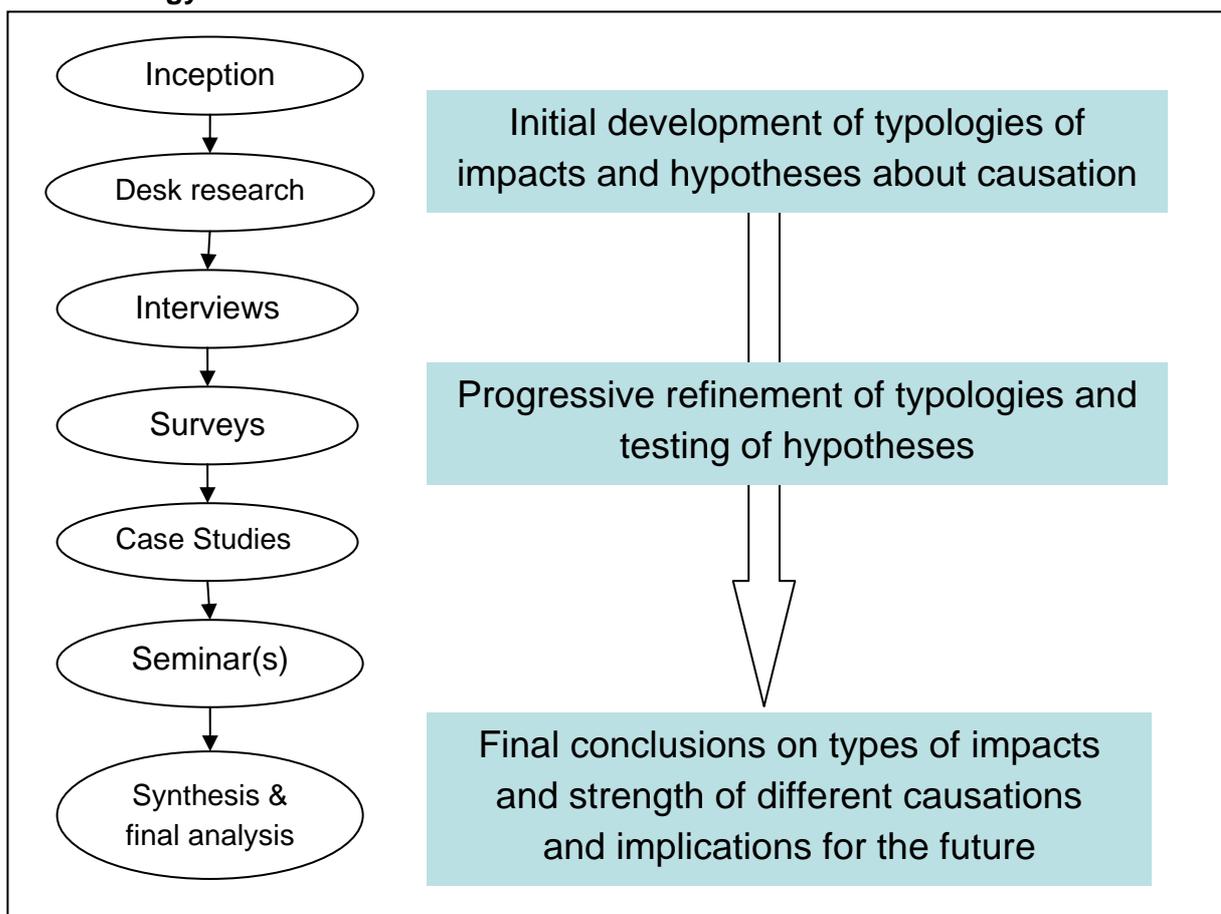
- Inception
- Documentary review
- Production of data collection tools
- Group or individual interviews
- Structured Surveys
- Working document on data and information collection phase
- Case Studies
- Evaluation Seminar(s)
- Interim report
- Analysis
- Final reporting
- Quality assurance
- Client liaison

Five main mechanisms for quantitative and qualitative data collection were used:

- documentary review;
- group interviews;
- structured surveys;
- seminar; and
- case studies.

The figure below provides a summary of the methodology which is described in more detail in the remainder of this annex.

## Methodology



Source: ECOTEC Research & Consulting Ltd, 2007.

## Inception

The inception phase started immediately after the signature of the contract by both parties.

An initial kick-off meeting attended by the Project Director and the Project Manager was held in Brussels with the Evaluation Steering Group. A second meeting, also held in Brussels, was held to present and discuss the inception report. Discussion during these meetings covered feedback on the proposal and agreeing key issues:

### *Contextual and practical issues*

- the objectives of the study and its policy context, including identification of the audience for the study outputs and the most appropriate means of disseminating these;
- the (re-constructed) intervention logic of the programme;
- the overall framework for the evaluation;
- the work-plan;

- the timetable for the study including the precise start and end dates, and deadlines for key milestones;
- the budgetary and reporting framework;
- the overall approach to the study, including management of the study team and quality assurance procedures;
- identification of the key respondents at EU level who will be consulted; and
- communication of rules on the use of confidential information

#### *Methodological issues*

- selection of existing material to inform the design and content of the research;
- the precise format of the data collection mechanisms, evaluation questions, judgement criteria, descriptors and indicators;
- key tools to guide data collection and international agencies and academics to be contacted;
- the format and presentation of the final report; and
- the final structure of the summary descriptions of the actions under evaluation.

During this stage individual and group interviews were held with Culture Unit staff from DG EAC and the Executive Agency to gather initial views on the reconstructed intervention logic, the progress of the programme, key achievements, and any problems.

The key task for this stage was the reconstruction of the intervention logic for the programme. This involved:

- Identifying the general, specific and operational objectives of the programme;
- Noting the expected/desired effects (results and impacts);
- Systematising the outputs, effects and beneficiaries of each programme, i.e. creating typologies;
- Hypothesising as to the relationships between inputs, outputs/results and impacts, i.e. in order to determine causality.

This provided the basis for the development of the overall evaluation framework and in turn, generated the evaluation questions and determined the evidence gathered.

## Programme document review

### *Project Selection*

Projects involved in the project document review were selected from the project lists published on the Commission website using a random quota sampling method<sup>1</sup>. The quota aimed to ensure a balanced selection of projects from each selection year and cultural field. In order to ensure a broad geographical selection, once a country was selected in a year / cultural field further projects from that country were excluded from selection. To counter the unavailability or incompleteness of files a list of reserve projects was selected using the same method.

This method produced a list of 172 project files representing 11% of 1,529 grants awarded via Culture 2000. Evaluation team staff attended DG EAC premises during w/c 16<sup>th</sup> April to collect files. A second visit to copy remaining files held at the Executive Agency was delayed until w/c 7<sup>th</sup> May due to the Agency's workload.

Many files were incomplete or unavailable and the evaluators requested that copies were made available for review. At the end of month six the Commission confirmed that project files from selection years 2000-2001 were held in the Commission archives and would not be made available. At the end of month eight it was confirmed that all outstanding project files from 2002-2006 would not be made available. This has caused a significant reduction in the number of files to be reviewed and reduced the scope of the project document review to the selection years 2002-2006.

The table below shows the original sample framework for the project document review and the number of files actually received by programme Action.

<sup>1</sup> See list of operators that took part as Project Leaders at:

[http://ec.europa.eu/culture/eac/how\\_particip2007/operators/operateurs\\_cult\\_en.html](http://ec.europa.eu/culture/eac/how_particip2007/operators/operateurs_cult_en.html) (web-link checked 24/07/07)

### Sample framework for project document review

Programme Action	No. of project files in <i>original</i> sample	No. of project files actually received
Action 1: annual cooperation projects and translation projects	84	39
Action 2: multi-annual cooperation projects	35	15
Action 3: Special cultural events	8	6
Action 3: Cultural Heritage Laboratories	9	7
Action 3: European Capitals of Culture	18	7
Action 3: European Cultural Months	3	0
Action 3: European Prizes	8	5
Action 3: European Heritage Days	7	4
Total	172	83

Source: ECOTEC Research and Consulting, 2007.

The number of files obtained by selection year and Action is shown below. The major gaps in the data were:

- 2000-2001 selections (no project files were available);
- 2006 selections (only 5 project files received in total); and
- European Cultural Months (no project files received).

### Project files obtained by selection year and Action

Action	2000	2001	2002	2003	2004	2005	2006	Total
Action 1	0	0	11	10	7	7	4	39
Action 2	0	0	3	3	6	3	0	15
Action 3: Special cultural events	[a]	0	[a]	2	1	3	[a]	6
Action 3: Cultural Heritage Laboratories	0	0	1	0 [b]	1	5	0	7
Action 3: European Capitals of Culture	0	0	2	1	2	1	1	7
Action 3: European Cultural Months	0	[a]	[a]	0	[a]	[a]	[a]	0
Action 3: European Prizes	0	0	2	1	1	1	0	5
Action 3: European Heritage Days	0	0	1	1	1	1	0	4
Total	0	0	20	18	19	21	5	83

Source: ECOTEC Research and Consulting, 2007.

[a] Not applicable – no project selected in that year.

[b] All projects in the selection year explored in depth during Second External Interim Evaluation.

The aim was to collect four key documents from each project file plus additional material if available (indicated by italics). The documents, in order of importance, were:

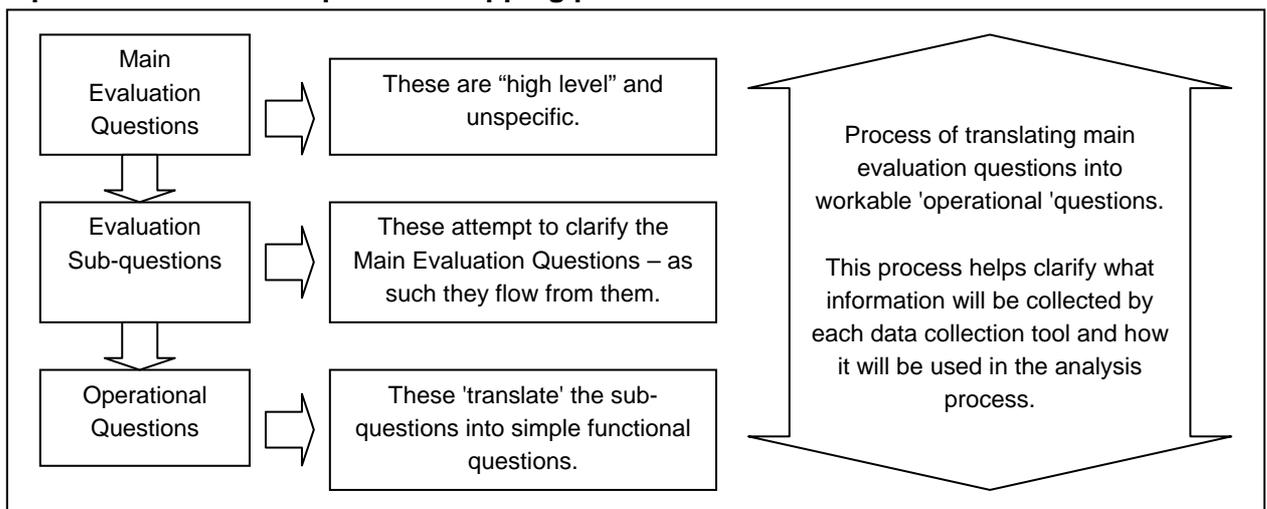
- Contract.
- Final / Interim Report.
- Commission final Project assessments
- Assessor Scoring Sheets.
- *Report on evaluation / monitoring.*
- *Other documents, e.g., examples of project outputs or press clips.*

## Production of data collection tools

Data collection tools were developed on an ongoing basis throughout the evaluation.

For each data tool "operational" research questions were mapped against the main and sub-evaluation questions. This process ensured that data collection remained focussed on providing information to address the main evaluation questions and did not drift into tangential areas of investigation.

### Operational research question mapping process



Source: ECOTEC Research & Consulting Ltd, 2007.

An example of the result of the process is shown in below using operational questions from the survey of cultural experts.

### Example of the operational question mapping process

Main Evaluation Question	Evaluation Sub-question	Operational Question
To what extent could the positive changes or trends induced by the Programme be expected to last beyond the EU financing? <b>[E]</b>	<i>Has the very existence of the Programme induced some national authorities to put in place similar programmes promoting cross-border cultural cooperation or facilitating the participation of their cultural operators into projects of cultural cooperation at EU level? <b>[E1]</b></i>	Has Culture 2000 had any effect on the design or development of cultural policies in your country? <i>If 'yes', please explain the effect and give examples. If 'no', can you explain why? <b>[E1.1]</b></i>
	<i>To what extent has the Programme led towards increased cross-border cultural cooperation and the creation and/or expansion of cross-border networks of cultural operators in Europe? <b>[E2]</b></i>	Has Culture 2000 had any effect on the design or development of cultural policies in your country? <i>If 'yes', please explain the effect and give examples. If 'no', can you explain why? <b>[E2.1]</b></i>
		Has your country become more or less involved in transnational cultural cooperation activities between 2000-2006? <i>Has your country's involvement in the Culture 2000 programme had any effect? Please give details of changes in your country's cultural cooperation and explain the causes of any change. <b>[E2.2]</b></i>

Source: ECOTEC Research & Consulting Ltd, 2007.

The main tools developed were:

- Topic guides for individual and group interviews with DG EAC Culture Unit and Executive Agency staff.
- Management Committee & Cultural Contact Point email survey questionnaire.
- Cultural Experts email survey questionnaires for (a) those involved in selection and (b) other experts.
- Beneficiary web-survey questionnaire
- Topic guides and templates for case studies.

Copies of the tools are available at annexes 2-5.

## Group or Individual Interviews

Face-to-face individual and group interviews were undertaken with staff from the Culture Units of DG EAC and the Executive Agency. A repeat interview was held with Executive Agency staff.

### Interviews carried out with DG EAC and Executive Agency staff

Interview Type	DG Education & Culture, Culture Unit	Executive Agency, Culture Unit
Individual	4	1
Group	1	2

Source: ECOTEC Research & Consulting Ltd, 2007.

## Structured Surveys of Stakeholders

The table below summarises the progression of the stakeholder surveys. Further details on each survey are given in dedicated sections below.

### Progress on structured surveys

	Management Committee/CCPs	Cultural Experts	Project Survey
Draft questionnaire sent to Commission	09/05/07	01/0/07	07/05/07
Comments received from Commission	11/06/07	14/06/07	14/06/07
Revised questionnaire sent to Commission	11/06/07	14/06/07	20/06/07
Questionnaires signed off by Commission	11/06/07	15/06/07	03/07/07
Email addresses requested from Commission	n.a.	n.a.	08/05/07
Email addresses received from Commission	n.a.	n.a.	01/06/07 <sup>2</sup>
Translated questionnaires received from translators	n.a.	n.a.	11/07/07
Internal checking of translation	n.a.	n.a.	12/07/07
Building of survey websites	n.a.	n.a.	04/07/07 – 19/07/07
Internal piloting of survey websites	n.a.	n.a.	17/07/07 – 18/07/07
Launch of the survey	11/06/07	27/06/07	20/07/07
Reminders issued	02/07/07 & Aug 07	Aug & Sept 07	Aug & Sept 07
Survey closure date	n.a.	n.a.	Approx. 15/09/07

Source: ECOTEC Research & Consulting Ltd, 2007.

<sup>2</sup> Directed to list of operators that took part at:  
[http://ec.europa.eu/culture/eac/how\\_particip2007/operators/operateurs\\_cult\\_fr.html](http://ec.europa.eu/culture/eac/how_particip2007/operators/operateurs_cult_fr.html)

### *Management Committee Members*

This email survey was targeted at the national representatives of the countries participating in Culture 2000 who sit on the programme Management Committee. It consisted of a series of qualitative questions on the cultural policy, trends in cultural cooperation, management and impacts of the programme.

There were some initial problems contacting this target group as incorrect contact email addresses were supplied in some cases. Surveys were distributed and followed up by email with further telephone calls to non-respondents which identified that several contacts had either left the organisation entirely or were no longer the appropriate contact. At this point their replacements were invited to complete the survey.

In total seven (7) responses were received (a 23% response rate).

A copy of the questionnaire is available at annex 2.

### *Cultural Contact Points*

This email survey was targeted at the Cultural Contact Points of the countries participating in Culture 2000. It consisted of a series of qualitative questions on the cultural policy, trends in cultural cooperation, management and impacts of the programme.

Complete contact details were sourced from the DG EAC webpages<sup>3</sup> as directed by the client. Non-respondents were followed up by email and later by telephone.

In total 16 responses were received (a 52% response rate).

A copy of the questionnaire is available at annex 2.

### *Cultural Experts involved in project assessment and selection*

This email survey was targeted at Cultural Experts involved in project selection as expert assessors of Culture 2000 applications. The survey consisted of a series of qualitative questions on the cultural policy, trends in cultural cooperation, the assessment process, management and impacts of the programme.

This survey was not launched as after repeated requests for the contact details of the experts the Executive Agency's legal advisors raised a potential data protection issue at the end of month 6 as to whether it was possible to make the contact details available to the evaluators. The evaluation team suggested following an "opt-in" approach where the

<sup>3</sup> See: [http://ec.europa.eu/culture/eac/culture2007/contacts/national\\_pts\\_en.html](http://ec.europa.eu/culture/eac/culture2007/contacts/national_pts_en.html) (checked on 24/07/07).

Commission / Executive Agency would write to the experts asking them to opt into the study. In this approach, if interested respondents would be asked to (1) contact ECOTEC directly at [Culture2000survey@ecotec.com](mailto:Culture2000survey@ecotec.com) or (2) agree to the Commission providing their contact details to ECOTEC.

The Executive Agency's legal advisors did not resolve their concerns or respond to the proposed alternative and at the end of month 8 the Evaluation Steering Group agreed to abandon the survey.

A copy of the questionnaire is available at annex 3.

#### *Other cultural experts from national or European cultural institutions and national Culture Ministries*

This email survey was targeted at Cultural Experts not involved in project selection as expert assessors of Culture 2000 applications but who had "*some knowledge of cultural cooperation in Europe gained through involvement in (1) EU cultural cooperation projects or programmes, or (2) cultural cooperation activities between their country and at least one EU Member State*" (criteria applied for nomination as an "other" expert). The survey consisted of a series of qualitative questions on the cultural policy, trends in cultural cooperation, management and impacts of the programme

Respondents to the Management Committee and CCP surveys were asked to suggest up to two experts each who were willing to be contacted – they nominated a total of 17 experts. The Commission was expected to nominate a further 30 experts but decided in month 6 not to nominate their own and instructed ECOTEC to continue only using the experts nominated by the Management Committee representatives and the CCPs.

Experts were sent the survey via email. Non-respondents were sent a reminder email.

In total 6 responses were received (a 35% response rate) and one expert declined to participate.

A copy of the questionnaire is available at annex 3.

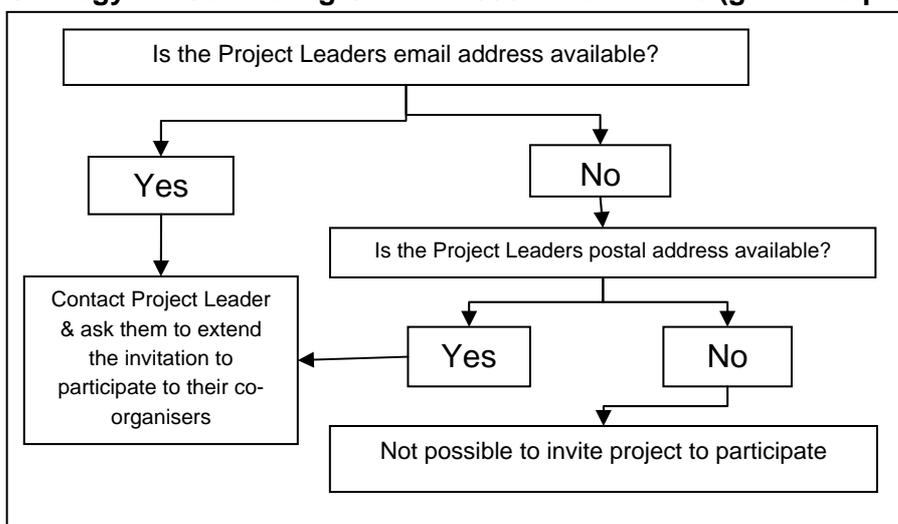
#### *Beneficiary survey*

The web-survey was targeted at successful project leaders and co-organisers in Action 1 and Action 2 projects. The Commission was unable to provide complete electronic lists of project leader and co-organiser contact details and it was necessary to use the lists of organisations involved from the DG Education and Culture webpages.

These lists were not complete but the evaluation team was initially able to draw up contact details for 74.7% of the 1,461 Action 1 and Action 2 project leaders. Problems with the accuracy of the postal and email addresses for programme beneficiaries subsequently reduced this figure to approximately 58.3%.

Our strategy for contacting project leaders and co-organisers for this evaluation is shown below. The second interim evaluation had highlighted that very few co-organiser contact details were held by the Commission and that these participants could only be contacted via their project leader.

**Strategy for Contacting Culture 2000 beneficiaries (grant recipients)**



The survey consisted of a series of quantitative questions with linked qualitative questions where respondents were invited to provide more detail on their responses. A copy of the survey is available in annex 5.

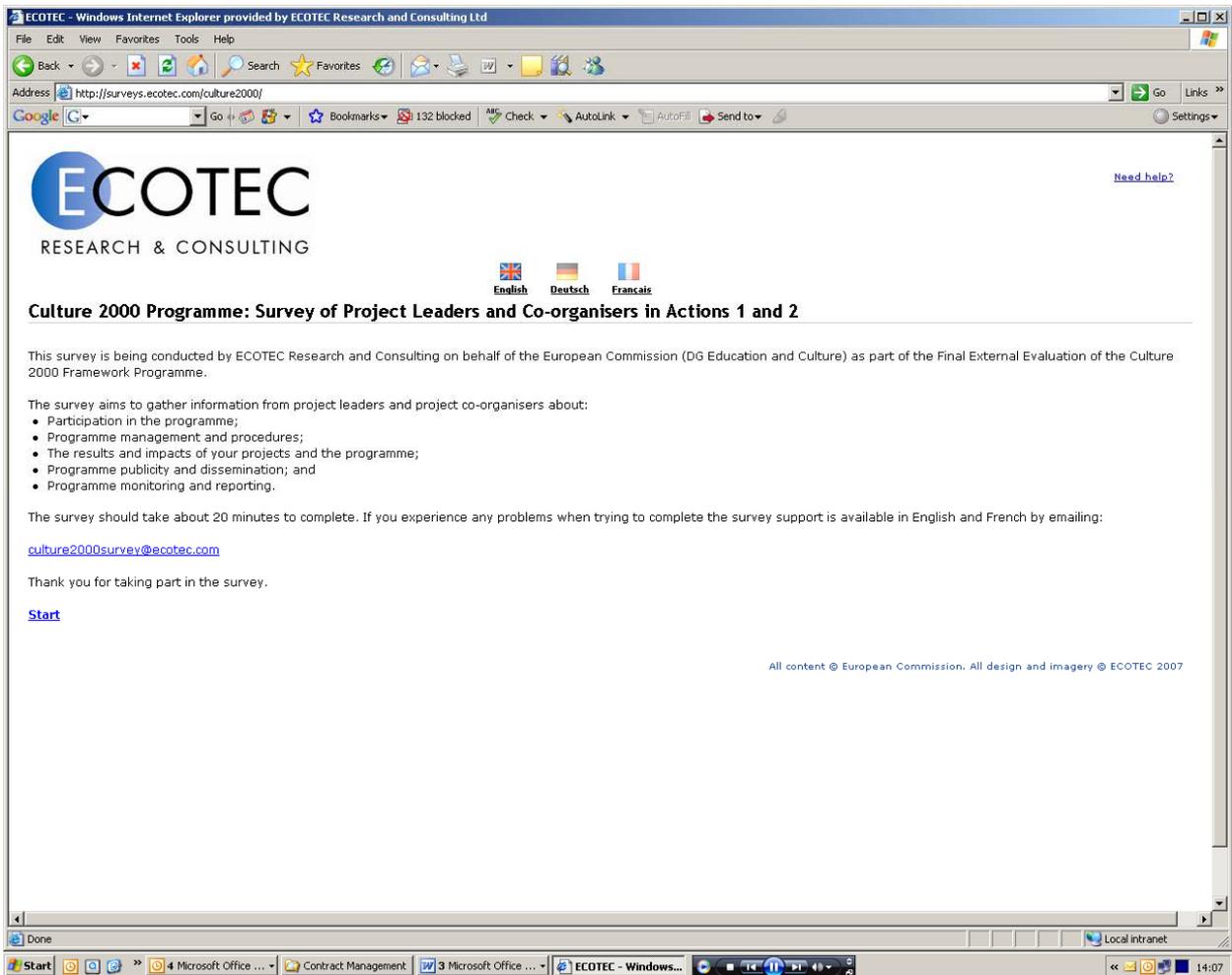
The surveys were translated into two languages from English (French and German) by a professional translation company and tested and corrected by our in-house team of native language speakers before being deployed online. The web versions of the surveys were also piloted and the accuracy checked by multi-lingual speakers.

A survey platform was set up to host the surveys with the website being designed and built by ECOTECs in-house team of web-design and database experts. It was tested by members of the core research team for accuracy and the correct routing of all questions. The survey was hosted at:

- <http://surveys.ecotec.com/culture2000/>

The survey website include 'Help Pages' offering technical support each of the three languages and an email address with which to contact the evaluation team. The homepages of the survey is shown in below.

### Screen shot of Culture 2000 survey homepage



Source: ECOTEC Research and Consulting Ltd, 2007.

The survey was sent out and publicised in the following ways:

- Invitations to participate were circulated by email to project co-ordinators with valid email addresses. British and Irish organisations were contacted in English, Austrian and German organisations in German and French organisations in French. In all other cases, organisations were contacted in English and French. All organisations were sent two email reminders.
- Invitations to participate were circulated by post to project co-ordinators without valid email addresses but with valid postal addresses. The letters were targeted in the same way as the email - British and Irish organisations in English, Austrian and German organisations in German, French organisations in French, all other cases in English and French. All organisations were sent a reminder letter in late August / early September.
- A news item on the DG EAC Culture pages. This news item was posted online on 26-27<sup>th</sup> July.

## Announcement and link to Culture 2000 survey from the DG EAC website

The image consists of two screenshots of a web browser displaying the DG EAC Culture website. The top screenshot shows the homepage with a 'News this month' section. A red circle highlights the announcement for the 'Culture Programme (2007-2013)'. The bottom screenshot shows the 'Information Sources > Evaluations' page, with a red circle highlighting the link to the 'Final Evaluation of Culture 2000' survey.

**News this month**

- NEWS Information session on the Communication on culture, Brussels, 26 June.
- The 2007 **Culture Programme (DE)**
- Public Hearing of 4 December (DE)
- NEWS Project leaders and Co-organisers (Culture 2000): Share your views about the Programme!
- NEWS Call for proposals FAC 17/07: European Union Prize for Literature
- Call 09/2006 - 10/10/2006
- Description of the projects funded in 2006 Action 1 - Action 2
- Support for bodies active at European level
- NEWS Selection 2007
- Intercultural Dialogue (DE)
- DEBATES Calls for proposals - terms and conditions of participation
- Results of the "Call for Ideas" (DE) 2009, European Year of Intercultural Dialogue (DE)
- The brochure (DE) for the launch of the New Culture Programme established by the Decision N° 1855/2006/CE
- NEWS Eurobarometer qualitative study on the Europeans, culture and cultural values
- NEWS Report of the Selection Panel for the European Capital of Culture 2011
- NEWS Study on the economy of culture in Europe
- Council's work plan for culture 2005/2006 (page 30)

Last update: 24-07-2007 Directorate-General for Education and Culture

**Under way: Final Evaluation of Culture 2000**

As part of the Final External Evaluation of the Culture 2000 Framework Programme carried out by Ecotec Research & Consulting, thank you for taking part in the survey by completing the following questionnaire.

More information: Ecotec - Culture Unit  
To participate in the survey please go to:  
<http://surveys.ecotec.com/culture2000/>

Home page | Site map | Index | Archive | Top

Last update: 24-07-2007

Source: DG EAC culture website, 27<sup>th</sup> July 2007 ([http://ec.europa.eu/culture/eac/index\\_en.html](http://ec.europa.eu/culture/eac/index_en.html))

The web-survey was closed on the 15<sup>th</sup> September 2007 in order to give project leaders and co-organisers the maximum time possible to respond.

A total of 220 individuals responded to the web-survey.

It is not possible to calculate the actual total population of organisations invited to participate in the survey as project leaders were asked to invite their (former) co-organising partners to participate and the web-survey was publicised on the DG EAC culture webpages. Therefore, it is not possible to calculate a percentage response rate to the web-survey.

However, the total response rate for project leader organisations can be estimated. In total 1,014<sup>4</sup> project leader organisations were contacted by post or email resulting in 168 responses from this group – a response rate of 16.6%.

The following tables provide an overview of the responses received.

#### Responses received by country

	No. of responses	% of responses
Austria	17	8
Belgium	10	5
Bulgaria	5	2
Cyprus	5	2
Denmark	3	1
Estonia	2	1
Finland	5	2
France	22	10
Germany	30	14
Greece	5	2
Hungary	6	3
Ireland	1	< 1
Italy	44	20
Latvia	4	2
Liechtenstein	1	<1
Lithuania	3	1
the Netherlands	6	3

<sup>4</sup> This figure does not exclude those organisations whose email address was invalid.

	No. of responses	% of responses
Norway	3	1
Poland	4	12
Portugal	6	3
Romania	3	1
Slovakia	1	< 1
Slovenia	4	2
Spain	6	3
Sweden	6	3
United Kingdom	17	8
Total	219	100

Source: ECOTEC Culture 2000 project web-survey 2007

**Total number of responses received by Action (respondents could select multiple options)**

	No. of responses	% of responses
Action 1 co-operation	121	60
Action 1 translation	27	13
Action 2	51	25
Don't know	5	3
Total	202	100

Source: ECOTEC Culture 2000 project web-survey 2007

### Respondent organisation type

	No. of responses	% of responses
National cultural institute	20	9
Not for profit organisation in the cultural field	59	27
Cultural association	33	15
Private business in the field of culture	39	18
Other private business	10	5
Public body in the field of culture	33	15
Other public body	26	12
Total	220	100

Source: ECOTEC Culture 2000 project web-survey 2007

### Respondent organisation size (No. of employees)

	No. of responses	% of responses
<6	72	33
6-10 employees	38	17
11-50 employees	52	24
51-250 employees	26	12
251-500 employees	6	3
More than 500 employees	25	11
Total	219	100

Source: ECOTEC Culture 2000 project web-survey 2007

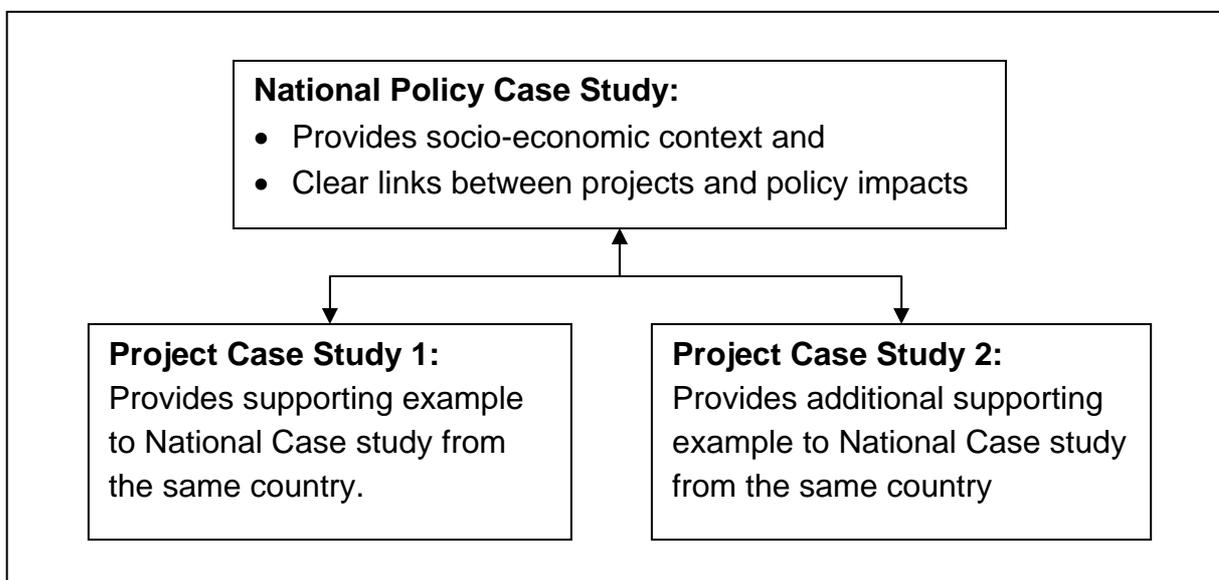
## Case Studies

The case studies were intended to highlight learning from and explain explaining the current programme. We originally proposed to undertake six case studies in total, subdivided into three areas:

- EU Policy Case Study (desk based x 1).
- National Policy Case Studies (desk based x 2).
- Project Case Studies (face-to-face x 3).

Following discussions with the Evaluation Steering Group, it was agreed that the EU policy case study would not take place and that resources from this task and elsewhere would be reallocated to enable the national policy case studies to take place face-to-face. It was subsequently decided to link the national policy and project case studies together under a country 'umbrella' - the two types of case study would complement each other, by providing in-depth project examples of how national policy was affected by project activities and by providing a socio-economic and political context for the project case-studies. At this point additional resources were allocated to allow a fourth project case study.

### Structure of the case studies



Source: ECOTEC Research and Consulting Ltd, 2007.

### *National Policy Case Studies*

The focus of the national policy case studies was on examining the Programme's impacts upon national cultural policies and/or national administrations and how Culture 2000 is integrated into national cultural policy frameworks. Key issues for the analysis of national policy case studies were:

- Complementarity of Culture 2000 with national cultural policies and programmes, e.g., leverage effect of Culture 2000 Programme (capacity of Culture 2000 Programme to raise further funding support from national cultural authorities and other key stakeholders);
- Impacts on national cultural policies and programmes, as well as in the national institutional framework and structures; and
- Partnership and intercultural cooperation (level and depth of cooperation national institutions and other cultural operators in the countries triggered by the Culture 2000 Programme) and their contribution to the positive/negative outcomes of the national culture cooperation programmes and national policy measures examined in the selected.

### *Project Case Studies*

The evaluation team identified successful projects from information provided by stakeholders and focussed on these on the hypothesis that they were more likely to provide a better basis for assessing outcomes, visibility and their realised results and impacts.

The project case studies explored the good experiences and problems encountered to see how project partners had overcome difficulties to ensure the success of their activities. Information about less successful experiences or elements that had not worked out well also provided valuable insights.

A key element of our analysis of the Project Case Studies was assessing how the partnership and intercultural cooperation had worked in practice and their influence in the positive and / or negative outcomes and performance of the selected projects.

Key issues for the Project Case Study analysis were:

- Leverage effect of Culture 2000 Programme (capacity of Culture 2000 Programme to raise further funding support from national cultural authorities and other key stakeholders);
- Impacts at local level and, where evidence is provided, at national level (on national cultural policies and programmes, national institutional frameworks and structures);
- Partnership and intercultural co-operation (level and depth of cooperation between project coordinators and co-organisers as well as with national institutions and other cultural

operators in the countries where the selected projects have been implemented) and their contribution to the positive/negative outcomes of the selected Project Case Studies.

- Sustainability (new networks of cultural operators set up after implementation of project, new initiatives undertaken by project partners after implementation of project, etc).

### **Evaluation Seminar(s)**

The evaluation seminars were originally due to take place in month 7 (July 2007) but due to delays in launching the surveys the Evaluation Steering Committee agreed to reschedule them until more emerging findings were available. Furthermore, due to concerns over securing attendance numbers the Evaluation Steering Committee decided to reduce the number of seminars from two to one.

Representatives of CCPs, the programme Management Committee, cultural operators and cultural experts were invited to participate in the seminar with a set number of places reserved for each group to ensure a mix of participants (2, 2, 6 and 2 respectively). The seminar took place on 1<sup>st</sup> October 2007. Unfortunately a major conference on culture was organised in Lisbon during the receding week and no CCPs or members of the programme management committee were able to attend. The quota of places allocated to these groups were reallocated to other parties.

A total of 12 individuals were scheduled to participate accompanied with two members of the evaluation team. Two of the delegates withdrew shortly before the seminar.

A briefing note containing issues for discussion was circulated to all participants before the seminar. The note aimed to stimulate debate on some of the key issues arising from the evaluation, to test conclusions and formulate recommendations. A copy of the briefing note is included at annex 7.

### **Consultation**

With the agreement of the evaluation Steering Group, the second seminar was replaced by an online consultation of stakeholders who had expressed an interest in participating in the seminar but who did not attend. These stakeholders received the same briefing note and were invited to submit a written response. Two responses were received from the 73 individuals invited to respond (a response rate of 3%).

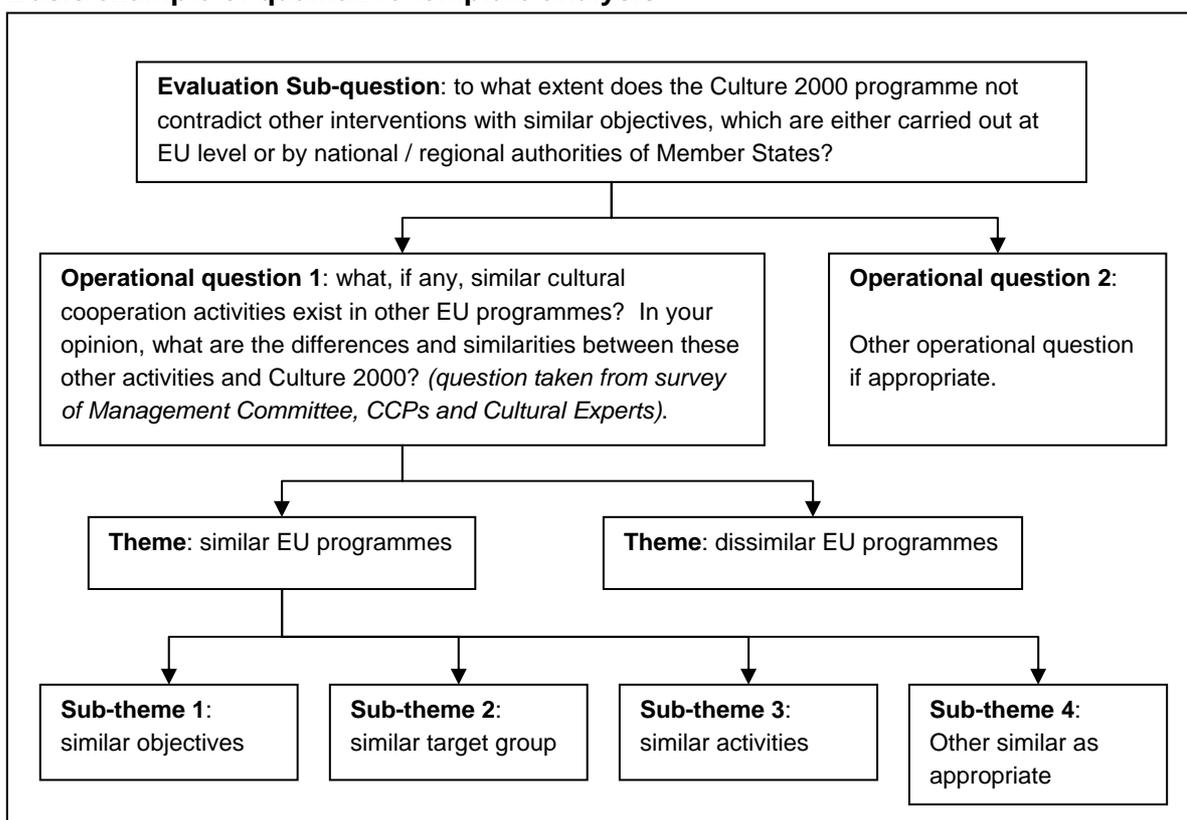
## Final analysis, reporting & presentation of findings

The detailed presentation of evaluation findings was based on the evidence collected through all stages of the research.

Quantitative data submitted through the web-survey of beneficiaries was analysed using SPSS (Statistical Package for Social Scientists).

Qualitative data was analysed using a template approach – key codes were initially determined from the evaluation sub-questions and were supplemented or refined based on themes emerging from the data. The evaluation sub-questions were used as the basis of the analysis template framework which ensured that the analysis remained focussed on meeting the evaluations objectives. A basic example of how the template approach works is shown below.

### Basic example of qualitative template analysis



Source: ECOTEC Research and Consulting Ltd, 2007.

## **Annex Two: Interview Topic Guide for European Commission & Executive Agency Staff**

# Final External Evaluation of the Culture 2000 Programme: Topic guide for interviews with Executive Agency / Commission staff

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Version 2: April 2006

ECOTEC Research & Consulting Limited, Priestley House, 12-26 Albert Street, Birmingham, B4 7UD. Tel: +44 (0)121 616 3600. Fax: +44 (0)121 616 3699

**CONTACT DETAILS:** Interviewer to complete in advance

Name(s) of interviewee(s):

Organisation:

Telephone number:

e-mail address:

Name of interviewer(s):

Date:

## **Introductions:**

- Introduce all, ECOTEC
- Provide background to the interview (how this fits into our methodology)
- Explain timings
- Permission to tape record (if relevant)
- Any questions?
- Interviewer to introduce interviewee to the objectives of the evaluation and explain where the interview fits in relation to the overall methodology.
- Interviewer to introduce the interviewee to the draft intervention logic prepared by ECOTEC for the evaluation.

# Draft intervention logic

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## **SECTION 1: GENERAL FEEDBACK**

- 1 Look at each box of the intervention logic in turn. Are there any aspects which you feel need altering in any way?

*Look at global/specific/operational objectives, inputs/outputs, results and impacts. Interviewer to collect information about any reactions (including any suggestions for modifications/additions/corrections) from interviewee.*

- 2 What were the results / impacts that the programme's actions were expected to achieve and what is the relative importance of each of them? How realistic are they?
- 3 Please explain how the programme's actions were expected to achieve these results and impacts?
- 4 Do you think the programme has had or will have any unintended results and impacts?
- 5 What sorts of indicators do you feel should be used to measure impacts?

*This will help inform the continuous improvement of the Indicator Table.*

## **SECTION 2: DETAILED QUESTIONS**

*Note to interviewer: don't repeat questions if already covered during the general feedback.*

- 6 What was the policy agenda at the time the Programme was established and what effects (if any) did this have on the planning and design of the programme?
- 7 What needs did the programme seek to address when it was established?
- 8 Were any other needs identified in relation to cultural cooperation that were not addressed in the design of the programme? Why was the Programme not designed to meet them? How were cultural cooperation needs prioritised?
- 9 How has the policy agenda changed over the time of the programme and what effects (if any) has this had on the planning and design of the programme?
- 10 How does the programme fit with and contribute to the Lisbon agenda?
- 11 During the design of the Culture 2000 programme how was the programme designed to fit with other Cultural Programmes? For example, Bodies Active at European Level in the Field of Culture & MEDIA. How do you see the programmes differing and how is it ensured there is no duplication/overlap? How do the programmes link together, if at all?
- 12 We are trying to identify lessons that can be applied to improve the implementation and management of Culture 2007. What lessons from good or bad experience would you apply?

*Explore the background to their views – is it based on long experience managing the programme or from experience of managing other programmes. If appropriate, request additional details to support their suggestions.*

- 13 What changes would you have made to Culture 2000 (1) programme design and (2) programme management? Have these changes been made in Culture 2007?

*Explore why they would make these changes and how the programme would be improved as a result.*

- 14 In the context of Culture, what is meant by 'enhancing the European dimension'? What is the programme aiming to achieve in relation to this? (Probe: is it learning about the EU, co-operation and mobility, language learning etc)

- 15 Were there any guidelines/standards available for dissemination of projects' and funded organisations' results, any minimum standards imposed on the projects in this respect or any publicity requirements?

- 16 Do you have any additional comments?

Thank and close.

# **Annex Three: Survey Questionnaire for Members of the Programme Management Committee and Cultural Contact Points**

# Introduction

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ECOTEC have been commissioned by DG Education & Culture of the European Commission to undertake an independent final evaluation of the Culture 2000 programme during the period 2000-2006. The evaluation will:

- Input to the Commission's annual implementation report;
- Report on the extent to which the actions adopted so far have contributed to meeting the objectives of Culture 2000 and to the overall objectives of Community action in the field of culture; and
- Provide lessons supporting the implementation of any new programmes in the field of culture, in particular the new cultural programme 2007-2013.

Our **confidentiality policy** is simple: ECOTEC will not share your contact details with any other organisation. All survey replies will remain confidential and will be used only at aggregate level.

## Instructions

- Please complete as much of the questionnaire as you can - there is no word limit;
- If you don't know the answer to a question, leave it blank and move on to the next question.

Please return completed questionnaires to [Culture2000@ecotec.com](mailto:Culture2000@ecotec.com)

## About You

- 1.1 Name:
- 1.2 Position:
- 1.3 Organisation:
- 1.4 Briefly state your role in the Culture 2000 Programme.

## Cultural Policy and Programmes

- 1.5 What, if any, similar cultural cooperation activities exist in other **EU programmes**? *In your opinion, what are the differences and similarities between these other activities and Culture 2000?*
- 1.6 What, if any, similar cultural cooperation activities exist **between countries participating in Culture 2000**? *In your opinion, what are the differences and similarities between these other activities and Culture 2000?*
- 1.7 Has Culture 2000 had any effect on the design or development of cultural policies in your country? *If 'yes', please explain the effect and give examples. If 'no', can you explain why?*
- 1.8 What are your country's priorities for transnational cultural cooperation? *Please provide areas for cooperation, the countries involved and the rationale behind the priorities.*
- 1.9 Does Culture 2000 help your country to address its priorities in transnational cultural cooperation? *If 'yes', how? If 'no', please explain why.*
- 1.10 Has your country become more or less involved in cultural cooperation activities between 2000-2006? *Has your country's involvement in the Culture 2000 programme had any effect? Please give details of changes in your country's cultural cooperation and explain the causes of any change.*

## Impact of Culture 2000

1.11 Have any individual Culture 2000 projects had a major impact in your country? *For example, have any achieved national prominence or led to a change in cultural policy. If, 'yes', please provide details of the project(s) and the impact they have had. If 'no', can you explain why not?*

1.12 Which Culture 2000 projects from your country have been particularly successful? *In your opinion, what factor(s) have made them successful? If possible, provide the title of and contact details for the project.*

The global objective of Culture 2000 is "to contribute to the promotion of a cultural area common to the European peoples" by supporting "cooperation between creative artists, cultural operators, private and public promoters, the activities of the cultural networks, and other partners as well as the cultural institutions of the Member States and of the other participant States".

1.13 In your opinion, are the activities funded under the programme appropriate for achieving this global objective? *Please explain why you think this.*

1.14 *If you answered 'yes', to the previous question. Are the activities under or over-achieving in meeting the global objective? What evidence is your answer based upon?*

1.15 In your opinion, what are the main achievements of the Culture 2000 programme? *Please explain your answer.*

## Knowledge and Opinion of Culture 2000

- 1.16 How well known is Culture 2000 among cultural operators in your country? *What evidence is your answer based upon?*
- 1.17 Overall, what are cultural operators opinions of Culture 2000 in your country? *What evidence is your answer based upon?*

## Management of the Programme

- 1.18 Do applicants / funded projects from your country receive any support to prepare proposals or undertake projects? *Please provide details of any support below. For example, support could be advice, guidance or provision of grants and made available by local, regional or national government.*
- 1.19 What barriers to participation in the programme exist for cultural operators? *What can be done to overcome these?*
- 1.20 What problems, if any, have there been in the implementation and operation of Culture 2000? *Have these been solved and if so, how? If not, what solutions do you propose?*

The establishment of the Executive Agency has been a major change in the management of Culture 2000. It was intended to focus on management and implementation of DG Education & Culture programmes allowing the Commission to focus on policy and institutional tasks. The overall aim was to improve the management of programmes by having a specialised programme management body.

- 1.21 Has the establishment of the Executive Agency improved the management of Culture 2000? *If 'yes', how and if 'no', why not?*
- 1.22 Have there been any implementation problems during the establishment of the Executive Agency? *If 'yes', what were they? Have they been solved? If 'yes', how and if 'no' what solutions do you propose?*

### **Future Trends in Cultural Cooperation**

- 1.23 In the future, what will be the main areas / models for transnational cultural cooperation? *In this question "areas / models" are meant in the broadest sense including: different cultural fields (e.g., performing arts or cultural heritage); different types of cooperation (e.g., improving bilateral, transnational, commercial, non-commercial cooperation); or countries/regions (e.g., improving cultural dialogue with Africa). What evidence is your answer based upon?*
- 1.24 Will the new Culture Programme (2007-2013) help support activities in these areas? *If 'yes', how will it do so? If 'no', why do you think this?*
- 1.25 How can the new Culture Programmes (2007-2013) contribution to supporting cultural cooperation be enhanced?

## Focus Groups

We are planning a focus group in **Brussels** during ... **2007**.

It will last approximately 2 hours and will discuss emerging findings from the evaluation, helping to test conclusions and recommendations.

Participants will be drawn from Cultural Contact Points, the Management Committee, Cultural Experts and Project Leaders.

Would you be interested in participating in the focus group?

Yes (remember to complete you contact details on the front sheet)

No

## Survey of Cultural Experts

We are undertaking a survey of cultural experts to gauge their opinions of the Culture 2000 programme and to explore future trends in European cultural cooperation. Some of the experts have been involved in the selection process, but the remainder are being nominated by the Commission and participating countries.

If you would like to nominate an expert, please give their details below. You can nominate up to two experts. It may be appropriate to discuss your nominations with your country's Cultural Contact Point / Management Committee representative.

*Nominated experts should have some knowledge of cultural cooperation in Europe gained through involvement in (1) EU cultural cooperation projects or programmes, or (2) cultural cooperation activities between their country and at least one EU Member State. Additionally, the nominated expert(s) should not have been involved as an expert assessor in the Culture 2000 programme 2000-2006.*

1) Name:

Job Title:

Organisation:

Address:

Telephone:

Email:

Reason for Nomination:

2) Name:

Job Title:

Organisation:

Address:

Telephone:

Email:

Reason for Nomination:

## **Annex Four: Survey Questionnaire for Cultural Experts**

# Introduction

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ECOTEC have been commissioned by DG Education & Culture of the European Commission to undertake an independent final evaluation of the Culture 2000 programme (2000-2006). The evaluation will:

- Input to the Commission's annual implementation report;
- Report on the extent to which the actions adopted so far have contributed to meeting the objectives of Culture 2000 and to the overall objectives of Community action in the field of culture; and
- Provide lessons supporting the implementation of any new programmes in the field of culture, in particular the new cultural programme 2007-2013.

Our **confidentiality policy** is simple: ECOTEC will not share your contact details with any other organisation. All survey replies will remain confidential and will be used only at aggregate level.

## Instructions

- Please complete as much of the questionnaire as you can - there is no word limit;
- If you don't know the answer to a question, leave it blank and move on to the next question.

Please return completed questionnaires to [Culture2000@ecotec.com](mailto:Culture2000@ecotec.com)

## About You

1.1 Name:

1.2 Position:

1.3 Organisation:

1.4 How would you rate your knowledge of the Culture 2000 Programme?

Excellent

Good

Average

Poor

- 1.5 How have you gained your knowledge of the Culture 2000 Programme?  
*Please give brief details.*

## **Cultural Policy and Programmes**

- 1.6 What, if any, similar cultural cooperation activities exist in other **EU programmes**? *In your opinion, what are the differences and similarities between these other activities and Culture 2000?*
- 1.7 What, if any, other transnational cultural cooperation programmes and activities are supported by individual European countries? *In your opinion, what are the differences and similarities between these other activities and Culture 2000?*
- 1.8 Has Culture 2000 had any effect on the design or development of cultural policies in your country? *If 'yes', please explain the effect and give examples. If 'no', can you explain why?*
- 1.9 What are your country's priorities for transnational cultural cooperation? *Please provide areas for cooperation, the countries involved and the rationale behind the priorities.*
- 1.10 Does Culture 2000 help your country to address its priorities in transnational cultural cooperation? *If 'yes', how? If 'no', please explain why.*
- 1.11 Has your country become more or less involved in transnational cultural cooperation activities between 2000-2006? *Has your country's involvement in the Culture 2000 programme had any effect? Please give details of changes in your country's cultural cooperation and explain the causes of any change.*

- 1.12 Do applicants / funded projects **from your country** receive any support to prepare proposals or undertake projects? *Please provide details of any support below. For example, support could be advice, guidance or provision of grants and made available by local, regional or national government.*

## Results and Impact of Culture 2000

### **Definitions:**

A result is the "immediate or initial effect or outcome of activities".

An impact is the "longer term effect or outcome of activities".

- 1.13 Have any individual Culture 2000 projects had a major impact on policy or practice in your country? *For example, have any achieved national prominence or led to a change in cultural policy. If, 'yes', please provide details of the project(s) and the impact they have had. If 'no', can you explain why not?*
- 1.14 Have any individual Culture 2000 projects generated visible results in your country? *Please provide details of the project and the results they achieved.*
- 1.15 Which Culture 2000 projects from your country have been particularly successful? *In your opinion, what factor(s) have made them successful? If possible, provide the project title and contact details.*
- 1.16 In your opinion, what are the main achievements of the Culture 2000 programme? *Please explain your answer.*

- 1.17 Please read the statement below of Culture 2000's global objective. In your opinion, are the activities funded under the programme appropriate for achieving this global objective? *Please explain why you think this.*

The global objective of Culture 2000 is "to contribute to the promotion of a cultural area common to the European peoples" by supporting "cooperation between creative artists, cultural operators, private and public promoters, the activities of the cultural networks, and other partners as well as the cultural institutions of the Member States and of the other participant States".

- 1.18 *If you answered 'yes', to question 1.17. To what extent are the funded activities meeting the global objective? What evidence is your answer based upon? How could the contribution of funded activities to meeting the above objective be improved?*

## Knowledge and Opinion of Culture 2000

- 1.19 How well known is Culture 2000 among **cultural operators** in your country? *What evidence is your answer based upon?*
- 1.20 Overall, what are **cultural operators'** opinions of Culture 2000 in your country? *What evidence is your answer based upon?*
- 1.21 Does **your government** have an **official position** on the Culture 2000 programme? *If 'yes', what is it?*

## Project Selection

- 1.22 Which years were you involved in project selection? *Tick all that apply.*

2000                       2001                       2002                        
2003                       2004                       2005                       2006



1.23 What was your opinion of the quality of project applications received during those selection years? *Tick one option and explain the reasons for your selection.*

Very Good       Good       Average       Poor       Very Poor

1.24 Please rate the following aspects of the selection process:

Assessor briefing session	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Average	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor
Assessment guidance documents and forms	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Average	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor
Organisation of assessment week	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Average	<input type="checkbox"/> Fair	<input type="checkbox"/> Poor

1.25 What improvements to project selection would you suggest? *Suggestions could include changes to the process itself or to the application and / or assessment materials.*

## Management of the Programme

- 1.26 What problems, if any, have there been in the implementation and operation of Culture 2000? *Have these been solved and if so, how? If not, what solutions do you propose? If you do not know enough about the management and implementation of Culture 2000 to be able to answer, please leave this question and continue.*
- 1.27 Please read the text below explaining the establishment of the Executive Agency. Has the establishment of the Executive Agency improved the management of Culture 2000? *If 'yes', how and if 'no', why not? If you do not know enough about the management and implementation of Culture 2000 to be able to answer, please leave this question and continue.*

The establishment of the Executive Agency has been the major change in the management of Culture 2000 since 2006. It was intended to focus on management and implementation of DG Education & Culture programmes allowing the Commission to focus on policy and institutional tasks. The overall aim was to improve the management of programmes by having a specialised programme management body.

- 1.28 What barriers to participation in the programme exist for cultural operators? *What can be done to overcome these?*

## Future Trends in Cultural Cooperation

- 1.29 In the future, what will be the main areas / models for transnational cultural cooperation? *In this question "areas / models" are meant in the broadest sense including: different cultural fields (e.g., performing arts or cultural heritage); different types of cooperation (e.g., improving bilateral, transnational, commercial, non-commercial cooperation); or countries/regions (e.g., improving cultural dialogue with Africa). What evidence is your answer based upon?*

1.30 Will the new Culture Programme (2007-2013) help support activities in these areas? *If 'yes', how will it do so? If 'no', why do you think this?*

1.31 How can the new Culture Programme (2007-2013) contribution to supporting transnational cultural cooperation be enhanced?

## Focus Groups

We are planning a focus group in **Brussels** in ... 2007.

It will last approximately 2 hours and will discuss emerging findings from the evaluation, helping to test conclusions and recommendations.

Participants will be drawn from Cultural Contact Points, the Management Committee, Cultural Experts and Project Leaders.

1.32 Would you be interested in participating in the focus group? *Flights to Brussels and subsistence expenses will be reimbursed.*

Yes

No

# **Annex Five: Survey Questionnaire for Projects**

# Culture 2000 Programme: Survey of Project Leaders and Co-organisers in Actions 1 and 2

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This survey is being conducted by ECOTEC Research and Consulting on behalf of the European Commission (DG Education and Culture) as part of the Final External Evaluation of the Culture 2000 Framework Programme .

The survey aims to gather information from project leaders and project co-organisers about:

- Participation in the programme;
- Programme management and procedures;
- The results and impacts of your projects and the programme;
- Programme publicity and dissemination; and
- Programme monitoring and reporting.

The survey should take about 20 minutes to complete. If you experience any problems when trying to complete the survey support is available in English and French by emailing:

[culture2000@ecotec.com](mailto:culture2000@ecotec.com)

Thank you for taking part in the survey.

Question Number	Question Text	Possible Responses to Question
<b>Section 1: Respondent Details</b>		
1.1	Your organisation's name	
1.2	Your organisation type	National cultural institute; not for profit organisation in the cultural field; cultural association; private business in the field of culture; Other private business; public body in the field of culture; other public body
1.3	Organisation size	<6; 6-10 employees; 11-50 employees; 51-250 employees 251-500 employees; more than 500 employees.

Question Number	Question Text	Possible Responses to Question
1.4	Country of your organisation	Austria; Belgium; Bulgaria; Czech Republic; Cyprus; Denmark; Estonia; Finland; France; Germany; Greece; Hungary; Iceland; Ireland; Italy; Latvia; Liechtenstein; Lithuania; Luxembourg; Malta; the Netherlands; Norway; Poland; Portugal; Romania; Slovakia; Slovenia; Spain; Sweden; Turkey; United Kingdom; Other.
<b>Section 2: Participation in Culture 2000</b>		
2.1	What role(s) have you <b>personally</b> performed in your organisations Culture 2000 projects(s)?	
2.2	How many Culture 2000 projects has your organisation been involved in?  Only include Action 1: annual co-operation projects, Action 1: literary translations or Action 2: multi-annual co-operation agreement projects. <b>[B2]</b>	0; 1; 2; 3; 4; 5; 6; more than 6; Don't know.
Pop-up question if "0" is selected for Q2.2	This survey is intended for organisations involved in Culture 2000 Action 1 annual co-operation projects, Action 1 literary translations or Action 2 multi-annual co-operation agreement projects.  You have indicated that <b>none</b> of your projects were funded under these Actions. Is this correct?  If you select "OK" you will be directed away from the survey. If you select "cancel" you will need to amend Question 2.2 before you can continue.	OK; Cancel
2.2a	How many of your <b>original</b> project partners were involved in subsequent projects with your organisation? <b>[B2]</b>	All of them; a majority of them; a minority of them; none of them; Not applicable; Don't know.
2.3	Which Culture 2000 Actions were your projects funded under?	Action 1: annual co-operation project; Action 1: literary translations; Action 2: multi-annual co-operation agreement projects; Don't know.

Question Number	Question Text	Possible Responses to Question
2.4	What roles has your organisation played in your Culture 2000 projects?	Project leader; Project co-organiser; associated partner; other role; Don't know.
2.5	Were there any issues preventing cultural operators joining Culture 2000 projects? <b>[B2 / C8]</b>	Yes; No; Don't know.
2.5a	If "yes", what were the issues preventing cultural operators from joining Culture 2000 projects? <b>[B2 / C8]</b>	
2.6	Did you encounter problems in securing project partners? <b>[B2 / C8]</b>	Yes; No; Not applicable; Don't know.
2.6a	If "yes", what were the problems? <b>[B2 / C8]</b>	
2.7	Did your project activities continue after the end of Culture 2000 funding? <b>[E2]</b>	Yes, <i>all</i> of the activities continued; Yes, <i>some</i> of the activities continued; No; Don't know
2.8	Did your partnership(s) continue? <b>[E2]</b>	Yes, <i>all</i> partners continued to work together; Yes, <i>most</i> partners continued to work together; Yes, <i>some</i> partners continued to work together; No; Not applicable; Don't know.
<b>Section 3: Project Application Process</b>		
3.1	Calls for Culture 2000 project proposals are issued in early July with submission deadlines set for the following October. What is your opinion and experience of this schedule? <b>[C3]</b>	
3.2	Calls for Culture 2000 project proposals are issued annually. In your opinion and experience, is this...? <b>[C3]</b>	too frequent; about right; not frequent enough; don't know
3.3	Do you have any comments about the frequency of calls for Culture 2000 project proposals? <b>[C3]</b>	
3.4	What was the quality of the information about Culture 2000 provided on the <b>Commission's</b>	Good; Acceptable; Poor; Don't know.

Question Number	Question Text	Possible Responses to Question
	Culture 2000 website? <b>[C4 / C8]</b>	
3.5	What was the quality of the information contained in the Commission's call for applications? <b>[C3 / C4 / C5 / C8]</b>	Good; Acceptable; Poor; Don't know.
3.6	What was the quality of the Commission's guidance on eligible activities and expenditure? <b>[C2 / C4 / C6]</b>	Good; Acceptable; Poor; Don't know.
3.7	How easy to use was the application form? <b>[C4]</b>	Easy; acceptable; Not easy; Don't know.
3.8	Was the application process clear? <b>[C3 / C4 / C5]</b>	Very clear; quite clear; not clear; Don't know.
<b>Section 4: Project Assessment Process</b>		
4.1	How good was the quality of the Commission's feedback on your application? <b>[C4]</b>	Good; Acceptable; Poor; Not provided; Don't know.
4.2	Was the assessment criteria and process clear? <b>[C4]</b>	Very clear; quite clear; not clear; Don't know.
4.3	Was the selection process transparent? <b>[C4]</b>	Very transparent; Transparent; Not transparent; Don't know.
4.3a	Please explain why you feel the selection process was not transparent. <b>[C4]</b>	
4.4	Do you have any comments on the assessment process? <b>[C4]</b>	
<b>Section 5: Your National Cultural Contact Point &amp; the European Commission</b>		
5.1	What was the quality of the information about Culture 2000 provided on your <b>Cultural Contact Points'</b> Culture 2000 website? <b>[C4 / C8]</b>	Good; Acceptable; Poor; Don't know.
5.2	Did you use a database of cultural operators to identify partners for your project? <b>[C1 / C3 / C5]</b>	Yes; no; Not applicable; Don't know.
5.2a	If yes, how was the quality of information in the database? <b>[C1 / C3 / C5]</b>	Good; Acceptable; Poor; Don't know.

Question Number	Question Text	Possible Responses to Question
5.2b	If no, why didn't you use a database of cultural operators to identify partners? <b>[C1 / C3 / C5]</b>	
5.3	Did you seek any advice or guidance from your Cultural Contact Point while completing your application? <b>[C1 / C3 / C5]</b>	Yes; No; Don't know.
5.3a	If yes, how good was the advice and guidance you received? <b>[C1]</b>	Good; Acceptable; Poor; Don't know.
5.4	Do you have any other comments about the quality of service provided by your national Cultural Contact Point? <b>[C1]</b>	
5.5	During your projects activities, did you have a contact at the European Commission you could contact for support, advice and guidance? <b>[C9]</b>	Yes; No; Don't know.
5.5a	Were they easy to contact? <b>[C9]</b>	Easy; Acceptable; Difficult; Don't Know.
5.5b	How good was the support, advice and guidance they provided? <b>[C9]</b>	Good; Acceptable; Poor; Don't Know.
5.5c	How could communications between the European Commission / CCPs and applicants / projects be improved? <b>[C9]</b>	
<b>Section 6: Project Reporting</b>		
6.1	Have you produced an interim or final project report for the European Commission? <b>[C6]</b>	Yes; No; Don't know.
6.2	How easy to use was the report template? <b>[C6]</b>	Easy; acceptable; Not easy; Don't know.
6.3	Was any guidance provided on how to complete the <b>financial</b> section of the report? <b>[C6]</b>	Yes; No; Don't know.
6.3a	If yes, how was the quality of <b>financial</b> section guidance provided? <b>[C6]</b>	Good; Acceptable; Poor; Don't know.
6.4	Was any guidance provided on how to complete the <b>narrative</b> section of the report?	Yes; No; Don't know.

Question Number	Question Text	Possible Responses to Question
	<b>[C6]</b>	
6.4a	If yes, how was the quality of <b>narrative</b> section guidance provided? <b>[C6]</b>	Good; Acceptable; Poor; Don't know.
6.5	How could the financial and narrative report guidance be improved? <b>[C6]</b>	
<b>Section 7: Programme Publicity &amp; Perception</b>		
7.1	How did you first find out about Culture 2000? <b>[C1 / C8]</b>	Directorate General for Education and Culture website; Cultural Contact Point website; Education Audiovisual and Culture Executive Agency (EACEA) website; From colleague ; From other organisation / partner; From publicity event; From Directorate General Education and Culture newsletter; From other publication; Other
7.2	How would you rate your national Cultural Contact Points activities in publicising the Culture 2000 programme? <b>[C1]</b>	Good; acceptable; Poor; Don't Know.
7.2a	Please explain your rating. For example, what dissemination activities have you seen and how would you rate them. <b>[C1]</b>	
7.3	How would you rate the European Commission's activities disseminating the achievements of Culture 2000? <b>[B3 / C10]</b>	Good; acceptable; Poor; Don't Know.
7.3a	Please explain your rating. For example, what dissemination activities have you seen and how would you rate them. <b>[B3 / C10]</b>	
7.4	How many cultural operators in your country are aware that the Culture 2000 programme exists? <b>[B4]</b>	Most of them; Some of them; Few of them; Don't know.
7.4a	Of those cultural operators that know Culture 2000 exists, what is their level of understanding of what the programme does? <b>[B4]</b>	Good understanding; Adequate understanding; Poor understanding; Don't know.
7.5	Overall, what are <b>cultural operators'</b> opinions of Culture 2000 in your country?	Positive; Neutral; Negative; Don't know

Question Number	Question Text	Possible Responses to Question
	<b>[B4]</b>	
7.5a	Why do cultural operators hold this opinion of Culture 2000? <b>[B4]</b>	
	<b>Section 8: Programme Results and Impacts</b>	<p><i>A result is the "immediate or initial effect or outcome of activities".</i></p> <p><i>An impact is the "longer term effect or outcome of activities".</i></p>
8.1	<p>Culture 2000 was expected to achieve the following <b>results</b>:</p> <ol style="list-style-type: none"> <li>1. Improved capacity for cultural actors to engage in transnational cooperation projects.</li> <li>2. Increased and sustainable transnational cooperation of cultural actors</li> <li>3. Increased mobility of cultural actors, artists and works.</li> <li>4. Improved skills and knowledge of cultural actors / staff / artists.</li> <li>5. Increased European outlook of cultural actors, artists and audiences.</li> </ol> <p>To what extent have these results been achieved by <b>your project(s)</b>? <b>[B1 / B3]</b></p>	To a great extent; To a moderate extent; To a small extent; Not at all; Don't know.
8.2	Briefly explain <b>how each</b> of these results have been achieved by your <b>project(s)</b> . What other results have your projects achieved? <b>[B1 / B3]</b>	
8.3	<p>Culture 2000 was expected to achieve the following <b>impacts on people</b>:</p> <ul style="list-style-type: none"> <li>▪ Attracting greater numbers of people to participate in cultural events / activities.</li> <li>▪ Improved knowledge of the culture and dissemination of European culture and history.</li> <li>▪ Increased European cultural awareness</li> </ul>	To a great extent; To a moderate extent; To a small extent; Not at all; Don't know.

Question Number	Question Text	Possible Responses to Question
	<p>among EU citizens.</p> <p>To what extent have these impacts been achieved by <b>your project(s)</b>? [B3 / C10]</p>	
8.4	<p>Briefly explain <b>how each of these impacts on people</b> have been achieved by your <b>project(s)</b>. What other <b>impacts on people</b> have your projects achieved? [B3 / C10]</p>	
8.5	<p>Culture 2000 was expected to achieve the following <b>impacts on cultural practices</b>:</p> <ul style="list-style-type: none"> <li>▪ Creating new forms of cultural expression.</li> <li>▪ Encouraging and facilitating the movement of artist, cultural operators and cultural products / works.</li> <li>▪ Improved conservation and safeguarding of cultural heritage of European significance.</li> </ul> <p>To what extent have these impacts been achieved by <b>your project(s)</b>? [B3 / C10]</p>	<p>To a great extent; To a moderate extent; To a small extent; Not at all; Don't know.</p>
8.6	<p>Briefly explain <b>how each of these impacts on cultural practice</b> have been achieved by your <b>project(s)</b>. What other <b>impacts on cultural practice</b> have your projects achieved? [B3 / C10]</p>	
8.7	<p>Culture 2000 was expected to achieve the following <b>impacts on cultural policy</b>:</p> <ul style="list-style-type: none"> <li>▪ Increased funding for national cultural policy.</li> <li>▪ Increased funding for transnational cooperation cultural policy.</li> <li>▪ Increased synergy between national cultural policies</li> </ul> <p>To what extent have these impacts been achieved by <b>your project(s)</b>? [B3 / C10]</p>	<p>To a great extent; To a moderate extent; To a small extent; Not at all; Don't know.</p>

Question Number	Question Text	Possible Responses to Question
8.8	Briefly explain <b>how each of these impacts on cultural policy</b> have been achieved by your <b>project(s)</b> . What other <b>impacts on cultural policy</b> have your projects achieved? <b>[B3 / C10]</b>	
8.9	In your opinion, has the Culture 2000 programme <b>as a whole</b> been successful in achieving these <b>impacts</b> ? <b>[B3 / C10]</b>	
8.10	In your opinion, has the Culture 2000 programme achieved any <b>other</b> impacts? <b>[D1]</b>	
<b>Section 9: Focus Groups</b>		
9.1	We are intending to undertake some telephone interviews project case studies and a focus group in Brussels in ... <b>2007</b> to discuss emerging findings and recommendations of the evaluations. Would you be interested in participating?	No; Yes; Would like more information.
9.1a	Is it ok if we store your email address and contact you at a later date? If you select "no" we will not be able to contact you.	Yes; No
9.1b	Forename	
9.1c	Surname	
9.1d	e-mail address	
<b>Section 10: Thank-you for participating</b>		

## **Annex Six: Case Studies**

# Sweden: National Case Study

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## Overview of National Cultural Cooperation Policy

Sweden has a mature and longstanding cultural policy. The objectives and basic principles of Swedish cultural policy were laid down by a Parliamentary Act in 1974 and reviewed in 1996 but overall have remained more or less the same over time. National objectives for cultural policy are governed by the annual remit of the Swedish government and parliament, by legislation and various regulations. The main goals of Swedish cultural policy refer to accessibility to culture, young people and education. Specifically they are to:

- Safeguard freedom of expression and create genuine opportunities for everybody to use that freedom;
- Create equal opportunities for everybody to participate in cultural life and cultural experiences and to engage in creative activities of their own;
- Promote cultural diversity, artistic renewal and quality, counteracting the negative effects of commercialism;
- Facilitate culture as a dynamic, challenging and independent force in society;
- Preserve and use cultural heritage;
- Promote education; and
- Promote international cultural exchanges and encounters between the different cultures in Sweden.

Accordingly, Swedish cultural policy is based on the principle that everyone should be given the opportunity to participate in cultural life and cultural activities, and also the opportunity to take part in the creative activity of their own. Also, safeguarding of freedom of expression has been one of the core goals of Swedish cultural policy.

The goal on *international cultural exchange* is repeated in the annual legal instruction given out along with the grant decision to those cultural institutions under the Ministry of Culture responsible for its development and implementation. However, there are no special allocations for international cultural cooperation in the annual grants given by the Ministry of Culture.

Fellow Nordic countries have traditionally been the main focus of international cooperation for Sweden. However, Swedish membership in the EU in 1995 and the increasing immigration flows have contributed to changing this scope and increasing intercultural activities with other EU countries.

As for the institutional structures and competences, the Swedish state, regions and municipalities share responsibility for cultural policy in the country. Cultural policy at national level forms the general framework under which all the other institutions operate in the country and cultural institutions at regional and local levels are able to make their own decisions regarding international cooperation.

The Swedish Arts Council (SAC) is a key national cultural institution and was established 1974. The SAC was given responsibility to provide all citizens with access to culture and with a broad spectrum of high quality culture. Its activities are driven by the national objectives for cultural policy and the remit determined by the Swedish Government every year. Approximately SEK 5.5 billion per year are made available at national level and allocates a large proportion of that total in grants to the performing arts, contemporary arts, museums, literature, arts periodicals, etc.

The approximate breakdown of nation culture spending is:

- National government and Institutions - 47%
- County councils -10%
- Municipalities - 43%

The regions and municipalities have financial responsibilities for the institutions in their territories and thereby have an important influence over the scope and nature of their activities. Structural Funds have also had a key role in the promotion and support of cultural activities in the most isolated areas of the country (mainly in the north).

At present, the recent change in the State Government in 2006 has brought about a new revision of Swedish cultural policies and imminent changes are expected regarding management, structures and policies but the overall objectives are not expected to change. An important issue will be how to finance culture in the future. It is expected that the Government will seek to raise more funding support from private sources to reduce the pressure on state budgets. The number and internal structures of the State institutions involved in cultural policy are also likely to be reduced – at present there are around 17 different institutions at national level dealing with culture policy issues. A report on Cultural Policy reform by a specially establish Expert Commission is expected in 2008.

As highlighted before, *international cooperation in the field of culture* is not new in the framework of the Swedish cultural policy - it was featured in the Parliamentary Act of 1974. In particular, Nordic cooperation with Norway, Iceland, Finland and

Denmark has always been very strong and this cooperation has been governed since 1962 by the Helsinki Treaty. This Treaty established the Nordic Council, with the Nordic Council of Ministers and the Nordic Cultural Fund as donors of cultural grants. These institutions are funded by all the Nordic countries with contributions linked to the gross national product of each country - Sweden's contribution in 2003 amounted to around €15 Million, 32% of the total budget.

Apart from this multilateral agreement, Sweden has not formalised many bilateral agreement dealing with cultural cooperation and exchanges with other countries. An exception to this general trend is the **bilateral agreement with Greece** signed in 1990 due to the large number of Greek cultural and political personalities that moved to the country. However, the total budget available for cultural projects is very limited.

Other initiatives to promote international cooperation in the field of culture include:

- Swedish & South Africa Culture Partnership Programme: the objective of this programme is to promote cultural cooperation between the two countries by providing support for cooperation between institutions, organisations and cultural groups in both countries.
- Initiative for Cultural Cooperation in the Baltic Sea region (Ars Baltica): this initiative is a cooperation forum for cultural authorities in the countries around the Baltic Sea, plus Norway. It promotes exhibitions, concerts, publications, etc.
- Funding for international cultural exchange: The Swedish Arts Council provides funding support for international cultural exchanges in each cultural sector (design, performing arts, etc).

### **Complementarity with the Culture 2000 Programme**

According to the "Study on Cultural Cooperation in Europe" (2003), a set of key issues for the Swedish future international cooperation policies were identified:

- The cultural integration of immigrants, cooperation with the countries of origin of these immigrants as well as with other European countries to share best practices, exchange of experiences, etc.
- Young people and culture, from the point of view of the integration and education.

- Support to international networks or cultural organisations: “good examples” or positive experiences and results of the Culture 2000 funded projects play a key role as for promoting the access to the new Culture Programme for Swedish cultural actors, as well as for other initiatives for cultural cooperation with other countries.

Stakeholders in Sweden generally felt that Culture 2000 was marginal in terms of Swedish cultural cooperation policies. According to data from the Budapest Cultural Observatory, Swedish cultural institutions have only led 31 Culture 2000 projects and have been involved in another 170 as co-organisers. Overall, this level of participation was felt to be “average” compared to other participating countries. Explanations given for this were:

- Well-established strong cooperation links with the Nordic countries.
- General Euro-scepticism in Sweden.
- Poor knowledge about the programme at the start of the programming period.
- Concerns over the administrative requirements and procedures of Culture 2000 (lengthy application, selection and reporting procedures, complex administration and project management systems, etc) were felt to be one of the main factors stopping more Swedish cultural operators applying to participate.
- Easier access to other national sources of funding or the Structural Funds do not make Culture 2000 programme an attractive or “competitive” option for potential applicants in the country.

However, it was generally acknowledged that the existence of the Culture 2000 Programme has contributed to raising the level of funding support for cultural activities from national and regional cultural authorities and other key stakeholders. Although no data is available to quantify it, it is clear that Culture 2000 has a leverage effect in Sweden.

***Although it stakeholders noted that the Culture 2000 Programme had been marginal to Swedish national cultural cooperation policies, it should be highlighted that the Nordic cooperation structures and systems have been recently reviewed and specifically designed to be adapted to the Culture 2000***

***Programme and the new Culture Programme (2007-2013). This represents a key development in Nordic cultural cooperation. These changes were led by the need to enlarge the network and make the structures and procedures more “programme-orientated”, to make it more complementary to Culture 2000 and the new Culture 2007-2013 Programme.***

## **Culture 2000 Programme's Impacts on national cultural policies and national institutional structures / partnership arrangements and their Sustainability**

The key effect of Culture 2000 on national cultural policies and structures was the review of Nordic cooperation structures to increase complementarity with Culture 2000 and Culture 2007-2013. No other visible effects on Swedish national cooperation policies in culture have been reported.

However, it is true that the existence of the Programme and the participation of Swedish cultural actors in the projects have had certain effects that are worth noting below:

- Increased interest within the cultural sector in general and cultural operators to participate in the Programme as well as to be involved in more integrated cooperation arrangements (like the partnerships within the Programme).
- Cultural sector in Sweden is getting acquainted with the EU cultural policies and systems. Culture 2000 funded projects have provided cultural organisations with common structures, systems, etc for all participating countries.
- Formal and informal networks have been strengthened and provide for a good basis for the sustainability of the Programme's results in the country.
- Increased funding at regional and local levels to support Culture 2000 projects (though there is no dedicated Culture 2000 co-financing fund in Sweden).
- Real added value of the Programme's contribution in the country is noticeable in the sectors of visual arts and cultural heritage (for example, the EMILE project, which has been selected as a project case study in this evaluation);

***Although the Culture 2000 Programme is not the only contributing factor, the issues of "intercultural dialogue" and "cultural cooperation" are on the top of the political agenda and have become two of the main priorities for the Government in Sweden at present. The Culture 2000 programme has been an influential contributing factor in the debate.***

# Sweden: Project Case Study 1

Project name	Leaving Europe for America - early EMigrants Letter stories (EMILE)
<b>Project Leader:</b>	The Foundation Östergötland Regional Museum
<b>Co-organisers:</b>	Mayo County Council Library (IE) Provincia Autonoma Di Trento (IT) Rozmberk Society (CZ) The State Archive of the Capital City of Warsaw (PL)
<b>Cultural Field:</b>	Cultural heritage
<b>Action:</b>	Action 1
<b>Project Duration:</b>	5/09/2004 - 4/09/2005
<b>Project Summary &amp; Objectives:</b>	<p>The EMILE project shed light on the European immaterial heritage of our emigration history. Using letters, photos, songs and told-memories from past emigrants, the project focused on the period 1840-1920, when many people were forced to leave their countries. This was linked to global migration/immigration also acknowledging the role of women. The project turned this research into comprehensible materials, which gave insight and understanding of our emigration past to ordinary people.</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>▪ Promote cultural dialogue and mutual knowledge of EU emigration to North America</li> <li>▪ Create widest possible citizen access to the material</li> <li>▪ Disseminate know-how and promote mobility among professionals</li> <li>▪ Promote good practice in conservation and safeguarding of the material</li> <li>▪ Address young people</li> <li>▪ Develop a platform for EU network collaboration</li> </ul>
<b>Project Outputs and Outcomes:</b>	<p>Hard outputs:</p> <ul style="list-style-type: none"> <li>▪ Five touring exhibitions</li> <li>▪ Joint virtual exhibition (website)</li> </ul>

Project name	Leaving Europe for America - early EMigrants Letter stories (EMILE)
	<ul style="list-style-type: none"> <li>▪ Exhibition catalogue</li> <li>▪ Five open half-a-day conferences</li> <li>▪ Music CD</li> <li>▪ Essay competition in Swedish school</li> <li>▪ History classes in Italian and Polish schools</li> </ul> <p>Soft outputs:</p> <ul style="list-style-type: none"> <li>▪ Reinforcing and rescuing the past as part of our cultural heritage and as a social integration tool.</li> <li>▪ Strengthening the European identity of the partners.</li> <li>▪ International transference of know-how.</li> <li>▪ Strengthened national networks among each of the partners.</li> </ul>
<b>Project Grant:</b>	€ 115,584

### Overview of project objectives & activities

The main aim of the project was to rescue the migrant historical memories of five Member States, compare it, and link it to their current role of hosting countries through different activities envisaged for disseminating the letters and other graphic materials sent by migrants to their families.

Specific objectives were to:

- Promote cultural dialogue and mutual knowledge of EU emigration to North America;
- Create widest possible citizen access to the material;
- Disseminate know-how and promote mobility among professionals;
- Promote good practices concerning conservation and safeguarding of the material;
- Address young people; and
- Develop a platform for EU network collaboration.

The activities envisaged for achieving them were:

- Organisation of five touring exhibitions in each of the five partner countries where migrants letters, pictures, etc., were accessible to the wider public.
- Creation of a website with an in-depth overview of the content of the exhibitions, with exclusive pages for each of the five partners and a common homepage in English.
- Production of an exhibition catalogue of the materials showed in the exhibition. Five editions in each of the national languages.
- Organisation of conferences, operative partnership meetings and exchange visits: open conferences for the wider public, operative meetings and exchange visits between project participants.
- Implementation of a sub-project called “Young Emile”: school history classes sought to involve young students in the project and make them learn about the migration past of their countries.

### **Overview of project outcomes & outputs**

This project had an overall good strategy and working plan to achieve a set of clear and realistic objectives. As a consequence, there are a good number of both hard and soft outputs as explained below:

#### *Hard outputs:*

- Five touring exhibitions (in Sweden, Czech Republic, Ireland, Italy and Poland) targeted at the general public and specially at young people. The exact number of visitors is not known but access has been wide in all partner States.
- Joint virtual exhibition (website) with an in-depth overview of the content of the exhibitions, with exclusive pages for each of the 5 partners and a common homepage. [www.emigrantletters.com](http://www.emigrantletters.com)
- Exhibition catalogue: 11,000 printed documents of the material were showed in the exhibitions produced in each of the five partners' languages.
- Five open half-a-day conferences: one in each of the partner countries for launching the website. Around 350 people participated in the conferences, mainly young people and teachers.
- History classes in schools: as part of the “young EMILE” sub-project, the Italian partner taught history classes about the migration past of their countries in three Italian schools to around 100 students.

Apart from the above mentioned planned hard outputs, the project also produced a number of extra outputs not expected at the beginning of the project, these were:

- CD Music: 4 out of the five member states produced a CD composed of typical emigrants' songs from their country.
- Essay competition in a school: the Swedish partner also organised an essay competition in a school in Sweden amongst approximately 100 students. The aim was to make them write a typical emigrant life story giving a prize to the three best essays which were also published in the website.
- History classes for young students: as a result of the interest raised by the project, the Polish partner showed the emigrants letter exhibition to students in two different events.
- Permanent exhibition in Sweden: the touring exhibition of the Swedish partner became permanent in the municipality of Kinda.

***The main achievement of the project is not only to have produced a good number of high quality hard outputs but to have ensured the sustainability of these outputs through the empowerment and effective involvement of all partners. For instance, it is to be noted that the website is still active and updated thanks to the partners' private resources.***

*Soft outputs:*

- The project reinforced and rescued the partners' migrant memories saving therefore some of Europe's cultural heritage.
- The project strengthened their European identity as they discovered the similarities of their experiences with those of other Member States, letting them see that their own national experience within the broader context of European history.
- The different partners' level of technical cultural heritage conservation knowledge led to a fruitful exchange of know-how which positively impacted on safeguarding the different national cultural heritages and therefore the European cultural heritage.
- Most partners also stressed their increased cooperation with national, regional and local stakeholders of their own country.

***An example of increased national cooperation in the field of culture is to be seen in Poland where the exhibitions of migrant letters continued after the ending of the project thanks to the contacts enhanced by the EMILE project between local and regional museums and schools.***

## **Project Management and Functioning of project partnership and cultural cooperation**

The Project had a highly complex partnership structure including partners from three old Member States and two new Member states as well as a great number (up to 24) of other stakeholders (ranging from municipal museums to national institutes) involved in the implementation of the project. No formal organisation structure was created in order to cope with this heterogeneity but a communication strategy based mainly around three face-to face working meetings, before, at the beginning and during the project, visits of the project leader to the participating countries, one expert exchange meeting, and all that complemented by regular emails and telephone contacts between the main contact people. Furthermore, communication and follow up was eased by the creation of the website through which all partners could see instantly the work done by the other partners.

***The prior meeting held by all partners (except one) before sending the application form was deemed the most fruitful and useful meeting. It let the partners get involved in reviewing the draft application and allowed them to contribute to the preparation of the final version. That meeting empowered all members of the partnership and made them feel the project as its own.***

***The kick off meeting was also important as it let partners agree on the common format and working procedures for all the products and activities.***

The main problems identified in the partnership for the optimal achievement of objectives were mainly related to the different levels of cultural heritage acknowledgement, previous work and recognition of their migrants memories - not all the partners had the same amount of migrant letter collections nor did all have a long tradition of recognition of the importance of saving this migrant memory.

There were some important differences in working culture and administrative practices among the partners. These differences were mainly solved through extensive communication and the project resulted in the creation of a number of joint products. There were some problems with joint development of products but the partnership proved strong enough to overcome them.

A general assessment of the project outcomes and impacts show that a high level of partnership cooperation was achieved. That cooperation resulted in the

production of several joint products which were developed and agreed jointly by all partners. Furthermore, and taking into account the aim of the project of rescuing and saving their common migrants' historical memory, the partnership was highly successful as, despite differences in organisational competences and power, all partners involved were devoted in their countries to rescuing and reinforcing the importance of their migrants memories cultural heritage. Finally, although some of the small organisations encountered problems they learnt from their larger partners and successfully transferred knowledge to their organisations.

***Evidence of the good partnership cooperation is given by the fact that all partners agreed on maintaining the website open, and had applied for another Culture 2000 programme for deepening the objectives achieved by the EMILE project.***

### **Effectiveness & Efficiency**

#### *Effectiveness:*

The project succeeded in achieving its main aim of rescuing and raising awareness of the migrant past memories of five Member States, comparing and linking it to their current role as host countries. Regarding the specific objectives and as showed below, these were all achieved to a great or less extent:

- 1 Promote cultural dialogue and mutual knowledge of EU emigration to North America

The project made possible a comparison of the different migrant historical memories of the partners. This has led to a common understanding of the historical similarities of the partners as part of the European migration history.

This objective was been achieved thanks to the set of planned activities which foresaw the elaboration of a common set of joint products (catalogue, touring exhibitions, etc.), and a rotating meeting system that resulted in high quality products that eased comparison between the different material.

- 2 Create widest possible citizen access to the material

The project has effectively raised awareness on the risk of forgetting our migrants' memory and the usefulness of using it as a social integration tool for current migrants' flows. Through showing citizens of current host countries their migration past we are not only letting them know about their past but also strengthening their feeling of solidarity with the migrants now coming to their countries.

All the activities of the project were covered by the media and open to the wider public and mainly all countries mentioned TV, radio or press coverage of their activities.

***That is the case of Sweden, for instance, where there have been numerous articles about the EMILE project in local, regional and national newspapers and information about the programme has been broadcasted in three regional channels: Östnytt, TV 4 Öst and Nolletan television.***

- 3 Disseminate know-how and promote mobility among professionals & Promote good practices concerning conservation and safeguarding of the material

The meeting system envisaged by the project led to the achievement of these two objectives. By means of communication and face-to-face interviews the partners with most developed cultural heritage conservation techniques and experience were able to transfer their know-how to the partners with less experience.

***A representative example of the transference of know-how is the meeting held in Ireland where professionals from all partner countries got a guide and an explanation on how to use the “EDGE” programme, which is a database programme used for the structuring and conservation of this kind of cultural heritage.***

- 4 Address young people

The whole project had a focus on targeting young people and therefore many of the public activities were sought and specifically addressed to this target group. Almost all partners mentioned good participation of young people in their activities especially in the five open half-a-day conferences for launching the website, and the implementation of a sub-project called “Young Emile”, which successfully raised young people interest through history classes.

***The most important achievement of the project is the use of the materials for education purposes in schools and high schools in Italy, Poland and Sweden, in some cases even after the ending of the project.***

- 5 Develop a platform for EU network collaboration

Although the project successfully created a website designed to boost cooperation between the partners beyond the life of the project, working cooperation is not as expected. The main causes are to be found mainly in the rejection of a second application to the Culture 2000 programme, which constituted a continuation of the EMILE project. Despite this, partners still share the costs of maintaining the website in the server.

### *Efficiency*

Funding of the EMILE project came from all partners involved on an equal basis (around €20,000 each), except for the project leader who obtained extra funding (an extra €25,000) from their municipal authorities. The shared financial responsibility led to great efficiency in project expenditure management; having effectively used almost all the funds committed and achieved more results and outputs than expected. Human as well as economic resources were deemed commensurate to the outputs and impacts sought, although some more human resources were deemed necessary for avoiding extremely overloaded periods. Regarding planned and effective distribution of expenditure, all activities were more or less under the expected costs and the project successfully balanced extra expenditure between the different expenditure items.

Finally, no problems were encountered as regards the time lapses for payment and the eligibility rules, even though this is more thanks to the public nature of most of the partners (which can pay in advance of receiving the funds and are used to strict eligibility rules) than to the readiness of payments and simplicity of procedures.

### **Project Monitoring and Evaluation**

As outlined in the box below, the project monitoring and evaluation system was mainly based in working meetings, one at the beginning and one during the project, visits of the project leader to the participating countries, and national interim and final reports (one for each partner State).

Monitoring tools	Contents
Kick off working meeting	Set up of working procedures and templates that ought to be followed by all partner States.
Visits of project leader to partners	3 visits were organised in order to check out the work

	against the agreed working procedures and templates.
Working meeting during the life of the project	Common report on project progress amongst all partners.
National interim report	One each partner. Included information on the activities already done and an economic report.
National final report	Included brief information on the outputs, impacts, and future sustainability of the project outputs and results.

This system was mainly envisaged to jointly establish and monitor the expected results and to harmonise the working procedures and outputs that were to be produced. The main responsibilities for project coordination lay with two people from the project leader organisation but effectively all partners were involved in the monitoring and evaluation system through the submission of national interim and final reports. This resulted in useful monitoring during the life of the project of the activities, the workplan, the quality of the outputs and the financial performance of each of the partners, which let them rearrange some identified deviations (technical problems with printing the documents, harmonised structure of all products, etc.) in order to successfully follow and achieve what had been agreed during the kick off meeting.

However, the system lacked a set of indicators to monitor the beneficiaries finally reached by the project, a system for identifying good practices and an ongoing strategic performance assessment of the project.

***Project leaders explained that the practical nature of the monitoring system (mainly activities and economic check) was due to the great number of activities to be pursued in that tight time lapse and that therefore, projects should include fewer activities if deeper strategic reflection during the life of the project is sought.***

### **Visibility and Dissemination activities**

The same nature of the EMILE project made it widely succeed on producing a good number of high quality visibility and dissemination activities. These were:

- The five touring exhibitions (in Sweden Czech Republic, Ireland, Italy and Poland).
- Joint virtual exhibition (website) [www.emigrantletters.com](http://www.emigrantletters.com).
- Exhibition catalogue (a total of 11,000 printed documents in five languages).

- Five open half-a-day conferences with around 350 participants.
- History classes in Italian and Polish schools to around 100 students.
- Four partners produced a CD of their respective typical emigrants' songs.
- Swedish school essay competition amongst over a 100 students.
- Use of a common logo agreed upon by all partners.

All the visibility and dissemination activities were also addressed at policy makers and were widely covered by the national, regional and local media of their respective countries, including TV periodical programmes, press articles and radio coverage.

***In the Swedish case, policy makers were not only invited as visitors but also as holders of the dissemination activities. E.g., Kinda municipality arranged an “Emigration evening” in Kisa where Swedish emigrant letters were read and emigrants music was played.***

### **Project Impacts and Sustainability**

Accordingly with the success in achieving the planned objectives, the EMILE project was able to have an important impact on the partners, direct beneficiaries and the different regions where the project was implemented. The main impacts identified are the following:

#### **1 Impact on the participating organisations**

*Improved capacity of cultural actors to engage in transnational projects and increased transnational cooperation for cultural actors*

Almost all partners claimed a broader and more positive perspective as regards the European Union and the participation in highly complex European partnerships. Almost none of the partners had previously been involved in a European project and therefore, participating in EMILE has diminished their original fear about working with foreign partners and under European Commission rules.

***An evidence of the above mentioned impact is the application issued by the same partners for another Culture 2000 project called SAME – Sharing American / European Migration Experiences, which constituted a continuation of the EMILE project but involving an American partner and further activities to use the emigrants’ cultural heritage for tourism purposes.***

*Improved skills and knowledge of cultural actors*

Participation in the project has led to an effective transference of know-how and exchange of good practice concerning conservation of cultural heritage.

*Increased European outlook of cultural actors*

Some partners claim that working in the EMILE project has helped them in their day-to-day work, broadening their perception of their own history and adding value to their local memories. As the project leader put it, the EMILE project gave light to local history placing the narrow local experiences into a bigger framework.

## 2 Impact on beneficiaries (the wider public)

Most of the activities of the project involved direct participation of the targeted groups in the visibility and dissemination campaigns. For example, the five open half-a-day conferences, lessons in schools and the Swedish essay competition all directly engaged young students. All these activities, together with the more general dissemination materials (touring exhibitions, website, catalogue, etc.) have reached the wider public and especially young people.

Although the very nature of the project and the dissemination activities do not let identify a direct cause-effect link, the number and good quality of the activities might have had at least an effect on raising awareness about the migration history of their countries, contributing therefore to safeguard this cultural heritage, and strengthening somehow their solidarity feeling towards migrants.

## 3 Structural impact on their institutional and political environment

The lack of a transference plan directly impinged upon the impact of the project on national authorities, policies and structures. However, although no great impact on national policies, practices or institutional structures has been identified, there are quite a few cases which show the direct or indirect effect of the project on the environment where it was implemented.

The first and most noticeable impact is the strengthening effect of the project on the partners cooperation with other national, regional and local stakeholders of their own country. The project involved not only a project leader and four co-organisers, but also up to 24 of other stakeholders ranging from municipal museums to national institutes, involved somehow in the implementation of the project. As put it by many partners, this cooperation within the project has increased overall cooperation between those partners having sometimes a direct effect on new initiatives related to this cultural field.

***For example, thanks to the project exhibitions, the Swedish National Emigration Centre got interested on the project and was included in the project application for the second Culture 2000 project. Furthermore, and as an example of transference of know-how, this Centre is now digitalising their cultural heritage with the same programme used by the project.***

Secondly, the project strengthened the European identity of partners and contributed towards creating a better image of Europe. The common structure and presentation of the outcomes made it easy to compare the similarities and

differences of the different emigrant historical memories of the participating countries. Therefore, the project contributed to the whole European project, safeguarding and enhancing the importance of the national cultural heritage showing at the same time how these national experiences are subsumed under the umbrella of European history.

Finally, the project was also one of the factors that contributed in Poland to the launching of newly created national programmes which devote funds from the Ministry of Culture to safeguarding immaterial cultural heritage similar to the emigration memories.

The sustainability of many outputs of the project has proven to be successful over the time and therefore, so have the potential impacts of the project. Many of the activities of the project continued after the project ended, such as the touring exhibitions which lasted in many partner States several months more than the project. Furthermore, many of the materials produced still exist, such as the website, and in some cases they have become permanent, such as a touring exhibition which has now become permanent in the Kinda municipality of Sweden.

That said the project still have many transferability potentials that ought to be used in other policy areas for raising further national funding support and/or complementary initiatives. For example, the catalogue which could be used for history classes in schools of all partner States. Potential transference policy makers are local, regional and national education authorities which could validate the adequacy of the material and use them as part of the public school history subject.

## Sweden: Project Case Study 2

Project name	Meeting place – North European visual arts
<b>Project Leader:</b>	Kulturhuset Blå Stället, Statsförvaltningen Gunnared
<b>Co-organisers:</b>	Rogaland Kultursenter (Norway) Society Latvia-Sweden (Latvia)
<b>Cultural Field:</b>	Visual arts
<b>Action:</b>	Action 1
<b>Project Duration:</b>	23/09/2002 - 22/09/2003
<b>Project Summary &amp; Objectives:</b>	<p>The project was an artistic exchange between the Nordic and Baltic countries aimed at young artists and implemented through the organisation of a travelling exhibition showing the young artists' work in Gothenburg and in the capital cities of the participating countries.</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>▪ Network development of young visual artists.</li> <li>▪ Enhance art institutions networks and provide them with a new vision of young modern visual arts.</li> <li>▪ Give all participants an overview of the different trends, requirements and main contacts to perform visual arts across the partner States.</li> <li>▪ Raise awareness about new visual art.</li> </ul>
<b>Project Outputs and Outcomes:</b>	<p>Hard outputs:</p> <ul style="list-style-type: none"> <li>▪ Seven travelling exhibitions.</li> <li>▪ Catalogue.</li> <li>▪ Dissemination seminars.</li> <li>▪ Publishing materials: posters, invitations.</li> <li>▪ Practical workshops for artists.</li> </ul> <p>Soft outputs:</p> <ul style="list-style-type: none"> <li>▪ Awareness raising on new visual art by young artists.</li> <li>▪ Enhanced cooperation and contacts among artists and institutions.</li> <li>▪ Increased mobility of artists.</li> <li>▪ International transference of know-how.</li> </ul>
<b>Project Grant:</b>	€ 144,659

## **Overview of project objectives & activities**

The main aim of the project was to boost international young visual arts through the facilitation of contacts between young artists from different countries and between these artists and public institutions and authorities.

Specific objectives were:

- to create new networks by providing young artists from different countries with the opportunity to get in contact with foreign colleagues and with art and culture institutions in each country and town.
- Enhance art institutions networks and give them a new vision of young modern visual arts - the main aim was to provide art galleries, academies and culture centres with the opportunity to lay the foundation for future cooperation and exchange and to show a representative sample of the current trends of young visual arts.
- Give all participants an overview of the different trends, requirements and main contacts to perform visual arts across the partner States.
- Raise awareness and knowledge about new young visual art among the wider public.

The activities envisaged for achieving them were:

- Preparatory trips - prior to the application the project leader visited the partner countries twice to meet the curators and visit the locations where the exhibition was to be held.
- Organisation of a contact week at the beginning of the project involving all artists, curators and other participants where they were comprehensively informed about the project, got the chance to raise their own ideas and formally presented themselves and their work to each other.
- Selection process of the art pieces to be shown after the contact week where the artists together with the representative curators made a selection of works to be shown – the final selection included approximately one hundred pieces of art.
- Organisation of seven travelling exhibitions to show the work of the artists.
- In parallel and complementing the exhibitions, artists were involved in a number of events, seminars, tours and meetings devoted to show them current art trend and responsible institutions in the different partner States.
- Dissemination seminars where the project was presented by the project manager to key stakeholders.

- Catalogue compiled by the project leader briefly introducing the project, the artists involved, and samples of their work.
- Contemporary art workshops for artists in Latvia and Finland.

### **Overview of project outcomes & outputs**

Almost all the planned activities involved the elaboration and creation of materials which constitute the main hard outputs of the project. Effective involvement of partners and artists in the project also had indirect effects which resulted in a number of soft outputs of the project.

#### *Hard outputs*

- Seven travelling exhibitions in Sweden, Norway, Finland, Lithuania, Latvia and Estonia: the travelling exhibition was held in the six countries participating in the project and an additional final venue in Sweden. In these exhibitions all the selected pieces were exhibited and 5 artists from each country got the opportunity to present their work in the launching event and through guided tours throughout the exhibitions. Approximately 12,000 people visited the 7 exhibitions, including young students and teachers and 28 guided tours of the exhibition were organised.
- The project leader compiled a catalogue briefly introducing the project, the artists involved, and samples of their work. Approximately 1,000 copies were printed and distributed during the exhibitions and other events.
- Finally the project also elaborated a great number of complementary publishing materials which were used mainly for the promotion of the exhibitions and the project. These included posters and invitations.
- The project manager participated in several seminars in different countries, in direct connection or independently from the exhibitions, with the aim of raising awareness and interest about the project and the artists among key stakeholders.

***Some of the topics of these seminars were specially envisaged to raise awareness not only about the project but about the Culture 2000 programme and the positive experiences of international exchanges. E.g., Curators' role in art, The EU Culture 2000 programme, International exchange of art, etc.***

#### *Soft outputs*

- Due to the numerous public activities and media coverage the project successfully raised awareness about young contemporary visual art. This objective has been achieved not only through the exhibitions for the wider public, but also through the seminars and parallel activities that targeted different art stakeholders.

- The project fostered contacts between artists and art institutions, and between artists themselves resulting in increased cooperation and creation of networks in the young modern visual arts sectors of the countries involved.

***An example of this increased cooperation is found in Sweden, where the project leader organisation has got in contact, thanks to the project, with a good number of regional and local cultural centres. As a result of this cooperation, they have launched an EU project together with other two regional cultural centres in Sweden for staff exchanges and transference of know-how.***

- the project has had a definite direct effect on the mobility of the artists, as all the complementary activities run in parallel to the exhibitions (assistance to seminars, meetings with art representatives and authorities, etc.) has given them an overview of the different trends, requirements and main contacts to perform visual arts across the partner States.
- Finally, the project also had an effect on international transference of knowledge, helping different staff categories of museums to get acquainted, for instance, with the working methodology of new NTIC (video art), which they had not previously used.

### **Project Management and Functioning of project partnership and cultural cooperation**

The Meeting place project also had a complex partnership structure involving Old Member States, New Member States and an EFTA country. Partner organisations were of similar size, competencies and budget, and being all deeply involved and interested on young visual art promotion.

No formal organisation structure was created. Communication was via project leader preparatory visits before the launching of the project, a week-long contact meeting at the beginning of the project between all partners and artists, and visits from all the partner curators to the organisation of the first exhibition complemented by regular emails and telephone contacts between the main contact people.

***The previous preparatory visits by the project leader to all partner States were a key partnership tool of the project. Thanks to them, the project leader met the curators and visited all the locations where the exhibition was to be held,***

***easing personal contacts and the necessary arrangements for ensuring the success of the project.***

Not all partner States contributed financially on an equal basis to the project, as only the Norwegian and the Latvian partners were acting as coorganisers – all the other participants had an associated role. The consequences of these different roles were only to be seen at the beginning of the project when mainly the project leader and the Latvian partner were the ones in charge of organising the first initial contact week, fixing the objectives and activities to be undertaken. During the other stages of the project, all partners were empowered to take an active role in the project strategy. This was the case for the selection of artists, the final selection process of the art pieces to be shown, the organisation of the exhibitions, etc.

***The project also empowered the participating artists to take an active role during project implementation. For instance, they selected the pieces of art together with the curators, they participated in the opening events of the exhibitions and they directly explained their pieces of art in the guided tours envisaged by the programme. Therefore, one of the main achievements of this project is not only a smooth and effective partnership work but also the direct empowerment of final beneficiaries as active participants of the project.***

The problems identified in the partnership for the optimal achievement of objectives were mainly related with the delay on the reception of the project initial funding from the European Commission, which entailed a significant risk for the maintenance of the partnership. However, partners acknowledged the problem and stayed dedicated to the project - this was a serious issue requiring careful management as the smaller private partners in particular could not afford to incur costs in advance of receipt of the grant.

In summary, the project partnership has been effectively managed and run smoothly during project implementation, solving the unexpected problems that arose and resulting in a good number of high quality project outputs.

### **Effectiveness & Efficiency**

The project succeeded in achieving its main aim of rescuing and raising awareness of the migrant past memories of five Member States, comparing it and linking it to their current role as hosting countries. The specific objectives were all met to some extent.

#### *Effectiveness*

## 1 Network development of young visual artists

The project fostered contacts between artists and art institutions, and between artists themselves, achieving the aim of creating new networks by providing young artists from different countries with the opportunity to get in contact with foreign colleagues and with art and culture institutions in each country and town.

This objective has been achieved mainly thanks to the contact week, to the additional activities organised in parallel to the exhibitions, and also thanks to the enthusiasm shown by the artists themselves in participating with their own means in more exhibitions than in those where they were officially invited.

***There are many examples of further contacts between artists themselves, and between artists and institutions which in some cases have resulted in other exhibitions. For example, the visual arts exhibitions held in an art gallery in Norway, or the exhibition held in the Istaba Gallery in Latvia.***

## 2 Provide art institutions with new contacts and new vision of modern visual arts.

The project successfully achieved the aim of providing art galleries, academies and culture centres with the opportunity to lay the foundation for future cooperation and exchanges.

## 3 Give all participants an overview of the different trends, requirements and main contacts to perform visual arts across the partner States.

The project envisaged a number of activities specifically focused on giving young artists an overview of the state of the situation on visual arts in the different partner States. This is the case for example of activities such as the organised meetings with staff from art galleries in Sweden; the visits to local galleries and meetings with the artists who were exhibited there in Finland; the meeting with the national association of artists in Poland where they were given information on the association's activities and plans for the future; etc.

All these activities gave young artists and overview of the different trends, working requirements and main contacts to perform visual arts in other States. As a result, many examples are found of young artists exhibitions outside their national boundaries.

## 4 Raise awareness about new young visual art.

One of the main focuses of the project was the access of the wider public to young modern visual art, and therefore, many of the activities were sought and specifically addressed to the general public. For instance, at each exhibition location a number of activities were envisaged for the general public.

***The guided tours to the exhibitions constituted a good example of bespoke envisaged activities towards non-expert public. The 28 organised guided tours let the public not only physically see the art pieces of the artists but also understand and get acquainted with the ideas, reflections, and purposes behind them.***

Evidence of the awareness raising is provided by the approximately 12,000 visitors to the exhibitions. Furthermore, all activities of the project were covered by the media and mainly all countries mentioned TV, radio or press coverage of their activities.

### *Efficiency*

Apart from EU funds, funding distribution in the Meeting place project was mainly borne by the project leader which committed almost double of the funds committed by all coorganisers together. Some extra funds were raised from a Swedish institution and the Northern Cultural Foundation.

Financial issues caused some changes to the work plan and prevented implementation of some of the planned activities. The most important drawback was related to the impossibility of carrying out a final meeting in the last venue between all partners. The main reason was the lack of further funds and it strongly affected the monitoring system as that meeting was going to be used as an evaluation platform of the activities undertaken and for the overall performance assessment of the project. In addition, some problems were encountered due to delays in initial payment which could have caused serious problems for the project.

Overall, human and financial resources were deemed overall commensurate for achieving the main outputs and impacts sought and achieved by the project, although some more funds would have been needed to fully exploit the whole potential of the project.

### **Project Monitoring and Evaluation**

As in the case of the partnership structure analysed, no formal monitoring and evaluation system was created but an informal system based in working meetings, one at the beginning and other at the end of the life of the project, visits of the

project leader to the participating countries, and national final reports (one for each partner State).

The monitoring and evaluation system was mainly focused on checking the overall implementation of the working plan, the specific performance of the individual exhibitions and the final quality of the hard outputs produced. Monitoring responsibilities mainly laid in the project leader, with contributions from project partners through their national reports. Regarding this national reports, a common template should have been sought as quality of the assessments varied from country to country. Furthermore, no mention to any future sustainability of the project outputs, and outcomes was included in the reports.

Although this system led to the identification of problems and allowed the rearrangement of activities during the life of the project it didn't provide the project with the necessary tools for carrying out a proper strategic ongoing review or to formally identify any potential transferable good practices. Furthermore, the planned evaluation review envisaged by the project could not be carried out due to lack of financial resources.

Monitoring tools	Contents
Contact week	Set up of working procedures and arrangements for project implementation
Visits of project leader to partners	7 visits to each of the exhibitions where the project leader could check the activities and ultimate any details.
National final report	Quality varied depending on the partner but mainly included technical information on the outputs, and a brief assessment of the overall project
Final meeting	Not finally held due to lack of resources. This last meeting was envisaged for exchanging views and evaluate the overall performance of the project.

### Visibility and Dissemination activities

The Meeting place project included a good number of dissemination activities both addressed at the wider public and at policy makers. These were:

- Seven travelling exhibitions targeted to the general public and public culture institutions drawing approximately 12,000 visitors.
- Guided tours to the exhibitions were offered by the artists and some of them were specifically addressed at public authorities.
- Approximately 1,000 copies of the exhibition catalogue were printed and distributed during the exhibitions and other events.
- The project manager participated in several seminars in different countries in direct connection or independently from the exhibitions with the aim of raising awareness and interest about the project and the artists among key stakeholders.

Prior to each exhibition opening a press release was issued and a press conference was held for media from each country, resulting in broad media (national, regional and local TV, radio and press) coverage in all partner States involved.

***A number of specialist art journals described the exhibition and the project increasing therefore the visibility of the project among cultural stakeholders. These included Konstperspektiv from Sweden, Billedkunst from Norway, Contemporary from the UK, Studija from Latvia and Kunst, ee from Estonia.***

### **Project Impacts and Sustainability**

Accordingly with the success in achieving the planned objectives, the Meeting place project was able to have an important impact on the partners, the direct beneficiaries and the different regions where the project was implemented. The main impacts identified are the following:

#### **1 Impact on the participating organisations**

*Improved capacity of cultural actors to engage in transnational projects and increased transnational cooperation for cultural actors*

Most partners mentioned positive impacts of the project in their day to day work, including that the project had broadened their working perspectives independently from who are they working with. Furthermore, this was the first European experience of some of the partners and it has led them to continue with some joint working experiences. For instance, a smaller artist exchange project called “Sealand cost” involving Sweden, Latvia and Norway; and a further artist exchange project between the Norwegian Kunstcenter and the city of Liverpool (UK).

*Improved skills and knowledge of cultural actors*

One of the identified impacts of the project is related with the improved skills and knowledge of cultural actors. The project also had an effect on international transference of know-how, for example, helping different staff categories of museums get acquainted with the working methodology of new NTIC (video art) which they had not previously used.

Furthermore, all the planned activities gave cultural actors a new vision of young modern visual arts, broadening their cultural knowledge about new artistic trends and opening the institutional door for new forms of cultural expression.

***An evidence of the above mentioned impact are the exhibitions held in Norway and Latvia through which some of the young artists participating in the project had been able to exhibit other pieces of art in recognised national and regional art galleries, such as the Istaba Gallery in Latvia.***

## 2 Impact on direct beneficiaries (artists)

All the activities and the whole project were focused on the empowerment, promotion and development of young artists. These activities led to a greater or lesser extent to the following impacts on the young participating artists:

*Increased mobility of artists and works & encouraging and facilitating the movement of artists and cultural products*

Firstly, the project has had a definite direct effect on the mobility of the artists as all the complementary activities run in parallel to the exhibitions (assistance to seminars, meetings with art representatives and authorities, etc.) gave young artists an overview of the different trends, requirements and main contacts to perform visual arts across the partner States. These activities eased and improved their capacity to get involved in further activities out of their national boundaries.

***This international mobility is evidenced not only by the attendance to the exhibitions, by their own means, of many participants who were not one of the five officially invited artists, but also in the exhibitions that some of them have held in so many places such as the UK or even China.***

*Increased capacity to engage in transnational networks*

Furthermore, the project also eased contacts between artists and art institutions, and between artists themselves. Therefore, another impact of the project is related

with the increased cooperation and creation of networks which have resulted in further joint transnational works.

### 3 Impact on the wider public

Although the very nature of the project and the dissemination activities do not allow us to establish the precise level of effect, the numerous public activities and media coverage and the attendance of approximately 12,000 visitors to the exhibitions indicate that the project successfully raised awareness in the wider public on the contemporary young visual art.

### 4 Structural impact on their institutional and political environment

The weakest impact of the project was on the institutional and political environment partly due to the lack of a strategic and monitoring system to let them assess the achievement of this impact during the life of the project.

***The project was one of the factors leading to the nomination and final awarding of Stavanger (Norwegian city where the travelling exhibition was showed) as the 2008 European cultural city together with Liverpool. Evidence of this indirect impact is found in the fact that this exhibition constituted the first big international exhibition that the city ever held.***

# Czech Republic: National Case Study

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## Overview of National Cultural Cooperation Policy

### *Historical Context*

During the Communist regime, cultural policy and programmes in the Czech Republic were used as a tool for Communism and censorship. Artists were very involved in the revolution against the regime and there was a general reluctance in this sector towards a state involvement in culture. As a consequence of this, during the 1990s many artistic institutions were privatised.

In parallel to this, the process of becoming a Member State of the European Union included the need to harmonise laws and policies with the *Acquis Communautaire*. Regarding culture the need to harmonise was not as strong as in other areas. The Treaty of Amsterdam “supports cultural diversity” allowing distinction between cultures to remain. However, structural changes put into place to become a Member State have had an impact on the cultural arena, most notably the need of creating regions and empowering them with different decision making and budgetary capacities (they were created in 2000).

### *Cultural Policy 2001-2006*

Current Czech cultural policy was born out of the context described above. It has been the result of long lasting debate at different levels around how culture should be handled, and the relevance and role of a Ministry of culture and a cultural policy. The first strategic document *Cultural Policy in the Czech Republic, February 2001*<sup>5</sup>, took 6 years to be published (1995-2001) and it was finally utilised as a communication tool between public institutions (Ministry, municipalities, Parliament.).

There is no independent official document dealing exclusively with international cultural co-operation, but the strategic document *Cultural Policy in the Czech Republic, February 2001*, contains several articles referring to international cultural co-operation. This document has a timeframe of 2000-2006, but the new strategy to replace this one is still being drafted and efforts have been made to target the objectives established in the 2001 strategy.

<sup>5</sup> Resolution of the Government of the Czech Republic of 10th January 2001, N° 43.

Cultural policy is further developed on documents named “concepts” which develop the broad policy lines included in the Strategy. These concepts are sectoral (concept for arts, heritage, movable heritage, folk art etc.) and have been drafted with the help of relevant actors. For the period 2000-2006 there was no independent concept for International Cultural Cooperation, as cultural policy was understood mainly as a tool for internal discussion within the country.

In order to analyse current International Cultural Cooperation policy, we must study articles 13 and 49 of the cultural policy strategic document.

Article 13 targets the following: *“To support international cultural co-operation; to ensure the compatibility of domestic legal regulations with those of the EU, and financial resources fro meeting international contractual engagements; and to formulate the role of the regions”*. The article specifically states that:

- the government will strive to deepen inter-state, mainly multilateral co-operation in culture. It specifically refers to special projects of UNESCO in the field of culture;
- the European cultural tradition and especially Central European culture will be promoted, for which the Czech Republic *“will use the support within the framework of Community programmes, especially within the programme “Culture 2000”*; and
- cultural cooperation especially with the EC countries and the Visegrad group of countries is to be enhanced.

Article 49 aims to strengthen international governmental and non-governmental cooperation in the care of the cultural heritage and to secure its protection in the case of armed conflicts. It concerns international co-operation in the area of the preservation of national heritage, including the readiness of the government to participate in the activities of the supranational organisations (UNESCO, Council of Europe, ICOM, ICOMOS, ICCROM).

Article 19 (To contribute to the professional development of talented young people), declares the state’s readiness to support study programmes, international workshops and grant schemes to assist international workshops for young artists held in the Czech Republic.

Article 29: aims at using the participation of folk and amateur artists in the presentation of Czech culture abroad and strengthening the support to cultural activities of Czechs living abroad.

Finally articles 61 and 65 are dedicated to international cooperation among libraries (compatibility of systems and expert cooperation).

Apart from this document and its development in the sectoral concepts, the Czech Republic has 176 bilateral relations based on economic and cultural agreements with countries all over the world (and all the EU Member States except Lithuania, Ireland and Sweden).

*New Strategy for Cultural Policy in the Czech Republic, 2007-*

The change of government in 2005 slowed down the process of issuing the new strategy for cultural policy. According to government officials of the Czech Ministry of Culture, the new Strategy will deal with the issue of international cultural cooperation, describing the cultural priorities of the Czech Republic in and outside of the EU.

The Czech Republic, as a member state, wants to position itself in the framework of the EU Cultural Cooperation Policy and participate in the debate led by the European Commission on how to promote culture. At the same time, there are also ambitions for Multilateral Cultural Cooperation, e.g. Unesco.

The priorities for Czech Cultural Policy of the next years are to:

- use cultural policy as a tool for exchange between the different levels of the administration, finding a way to cooperate in providing support to culture from the local, regional and national public level;
- concentrate in the cultural industry;
- improve support of creativity and competence, in the national and international level;
- revitalise national heritage;
- use the possibilities of EU support to regional development to support cultural infrastructure;
- increase diversity;
- use the Czech Presidency of the EU (2009) to promote the national culture in Europe;
- use culture for the International promotion policy and the socio economic development;
- Improve the participation of the public; and
- improve the role of the 21 Czech Centres across the world, in International Cultural Cooperation.

A specific "*Concept for International Cultural Cooperation*" will be issued and it will be dealt with in more detail than in the previous period. Concepts are being issued with the active contribution of relevant actors. For instance, the Institute of Arts has co-ordinated the development of the "*Concept for More Efficient Support of the Arts in 2007-2013*".

#### *Actors involved and sources of funding of International Cultural Cooperation*

The *Ministry of Foreign Affairs* is responsible for:

- preparing and negotiating international cultural agreements;
- cultural projects organised by the diplomatic missions; and
- cultural events at the Tuscany Palace.

The *Ministry of Culture*, has an International Department divided into two Directorates: International and EU affairs. These finance International cooperation cultural activities through:

- grants to projects;
- financing to projects of its contributory organisations, which sometimes have specified in their statutes activities of supranational character e.g. The Theatre Institute has the promotion of the Czech Theatre abroad; and
- matching culture 2000 funds through a national matching programme for Czech organisers and co-organisers of Culture 2000 projects.

The *Ministry of Education, Youth and Sports* negotiates international agreements for:

- Programmes for Cultural Agreements, and
- Programmes for international mobility of students.

Also the Ministry of Education has the responsibility for ensuring the spread of knowledge of Czech language and literature abroad.

According to the 2001 Strategy on Cultural Policy article 13, on the basis of specific agreements *Local and regional authorities* must support international cultural cooperation and have their own cultural activities and events focussed on the

development of cultural cooperation with other countries at regional level. To this effect they subsidise cultural organisations and allocate grants

However, they do not have any specific strategy of support to international cooperation, except from cooperation with Israel, or Japan, which traditionally has been very strong.

Regions and municipalities also co-finance Culture 2000 projects and their financing is three times bigger than that of the Ministry.

### *Budget for International Cultural Cooperation*

Article 13 of the Culture Policy 2001 states the government is aware of the financial obligations of the country resulting from its membership on international organisations operating in culture and from its participation in cultural treaties. It is also aware of the need of providing full financial coverage for specific and precisely specified obligations of the state. It also states that "generally formulated obligations of the state will be financially secured only to a degree and in accordance with the financial resources of the state budget".

### **Estimate of Expenditure on International Cultural Cooperation 2002**

<b>Ministry of Foreign Affairs</b>	
Cultural events at Tuscany Palace	31.250 €
Czech Centres: programme of activities (includes educational activities, presentations of the non for profit sector etc)	3'4.000 €
Czech Travel Headquarters	na
<b>Ministry of Culture</b>	
Subsidies and grants to projects, including Culture 2000 matching funds 2002	437.637 €
Contributory organisations: sums allocated to Int Cult Coop	5.000.000 €
Prague Spring	na
Ministry of Education Youth and Sports	na
<b>Local and regional authorities</b>	No greater than 15 625 000€

Source: Study on Cultural Cooperation in Europe June 2003

### **Complementarity with the Culture 2000 Programme**

The complementarity existing between Culture 2000 and the Czech cultural policy must take into account the following factors:

- Although international cultural cooperation is among the priorities set in the 2000-2006 Strategy and will be included also in the 2007 Strategy, Czech cultural policy is regarded mainly as an instrument of communication between the public entities and there is no specific line or concept focused on the development of an international cultural cooperation. Culture 2000 is already mentioned in the 2001 strategy as a means to develop a European Cultural Cooperation.
- In the Czech Republic there is a continuing problem of shortage of resources for cultural policy and a yearly uncertainty on the state budget for culture. Many efforts must be made to maintain the same budget from one year to another, and it is not until January each year, that there is a decision on it. This leads to a continuity problem, because of calls that have been started some months earlier, and for the support to multiannual projects.
- Before 1989 cultural cooperation tradition was with Visegrad and Communist Bloc countries. After 1989, cultural actors started looking at western countries, where they could not travel before. At that time, International Foundations e.g. Goethe Institut and Soros Foundation, gave great support to international cultural activities with those countries. It can be noted that during this decade that support has greatly decreased.
- Apart from some exceptions, such as grants to international cultural projects done within the Visegrad Group, international cultural cooperation is mainly institutional and bilateral.

Moreover, the Czech Republic has seen the Culture 2000 Programme as a way to get involved in EU cultural cooperation arena and a way of encouraging multilateral and multiannual projects, reaching where the state budget cannot reach:

- The Ministry of Culture has therefore supported the setting up of the Czech Cultural Contact Point. This has contributed to the development of important skills of cultural actors such as preparing proposals, finding partners, financially managing projects by organising specific seminars.
- The Ministry of Culture has supported the participation in the Programme creating, in 2002, a small programme for matching funds for culture 2000 projects. This programme finances up to 50% of the budget that the Czech organisation involved in the Culture 2000 project (as leader or as co-organiser) must co-finance.

In this sense, Culture 2000 is greatly complementary to national programmes and grants and “fills the gap” where the national resources cannot reach. Many actors consider that the European Commission is the adequate level to finance multilateral cooperation and thus, they should increase this financing, and not only concentrate on large projects.

#### *Leverage effect*

Culture 2000 is bringing a leverage effect on organisations that take part in international cultural cooperation projects. As cultural actors participate on Culture 2000 projects, they gain skills, contacts, experience and they have an insight to the impact of an international cultural cooperation project. After having participated, there is an increasing interest to continue being active in this field and take part in networks, prepare proposals, run more common projects and exchange knowledge with partners. In this sense, Culture 2000 has had a multiplier effect. The number of proposals for Culture Programme 2007-2013 has significantly increased.

The leverage effect on attracting national public funding towards International Cultural Cooperation, has not been so evident. The national budget for culture is relatively low and the traditional approach towards culture is more centred on financing conservation of the national heritage, institutional presentations of Czech culture abroad, than on providing grants to cultural cooperation projects.

Czech authorities would like the European Commission to provide more support to these projects, not only concentrating on big projects but also financing smaller ones. The matching funds programme for Culture 2000 projects has a small budget, so although all Culture 2000 projects are eligible for funding, there is only budget for a limited number of projects.

Nevertheless, Culture 2000 has brought into the Czech cultural arena new ideas such as mobility and exchange of artists: a stipend for mobility of artists and experts is being created. This is a small programme that gives stipends to artists and experts for mobility for at least 6 months.

#### **Culture 2000 Programme's visibility due to national cultural policy and national institutional structures / partnership arrangements**

Activities increasing the visibility of Culture 2000 have been carried out by the Czech Cultural Contact Point. These included the creation of a web page and seminars around upgrading the skills of cultural operators on proposal preparation, finding partners and managing the project according to EU conditions.

Also, the dedication of the human resources of the Cultural Contact Point has greatly contributed to getting cultural operators acquainted with the Programme's rationale and dynamics.

On the institutional side, the Programme is mentioned in the 2001 Strategy on Cultural Policy and the Matching Funds Programme also improves the Culture 2000 Programme's visibility.

The Culture 2000 Programme is relatively small and has limited resources. Instead of undertaking important dissemination campaigns to the public, it is left to the operators to find the financing that is appropriate for their projects. Otherwise, a large-scale communication campaign could raise the expectations of operators and the Programme would not be able to fit many of the proposals submitted. This could generate frustration among operators that might have prepared good proposals for good projects and do not reach financing.

### **Culture 2000 Programme's Impacts on national cultural policies and national institutional structures / partnership arrangements and their Sustainability**

Culture 2000 is a small programme and therefore its impact is limited. Nevertheless, some impact can be found at different levels:

- The greatest impact can be appreciated at cultural operators' level: according to policy makers and the CCP, Culture 2000 has had an important impact in the cultural arena. Cultural operators have obtained many experiences, contacts, drafted common projects and run new activities that have come out of networking.
- Operators have also increased their ability to prepare good proposals and their participation in the Programme has substantially increased (17 proposals submitted under the first Culture 2007 call were led by Czech partners).
- Contacts made by operators have led frequently to further collaborations for joint projects, both in and outside the Programme.
- There has also been an impact towards the openness of cultural operators towards Europe and European culture. By getting in contact with operators from other countries and preparing joint projects, the idea of a European culture spreads more among them.

- From an institutional point of view, the influence of European projects financed by Culture 2000 Programme has contributed to the creation the new stipend for the mobility of artists and experts.

Culture 2000 Matching Funds Programme has also contributed to multiply the programme's impact, reaching to operators that might have difficulties in finding matching funds.

## Summary

Culture 2000, although being a small programme with limited resources has had an impact in the Czech Republic cultural arena. It has been a key tool in encouraging openness towards multilateral cooperation at operators' level within the EU. This is especially relevant in a country that has had a dramatic shift in its geopolitical situation, from being completely closed to any exchange with "Western" countries, to being a member state of the European Union.

One of the key effects of the Culture 2000 programme has been to complement the national efforts to support different cultural activities, reaching where national resources could not. This way, it has provided new opportunities to operators, who have been informed about methods and activities and have been able to operate at EU level, reaching to a wider public.

The skills obtained and contacts gained have enabled beneficiaries to prepare common projects with European operators and to manage them correctly.

The sustainability of the contacts and networks and the cooperation with other countries is proving to be beneficial. The wider European dimension reached by projects is also proving to be sustainable.

# Czech Republic: Project Case Study 1

<b>Project name</b>	<b>IDENTITY / INTEGRITY Brno, Capital of Visual Communication in 2002</b>
<b>Project Leader:</b>	Moravian Gallery in Brno Husova 18 662 26 Brno Czech Republic <a href="http://www.moravska-galerie.cz">www.moravska-galerie.cz</a>
<b>Co-organisers:</b>	Design Austria (Austria) ICOGRADA (Belgium)
<b>Cultural Field:</b>	Visual Arts
<b>Action:</b>	Action 1
<b>Project Duration:</b>	15/04/02 - 30/11/02
<b>Project Summary &amp; Objectives:</b>	<p>International exhibition of graphic design, which in 2002 celebrated its 20th anniversary. The exhibition focused on poster, corporate identity, information and promotional design. Special emphasis on designs tackling social issues, such as socially disabled persons and groups. Designers from both European and non-European countries are to be presented. A colour catalogue and website is to be produced. The project involves accompanying exhibitions and a conference examining the intersection at which designers play a role in the shaping of identity.</p> <p>Objectives</p> <ul style="list-style-type: none"> <li>▪ Promotion of general knowledge of the visual communication culture and graphic design heritage;</li> <li>▪ Cultural dialogue and mutual exchange of knowledge between Eastern European designers / participants and other designers (both European and non-European).</li> </ul>
<b>Project Outputs and Outcomes:</b>	<ul style="list-style-type: none"> <li>▪ 880 exhibiting designers</li> <li>▪ 800 designers, active participants in the Brno events</li> <li>▪ 45 researchers</li> <li>▪ 60 journalists</li> <li>▪ 537 students</li> <li>▪ 50 art historians and theoreticians</li> <li>▪ 20,848 Brno exhibition visitors (with special concerns for school children and</li> </ul>

Project name	IDENTITY / INTEGRITY Brno, Capital of Visual Communication in 2002
	<p>socially disadvantaged groups)</p> <ul style="list-style-type: none"> <li>▪ 120,584 Icoagrada web site visitors</li> </ul>
<b>Project Grant:</b>	€ 105,050

## Overview of project objectives & activities

The project consists on an international exhibition of graphic design, which in 2002 celebrated its 20<sup>th</sup> anniversary. The exhibition is focused on poster, corporate identity, information and promotional design. Special emphasis is placed on designs tackling social issues such as socially disadvantaged groups. Designers from both European and non-European countries were showcased and a colour catalogue and website were produced. Accompanying exhibitions and a conference examining the intersection at which designers play a role in the shaping of identity were organised.

### *General objectives*

- Promotion of general knowledge of the visual communication culture and graphic design heritage;
- Cultural dialogue and mutual exchange of knowledge between Eastern European designers / participants and other designers (both European and non-European).

### *Specific objectives*

- To create an international professional network;
- To have an important dissemination on an international basis;
- To reach as much students as possible, as they are the future graphic designers.

## Overview of project outcomes & outputs

### *Hard outputs*

- 10 International press conferences
- Icoagrada regional meeting for European Countries
- Biennial and accompanying exhibitions:

- ▶ Ralph Schraivogel (Switzerland) posters
- ▶ Exhibition of the International Jury Members
- ▶ Otto Neurath- ISOTYPE and Development of Modern Global Signs
- ▶ Brno Biennial Posters 1964-2002
- ▶ World of Stars and Illusions- Czech Film Posters of the 20<sup>th</sup> Century
- ▶ Personalities of the Czech Graphic Design- Jaroslav Svab (1906-1999)
- ▶ “20” Brno Biennial Association International Exhibition
- ▶ Work from Switzerland
- ▶ Around Sixties
- ▶ Accompanying programme for the public: National Days, Lectures and Competitions
- ▶ Children’s Studio- Summer Creative Courses at the Moravian Gallery
- ▶ Children’s Studio- Events for Children and Teenagers
- Identity/integrity conference
- Icoграда student workshops
- Icoграда Design Perspectives Seminars
- Icoграда Education Network (Edunet) Seminar
- Icoграда Design Media Network
- Interaction with other projects

### *Beneficiaries*

- 880 exhibiting designers
- 800 designers, active participants in the Brno events
- 45 researchers
- 60 journalists
- 537 students
- 50 art historians and theoreticians
- 20,848 Brno exhibition visitors (with special concerns for school children and socially disadvantaged groups)
- 120,584 Icoграда web site visitors

### *Soft outputs*

- Reinforcement of the international dimension of the biennial
- Upgrading of the quality of the exhibition and conferences
- Increase of the dimension of the biennial in terms of number of beneficiaries

## **Project Management and Functioning of project partnership and cultural cooperation**

The partnership for the project *IDENTITY / INTEGRITY Brno, Capital of Visual Communication in 2002* was formed by 3 partners, two of which, the Moravian Gallery (lead partner) and Icograda, had an important role both on the organisation of activities and in the project management and monitoring. The third partner (Austria Design) had a much smaller role.

The division of tasks in the organisation of activities was as follows:

- The Moravian Gallery and Icograda organised the main activities (the exhibition was mainly organised by the Moravian Gallery and the International conferences and meetings were mainly organised by Icograda).
- Austria Design had a minor role only involved in some specific activities (co-organiser of the Icograda Regional Meeting, co-coordinator for German speaking countries, provider of the European BEDA award, Int. Jury Member of Honour).

The co-ordination and management was largely undertaken by the lead partner and the main co-organiser (the second co-organiser had a very small role). The lead partner had problems in understanding the particularities of managing an EU grant. Also they had some language problems that led to a financial misunderstanding between partners. Difficulties were also experienced by Icograda in managing their part of the budget and understanding the financing system of the EU grant.

The Czech Cultural Contact Point was unable to assist with solving these problems as their remit is limited to supporting the application process – once funded, responsibility for supporting implementation passed to the European Commission. The project encountered problems in securing the support necessary to resolve their problems and queries on programme financial requirements from their European Commission programme manager and the project start was unavoidably delayed for several weeks.

## **Effectiveness & Efficiency**

The project was considered by the lead partner as an important success compared to other editions of the biennale. This assessment is done taking into consideration two factors:

- the level of quality of all the events reached in the programme; and
- the number of beneficiaries

Amongst the factors for this success was the receipt of funds from Culture 2000: it enabled the Moravian Gallery to incorporate Icograda (the international Council of Graphic Designers Association) as a partner which allowed their participation in the exhibition and seminars. A large proportion of European graphic design organisations sent representatives which gave the biennale a real international dimension.

Also, the fact of having transnational partners enabled a much greater dissemination at transnational level, with greater participation from media of different countries.

The good management of the project activities has permitted it having such a detailed structure, such a good promotion and such a high international level.

Studying the project objectives to assess the level of achievement it is clear that there has been a very positive level of achievement and success of the edition. There have been a substantial number of beneficiaries and target groups assisting and the quality of professionals participating was high.

The biennale has been an important occasion for Central and Eastern countries to learn about new technologies, new financing systems and other issues in which Old member States were more experienced.

It is also apparent that the specific objectives of the project have been fully achieved:

- creating an international professional network;
- achieving an important dissemination on an international basis; and
- reaching as many students as possible.

## **Project Monitoring and Evaluation**

Monitoring and evaluation has taken place throughout the project's lifetime. The responsibilities were divided in the following ways:

- General co-ordination, monitoring and financial responsibility by the lead partner organisation: The Moravian Gallery has followed-up the media campaign, counting of beneficiaries and overall monitoring of the biennale. Icoграда was in charge of monitoring the regional meetings.
- Overall responsibility for financial monitoring lay with the lead partner, but each partner managed their own part of the budget. They also had a special "external" partner responsible for the financial monitoring of the project, a kind of "control partner".

For the evaluation, at the end of the project, there was a meeting of partners, where they evaluated the project. Also, an overall assessment was made while the project was still in place. The main outcomes of the evaluation carried out were the following:

- The project increased the common understanding of European cultural community with respect to national diversity;
- The project increased the "moral" aspect of graphic design, putting emphasis on social design;
- The project applied effective design methods that can improve the local companies competitiveness on the market;
- The project made a new step in developing new teaching methods and technologies in design;
- The project attracted many young people from various European regions.

## **Visibility and Dissemination activities**

Concerning the visibility and dissemination activities undertaken, different aspects can be outlined:

- One of the specific objectives of the project was to have international dissemination.
- The project had among its activities, the creation of a Design Media Network.

The success of an event such as the biennale is dependent on the impact of the dissemination activities. The prestige added to the biennale through dissemination influences both the willingness of actors in the field to participate and the number of visitors.

According to the sources consulted, the dissemination activities were especially important in this edition of the biennales, because thanks to the transnational partnership, the dissemination took place in several countries.

The partners of the Icoграда events met in Brno to establish an international network of design media. This decision was made after seeing the good response of the media partners, whose role was to promote the conference and report on the results and outputs of the events.

Policy makers were also targeted with a more focused approach and at national level (Czech Republic), inviting them to participate in the awards ceremony's opening and closing.

### **Project Impacts and Sustainability**

The project has successfully achieved its objectives by ensuring:

- successful organisation of the biennale and international conferences;
- good promotion;
- good quality of the activities and exhibitions.
- good international prestige of the biennale - it has become a key event for Central Europe where it is important for professionals to participate;
- good level of attendance of key actors in the field - key names within graphic design are now willing to actively participate in the biennale;
- good level of participation of the different target groups (professionals, students from different European countries).

### *Sustainability*

Concerning the sustainability of results, as the biennale took place in 2002, it has already been observed that the outcomes obtained through the Culture 2000 project (big impact at international level, prestige, level of attendance) are sustainable. The 2002 edition of the biennale marked a turning point, in the sense that the editions after that were bigger and had a greater impact compared to pre-2002 editions.

Concerning the sustainability of links and networks, the partners involved in the project are in permanent contact, but they have not done any more joint projects (another factor being that ICOGRADA moved its headquarters to Canada).

Other links and networks established throughout the project are still operating, e.g. meetings for teachers from European schools, now they know each other and they arrange exchange of students.

## Czech Republic: Project Case Study 2

<b>Project name</b>	<b>The World Roma Festival KHAMORO 2004</b>
<b>Project Leader:</b>	The NGO WORD 21 (SLOVO 21) Francouzská 2, 120 00 Prague, Czech Republic, E: <a href="mailto:slovo21@centrum.cz">slovo21@centrum.cz</a>
<b>Co-organisers:</b>	Alfa Stiftung (the Netherlands) Council of Polish Roma (Poland)
<b>Cultural Field:</b>	Performing Arts
<b>Action:</b>	Action 1
<b>Project Duration:</b>	16/04/2004 - 15/04/2005
<b>Project Summary &amp; Objectives:</b>	<p>Preparation and organisation of cultural events by Roma artists in each of the co-organising countries.</p> <p>The project aimed to:</p> <ul style="list-style-type: none"> <li>▪ Show the richness of Roma culture and traditions;</li> <li>▪ Create a network between the organisers; and</li> <li>▪ Motivate Roma artists and experts to perform at professional level.</li> </ul> <p>The festival aims to:</p> <ul style="list-style-type: none"> <li>▪ Create better relationships between the Roma minority and majority society; and</li> <li>▪ Promote Roma culture and traditions throughout Europe.</li> </ul>
<b>Project Outputs and Outcomes:</b>	<p><i>In the Czech Republic</i></p> <ul style="list-style-type: none"> <li>▪ World Roma Festival KHAMORO 2004</li> <li>▪ Meeting of organisers of European Roma festivals 20.11.2004, Prague</li> <li>▪ Preparations of cultural programmes in Poland and Netherlands</li> </ul> <p>There were around 5,000 direct participants of the festival Khamoro, plus those reached by the media campaign, Roma artists and experts who performed at the festival, governmental and non-governmental organisations and institutions, cultural institutions, etc.</p>

	<p><i>In the Netherlands</i></p> <ul style="list-style-type: none"> <li>▪ International Gipsy Festival Tilburg- presentation from Czech Republic and Poland (music concert, collection, photo exhibition and presentation of co-operating festivals from Czech Republic and Poland).</li> <li>▪ Preparations of cultural programmes in Czech Republic and Poland.</li> </ul> <p>Around 1,500 direct participants of the festival in Tilburg and those reached by the media campaign, Roma artists and experts who performed at the festival, governmental and non governmental organisations and institutions, cultural institutions, etc.</p> <p><i>In Poland</i></p> <ul style="list-style-type: none"> <li>▪ Rom po Drom in Bialystok - presentation from Czech Republic and Netherlands.</li> <li>▪ Preparations of cultural programmes in The Czech Republic and Netherlands.</li> </ul> <p>Main result: levelling up the interest of Roma culture and its profile in Czech Republic and Europe and creation of the network of co-operating organisations.</p>
<b>Project Grant:</b>	€ 143,230

## Overview of project objectives & activities

### *World Roma Festival KHAMORO 2004*

As a result of Culture 2000 the Khamoro festival has increased its prestige and attracted a growing number of spectators every year. Some 5,000-8,000 participants including visitors, Roma artists and experts that performed at the festival, governmental and non-governmental organisations and institutions, culture institutions. It has contributed to increasing interest in Roma culture and its interpretation in the Czech Republic and in Europe. Festival activities included:

- The festival showcased traditional Roma music, hosted four exhibitions of photographs (Khamoro and the exhibition Polish Roma), presentation of collections (on music, on the Roma genocide on WWII, on poems) and a parade of performers.
- Four expert panel discussion seminars were held.
- Media campaign (print media, TV and radio): 1,120 accredited journalists attended the festival. Direct publicity was achieved via the event webpage [www.khamoro.cz](http://www.khamoro.cz) and the festival catalogue plus a variety of leaflets, posters and advertising banners.

*Meeting of organisers of European Roma Festivals, 20.11.2004, Prague*

Representatives of 10 European countries attended this meeting with the outcome that a network of cooperating organisations presenting Roma culture at professional level was created.

*Presentation from Czech Republic and Poland at the International Gipsy Festival Tilburg*

This involved a concert, photo exhibition and presentation of co-operation festivals. Around 1,500 individuals participated in the event.

*Presentation from Czech Republic and The Netherlands at the Rom po Drom Festival in Bialystok*

As at the International Gipsy Festival Tilburg, this event involved a concert, photo exhibition and presentation of co-operation festivals. Approximately 500 people participated.

*General project outcomes*

- The network of partners is still functioning and they have prepared a new project to be financed under Culture 2000 (unsuccessful) and the links created with other organisations during the project, has enabled them to present their festival and their activities, on other festivals.
- More visibility, more audience, more empowerment of Roma people to organise their own activities.

**Project Management and Functioning of project partnership and cultural cooperation**

The main role of all co-organisers in the conception of the project was building up an organisation of European festivals concerning culture and social circumstances of gypsies all over the world and building up a network of cooperation of Roma cultural organisations.

All co-organisers participated at programme conception, selection of Roma artists, and experts and dramaturgy of cultural programme. Each co-organiser prepared a part of the cultural programme from his country for other co-organisers. Many decisions were taken jointly by all co-organisers.

The main role of co-organisers in implementing the project was participating in a collective music and cultural programme, collective publicity plan, building up exhibitions which travelled around, participating in preparing of cultural program and expert seminars about Roma culture.

Each of the three co-organisers had the following responsibilities:

Slovo21 (Czech Republic): main partner. In charge of:

- Co-ordination of the activities.
- Financial administration.
- Main organisation of the Khamoro Festival.

Alfa Stiftung (Netherlands): co-organiser. In charge of:

- Ensuring gipsy jazz group from Netherlands in Khamoro.
- Preparing the exhibition of Roma and Sinti Photo portraits from the Netherlands' author.
- Preparing presentation of International Gipsy Festival Tilburg.
- Cooperating at the preparations of cultural programme (West Europe).

Council of Polish Roma (Poland): co-organiser. In charge of:

- Cooperation in the preparation of expert seminars at the World Roma Festival Khamoro (preparation of programme of seminars, choosing experts and speakers, final issues of the seminars).
- Cooperation at the preparations of the cultural programme (Central and East Europe).

The existing experience in previous collaborations has greatly contributed to the good development of the project.

Also, the important number of direct face to face contact or through email and telephone contributed to the correct implementation of the project and coordination between partners.

### **Effectiveness & Efficiency**

According to the documentation revised and interviews held, although some aspects are difficult to monitor or quantified the project has fully reached its objectives. The following factors influenced the project:

- the good co-ordination between co-organisers and their previous experience of collaboration with each other in international projects were beneficial. The mechanisms put into place to manage the transnational work contributed to a more fluid and fruitful collaboration between partners, which led to continued collaboration after the project.
- Culture 2000 funding was instrumental in enabling the partners to undertake all the activities – it would not have been possible without the support of the programme. Receipt of Culture 2000 funding was also an important part of promoting the projects activities – receipt of the Culture 2000 grant was sufficient to raise the profile of the project.
- Although the cooperation did not encounter major difficulties the application process was found very complicated.
- The programme's payment system gave some problems to the lead partner because they had to deal with most of pre-financing and cope with the delay with the Commission's payments.

Concerning the project's efficiency, an important consequence of having the Culture 2000 resources and collaborating with transnational partners has been that the festival has reached much further than it did in previous years - it has had a bigger and more international media campaign and it has had a much higher level of assistance. The festival editions that have been completed after the Culture 2000 project have increased in popularity every year.

### **Project Monitoring and Evaluation**

Activities of both monitoring and evaluation were carried out within the project as follows

#### *Monitoring*

The responsibility of undertaking both a financial monitoring and monitoring of project implementation has been carried out by the lead partner with some involvement of the co-organisers.

For the monitoring of the project implementation, the activities, objectives, workplan etc each co-organiser monitored the activities that were under his responsibility

and then informed the lead partner, who was in charge of preparing the annual monitoring reports.

The financial control was also undertaken by Slovo21 who received and administered the EU grant. Each co-organiser provided Slovo21 with financial monitoring information to allow overall project monitoring and grant distribution.

### *Evaluation:*

After project completion, the three partners met in Prague to evaluate the whole project. For this final evaluation, external experts were involved to assess the results obtained.

### **Visibility and Dissemination activities**

The World Roma Festival Khamoro 2004 had among its objectives to increase the visibility of Roma culture. Therefore, an activity undertaken within the project was the organisation of a media campaign. The campaign undertaken in Khamoro 2004 was much larger than in the previous years and was based on, not only the direct publicity of the festival, but on the Roma topic in general.

The campaign focused on printed promotion materials and on a presentation of Roma issues in TV, radio and through the internet. Foreign media also provided some coverage (120 journalists attended the festival). Some direct promotion was done through the edition of a Catalogue of the festival Khamoro 2004, posters, leaflets and advertising banners.

The media campaign was addressed to the general public, as one of the key objectives of the projects is to show the Roma culture and traditions to non-Roma. The public that attended the festival outnumbered the past editions and the expectations.

Policy makers were not as targeted as the general public. Nevertheless, they were invited to several conferences and workshops in Prague and Netherlands in order to bring their attention toward the Roma culture.

Finally, the Roma population was also targeted, but not by the media campaign – instead there were efforts to empower Roma artists to organise its own activities.

### **Project Impacts and Sustainability**

The project has had an impact at several levels.

#### *Impact on the organisers and co-organisers*

The project Festival Khamoro 2004 has had a very important impact on the organisers and co-organisers. Their collaboration proved to be very successful and partner organisations have underlined the positive factors of collaborating jointly in

a transnational project. It has enabled them to benchmark themselves against each others and to exchange experiences and ideas.

Participating organisations have also improved their capacity to engage in transnational cooperation projects.

#### *Impact on the general public*

The organisations involved in the project consider they have reached the objective of bringing closer Roma culture to the general public. This can be appreciated gradually, observing that the public is less exclusively Roma every year and there are more non-Roma people interested in Roma culture.

Roma culture is therefore receiving higher visibility and the Roma Festivals are getting a wider and larger audience year-on-year.

#### *Impact on Roma artists*

The project's impact on the Roma artists has been an increase on their empowerment to organise their own activities. They have seen that it is better for them to participate in joint activities than performing on their own and an increase can be observed in their participation in festivals.

An increasing number of artists are developing projects to draw the attention of policy makers on the Roma minority. The project has enabled Roma artists to see that showing their culture is a way of influencing policies.

Another impact on Roma artists has been the increased mobility of cultural actors and artists - Roma artists have travelled to other countries and are participating on international festivals.

#### *Impact on the context & leverage effect*

The project has contributed to have an increased European outlook of cultural actors, artists and audiences - although a lot of attention is still centred at local level, more and more Roma politicians and people are looking at the Roma culture at European level.

The project has contributed to creating new forms of cultural expression and encouraging and facilitating the movement of artist, cultural operators and cultural products/works.

In the Netherlands the government is providing more funds to support Roma culture. It has created a special fund to organise activities for Roma, which has been operational since 2004. In the Czech Republic, the scarcity of national funds does not enable them to participate in international events.

In the Netherlands, also an increased synergy with national cultural policies can be seen. Policy makers are paying more attention to this minority and there are more people aware of the problems of Roma populations. In the Czech Republic no special synergy has been identified.

#### *Sustainability of the network*

According to the partners one of the main impacts of the project has been the sustainability of the links established between them. Their cooperation was very positive during the project and they are cooperating together in joint projects, building on the experience and contacts obtained.

#### *Sustainability of activities*

The activities undertaken within the project are sustainable, as the festival is organised yearly. Also, partners claim that more activities are being done at more different levels within the Festival.

## **Annex Seven: Seminar Briefing Note**

## **The "need" for an intercultural cooperation programme**

The "need" for transnational cultural cooperation derives from the Treaty establishing the European Union which states that:

The Community 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 Culture 2000 programme aims to fulfill this objective by contributing to the "promotion of a cultural area common to the European peoples". Our analysis indicates that the "need" for an intercultural cooperation programme is derived from Member States and European Institutions who wish to promote the concept of a common culture and heritage in order to make citizens feel "more European" and to increase the perception of individuals that they are both citizens of their Member State but also of Europe. In doing so, it is hoped that Europeans will better understand each other's cultures and will derive economic and social benefits as a result.

**Q) Is there a common European cultural heritage to promote? Or is it a case of promoting understanding of each others cultures?**

**Q) Do the partnership projects supported under Culture 2000 successfully promote the Europe's common cultural heritage to citizens?**

By necessity, cultural operators implement the programme in practice but they are a highly diverse group. Some don't see the need for inter-cultural co-operation and of those that do many are ill-positioned and ill-equipped to participate in delivering it.

Q) Are the type and scope of activities proposed (i.e., partnership projects) sufficiently relevant to cultural operators to encourage them to apply?

Q) What other activities could be supported to promote Europe's common cultural heritage?

## **Supporting projects to be successful**

During the evaluation many stakeholders have posed the question: is Culture 2000 meeting the needs of cultural operators?

In terms of Culture 2000, "needs" as far as cultural operators are concerned relate to what is needed to participate in the programme – availability of suitable funding, support to develop and implement projects, appropriate programme rules and regulations, etc. The issue is how to promote the programme, to turn interest in it into high quality applications and to ensure that successful applications become successful projects.

Calls for Culture 2000 project applications include guidance on thematic priorities for projects to address and provides information on the eligibility of activities and expenditure. When projects are funded, they are allocated a contact person at the DG Education and Culture, Culture Unit or the Education, Culture and Audiovisual Executive Agency who can provide advice and guidance.

Our analysis indicates that the support available to projects is insufficient in a number of respects. Official guidance focuses upon technical eligibility issues and does not provide practical advice on how to organise and implement a transnational intercultural cooperation partnership project. Furthermore, official documents are written using the technical terminology of the Commission and are difficult for applicants to understand. Projects have little contact with their nominated contact person at the Commission or the Executive Agency and responses to project queries are often slow.

**Q) How can the support for cultural operators during application stage be improved?**

**Q) Could the application process or documents be simplified or improved?**

**Q) How can cultural operators be supported to run their projects?**

**Q) Could the programme administrative requirements be improved or simplified?**

## **Measuring the contribution of supported activities to programme objectives**

The contribution of projects and their activities to fulfilling the objectives of the Culture 2000 programme and of European cultural policy in general are not measured. No indicators for success are set at programme or project level and projects are not expected to assess and report their contribution to strategic objectives. As a result it is difficult to quantify the outputs, outcomes, results and impacts of the programme.

However, Culture 2000 is different to the European Structural Funds where EU funds "purchase" outputs, such as a number of jobs created or of people trained. The activities supported generate different outputs – for example, performances, exhibitions, new artworks and research into cultural fields. It is possible to quantify the activities of Culture 2000 projects, perhaps by counting the number of citizens attending a performance or exhibition, but the wide variety of activity supported means that developing a comprehensive list of outputs or activities to count would be very difficult.

The value and purpose of such a list is not clear. The administrative burden that counting these outputs would place on projects would be considerable and would perhaps distract from delivering activities. There is also the possibility that such an approach would produce projects that deliver high numbers of countable outputs rather than quality outcomes and impacts. However, there is a need to gather some information on the contribution of each project to the programme objectives. The question that flows from this is...

**Q) Would it be possible to draw up a list of Culture 2000 outputs for projects to deliver? If so, what is the value of this information for the Commission? Is it desirable?**

We propose that applications for funding should explicitly state which objectives they will contribute to and how they will do so. The application form should include a section on the contribution to objectives and that this should form part of the evaluation of applications.

Interim and final reports should report actual contributions to objectives and include supporting evidence, such as numbers of performances or visitor numbers, to demonstrate the level of contribution. Actual contribution to objectives should form part of the Commissions interim and final project evaluation procedure.

**Q) Do you agree? Would reporting and assessing the contribution to programme objectives be more useful for policy makers? Would this be more manageable for project promoters?**

**Promoting the achievements of the programme**

Previous evaluations have noted that Culture 2000 is small-scale compared to many EU programmes. As a result it is not possible to achieve major impacts and outcomes through the sheer scale of investment in activities. In order for small programmes like Culture 2000 to achieve major impacts it has been suggested that they should have more active and focused dissemination activity, guided by a strategy and implementation plan. The theory is that such an approach would make best use of the activities, outcomes and results of the programme to achieve the greatest possible impact. An example of the type of information for dissemination, the target groups for it and the responsibility for undertaking it is shown in the table below.

Type of information	Target group(s) for dissemination	Responsibility for dissemination
Programme structure & priorities for funding	Cultural Operators	DG Education & Culture; Executive Agency; Cultural Contact Points
Activities supported (projects, grants, prizes)	Cultural Operators; General Public	DG Education & Culture; Cultural Operators
Policy lessons	Cultural Operators; National / Regional Governments; EU Institutions	DG Education & Culture; Cultural Operators

Under Culture 2000 there was no dissemination strategy or plan and the dissemination activity of Culture 2000 was insufficient to generate the impact desired. As a result, it could be argued that maximum impact and benefit from the programme has not been obtained.

**Q) What dissemination tools could the Managing Authorities use or improve? E.g., newsletters, website, databases.**

**Q) How can the Managing Authorities gather and present policy lessons?  
Through visits to projects, thematic policy reports, a seminar series?**

**Q) How can the Managing Authorities help projects promote their activities?**

**Q) Should the Managing Authorities promote the programme and its achievements to the wider public? If so why and how?**

## **Annex Eight: Programme Data**

### Budget and Financial Commitments for Culture 2000 Projects

	2000	2001	2002	2003	2004	2005 [a]	2006	Total
Total budget available for grants (€)	7,884,697	28,506,024	34,611,179	36,277,016	35,383,000	26,794,000	30,777,000	200,232,916
Total amount of grants committed (€)	[b]	[b]	[b]	[b]	[b]	[b]	[b]	[b]
Total actual amount of grant payments made (€)	3,269,223	24,422,697	26,463,667	36,222,586	34,951,000	25,984,000	29,587,000	180,900,173
Total amount of all project expenditure (EU grant + applicant & partner contributions) (€)	[b]	[b]	[b]	[b]	[b]	[b]	[b]	[b]

	2000	2001	2002	2003	2004	2005 [a]	2006	Total
Percentage of Available grants actually spent (€)	41.5	85.7	76.5	99.8	98.8	97.0	96.1	90.3

Source: European Commission, *Exécution budgétaire au 31 décembre 2000-2004, Crédits opérationnels, Paiements; Exécution budgétaire au 30 novembre 2005, Crédits opérationnels, Engagements; Exécution budgétaire au 31 décembre 2006, Crédits opérationnels, Engagements.*

[a] Figure for January – November only.

[b] Not available.

### Number of grants awarded in Culture 2000

Sub-Action	2000	2001	2002	2003	2004	2005	2006	Total
Action 1: specific innovative and/or experimental actions	198	158	197	178	208	190	180	1,309
Action 2: structured and multi-annual cooperation agreements	19	23	24	19	24	21	21	151
Action 3: Special Cultural Events	0	2	5	4	0	3	0	14
Action 3: Cultural Heritage Laboratories	2	3	3	4	1	6	0	19
European Prizes for Contemporary Architecture (2001, 2003, 2005) and Cultural Heritage (2002-2006)	0	1	1	2	1	2	1	8
European Capital of Culture	9	2	2	1	2	1	1	18
European Cultural Month	0	2	0	1	0	0	0	3
European Heritage Days	1	1	1	1	1	1	1	7
<b>Total</b>	<b>229</b>	<b>192</b>	<b>233</b>	<b>210</b>	<b>237</b>	<b>224</b>	<b>204</b>	<b>1,529</b>

Source: DG EAC website, Commission press releases IP/04/1502, IP/03/1716, IP/03/482, IP/02/1255, IP/01/1897 and IP/01/110.

[a] Not available

**DG EAC Budget and Financial Commitments for Culture 2000 Administration (Executive Agency not included)**

	2000	2001	2002	2003	2004	2005 [a]	2006	Total
Total budget available for administration (€)	261,703	1,446,696	1,297,026	1,430,240	1,328,000	1,438,000	[b]	7,201,665
Total amount of administrative budget committed (€)	[b]	[b]	[b]	[b]	[b]	[b]	[b]	[b]
Total actual amount of administrative budget spent (€)	112,428	813,424	825,906	1,086,378	717,000	1,297,000	[b]	4,852,136
Percentage of available administrative budget actually spent	43.0	56.2	63.7	76.0	54.0	90.2	[b]	67.4

Source: European Commission, *Exécution budgétaire au 31 décembre 2000-2004, Crédits administratifs, Paiements; Exécution budgétaire au 30 novembre 2005, Crédits administratifs, Engagements; Exécution budgétaire au 31 décembre 2006, Crédits administratifs, Engagements.*

[a] Figure for January – November only.

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## **Annex Ten: Detailed Priorities and Activities of the Culture 2000 Actions**

## **Specific Priorities and Actions of the Culture 2000 Actions**

### *Specific priorities of Action 1*

Decision No. 508/2000/EC specifies eight areas for focus under Action 1:

- place the main emphasis on facilitating access to culture and wider cultural participation by the people in Europe, in all their social, regional and cultural diversity, in particular young people and the most underprivileged;
- encourage the emergence and spread of new forms of expression, within and alongside traditional cultural fields (such as music, the performing arts, the plastic and visual arts, photography, architecture, literature, books, reading and the cultural heritage, including the cultural landscape and children's culture);
- support projects aimed at improving access to books and reading, as well as training professionals working in the field;
- support projects of co-operation aimed at conserving, sharing, highlighting and safeguarding, at the European level, the common cultural heritage of European significance;
- support the creation of multimedia products, tailored to meet the needs of different publics, and thus make European artistic creation and heritage more visible and more accessible to all;
- encourage initiatives, discussions and co-operation among cultural and socio-cultural operators working in the field of social integration, especially integration of young people;
- foster an intercultural dialogue and mutual exchange between European and other cultures, in particular by encouraging co-operation on subjects of common interest between cultural institutions and/or other operators in the Member States and those in third countries; and
- promote the dissemination of live cultural events using the new technologies of the information society.

### *Specific priorities of Action 2*

Decision No. 508/2000/EC specifies seven areas for focus under Action 2:

- co-productions and circulation of works and other cultural events in the European Union (e.g. exhibitions, festivals, etc.), making them accessible to as many citizens as possible;
- mobility of artists, creators and other cultural operators;

- further training for professionals in the cultural field and exchange of experience both in academic and practical terms;
- enhancement of cultural sites and monuments within the Community with a view to raising awareness of European culture;
- research projects, public awareness campaigns, activities for teaching and the dissemination of knowledge, seminars, congresses, meetings on cultural topics of European importance;
- use of new technologies;
- projects aimed at the highlighting of cultural diversity and of multilingualism, promoting mutual awareness of the history, roots, common cultural values of the European peoples and their common cultural heritage.

### *Specific priorities of Action 3*

Decision No. 508/2000/EC specifies five areas for focus for the Special Cultural Events funded under Action 3:

- the European Capital of Culture and European Cultural Month;
  - organising symposia to study questions of common cultural interest in order to foster cultural dialogue both inside and outside the Community;
  - organising innovative cultural events which have a strong appeal and are accessible to citizens in general, particularly in the field of cultural heritage, artistic activities and European history, and which in particular provide a link between education, the arts and culture;
  - recognising and highlighting European artistic talent, particularly among young people, by means of, inter alia, European prizes in the various cultural spheres – literature, translation, architecture etc.;
- support for projects admitted by the appropriate authorities of the participating States and involving the conservation and safeguarding of cultural heritage of outstanding importance which contributes to the development and dissemination of innovative concepts, methods and techniques at European level and which can be described as ‘European Heritage Laboratories’.

### **Thematic distinctions**

Annex 2 of the Decision provides an indicative presentation of the relationship between the overall objectives of the Programme and vertical approaches (focusing on one cultural field) and horizontal approaches (bringing together several cultural fields). Three broad categories of ‘vertical’ cultural field are identified:

- performing arts and visual arts;
- literature, books, reading and translation; and
- cultural heritage.

Horizontal activities, associating more than one of these fields, are indicatively allocated 10% of the Programme's budget.

In practice, in implementing the Programme all projects are allocated to one of five categories, depending on the broad focus of their activities:<sup>6</sup>

- cultural heritage;
- visual arts;
- performing arts;
- literature, books and reading; and
- translation.

### **Budgetary and financial rules**

Broad guidelines for the distribution of programme resources between Actions 1 to 3 and the Cultural Contact Points are included in Annex 1 to the Culture 2000 Decision. Programme resources are broadly distributed as follows:

- Action 1 – not more than 45% of the annual budget.
- Action 2 – not less than 35% of the annual budget.
- Action 3 – around 10% of the annual budget.
- Technical assistance, including experts, seminars, colloquia, information publication and dissemination – not more than 3% of the total funding of the Programme.
- CCPs and remaining expenditure – around 10% of the annual budget.

Within this financial framework for the Programme, around 10% of the budget is allocated for horizontal activities promoting synergy and cultural creation among different cultural sectors and other Community programmes and policies.

Resource allocation per project is as follows:

- Action 1 – Community intervention rate of up to 60%; not less than €50,000 and not more than €150,000 a year.

<sup>6</sup> See current 2006 project application form, where applicants are asked to select one of these categories (for Action 2, literature, books, reading and translation are taken together).

- Action 2 – Community intervention rate of up to 60%; not more than €300,000 a year. Community support may be increased by up to 20% to cover management costs of cultural co-operation agreements.<sup>7</sup>
- Action 3 – Community intervention rate of up to 60%; not less than €200,000 or more than €1 million for the European Capital of Culture and European Cultural Month; other activities not less than €150,000 and not more than €300,000 a year.

The financial management of the Programme is guided by the New Financial Regulations common to all Community-funded actions, which came into force at the beginning of 2003.

<sup>7</sup> It should be noted that the option to increase Community support by up to 20% under Action 2 has never been used or applied.

## **Annex Eleven: Technical Appraisal of the DG EAC Culture webpages**

# Introduction

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ECOTEC Creative Services will perform a technical appraisal of the European Commissions Culture 2000 website<sup>8</sup>.

This appraisal will look at:

- The codebase of the web pages that make up the site
- The accessibility of the site
- The usability of the site
- Offer some practical solutions for improvement

This appraisal will take note of the europa.eu enforced restrictions<sup>9</sup> and acknowledges that the Culture 2000 Website cannot alter these aspects of its website.

## Codebase of website

The website references a XHTML 1.0 Transitional DTD which means all pages on the site should meet that standard. It also uses external stylesheets and external/inline Javascript.

### *Validation*

#### 1 *Mark-up*

The Culture 2000 home page alone generates over 120 errors<sup>10</sup> when validating against the specified DTD and therefore fails validation badly.

#### 2 *CSS*

The Stylesheet for the Culture 2000 website generates 7 errors<sup>11</sup> and therefore fails validation

#### 3 *Accessibility*

<sup>8</sup> [http://ec.europa.eu/culture/eac/index\\_en.html](http://ec.europa.eu/culture/eac/index_en.html)

<sup>9</sup> [http://ec.europa.eu/ipg/index\\_en.htm](http://ec.europa.eu/ipg/index_en.htm)

<sup>10</sup> [http://validator.w3.org/check?verbose=1&uri=http://ec.europa.eu/culture/eac/index\\_en.html](http://validator.w3.org/check?verbose=1&uri=http://ec.europa.eu/culture/eac/index_en.html)

<sup>11</sup> <http://jigsaw.w3.org/css->

[http://ec.europa.eu/culture/eac/index\\_en.html](http://ec.europa.eu/culture/eac/index_en.html)

Utilising the automatic examination tool 'Cynthia Says', the homepage fails all accessibility standards<sup>12</sup>. When following up with a manual comparison of the markup codebase and WCAG 1.0<sup>13</sup> this report is verified. The image/javascript driven menu contains no 'alt' attribute on the images used for menu items, thus breaking both WCAG 1.0 point 1.1<sup>14</sup> and the europa.eu '10 Golden Rules' Rule 7<sup>15</sup>.

#### 4 Semantic Mark-up

The website lacks any form of semantic HTML<sup>16</sup>. This can be defined as using the right markup element to describe the content item in question. For example:

```
<p>This is a paragraph, correctly marked up using a 'p' element.</p>
```

By comparison, we can see that a lot of the home page of the Culture 2000 website uses incorrect markup elements. In this example, a table element is used to hold design content (in this case an image):

```
<TD ROWSPAN=8 valign="top">  
<IMG SRC="images/menu/hright_en.jpg" width=229 height=372 ALT="">  
</TD>
```

Using non-semantic markup means that accessibility is impaired and that future proofing the website (for future devices or for cutting edge devices such as for mobile phones/PDA's) is very difficult and will offer the user a confusing interface – if it works at all.

#### 5 General

Some general points noted:

- Turning off Styles stops the drop down menus on the home page from working
- Turning off imagery stops the main menu from appearing at all. As previously noted, there are no 'alt' attributes for the images.

<sup>12</sup> [http://www.cynthiasays.com/mynewtester/cynthia.exe?rptmode=2&url1=http://ec.europa.eu/culture/eac/index\\_en.html](http://www.cynthiasays.com/mynewtester/cynthia.exe?rptmode=2&url1=http://ec.europa.eu/culture/eac/index_en.html)

<sup>13</sup> <http://www.w3.org/TR/WCAG10/full-checklist.html>

<sup>14</sup> <http://www.w3.org/TR/WCAG10/wai-pageauth.html#tech-text-equivalent>

<sup>15</sup> [http://ec.europa.eu/ipg/rule7/rule7\\_en.htm](http://ec.europa.eu/ipg/rule7/rule7_en.htm)

<sup>16</sup> [http://en.wikipedia.org/wiki/Semantic\\_HTML#Semantic\\_HTML](http://en.wikipedia.org/wiki/Semantic_HTML#Semantic_HTML)

## Accessibility

As noted above, the homepage of the website meets no accessibility requirements and fails at Priority 1 (A), the most basic of all WCAG 1.0 levels. A random selection of two other pages also fail at this level:

[http://eacea.ec.europa.eu/culture/calls2007/strand\\_1/index\\_en.htm](http://eacea.ec.europa.eu/culture/calls2007/strand_1/index_en.htm)

Images used for navigation have no 'alt' attribute and links also contain javascript event handlers, contravening checkpoint 1.1<sup>17</sup> and checkpoint 6.3<sup>18</sup>

[http://ec.europa.eu/culture/eac/culture2000/contacts/national\\_pts\\_en.html](http://ec.europa.eu/culture/eac/culture2000/contacts/national_pts_en.html)

Links contain javascript event handlers, contravening checkpoint 6.3<sup>19</sup>

It is recommended that a 'whole site' testing engine such as SiteMorse<sup>20</sup> be directed at the Culture 2000 website to detect all the accessibility errors that abound.

There are also errors that it is difficult for automatic validators to pickup that the website also fails on. For example, using the accessibility colour contrast analyser<sup>21</sup> confirms that colours used on the home page of the site do not contrast sufficiently to be considered accessible. The two colours (##E5DD3A, # E5DD3A) that, along with white make up the 'news this month' graphic do not contrast enough to be read.

The animated GIF 'culture-anim.gif' is also impossible to read as it contains no alt attribute. Convention dictates that if an image has no textual content to offer, an empty alt attribute should be used so instead of this:

```

```

The code should read:

```

```

<sup>17</sup> <http://www.w3.org/TR/WAI-WEBCONTENT/#tech-text-equivalent>

<sup>18</sup> <http://www.w3.org/TR/WAI-WEBCONTENT/#tech-scripts>

<sup>19</sup> <http://www.w3.org/TR/WAI-WEBCONTENT/#tech-scripts>

<sup>20</sup> <http://www.sitemorse.com>

<sup>21</sup> <http://juicystudio.com/services/colourcontrast.php>

It should also be noted that the Culture 2000 website also contravenes europa.eu's own Information Providers Guide<sup>22</sup> which states that text colour must be #000000 (plain black) whereas the home page contains body text that is # 999900.

## **Usability**

Whilst it is true to say that there are definite constraints placed on the developers due to the Information Providers Guide, there are also some design choices made by the development team that will not aid usability.

### *1 Uniformity of navigation devices*

There are too many differing navigation systems. On the home page there is a set of curved, graphical links and a large 'news this month' box. Drilling down one level, the curved navigational structure is abandoned in favour of a top level drop down system and on the right are three different styles of navigation, one orange, one green and one white. No explanation is forthcoming as to why some are orange, some are green and some are plain.

On some pages on this level there are no orange boxes, some have no green ones. No explanation is offered as to why. The variation is confusing and is unnecessary.

In the 'Information Sources' area, there is a whole new navigation paradigm introduced with the right hand boxes abandoned completely in favour of left hand navigation with small, redundant 'stone' graphics.

On the 'links' page, the curved images make a sudden reappearance for no discernable reason.

All in all, the navigation is a collection of ill devised and poorly executed styles which lead to confusion for the visitor.

### *2 Resolution*

The site fails to meet the 'content area' guidelines laid out in the Information Providers Guide<sup>23</sup> which state:

<sup>22</sup> [http://ec.europa.eu/ipg/rule5/rule5\\_en.htm#color](http://ec.europa.eu/ipg/rule5/rule5_en.htm#color)

**" Horizontal scrolling is not allowed under any circumstances (the standard target screen size is 800x600)"**

The Home page requires horizontal scrolling in IE6, IE7, Firefox 2 (Win, Mac and Linux), Opera 9 (Win, Mac and Linux) and Safari 3 (Win and Mac).

### 3 Line length

Studies have shown the length of a line of text has definite impact on how a user perceives both the usability of a site and how likely they are to take the information on board.

Across the whole of the Culture 2000 website, text is left to fill 100% of the screen width.

Studies show<sup>24</sup> that this is the least desirable option when adults have a choice to pick between full, medium and narrow length lines of text. The study referenced above concluded:

**"From this study, as well as the studies mentioned above, it is suggested that full-screen line length should be avoided for online documents, especially if a large amount of text is presented. For adults, it is suggested that medium line lengths should be presented. Children, on the other hand, indicated their preference for the narrowest line length and, thus, it may be beneficial to use narrow line lengths when possible."**

### Solutions

There are serious issues in all key areas of the information architecture, usability, accessibility and code quality of the Culture 2000 website. These are non-trivial fixes and at least one of them potentially contravenes UK law<sup>25</sup>.

The Culture 2000 website requires a comprehensive overhaul from the bottom up. This should be done in a planned and staged development process.

<sup>23</sup> [http://ec.europa.eu/ipg/rule4/rule4\\_en.htm#content\\_area](http://ec.europa.eu/ipg/rule4/rule4_en.htm#content_area)

<sup>24</sup> [http://psychology.wichita.edu/surl/usabilitynews/42/text\\_length.htm](http://psychology.wichita.edu/surl/usabilitynews/42/text_length.htm)

<sup>25</sup> <http://www.webcredible.co.uk/user-friendly-resources/web-accessibility/uk-website-legal-requirements.shtml>

- ▶ Work out the structure of the content. How it links together.
- ▶ Determine all possible audiences and get to know who they are
- ▶ Test the new content structure against your identified audiences.
- ▶ Rework where necessary
- ▶ Design a tested usability plan, account for users making errors, clicking on broken links, filling in forms. Make it easy for any and all users to get to where they want to be.
- ▶ Introduce a decent standard of graphic design. Use sparingly.
- ▶ Make a wireframe website and test against your users.
- ▶ Create markup templates and CSS files. Use no inline styles or Javascript. These templates must be accessible. Aim for priority II (AA).
- ▶ Test the completed site in a development environment.
- ▶ Rework where necessary. Remember that your users are the important people to please, not managers.
- ▶ Launch.

# **Annex Twelve: Programme Indicator Framework**

## Culture 2000 Programme Indicator Framework

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
<b>External Coherence</b>				
To what extent the does Culture 2000 programme not contradict other interventions with similar objectives, which are either carried out at EU level or by national/regional authorities of Member States (principle of subsidiarity)?	<i>The degree of complementarity developed in relation to other relevant EU programmes</i>	Alignment of the CULTURE 2000 general/global and specific objectives and actions with the ones in other EU programmes without duplicating actions undertaken by them.	<p>Degree of complementarity of CULTURE 2000 developed with other EU Programmes.</p> <p>Degree of replication/overlap of the objectives and Actions of CULTURE 2000 with the objectives and activities of other EU Programmes.</p>	<ul style="list-style-type: none"> <li>▪ Culture 2000 is complementary with other EU programmes.</li> <li>▪ There is no replication / overlap with the objectives or activities of other EU programmes.</li> </ul>
	<i>The extent to which the programme has remained complementary to similar national programmes and Actions and did not substitute them.</i>	Similarity between global/general objectives, specific objectives and actions of similar national programmes and Actions.	Degree of replication/overlap of the global/general objectives, specific objectives and actions CULTURE 2000 with the global/general objectives, specific objectives and actions of other	<ul style="list-style-type: none"> <li>▪ There is some overlap between the regional programmes identified but the country coverage of Culture 2000 is much wider.</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
		<p>Majority of stakeholders reporting that CULTURE 2000 does not duplicate or replicate objectives and activities of other similar national programmes and Actions.</p> <p>Majority of stakeholders reporting that the CULTURE 2000 objectives and Actions are consistent with the needs of the participating countries in the cultural field.</p>	<p>similar national programmes and Actions.</p> <p>% of stakeholders reporting that CULTURE 2000 does not duplicate or replicate objectives and activities of other similar national programmes and Actions.</p> <p>% of stakeholders reporting that the CULTURE 2000 objectives and Actions are consistent with the needs of the participating countries in the cultural field.</p>	<ul style="list-style-type: none"> <li>▪ A majority of email survey respondents reported that Culture 2000 did not duplicate similar national programmes and Actions.</li> <li>▪ Insufficient data to make a judgement.</li> </ul>
	<p><i>The extent to which the programme has inspired the introduction of similar programmes and Actions by national</i></p>	<p>Majority of stakeholders stating that CULTURE 2000 has influenced or led to the introduction of similar programmes</p>	<p>% of stakeholders stating that CULTURE 2000 has influenced or led to the introduction of similar programmes</p>	<ul style="list-style-type: none"> <li>▪ No email survey respondents reported that Culture 2000 had influenced / led to the introduction of</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
	<i>or regional authorities of the countries participating in the programme.</i>	and Actions by national or regional authorities of the countries participating in the Programme.	and Actions by national or regional authorities of the countries participating in the Programme.	similar programmes and Actions in their country.
	<i>The extent to which the programme has increased readiness of national authorities of the countries participating in the programme to exchange information and best practice and to cooperate in the area in question.</i>	Majority of stakeholders stating that CULTURE 2000 has increased readiness of national authorities of the countries participating in the Programme to exchange information and best practices and to cooperate in the area in question.  Majority of stakeholders reported a positive contribution of CULTURE 2000 to increase the cooperation between the national authorities of the participating	% of stakeholders stating that CULTURE 2000 has increased readiness of national authorities of the countries participating in the Programme to exchange information and best practices.  % of stakeholders stating the importance & utility of the role of CULTURE 2000 Programme in promoting / boosting cooperation between national authorities	<ul style="list-style-type: none"> <li>▪ No evidence that Culture 2000 had increased the exchange of information / best practice between governments.</li> <li>▪ A minority of email survey respondents reported that Culture 2000 had raised awareness of intercultural dialogue.</li> <li>▪ No evidence that Culture 2000</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
		<p>countries.</p> <p>Majority of stakeholders stating the relevance of CULTURE 2000 Programme as a disseminator of information and best practices in EU Cultural policy.</p> <p>Increased number of joint activities agreed / taken by national authorities of the participating countries in the area in question after completion of the CULTURE 2000 Programme and its Actions.</p>	<p>of the participating countries.</p> <p>Evidence and/or feedback from stakeholders that the activities carried out with support of CULTURE 2000 have contributed or led to setting up cooperation networks, other activities, dissemination activities, etc</p> <p>Number of activities jointly agreed/ taken by national authorities of the participating countries in the area in question after completion of the CULTURE 2000 Programme and its Actions.</p>	<p>was a disseminator of information and best practices on EU Cultural policy.</p> <ul style="list-style-type: none"> <li>▪ No evidence of increased joint activities at national level as a result of Culture 2000.</li> </ul>
<b>Effectiveness</b>				
To what extent was	<i>With regard to the</i>	Increased number of	Quantitative record	<ul style="list-style-type: none"> <li>▪ 1,529 Culture</li> </ul>

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<p>the Culture 2000 programme successful in attaining the objectives set and achieving the intended results? In particular, but not exclusively, regarding those objectives which are also included in the new cultural programme 2007-2013</p>	<p><i>specific objectives of the programme to what extent have the actions of the programme generated the expected results and impacts?</i></p>	<p>cultural operators engaged; increased number of countries engaged by project(s); increased number of joint transnational events organised; increased number of cultural operators involved in mobility activities; increased number of cultural operators trained.</p> <p>Consistency between the expected results and the results achieved by the Actions of the Programme.</p>	<p>of outputs produced achieved, e.g. formal and informal networks set up, number of transnational cooperation projects implemented, etc.</p> <p>Quantitative record of results achieved, e.g. number of cultural operators engaged; number of countries engaged by project; number of joint transnational events organised; number of cultural operators involved in mobility activities and; number of cultural operators trained (by specific objectives if possible)</p> <p>Degree of consistency between the expected results and the results achieved by the Actions of the</p>	<p>2000 grants awarded during 2000-2006.</p> <p>Web-survey respondents reported that their project had contributed to the following impacts to at least a moderate extent::</p> <ul style="list-style-type: none"> <li>▪ 42% improved the synergy between national cultural policies.</li> <li>▪ 39% increased funding for national cultural policies.</li> <li>▪ 47% increased funding for transnational cultural cooperation policies.</li> <li>▪ 68% improved conservation and safeguarding of</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
			Programme.	<p>sultural heritage of European significance</p> <ul style="list-style-type: none"> <li>▪ 78% movement of artists, cultural operators and cultural products / works.</li> <li>▪ 67% creating new forms of cultural expression.</li> <li>▪ 78% attracted greater no's of people to participate in cultural evens / activities.</li> <li>▪ 85% improved knowledge &amp; dissemination of European culture &amp; history.</li> <li>▪ 75% increased cultural awareness among EU</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
				citizens.
	<i>To what extent has the programme generated unintended results (positive or negative)?</i>	<p>Majority of respondents indicating that the Programme has generated <u>positive</u> unintended results.</p> <p>Majority of respondents indicating that the Programme has generated <u>negative</u> unintended results.</p> <p><i>Since such results were unintended, no other success criteria can be predefined for this question.</i></p>	<p>% of respondents indicating that activities supported under the CULTURE 2000 Programme has generated <u>positive</u> unintended results.</p> <p>% of respondents indicating that activities supported under the CULTURE 2000 Programme has generated <u>negative</u> unintended results.</p> <p>Nature and scales of unintended results.</p>	<ul style="list-style-type: none"> <li>▪ No unintended results were identified</li> </ul>
	<i>To which extent has the programme been accessible and non-discriminatory?</i>	Majority of respondents indicating that the Programme has met their expectations in terms of accessibility	% of respondents indicating that the Programme has met their expectations in terms of accessibility and non-	<ul style="list-style-type: none"> <li>▪ 17% of web-survey respondents felt there were barriers to participation in</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
		<p>and non-discrimination for organisations wishing to participate.</p> <p>Majority of respondents perceiving the selection procedures as transparent and non-discriminatory.</p> <p>Number of projects with equal opportunities policies aimed at ensuring accessibility / non-discrimination. Number of projects demonstrating effective implementation of equal opportunities policies.</p>	<p>discrimination for organisations wishing to participate.</p> <p>Level of beneficiaries' satisfaction on the procedures followed at each calls for proposals over the years.</p> <p>Steps taken by projects to ensure accessibility / non-discrimination.</p>	<p>Culture 2000.</p> <ul style="list-style-type: none"> <li>▪ 53% of web-survey respondents felt the selection process was transparent.</li> <li>▪ 68% of web-survey respondents felt the assessment criteria and process was at least quite clear.</li> <li>▪ No data.</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
	<i>To what extent has the Programme produced visible results/impacts?</i>	<p>Number and nature of visible results and impacts have been produced by the programme</p> <p>Majority of respondents provided evidences of visible results / impacts produced by the activities carried out with support of the CULTURE 2000 Programme under each Action.</p>	<p>Concrete evidence of visible results / impacts brought about by activities carried out with support of the Programme.</p> <p>% of respondents providing evidence and feedback from beneficiaries that the activities carried out with support of CULTURE 2000 have produced visible results / impacts.</p>	<ul style="list-style-type: none"> <li>▪ Insufficient data to make a judgement.</li>   <li>▪ Insufficient data to make a judgement.</li> </ul>
	<i>What is the fame and the image of the Programme within the cultural sector?</i>	Majority of respondents indicating satisfactions with the performance of the programme and its image.	Respondents' perceptions and levels of satisfaction on the Programme performance and image.	<ul style="list-style-type: none"> <li>▪ 58% of web-survey respondents felt that some or most cultural operators in their country knew of Culture 2000.</li>   <li>▪ 49% of web-survey respondents felt that Cultural</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
		<p>Share opinions of respondents on CULTURE 2000 Programme's key role in promoting a cultural area common to all European people and in EU Cultural policy.</p> <p>Majority of respondents stating that CULTURE 2000 have influenced or led to changes in their policies and practices.</p>	<p>% of respondents indicating that CULTURE 2000 has a key role in promoting a cultural area common to all European people and in EU Cultural policy.</p> <p>% of respondents stating that CULTURE 2000 have influenced or led to changes in their policies and practices.</p>	<p>operators who were aware of the programme had an adequate or good understanding of it.</p> <ul style="list-style-type: none"> <li>▪ 45% of web-survey respondents reported that overall cultural operators had a positive view of Culture 2000.</li> <li>▪ Insufficient data to make a judgement.</li> <li>▪ Insufficient data to make a judgement.</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
	<p><i>To what extent does the compartmentalisation in cultural fields (cultural heritage, visual arts, performing arts, and books and reading, including literary translation) corresponds to the reality of cultural cooperation in Europe and takes into account the emergence of new trends towards multidisciplinary activity?</i></p>	<p>Majority of respondents perceiving positive the compartmentalisation in cultural fields.</p> <p>Majority of respondents reporting good degree of correspondence between compartmentalisation of cultural fields and to the reality of cultural cooperation in Europe.</p> <p>Majority of respondents reporting good degree of correspondence between compartmentalisation</p>	<p>Respondents' perceptions and levels of respondents' satisfaction of the compartmentalisation in cultural fields in relation to reality of cultural cooperation in Europe and the new trends towards multidisciplinary activity.</p> <p>% of respondents indicating that compartmentalisation in cultural fields in corresponds to the reality of cultural cooperation in Europe.</p> <p>% of respondents indicating that compartmentalisation in cultural fields in corresponds to the new trends towards multidisciplinary activity.</p>	<ul style="list-style-type: none"> <li>▪ The Second Interim Evaluation concluded that the practice of compartmentalising "into broad artistic or cultural sectors was an accurate and appropriate reflection of the sector". No evidence has been identified to change this conclusion.</li> <li>▪ The Second Interim Evaluation concluded that the practice of compartmentalising activity was not well suited to multidisciplinary activity. No evidence has been identified to change this conclusion.</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
		<p>n of cultural fields and new trends towards multidisciplinary.</p> <p>Evidence that compartmentalisation in cultural fields (cultural heritage, visual arts, performing arts, and books and reading, including literary translation) does correspond to the reality of cultural cooperation in Europe and takes into account the emergence of new trends towards multidisciplinary activity as emerging from studies in the cultural field about multidisciplinary activity.</p>	<p>Analysis of documentary review of studies / literature on <i>multidisciplinary activity</i>.</p>	
<b>Efficiency</b>				
How economically	<i>The extent to which</i>	Appropriateness of	% of budget of the	▪ Administrative

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
<p>have the various inputs of the Programme (financial and human resources) been converted into outputs (projects and complementary activities) and results?</p>	<p><i>the budget of the Programme and the human resources deployed for its implementation (both in the Commission and the Executive agency) are commensurate with its intended outputs and results?</i></p>	<p>budget allocation to Programme implementation in both the Commission and the Executive Agency.</p> <p>Consensus of a majority of respondents that the human resources deployed in the Commission and Executive Agency CULTURE 2000 units was appropriate so that</p>	<p>Programme allocated to its implementation in the Commission and the Executive Agency and correspondence with the Programme intended outputs &amp; results.</p> <p>Size of Commission unit responsible for CULTURE 2000 and Executive Agency (numbers of technical staff vs administrative staff).</p>	<p>budget available to Culture Unit for administration exceeds that provided for in the decision (up to € 7.095 millions allocated to technical assistance in Decision; € 7,202 millions available for administration to the Culture Unit from 2000-November 2005).</p> <ul style="list-style-type: none"> <li>▪ Actual Culture Unit administrative budget spent € 4,852 millions (2000 – November 2005).</li> <li>▪ Commission Culture Unit staff numbers ranged from 32-37 between 2002-</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
		<p>the Programme could achieve its intended outputs and results in an effective and efficient way.</p> <p>Appropriate changes to the programme budget allocated and the human resources deployed in the programme, e.g., in response to EU enlargement.</p> <p>Majority of respondents (Culture Unit, Executive Agency, Management Committee) reporting positive improvements following of</p>	<p>Respondents (Culture Unit, Executive Agency, Management Committee) who consider that human resources deployed in the Commission and Executive Agency CULTURE 2000 units were appropriate so that the Programme could achieve its intended outputs and results in an effective and efficient way.</p> <p>Changes to the programme budget allocated and the human resources deployed in the programme, e.g., in response to EU enlargement.</p>	<p>2006. (2006 includes EACEA staff)</p> <ul style="list-style-type: none"> <li>▪ Evidence from EACEA interviewees of persistent heavy administrative workloads, particularly during the application period.</li> <li>▪ Evidence from Commission Culture Unit of heavy workload resulting in cancellation of programme newsletter.</li> <li>▪ Programme budget increased due to extension</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
		<p>organisational and budgetary changes since Decision 626/2004 for the efficient implementation of the Programme.</p> <p>Majority of interviewees (Culture Unit, Executive Agency) considering that the coordination mechanisms with the Commission services and the Executive Agency are effective and efficient.</p> <p>Majority of respondents (Culture Unit, Executive Agency) indicating that there are good levels of communication within the Commission and between the Commission unit and the Executive</p>	<p>% of respondents (Culture Unit, Executive Agency, Management Committee) reporting positive improvements in the efficient implementation of the Programme following organisational and budgetary changes since Decision 626/2004.</p> <p>Interviewees (Culture Unit, Executive Agency) indicating that the coordination mechanisms with the Commission services and the Executive Agency are effective and efficient</p>	<p>of programme but not as a result of enlargement.</p> <ul style="list-style-type: none"> <li>▪ Insufficient data to make a judgement.</li> <li>▪ Insufficient data to make a judgement.</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
		<p>Agency and clear allocation of responsibilities.</p> <p>Consensus of a majority of interviewees (Culture Unit, Executive Agency) considering the division of tasks between the Commission unit and the Executive Agency to be clear</p> <p>Existence of documents stating the division of tasks between the Commission unit and the Executive Agency</p> <p>Majority of interviewees (Culture Unit, Executive Agency) considering that there is an appropriate cooperation / dialogue between Commission staff and the Executive</p>	<p>Interviewees (Culture Unit, Executive Agency) considering the division of tasks between the Commission unit and the Executive Agency to be clear.</p> <p>Interviewees (Culture Unit, Executive Agency) considering that there is an appropriate cooperation / dialogue between Commission staff and the Executive Agency.</p>	<ul style="list-style-type: none"> <li>▪ Insufficient data to make a judgement.</li>   <li>▪ Insufficient data to make a judgement.</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
		Agency.		
	<i>The extent to which the Community operating grant to the cultural points has been efficiently used to cover the tasks ascribed to them?</i>	<p>Number of FTE staff at each CCP.</p> <p>Appropriateness of the Community operating grant for the cultural points to fully undertake its tasks.</p> <p>Majority of survey respondents rating the CCPs as efficient.</p> <p>Majority of respondents perceiving a clear structure and set of tasks for the CCPs</p>	<p>Size of the Cultural Points in terms of Full Time Equivalent staff vs Community operating grant.</p> <p>Perceived efficiency of CCPs as rated by survey respondents.</p> <p>Extent to which the internal management and financial regulations &amp; processes support the efficient execution of the</p>	<ul style="list-style-type: none"> <li>▪ Insufficient data to make a judgement.</li> </ul> <p>Web-survey respondents rated their CCP as acceptable or good at:</p> <ul style="list-style-type: none"> <li>- publicising the Culture 2000 programme - 63%.</li> <li>- quality of the information about Culture 2000 provided on your CCP website – 70%.</li> </ul> <ul style="list-style-type: none"> <li>▪ Insufficient data to make a</li> </ul>

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		<p>Majority of respondents reporting an increased and / or improved level of communication both within and between Cultural Points and Cultural Points and Beneficiaries.</p>	<p>cultural points' tasks.</p> <p>Level of cooperation/ dialogue between: CCPs and; between CCPs and cultural operators.</p>	<p>judgement.</p> <ul style="list-style-type: none"> <li>▪ 67% of web-survey respondents had sought advice from their CCP on completing an application. 91% of these felt the advice received was good or acceptable.</li> </ul>
	<p><i>The extent to which criteria and funding rules within each action are appropriate to meet the objectives and priorities of each action?</i></p>	<p>Majority of interviewees reporting that criteria and funding rules are appropriate for contributing to the achievement of the Programme's Actions objectives and priorities.</p> <p>Shared opinion of respondents of the nature of</p>	<p>% of interviewees reporting that criteria and funding rules are appropriate for contributing to the achievement of the Programme's Actions objectives and priorities.</p> <p>Nature of inappropriate criteria and/or funding rules and their effects on</p>	<ul style="list-style-type: none"> <li>▪ Majority of web-survey and email survey respondents did not report major problems with the programme funding criteria and rules.</li> <li>▪ 5% rule cited as barrier to participation of</li> </ul>

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		inappropriate criteria and/or funding rules and their on concrete evidenced effects on efficiency.	efficiency.	cultural operators (rule has now been abolished).
	<i>How appropriate has the frequency and timing of calls for proposals been?</i>	<p>Majority respondents indicating that the frequency and timing of call for proposals was appropriate.</p> <p>Shared opinion of respondents of the nature of inappropriate frequency and/or the timing of call for proposals and their on concrete evidenced effects on efficiency.</p>	<p>% of respondents indicating that the frequency and timing of call for proposals was appropriate.</p> <p>Nature of inappropriate frequency and/or the timing of call for proposals and their effects on efficiency.</p>	<ul style="list-style-type: none"> <li>▪ A majority of web-survey respondents felt that the timing of the call for proposals was not appropriate.</li> <li>▪ 77% of web-survey respondents felt that the frequency of the call for proposals was appropriate.</li> <li>▪ Nature of inappropriate frequency / timing: timing is over summer holiday and the busy autumn event periods.</li> </ul>

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				<ul style="list-style-type: none"> <li>▪ Majority of email survey respondents felt that the time available for application preparation was inadequate.</li> </ul>
	<p><i>How efficient has the selection process in the various components of the programme been?</i></p>	<p>Positive evidence of efficient selection process in the various components of the Programme (e.g., reduction of time spent assessing each application per call for projects over the years, etc).</p> <p>Majority of respondents reporting improved efficiency in the selection process.</p> <p>Majority of respondents indicating satisfaction with the selection process.</p>	<p>Evidence and/or feedback from respondents that selection process in the various components of the Programme has worked efficiently.</p> <p>% of respondents indicating satisfaction with the selection process.</p>	<ul style="list-style-type: none"> <li>▪ Evidence that HR restrictions during calls for application impair quick and efficient processing of applications.</li> <li>▪ 53% of web-survey respondents felt the selection process was</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
				<p>transparent or very transparent.</p> <ul style="list-style-type: none"> <li>▪ 88% of web-survey respondents rated the quality of the information contained in the call for applications as acceptable or good.</li> <li>▪ 77% of web-survey respondents rated the quality of the guidance on eligible activities &amp; expenditure as acceptable or good.</li> <li>▪ 63% of web-survey respondents felt that the application forms were at least acceptably easy</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
				<p>enough to use.</p> <ul style="list-style-type: none"> <li>▪ 69% of web-survey respondents felt that the application process was quite clear or very clear.</li> </ul>
	<p><i>How appropriate has the duration of application and payment procedures been?</i></p>	<p>Positive evidence of efficient application and payment procedures for the implementation of the Programme.</p> <p>Majority of respondents reporting improved efficiency in the application.</p> <p>Majority of respondents indicating that the duration of application and payment procedures was satisfactory.</p>	<p>Evidence and/or feedback from respondents that the duration of application and payment procedures has contributed to an efficient implementation of the CULTURE 2000 Programme.</p> <p>% of respondents indicating satisfaction with the duration of application and payment procedures</p>	<ul style="list-style-type: none"> <li>▪ Majority of web-survey respondents felt the time frame for submission was too tight.</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
	<p><i>How efficiently have projects been monitored and evaluated by the implementing bodies?</i></p>	<p>Positive evidence of Programme management documents incorporating specific, realistic and verifiable objectives and appropriate indicators.</p> <p>The monitoring system enables Culture 2000 implementing bodies to collect relevant data on inputs, outputs, results and impacts.</p> <p>Majority of respondents reporting an efficient functioning of Programme's monitoring system and clear allocation of responsibilities for monitoring and evaluation procedures at the</p>	<p>Existence of specific, measurable and realistic performance targets and indicators.</p> <p>Existence of efficient monitoring systems managed by the implementing bodies.</p> <p>% of respondents reporting an efficient functioning of Programme's monitoring system and clear allocation of responsibilities for monitoring and evaluation procedures at the implementing bodies.</p> <p>Level of application of outputs of monitoring and</p>	<ul style="list-style-type: none"> <li>▪ Financial monitoring of eligible project expenditure is undertaken by the Managing Authorities.</li> <li>▪ The interim and final reporting system does not systematically collect relevant data on inputs, outputs, results and impacts.</li> <li>▪ Insufficient data to make a judgement.</li> <li>▪ Evaluation Action Plan</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
		<p>implementing bodies.</p> <p>Positive evidence of concrete outputs of monitoring and evaluation procedures being fed back to the Programme's decision-making.</p>	<p>evaluation procedures for Programme decision-making.</p>	<p>addresses recommendations of Interim Evaluations.</p>
	<p><i>To what extent the IT system is appropriate to manage the programme?</i></p>	<p>Majority of interviewees reporting that the IT systems work efficiently.</p> <p>Shared opinion of respondents of the nature of inappropriate (elements of the) IT systems in place and concrete evidenced effects on efficiency.</p>	<p>% of respondents indicating that the IT systems in place work efficient.</p> <p>Nature of inappropriate (elements of the) IT systems in place and its effects on efficiency.</p>	<ul style="list-style-type: none"> <li>▪ Interviewees report that project management databases do not exist.</li> </ul>
	<p><i>Looking at the implementation of the programme, what have been the major</i></p>	<p>Proportion of respondents indicating the <i>nature</i> of the major constraints of</p>	<p>Nature of the major constraints on the provision of financial support to the Programme Actions.</p>	<ul style="list-style-type: none"> <li>▪ Insufficient data to make a judgement.</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
	<p><i>constraints on the provision of financial support to the programme actions? i.e. what has prevented or delayed the distribution of grants to beneficiaries</i></p>	<p>provision of financial support to the Programme Actions.</p> <p>Proportion of respondents indicating the <i>scale</i> of the major constraints of provision of financial support to the Programme Actions</p> <p>Proportion of respondents indicating the <i>nature</i> of the delays / other obstacles, if applicable, on the distribution of the grants to beneficiaries.</p> <p>Proportion of respondents indicating the <i>scale</i> of the delays / other obstacles, if applicable, on the distribution of the grants to beneficiaries.</p>	<p>Scale of major constraints on the provision of financial support to the Programme Actions.</p> <p>Nature of the delays / other obstacles, if applicable, on the distribution of the grants to beneficiaries.</p> <p>Scale of the delays / other obstacles, if applicable, on the distribution of the grants to beneficiaries.</p>	

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
	<p><i>How satisfactory have been the regular contacts of the beneficiaries with the project managers of the Commission?</i></p>	<p>Majority of respondents indicating that the frequency of the contacts of the beneficiaries with the project managers of the Commission was satisfactory.</p> <p>Majority of respondents indicating that contact between beneficiaries and the project managers of the Commission was satisfactory, e.g., in terms of cordial relations, helpfulness of the project managers, etc.</p>	<p>% of respondents indicating that the frequency of contact of the beneficiaries with the project managers of the Commission was satisfactory.</p> <p>% of respondents indicating that contact between beneficiaries and the project managers of the Commission was satisfactory, e.g., in terms of cordial relations, helpfulness of the project managers, etc.</p>	<ul style="list-style-type: none"> <li>▪ 28% of web-survey respondents were unable to say whether they had a Commission contact for support, advice &amp; guidance.</li> <li>▪ 87% of web-survey respondents felt that their Commission contacts was acceptably easy or easy to contact.</li> <li>▪ 90% of web-survey respondents felt that their Commission contacts support, advice &amp; guidance was acceptable or good.</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
<b>Utility</b>				
to what extent do the results and impacts of the programme actually meet the needs and expectations of its stakeholders and intended beneficiaries?	<i>To what extent the programme has generated the expected impacts?</i>	<p>Evidence of CULTURE 2000 Actions and supported activities in the cultural fields are contributing to the promotion of a cultural area common to the European peoples.</p> <p>Majority of interviewees and survey respondents stating that CULTURE 2000 is producing positive results and impacts.</p> <p>Majority of identified target groups indicating that CULTURE 2000 Programme's realised impacts meet their expectations.</p>	<p>Evidence and feedback from main stakeholders that the activities carried out with support of CULTURE 2000 have produced the expected impacts.</p> <p>% of respondents indicating that CULTURE 2000 Programme's realised impacts meet their expectations.</p>	<ul style="list-style-type: none"> <li>▪ Majority of web-survey respondents felt that their project had contributed to achieving all the programmes intended impacts.</li> </ul>
	<i>To what extent has</i>	Majority of	% of respondents	<ul style="list-style-type: none"> <li>▪ No unintended</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
	<p><i>the programme generated unintended impacts (positive or negative)?</i></p>	<p>respondents indicating that the Programme has generated <u>positive</u> unintended impacts.</p> <p>Majority of respondents indicating that the Programme has generated <u>negative</u> unintended impacts.</p> <p><i>Since such results were unintended, no other judgment criteria can be predefined for this question.</i></p> <p><i>Since such results were unintended, no other judgment criteria can be predefined for this question.</i></p>	<p>indicating that activities supported under the CULTURE 2000 Programme has generated <u>positive</u> unintended impacts.</p> <p>% of respondents indicating that activities supported under the CULTURE 2000 Programme has generated <u>negative</u> unintended impacts.</p> <p>Nature of unintended impacts.</p> <p>Scale of unintended impacts.</p>	<p>impacts were identified.</p>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
<b>Sustainability</b>				
To what extent could the positive changes or trends induced by the Programme be expected to last beyond the EU financing?	<i>What are the structural changes that have been induced by the Programme on the community of cultural operators in Europe?</i>	<p>Shared opinions of respondents on the <u>positive</u> structural changes induced by the CULTURE 2000 Programme on the community of cultural operators in Europe.</p> <p>Shared opinions of respondents on the <u>negative</u> structural changes induced by the CULTURE 2000 Programme on the community of cultural operators in Europe.</p> <p>Shared opinion of respondents of the nature of structural changes</p>	<p>% of respondents stating that CULTURE 2000 has brought about <u>positive</u> structural changes on the community of cultural operators in Europe.</p> <p>% of respondents stating that CULTURE 2000 has brought about <u>negative</u> structural changes on the community of cultural operators in Europe.</p> <p>Nature of structural changes induced by the programme</p>	<ul style="list-style-type: none"> <li>▪ Insufficient data to make a judgement.</li> <li>▪ Insufficient data to make a judgement.</li> <li>▪ Insufficient data to make a judgement.</li> </ul>
	<i>Has the very existence of the Programme induced</i>	Positive evidence of national authorities' initiatives to put in place similar	Degree to which national authorities have put similar programmes in place	<ul style="list-style-type: none"> <li>▪ No evidence of similar programmes being</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
	<p><i>some national authorities to put in place similar programmes promoting cross-border cultural cooperation or facilitating the participation of their cultural operators into projects of cultural cooperation at EU level?</i></p>	<p>programmes to promote cross-border cultural cooperation.</p> <p>Role and importance of cross-border cultural cooperation in national authorities' initiatives similar to Culture 2000.</p> <p>Positive evidence of some national authorities' initiatives to implement national cross-border cooperation programmes and / or to support the participation of their cultural operators in national cross-border cultural cooperation programmes.</p>	<p>to promote cross-border cultural cooperation or facilitated their cultural operators' participation into projects at EU level.</p> <p>Degree to which national authorities think cross-border cultural cooperation and cultural cooperation at EU level are relevant to their needs and strategic policy objectives.</p> <p>Number of participating countries having national cross-border cooperation programmes with support for the participation of their cultural operators in national cross-border cultural cooperation programmes.</p>	<p>implemented as a result of Culture 2000. At least 15 countries established co-financing funds or opened existing funds to Culture 2000 applicants.</p> <ul style="list-style-type: none"> <li>▪ Insufficient data to make a judgement.</li> <li>▪ Insufficient data to make a judgement.</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
		Positive evidence of some national authorities' initiatives to put measures in place to support the participation of their cultural operators in EU level cultural cooperation programmes.	Number of participating countries having put in place incentive measures aiming at supporting the participation of their cultural operators in EU level cultural cooperation programmes.	<ul style="list-style-type: none"> <li>▪ At least 11 participating countries had co-financing for Culture 2000.</li> <li>▪ Cultural operators in at least 4 other countries were able to apply for co-financing from a national scheme.</li> </ul>
	<i>To what extent has the Programme led towards increased cross-border cultural cooperation and the creation and/or expansion of cross-border networks of cultural operator in Europe?</i>	<p>Majority of respondents indicating an increased cross-border cultural cooperation thanks CULTURE 2000 Programme's implementation.</p> <p>Increasing number of cross-border networks of cultural operators created in Europe since the</p>	<p>% of respondents indicating an increasing in cross-border cultural cooperation as a result of the Culture 2000 Programme.</p> <p>Number of new cross-border networks of cultural operators created in Europe as a result of Culture 2000.</p>	<ul style="list-style-type: none"> <li>▪ 75% of web-survey respondents reported that at least some of their partners continued to work together after the project end.</li> <li>▪ 75% of web-survey respondents reported that</li> </ul>

Key Evaluation Questions	Evaluation Sub-question	Judgement / Success Criteria i.e. on what basis will judgement be formed on each question	Indicators	Judgement
		<p>launch of the Programme.</p> <p>Expansion of (one/a number of) existing cross-border networks of cultural operators in Europe since the launch of the Programme.</p> <p>Majority of respondents indicating that cross-border cultural cooperation has become a priority as a result of Culture 2000.</p>	<p>Number of existing cross-border networks of cultural operators in Europe that have expanded as a result of Culture 2000.</p> <p>% of respondents indicating that cross-border cultural cooperation has become a priority as a result of Culture 2000.</p>	<p>they were involved in subsequent projects with at least some of their partners.</p> <ul style="list-style-type: none"> <li>▪ 84% of web-survey respondents had continued at least some of their activities after funding ended.</li> </ul>

## **Annex Thirteen: Acknowledgements**

# Acknowledgements

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## **Annex Fourteen: Details of the Commissions response to the recommendations of the Second External Interim Evaluation of Culture 2000**

This annex is based on:

- The Commissions response to the recommendations presented in its 2006 Report on the Evaluation<sup>1</sup>; and
- The Commissions Evaluation Action Plan which set out the specific actions and responsibilities for following up the evaluation recommendations.

## **Responses to recommendations made in the 2006 Report and the Evaluation Action Plan**

- 1 *The Commission should clearly state the allocation of funding available under each cultural field and Action in the annual call for applications, in order to enhance transparency in this aspect of the selection process.***

This recommendation was *accepted* by the Commission. In the Calls for Applications the total amount of funding available to Action 1 and 2 projects was clearly stated. Although projects were proposed for selection according to their overall assessment score and not their cultural field, the calls for applications also included an indicative number of projects to be supported under each cultural field was also stated indicating that cultural field was a factor in selection.<sup>2</sup>

In the new Culture Programme no cultural fields are explicitly referred to as all are included without restriction.

- 2 *The Commission should ask all project leaders (and unsuccessful applicants) to complete a short questionnaire seeking their views on the application and selection procedure. Collecting information in this way would facilitate the adoption of a set of Key Performance Indicators for each programme objective, against which the impact of the programme could be measured.***

Here the 2006 Report and the Action Plan have merged two unrelated recommendations. The recommendation for a participant questionnaire was aimed at gathering information on experiences of their participation in the programme with a view to identifying areas where improvements could be made. The recommendation to adopt a set of performance indicators against which projects

<sup>1</sup> Commission of the European Communities, *Report from the Commission to the Council, the European Parliament, the European Economic and Social Committee and the Committee of the Regions – Report on the Second External Interim Evaluation of the Culture 2000 programme*, COM (2006) 666 final, Brussels, 8.11.2006.

<sup>2</sup> Commission of the European Communities, *Report from the Commission to the Council, the European Parliament, the European Economic And Social Committee and the Committee of the Regions - Report on the implementation of the «Culture 2000» Programme in the years 2000 and 2001*, COM(2003) 722 final, Brussels, 24.11.2003, p11.

would be obliged to report was intended to provide data to assess the impact of the programme.

These recommendations were *partially accepted* by the Commission. Concerns over available resources meant that actions to address these were not implemented in Culture 2000. Instead, the focus was placed on the drafting of a template/form to use for final reports of programme beneficiaries in the Culture 2007 programme.

**3 *A programme dissemination strategy should be developed and published to promote the programme and its achievements to key stakeholders.***

This recommendation was *accepted* by the Commission.

Strand 3 of the Culture 2007 programme strongly emphasises communication and dissemination activities. Efforts to improve programme publicity and dissemination included: more articles in cultural sector publications, a review of the Europa website making it more user friendly and increasing the space dedicated to presenting projects and the development at DG EAC level of the EVE platform of searchable project results.

A programme dissemination strategy has not been published and no information is available on whether more articles were published in cultural sector journals. The Europa webpages have been updated with information on the new Culture 2007 programme and a new feature “projects in images” was added to the Culture 2000 webpages. An assessment of the content and technical capabilities of the Culture website has been undertaken as part of this evaluation – more details on the outcome of this assessment are available in Chapter 5 and Annex 11.

**4 *The Commission should start up an online searchable partner-matching database to enable cultural operators to search for potential partners and also to provide links from the Culture 2000 web pages to similar partner-matching databases provided by the CCPs.***

This recommendation was *accepted* by the Commission.

The Commission is exploring the best way of developing and maintaining an exhaustive and effective internet-based tool. It is envisaged that this could be operated by the CCPs with the Commission and EACEA performing an umbrella function. The Commission also intends to include more direct links to partner-searching mechanism already provided by CCPs (although this has not yet been done).

**5 *The application forms for Culture 2007 should be simplified.***

This recommendation was *partially accepted* by the Commission.

The Action Plan indicates that this will be taken into account as far as allowed within the limits imposed by the Financial Regulation and its implementing rules. The Commission considered that the evaluators had “given poor guidance” concerning concrete recommendations.

**6 *Every applicant should receive detailed written feedback on their application along with an official letter stating the outcome of their application.***

This recommendation was *rejected* by the Commission.

The Commission noted that applicants were able to receive a breakdown of their assessment scores on request and that efforts to improve feedback would be made in the new Culture 2007 programme. Instead, it was emphasised that priority was given to “funding the maximum number of projects” and that “with limited staff resources ... it is virtually impossible for the Commission to provide around 700 applicants each year with a detailed response”.

The evaluation noted that less had been spent on programme administration than envisaged and that funds were potentially available to allow improved feedback to applicants.<sup>1</sup> In particular, it was proposed that the experts involved in selection could provide the written feedback as part of their assessment and this could be included in the letters sent to each applicant by the Commission.

**7 *Short-term staffing levels of the Technical Assistance Office (in charge of checking the eligibility of applications) should be increased in order to shorten the procedural timescale.***

This recommendation was *rejected* by the Commission.

It was considered that the establishment of the Education, Audiovisual and Culture Executive Agency negated this recommendation and that the EACEA would be “able to provide better managed and improved services to beneficiaries”. It was also noted that other factors such as the Management Committee procedure and the European Parliament Right of Scrutiny had a greater impact on the length of the selection process.

<sup>1</sup> Llopis-Navarro, P., McCoshan, A., Murray, S. and Roy, S., (2006), *Second External Interim Evaluation of the Culture 2000 Framework Programme*, Brussels: DG Education & Culture, 2006, pp 40-41 & 120.

The key issue involved in this recommendation was that there was insufficient flexibility to increase the human resources available during periods of peak workload. The establishment of the EACEA would do nothing to address this problem if they were unable to draw upon additional resource at peak times. The EACEA was able to draw upon some temporary staff but evidence indicates that the additional resources were not enough.

It should also be noted that the evaluation recognised that the Management Committee procedure and the European Parliament Right of Scrutiny had a great impact on the length of the selection procedure, and that these could not be changed. Instead, this recommendation focussed on the one area of the process where improvements could be made.

**8 *The number of times each application is assessed by external experts should be limited to two. A briefing day for the experts should be held before or during the application assessment week in Brussels. Experts should be retained on a multi-annual basis. Feedback from national authorities should be sought in order to discover why experts tend not to return in subsequent years. The work of each expert should be properly assessed.***

The number of experts assessing each application was reduced to two for the 2006 selection. It was noted that with a greater emphasis on cross-sectoral activities in the new Culture Programme the number of experts required for each assessment was expected to increase.

The evaluation recommended that the number of experts assessing each application should be reduced from six to either two assessments and a short “quality check” or three in-depth assessments. It was considered that this would allow a more in-depth assessment and enable the experts to provide detailed feedback for applications on their application.

The 2006 Report and the Action Plan indicate that experts are informed by post beforehand and are briefed during an introduction meeting upon arrival. However, they are not given the opportunity to undertake and discuss a training assessment to ensure consistency.

The 2006 Report and Action Plan indicate that Commission requests that experts are not nominated by their national authorities more than twice for reasons of objectivity. The Commission is aiming to review the recruitment of experts for the new Culture Programme in order to bring the procedure into line with the practice

followed by other programmes of the Directorate-General for Education and Culture.

However, very few experts do return for a second year and it is not clear whether this is due to them not being invited by the national authorities or because they refused to return. The evaluators considered that experts could still be objective in their assessments after two years involvement in the programme. In addition, by establishing clear criteria for application assessment and by careful moderation or “quality-checking” the assessments it would be possible to ensure consistent and objective assessments.

The 2006 Report and Action Plan state that underperforming experts would “breach the contract that binds him/her with the Commission and measures would be taken”. However, there is no mechanism for assessing the performance of each expert and no indication of what measures would be taken.

#### **Other recommendations not covered in the 2006 Report or the Evaluation Action Plan**

- 9 *The Commission should develop broad definitions of each artistic field to enable applicants to accurately categorise their projects; and change programme administrative structures, such as the application form, to allow applicants to select a main artistic field and relevant minor fields as appropriate.***

This recommendation has been *rejected* by the Commission.

All applicants are required to select a cultural field when submitting their applications. This recommendation aimed to help applicants categorise their projects to ensure consistent interpretation across projects.

- 10 *Bring forward the start date of projects and implement a flexible project start window, or if this is not possible under current legislative arrangements, the potential for doing so in future programmes should be explored.***

No information is available on the status of this recommendation.

It aimed to address the problems the calls for proposals caused for project promoters when implementing their projects. No amendments to the scheduled

start dates were made for Culture 2000 but in Culture 2007, the maximum length of time allowed for cooperation projects has increased from one to two years.

**11 *The high turnover of experts should be tackled to allow improvements in efficiency and quality of the assessment procedure by ... providing experts with general feedback on the quality of their work at the end of the assessment week.***

No information is available on the status of this recommendation.

Experts are not provided with feedback on their work which is crucial for improving the quality of assessments particularly if they are to return in subsequent years.

While the recruitment of additional staff to the Culture Unit or the Executive Agency could be procedurally difficult it seems clear that sufficient funds were available to secure temporary external human resource to implement this recommendation.

**12 *The Commission should provide on the Culture webpages short summaries on the state of cultural policy and activity in each participating country, highlighting the complementarity of national policy with the Culture 2000 Programme and its successor.***

No information is available on the status of this recommendation.

A study on cultural co-operation in Europe was produced in 2003 but has not been updated.<sup>1</sup> It was suggested in the evaluation that this task could be delegated to the CCPs but according to the schedule of tasks in the 2006 CCP contracts, this has not been done.<sup>2</sup>

<sup>1</sup> Interarts & EFAH, *Report on the state of cultural cooperation in Europe*, Brussels: DG Education and Culture, 2003.

<sup>2</sup> See Annex 1.1 of the 2006 Grant Agreements with the UK and French CCPs.

## **Annex Fifteen: Terms of Reference**

# TERMS OF REFERENCE

## Final external evaluation of the "Culture 2000" programme (2000-2006)

Contracting Authority: European Commission

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## 1. BACKGROUND

### 1.1 Context

In 1993, the entry into force of the Treaty of Maastricht highlighted the Member States' will to "mark a new stage in the process of European integration". This will was expressed in particular via the creation of a European citizenship and by the granting of new powers to the Community, including in the field of culture.

Cultural cooperation thus became a recognised aim of Community action, with an appropriate legal basis (article 128, which became article 151 after the Treaty of Amsterdam, in 1997). Article 151 provides for the adoption by the Council, under the co-decision procedure with the European Parliament and after consulting the Committee of the Regions, of incentive measures ("Programmes") to contribute to the European Community's mandate in the area of culture.

These new competencies were carried out through the implementation, between 1996 and 1999, of three cultural Programmes: Kaleidoscope<sup>1</sup> (1996-1999), which supported artistic and cultural activities having a European dimension; Ariane<sup>2</sup> (1997-1999), which provided support to the field of books and reading, including translation; and Raphaël<sup>3</sup> (1997-1999), the aim of which was to complement Member States' policies in the area of cultural heritage of European significance. These "first generation" Programmes provided a useful contribution to the development of Community action in the field of Culture.

Taking into account the positive aspects as well as the shortcomings revealed by these Programmes, the Commission suggested replacing them in 2000 by a single integrated instrument, the Culture 2000 Programme. "Culture 2000" was adopted on 14 February 2000<sup>1</sup> by the European Parliament and the Council, after consultation of the Committee of the Regions (Decision No 508/2000/EC, published in OJ L 63 of 10.03.2000, p. 1, hereinafter the "Decision").

The programme was established for a period of five years from 1 January 2000, and was extended for a further two years in 2004 (Decision No 626/2004/EC of the European Parliament and of the Council of 31 March 2004, published in OJ L 99 of 03.04.2004, p. 3)<sup>2</sup>.

Article 8 of the Decision 508/2000/CE stipulates that the Commission, on completion of the Culture 2000 programme, shall present a report on its implementation to the European Parliament, the Council, the Economic and Social Committee and the Committee of the Regions. The report on the implementation of the programme will build up on the findings of an external final evaluation the EC will commission to an external independent evaluator. This document represents the Terms of Reference of such external independent final evaluation.

### 1.2 The programme to be evaluated

The "Culture 2000" programme is implemented over the period starting on 1 January 2000 and ending on 31 December 2006.

<sup>1</sup> [http://ec.europa.eu/culture/eac/sources\\_info/pdf-word/decision\\_en.pdf](http://ec.europa.eu/culture/eac/sources_info/pdf-word/decision_en.pdf)

<sup>2</sup> [http://www.europa.eu/eur-lex/pri/en/oj/dat/2004/l\\_099/l\\_09920040403en00030003.pdf](http://www.europa.eu/eur-lex/pri/en/oj/dat/2004/l_099/l_09920040403en00030003.pdf)

The financial framework for the implementation of the programme for the period specified above is EUR 236,5 million.

### ***1.2.1 Aims***

According to the Decision, the Culture 2000 Programme aims to contributing to the promotion of a cultural area common to the European peoples. In this context, it supports co-operation between creative artists, cultural operators, private and public promoters, the activities of cultural networks and other partners, as well as of the cultural institutions of the Member States and of the other participant countries, in order to reach the following objectives:

- promotion of cultural dialogue and of mutual knowledge of the culture and history of the European peoples;
- promotion of creativity and the transnational dissemination of culture and the movement of artists, creators and other cultural operators and professionals and their works, with a strong emphasis on young and socially disadvantaged people and on cultural diversity;
- the highlighting of cultural diversity and the development of new forms of cultural expression;
- sharing and highlighting, at the European level, the common cultural heritage of European significance; disseminating know-how and promoting good practices concerning its conservation and safeguarding;
- taking into account the role of culture in socio-economic development;
- the fostering of intercultural dialogue and mutual exchange between European and non-European cultures;
- explicit recognition of culture as an economic factor and as a factor in social integration and citizenship;
- improved access to and participation in culture in the European Union for as many citizens as possible.

### ***1.2.2 Instruments of intervention***

The overall objectives of the programme (see section 1.2.1) shall be met by achieving a set of specific objectives by the provision of financial support to the Culture 2000 programme actions as listed here below:

- Actions 1: specific innovative and/or experimental actions, with a duration of one year, and which involve at least three operators from three participant countries. The indicative share of annual funding for these actions shall not be more than 45 % of the total annual budgetary funds allocated to the Programme.<sup>1</sup>

<sup>1</sup> For more information on action 1 see:

### *Specific objectives*

- *facilitating access to culture and wider cultural participation by the people in Europe, in all their social, regional and cultural diversity, in particular young people and the most underprivileged;*
- *encourage the emergence and spread of new forms of expression, within and alongside traditional cultural fields (such as music, the performing arts, the plastic and visual arts, photography, architecture, literature, books, reading, the cultural heritage including the cultural landscape and children's culture);*
- *improving access to books and reading, as well as training professionals working in the field;*
- *conserving, sharing, highlighting and safeguarding, at the European level, the common cultural heritage of European significance;*
- *fostering the creation of multimedia products, tailored to meet the needs of different publics, and thus make European artistic creation and heritage more visible and more accessible to all;*
- *encouraging initiatives, discussions and cooperation between cultural and sociocultural operators working in the field of social integration, especially integration of young people;*
- *fostering an intercultural dialogue and mutual exchange between European and other cultures, in particular by encouraging cooperation on subjects of common interest between cultural institutions and/or other operators in the Member States and those in third countries;*
- *promoting the dissemination of live cultural events using promoting the new technologies of the information society.*

- annex 1 / 1.1 to the Decision 508/2000/ CE.
- [http://ec.europa.eu/culture/eac/culture2000/project\\_annuel/projects1\\_en.html](http://ec.europa.eu/culture/eac/culture2000/project_annuel/projects1_en.html)

- Actions 2: integrated actions covered by structured multi-annual co-operation agreements, with duration of between 2 and 3 years, and which involve at least five operators from five participant countries. The indicative share of annual funding for these actions shall not be less than 35 % of the total annual budgetary funds allocated to the Programme<sup>1</sup>

#### *Specific objectives*

- *fostering co-productions and circulation of works and other cultural events in the European Union (e.g. exhibitions, festivals, etc.), making them accessible to as many citizens as possible;*
  - *fostering mobility of artists, creators and other cultural operators;*
  - *encouraging further training for professionals in the cultural field and exchange of experience both in academic and practical terms;*
  - *enhancement of cultural sites and monuments within the Community with a view to raising awareness of European culture;*
  - *fostering the use of new technologies;*
  - *highlighting of cultural diversity and of multilingualism, promoting mutual awareness of the history, roots, common cultural values of the European peoples and their common cultural heritage.*
- Actions 3<sup>2</sup>: special cultural events with a European and/or international dimension. The third strand of the Culture 2000 framework programme provides support for large-scale events which should strike a significant chord with the peoples of Europe and help to increase their sense of belonging to the same community, as well as making them aware of the cultural diversity of the Member States and intercultural and international dialogue.

In the context of this strand, Culture 2000 supports the European Capitals of Culture, the award of two European prizes in the fields of architecture and cultural heritage aimed at promoting the recognition and development of artistic talent in Europe, in particular among young people, the European heritage laboratories, the European Heritage days - in cooperation with the Council of Europe -, as well as one-off actions such as the European presence during the 2003 tercentenary celebrations in St. Petersburg, etc.. The indicative share of annual funding for these actions shall be approximately 10 % of the total annual budgetary funds allocated to the Programme. .

<sup>1</sup> For more information on action 2 see:

- annex 1 / 1.2 to the Decision 508/2000/ CE.
- [http://ec.europa.eu/culture/eac/culture2000/pluriannuel/projects2\\_en.html](http://ec.europa.eu/culture/eac/culture2000/pluriannuel/projects2_en.html)

<sup>2</sup> For more information on action 3 see:

- annex 1 / 1.3 to the Decision 508/2000/CE.
- [http://ec.europa.eu/culture/eac/culture2000/special\\_events/events\\_en.html](http://ec.europa.eu/culture/eac/culture2000/special_events/events_en.html)

### *Specific objectives*

*- The events supported under action 3, substantial in scale and scope, should strike a significant chord with the people of Europe and help to increase their sense of belonging to the same community as well as making them aware of the cultural diversity of the Member States, as well as intercultural and international dialogue.*

The Actions follow either a vertical approach (addressing the needs of one cultural field) or a horizontal approach (addressing the needs of several cultural fields). The indicative allocation of funding to the horizontal approach corresponds to approximately 10 % of the Programmes' financial framework. For Actions 1 and 2, the Culture 2000 programme is implemented through annual calls for proposals, published in the Official Journal of the European Communities. These calls are accessible on the Commission internet website at the following address:

[http://ec.europa.eu/culture/eac/how\\_particip2000/pract\\_info/actions1\\_2\\_en.html](http://ec.europa.eu/culture/eac/how_particip2000/pract_info/actions1_2_en.html)

In this framework, funding is given each year to some 200 quality projects, which encourage innovation and creativity, provide real European added value and reflect the current concerns and areas of interest of operators in the cultural field. From 2002 to 2004, the programme focused its priority on a specific cultural sector each year: visual arts for 2002, performing arts for 2003 and Cultural heritage for 2004. This approach, whereby one sector of cultural activity was highlighted each year, has been abandoned for 2005 and 2006.

As far as Actions 3 are concerned, the selection procedure varies with each type of actions<sup>1</sup>. For example, regarding the EU Prize for Architecture and the EU Prize for cultural heritage, the Mies van der Rohe and Europa Nostra associations, in charge of their implementation, were selected via two calls for proposals. As for the "European Heritage Laboratories", the Commission each year invites - through a restricted call for proposals - the competent authorities of the Member States and countries participating in the Culture 2000 programme to submit projects that could be granted such a qualification.

### **1.2.3 Funding**

According to Annex 1 of the Decision, the programme gives grants supporting a maximum of 60% of the total eligible budget of every individual project for Actions 1, 2 or 3. The grant is between 50 000 and 150 000 euros for Actions 1, of a maximum of 300 000 euros a year for Actions 2 and, in most cases, between 150 000 and 1 000 000 euros for Actions 3. Lower ceilings can be foreseen in the relevant calls for proposals. With a total budget of approximately EUR 240 million for the 2000-2006 period, Culture 2000 has co-funded more than 1 400 projects to date in the form of festivals, master classes, international exhibitions, creative or discussion workshops, tours, translations, conferences, etc.

<sup>1</sup> [http://ec.europa.eu/culture/eac/how\\_particip2000/mod\\_action3/modalities\\_action3\\_en.html](http://ec.europa.eu/culture/eac/how_particip2000/mod_action3/modalities_action3_en.html)

To find more about these projects, please consult the following web pages:

- for Actions 1:

[http://europa.eu.int/comm/culture/eac/culture2000/project\\_annuel/projects1\\_en.html](http://europa.eu.int/comm/culture/eac/culture2000/project_annuel/projects1_en.html)

- for Actions 2:

[http://europa.eu.int/comm/culture/eac/culture2000/pluriannuel/projects2\\_en.html](http://europa.eu.int/comm/culture/eac/culture2000/pluriannuel/projects2_en.html)

- for Actions 3:

[http://europa.eu.int/comm/culture/eac/culture2000/special\\_events/events\\_en.html](http://europa.eu.int/comm/culture/eac/culture2000/special_events/events_en.html)

### ***1.2.4 Beneficiaries***

Beneficiaries of the Programme are cultural operators, defined as public or private cultural organisations with legal status (legal persons), whose main activity lies in the cultural sphere, from the countries participating in the programme. In 2006, the participating countries were the 25 Member States of the European Union (Austria, Belgium, Cyprus, the Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, the Slovak Republic, Slovenia, Spain, Sweden and the United Kingdom); the three EEA/EFTA countries (Iceland, Liechtenstein and Norway); the acceding countries Bulgaria and Romania and the candidate country Turkey.

### ***1.2.5 Management of the programme***

The European Commission, which initiated the Programme, is ultimately responsible for its smooth running. It manages the budget and sets priorities, targets and criteria for the Programme on an ongoing basis. The Commission also bears overall responsibility for the coordination of the Cultural Contact Points which were established on a voluntary basis in almost all participant countries.

Since 1 January 2006, DG EAC has delegated the management of Action 1 and Action 2 of the Culture 2000 programme to the Education, Audiovisual and Culture Executive Agency<sup>1</sup>.

At national level, Cultural Contact Points have been established. They are responsible for:

- promoting the programme,
- facilitating access to the programme for, and encouraging participation in its activities by as many professionals and operators in the cultural field as possible, by means of an effective dissemination of information,
- providing an efficient link with the various institutions providing aid to the cultural sector in the Member States, thus contributing to the complementarity between the measures taken under the Culture 2000 programme and national support measures,
- providing information and contact at the appropriate level between operators participating in the Culture 2000 programme and those participating in other Community programmes open for cultural projects.

<sup>1</sup> <http://eacea-web.eac.cec.eu.int/who/index.htm>

There is a Cultural Contact Point in each participating country with the exception of Bulgaria, where the tasks are directly carried out by the Ministry of Culture. The details of the Cultural Contact Points are available at the following web address:

- [http://ec.europa.eu/culture/eac/culture2000/contacts/national\\_pts\\_en.html](http://ec.europa.eu/culture/eac/culture2000/contacts/national_pts_en.html)

The EU Member States are involved in the management of the programme, in particular through the Programme Committee, to which they appoint representatives.

### ***1.3 Previous evaluations, studies and reviews***

In July 2003 the external final evaluations of the Kaleidoscope, Ariane and Raphael programmes were finalised.<sup>1</sup> The evaluation results have supported the preparation of the new Culture programme (2007-2013).

On 24 November 2003, the European Commission published a report on the implementation of the “Culture 2000” Programme in the years 2000 and 2001. This report, presented under Article 8 of the Decision, was based on the results of the Interim Evaluation of the Culture 2000 Programme, which was carried out by PLS Ramboll Management in the course of 2002 and 2003. You can find both the report of the Commission and the evaluation itself, with their main conclusions, on the Commission website at the following address:

- [http://europa.eu.int/comm/culture/eac/sources\\_info/evaluation/evaluation\\_en.html](http://europa.eu.int/comm/culture/eac/sources_info/evaluation/evaluation_en.html).

An extended impact assessment (including ex ante evaluation requirements) was finalised on 14/07/2004. The IA report has supported the Commission proposal for a new programme in the field of Culture (2007-2013). The IA report can be found on:

[http://ec.europa.eu/dgs/education\\_culture/evalreports/index\\_en.htm#cultureHeader](http://ec.europa.eu/dgs/education_culture/evalreports/index_en.htm#cultureHeader)

On 11 November, the European Commission published an assessment report on the “Culture 2000” Programme covering the period 2000-2004. This report, presented under the Decision n. 626/2004/EC, was based on the results of the second interim evaluation of the Culture 2000 Programme, which was carried out by ECOTEC in 2005. You can find the external evaluation report on the Commission website at the following address:

- [http://ec.europa.eu/dgs/education\\_culture/evalreports/index\\_en.htm#cultureHeader](http://ec.europa.eu/dgs/education_culture/evalreports/index_en.htm#cultureHeader)

<sup>1</sup> [http://ec.europa.eu/dgs/education\\_culture/evalreports/culture/2003/old\\_culture\\_xp/cultureoldxprep\\_fr.pdf](http://ec.europa.eu/dgs/education_culture/evalreports/culture/2003/old_culture_xp/cultureoldxprep_fr.pdf)

## **2. CONTRACT OBJECTIVES & EXPECTED RESULTS**

### **2.1 Overall objectives**

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

- an assessment of the "Culture 2000" programme according to the evaluation questions specified in the section 3.2.
- the provision of useful lessons and recommendations in order to optimize the implementation of the actions similar to those of the "Culture 2000" programme within the new cultural programme (2007-2013). Of particular importance are recommendations that will facilitate the efficient management of the actions implemented. and help increasing the visibility/overall impact of the programme at European level.

### **2.2 Specific objectives**

The specific objective of this contract is to procure an external, independent final evaluation of the Culture 2000 programme (2000-2006). The evaluation will cover the entire programme period as well as the full range of actions supported under the Culture 2000 programme.

### **2.3 Concrete outputs to be delivered by the contractor**

The outputs to be delivered by the contractor are as follows:

- an evaluation report according to the provisions of section 3 below; in particular the report has to provide answers to all evaluation questions specified in section 3. Furthermore, the report has to provide recommendations regrouped under the different evaluation criteria specified in section 3 below.
- Upon request by the Commission, a number of presentations of the final Report to the representatives of Member States and/or to other stakeholders, including the Commission services

### **3. THE EVALUATION**

#### ***3.1 Scope***

This final external evaluation will be twofold: on one hand the Commission wishes to report on the extent to which the actions adopted so far have contributed significantly to the objectives specified in the Decision and to the overall objectives of Community action in the field of culture as provided for in Article 151 of the Treaty. On the other hand, the Commission wishes to learn lessons for the management of any future programme in the field of culture, in particular the new cultural programme 2007-2013.

This evaluation will take as its starting point the interim evaluations already conducted, updating the analyses contained in those evaluations and developing certain points further. Nevertheless, this final evaluation must not duplicate the ones already conducted in 2003 and 2005 on the implementation of the Culture 2000 programme (see above previous evaluations).

The evaluation will cover the entire programme period as well as the full range of actions supported under the Culture 2000 programme without prejudice to Article 8 of the Decision.

#### ***3.2 Main evaluation questions***

The main evaluation questions have been grouped under 4 headings: It is expected that the contractor will use its knowledge and experience during the inception phase of the evaluation project to refine these questions and propose possible further questions to the Steering Group (see section 3.4, below).

## *Coherence*

### *External Coherence*

Main questions: to what extent the Culture 2000 programme does not contradict other interventions with similar objectives, which are either carried out at EU level or by national/regional authorities of Member States (principle of subsidiarity)?

*This question should be addressed by examining, amongst other points:*

- The type of complementarity developed in relation to other relevant EU programmes, in particular the Media Programme and the *econtentplus* Programme.
- The extent to which the programme has remained complementary to similar national programmes and Actions and did not substitute them.
- The extent to which the programme has inspired the introduction of similar programmes and Actions by national or regional authorities of the countries participating in the programme.
- The extent to which the programme has increased readiness of national authorities of the countries participating in the programme to exchange information and best practice and to cooperate in the area in question.

### *Effectiveness*

Main questions: to what extent was the Culture 2000 programme successful in attaining the objectives set and achieving the intended results? In particular, but not exclusively, regarding those objectives which are also included in the new cultural programme 2007-2013

*This question should be addressed by examining, amongst other points:*

- a) With regard to the specific objectives of the programme (see above 1.2.2 “specific objectives”), to what extent have the actions of the programme generated the expected results?
- b) To what extent has the programme generated unintended results (positive or negative) ?
- c) Looking at the implementation of the programme, what have been the major constraints on the provision of financial support to the programme actions?
- d) To which extent has the programme been accessible and non-discriminatory?
- e) To what extent has the Programme produced visible results/impacts? What is the fame and the image of the Programme within the cultural sector?
- f) To what extent does the compartmentalisation in cultural fields (cultural heritage, visual arts, performing arts, and books and reading, including literary translation) corresponds to the reality of cultural cooperation in Europe and takes into account the emergence of new trends towards trans-disciplinarity?

## *Efficiency*

Main questions: How economically have the various inputs of the Programme (financial and human resources) been converted into outputs (projects and complementary activities) and results?

*This question should be addressed by examining, amongst other points:*

- The extent to which the budget of the Programme and the human resources deployed for its implementation (both in the Commission and the Executive agency) are commensurate with its intended outputs and results?
- The extent to which the Community operating grant to the cultural points has been efficiently used to cover the tasks ascribed to them?
- The extent to which criteria and funding rules within each action are appropriate to meet the objectives and priorities of each action?
- How appropriate has the frequency and timing of calls for proposals been?
- How efficient has the selection process in the various components of the programme been?
- How appropriate has the duration of application and payment procedures been?
- How efficiently have projects been monitored and evaluated by the implementing bodies?
- To what extent the IT system is appropriate to manage the programme?
- How satisfactory have been the regular contacts of the beneficiaries with the project managers of the Commission?

The setting up of the Agency should be taken into account when answering these questions.

## *Utility*

Main question: to what extent do the results and impacts of the programme actually meet the needs and expectations of its stakeholders and intended beneficiaries?

*This question should be addressed by examining, amongst other points:*

- a) To what extent the programme has generated the expected impacts (see above 1.2.1 “aims”)?
- b) To what extent has the programme generated unintended impacts (positive or negative)?

## *Sustainability*

Main question: To what extent could the positive changes or trends induced by the Programme be expected to last beyond the EU financing?

*This question should be addressed by examining, amongst other points:*

- What are the structural changes that have been induced by the Programme on the community of cultural operators in Europe?
- Has the very existence of the Programme induced some national authorities to put in place similar programmes promoting cross-border cultural cooperation or facilitating the participation of their cultural operators into projects of cultural cooperation at EU level?
- To what extent has the Programme led towards increased cross-border cultural cooperation and the creation and/or expansion of cross-border networks of cultural operator in Europe?

### **3.3 Methodology to be followed in data collection and analysis**

This section gives broad guidelines on the data collection and analysis methods to be followed by the contractor. It is expected that the contractor selected will use its knowledge and experience to refine the suggested approach in discussion with the Steering Group (see section 3.4 below). The methodological approach should be based on both quantitative and qualitative approaches with a special focus on a participatory approach (related collection tools as focus groups, in depth interviews etc; should be envisaged) complemented by sample surveys.

**The contractor should indicate and justify, for each main evaluation question, their choice of:**

- Target groups addressed;**
- Collection tools proposed;**
- Analysis methods proposed;**
- Judgement criteria proposed;**
- Indicators (quantitative, qualitative) proposed.**

The evaluation could make appropriate use of the following means

- a) Basic data and information-gathering
- b) Structured representative sample surveys
- c) Focus groups
- d) Case-studies
- e) Analysis and assessment.

*All data used or referred to in the final evaluation report must be linked to comprehensive metadata (i.e., information enabling users to interpret the data correctly, such as definitions of variables used, sampling decisions, how the data was processed, etc). The sources of all information cited or otherwise referred to must also be given.*

**a) Reconstruction of the intervention logic<sup>1</sup>**

The reconstruction of the intervention logic should be used to help identify the validity of the causal assumptions underpinning the Programme's intervention logic, relating in particular to how the Programme is supposed to produce its intended effects.

**b) Basic data and information-gathering**

Data and information should be gathered from published sources (programme documentation, programme website<sup>2</sup>, evaluation reports<sup>3</sup>, Executive Agency website<sup>4</sup>, and Cultural Contact Points' websites, speeches, etc.) and directly from the parties concerned. The contractor is supposed to carry out a preliminary analysis of the available documentation with a view to submit its offer. A further discussion on the available documentation will take place during the first kick-off meeting.

<sup>1</sup> The conceptual link from an intervention's inputs to the production of its outputs and, subsequently, to its impacts on society in terms of results and outcomes. The examination of the programme's intervention logic will be of central importance in most evaluations. The evaluator needs to ask how the programme achieves its specific objectives, and how do the specific objectives contribute to the attainment of the general objectives? The terms "theory of action", "programme logic" and "programme theory" are sometimes used to mean more or less the same thing.

<sup>2</sup> [http://ec.europa.eu/culture/eac/index\\_fr.html](http://ec.europa.eu/culture/eac/index_fr.html)

<sup>3</sup> [http://ec.europa.eu/dgs/education\\_culture/evalreports/index\\_en.htm#cultureHeader](http://ec.europa.eu/dgs/education_culture/evalreports/index_en.htm#cultureHeader)

<sup>4</sup> <http://eacea-web.eac.cec.eu.int/aboutus/index.htm>

### c) Structured representative sample surveys

The evaluation might draw on information and views supplied directly by key stakeholders, Commission staff (DG EAC and Executive Agency), Programme Committee Members, beneficiaries etc.). The contractor is expected to propose the most relevant target groups to be addressed in order to provide an answer to the different evaluation questions. The key tool for gathering such views should be one or several structured questionnaire scripts or one or several structured interviews. When proposing sample surveys, the contractor should make clear the entire sample size addressed for each target group.

**The contractor should invite questionnaire respondents to provide objectively verifiable evidence in support of their views.**

### d) Focus groups

Focus groups should be strongly envisaged. Using focus groups is particularly suited for obtaining several perspectives about the same topic. The contractor is expected to make proposals for a range of focus groups and describe the rationale behind the proposals. The final set of focus groups will be defined at the kick-off meeting of the project with the Steering Group.

### e) Case-studies<sup>1</sup>

A limited number of in-depth case-studies might be undertaken. Case-studies might be undertaken of an illustrative sample of best-practice projects, and consideration given to examining less successful projects. The contractor is expected to make proposals for a range of case studies and describe the rationale behind the proposals and set out a clear methodology for carrying out such case studies. The final set of case studies will be defined at the kick-off meeting of the project with the Steering Group.

### f) Analysis and assessment

**Primary importance should be placed on this stage of the evaluation.** The contractor must support findings and recommendations by an explanation of the degree to which these are based on opinion, analysis and objectively verifiable evidence. **Where opinion is the main source, the degree of consensus and the steps taken to test the opinion should be given.** When overall judgements in terms of evaluation criteria are made (see section 3.1 above), the criteria used should be explained.

The contractor must enter completed survey returns into specialist data analysis software. The rationale for the processing and extraction of data from results tables must be comprehensively documented. Both the full set of data and the full sets of results tables must be made available, on request, to the European Commission.

## 3.4 Management

The contract will be managed by unit C1 (Culture) of the European Commission's, Directorate-General for Education and Culture.

<sup>1</sup> A data collection technique involving the examination of a limited number of specific cases or projects which the evaluator anticipates will be revealing about the programme as a whole. Case studies tend to be appropriate where it is extremely difficult to choose a sample large enough to be statistically representative to the population as a whole; where generalisation is not important; where in-depth, usually descriptive data is required; and where the cases or projects to be studied are likely to be quite complex.

### **3.5 *Steering Group***

A Steering Group will be involved in the management of the evaluation. The responsibilities of the Steering Group will include:

- ensuring that the monitoring and supervision of the contractor does not compromise the contractor's independence in evaluating the Culture programme
- providing the external evaluator with access to information
- supporting and monitoring the work of the external evaluator
- assessing the quality of the reports submitted by the external evaluator

## **4. LOGISTICS, TIMING & BUDGET**

### **4.1 *Location***

The operational base for the evaluation will be the contractor's home office. The contractor is expected to carry out fieldwork in DG EAC's location as well as in some Member States, candidate countries, EEA/EFTA countries and third countries.

The Contractor will also meet the Steering Group in Brussels for the launching of the Evaluation (kick-off meeting) as well as for the presentation of the inception, interim and draft final reports.

### **4.2 *Starting date***

The indicative starting date is January 2007. The contract will actually start after both parties have signed the contract.

### **4.3 *Period of execution***

The period of execution of the contract is 12 months.

#### 4.4 Work-plan and timetable

The following outline work-plan and timetable are envisaged:

<b>Deadline (from starting date)</b>	<b>Task</b>
<i>Kick-off</i> Within one week after the signature of the contract	Meeting with Steering Group in Brussels.
<i>Inception phase</i> 3 weeks after kick-off meeting	Contractor submits <b>draft inception report</b>
<i>Inception phase</i> 1 week after submission inception report	Contractor presents draft inception report to Steering Group in Brussels
<i>Data and information collection phase</i> 3 months after signature of the contract	Contractor submits a "working document" on the state of play of the data and information collection phase
<i>Data and information collection phase</i> End of month 5 after signature of the contract	Desk and field research completed. Contractor submits <b>interim report</b>
<i>Data and information collection phase</i> 1 week after submission interim report	Contractor presents draft interim report to Steering Group in Brussels
<i>Analysis phase</i> 7 months after signature of the contract	Contractor submits <b>draft final report</b>
<i>Analysis phase</i> 1 week after submission draft final report	Contractor presents draft final report to Steering Group in Brussels
9 months after signature of the contract	Delivery of printed and electronic versions of final report and executive summary as specified in section 6.1 below.
Within 9 and 12 months after signature of the contract	Presentations

The reporting requirements are specified in detail in section 6 below.

#### 4.5 Budget

The estimated total budget, covering all the results to be achieved by the contractor as listed in section 2.3 above, is maximum EUR 200 000.

## **5. REQUIREMENTS**

### **5.1 *Facilities to be provided by the Contractor***

The Contractor shall ensure that experts are adequately supported and equipped. In particular it shall ensure that there is sufficient administrative, secretarial and interpreting provision, including the provision of junior experts, to enable senior experts to concentrate on their primary responsibilities.

## **6. REPORTS**

### **6.1 *Reporting requirements***

Eight copies of each report must be submitted to the responsible body (see section 3.3 above) in printed form, and each report must also be sent to the responsible body by e-mail. Electronic files must be in Microsoft ® Word for Windows format. Additionally, besides Word, the final report (see section 6.5 below) must be delivered in Adobe ® Acrobat pdf format converted with Acrobat Distiller.

The language and style required for each report are specified in sections 6.2 to 6.5 below.

The period within which the responsible body will comment on all reports is specified in sections 6.2 to 6.5 below. In the absence of observations from the responsible body within the deadlines specified, the report will be considered as being approved.

Once received the responsible body's observations, the contractor must submit the report in definitive form, taking full account of these observations, either by following them precisely, or by explaining clearly why they cannot be followed. If the responsible body still considers the report unacceptable, the contractor will be invited to amend the report insofar as such amendments do not interfere with the autonomy of the evaluator in respect of their findings, conclusions or recommendations.

### **6.2 *Inception report***

The inception report must be submitted in English within 3 weeks from the kick-off meeting with the Steering Group. The responsible body will comment on the inception report within 15 working days of its receipt.

It 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, and in particular how the methodology will answer each evaluation question and provide an assessment.

### **6.3 *Interim report***

The interim report must be submitted in English within five months of the date of signature of the contract by the last of the two parties. The responsible body will comment on the interim report within 21 working days of its receipt.

The interim report should provide information about the initial phase of data collection in the field (primary data) and secondary data. The report should contain information on possible problems encountered in the data collection activity as well as a calendar for the remaining activities to be carried out. The contractor may be in a position to provide preliminary answers on some of the evaluation

questions. This report will provide the basis for a dialogue between the contractor and the Steering Group about the adequacy of the data collection activity.

#### **6.4 Draft final report**

The draft final report, including a draft executive summary, must be submitted, in English, within 7 months of the date of signature of the contract by the last of the two parties. The responsible body will comment on the draft final report within 30 working days of its receipt.

This document must provide the conclusions of the evaluator in respect of the evaluation questions in the terms of reference and must be clearly based on evidence generated through the evaluation. **The report should also include explicit recommendations in order to increase the implementation of the Culture 2000 programme actions within the new cultural programme (2007-2013). Finding and recommendations provided must be clear and explicit.** The draft final report should also contain some exploratory recommendations developed on the basis of the conclusions reached by the evaluator and fully substantiated by appropriate evidence.

It is essential that the report be clear, unambiguous and comprehensible for the non-specialist. Any potential reader must be able to understand:

- the purpose of the evaluation;
- exactly what was evaluated;
- how the evaluation was designed and conducted;
- what evidence was found;
- what conclusions have been drawn on the basis of this evidence;
- what recommendations are being made / lessons learnt on the basis of these conclusions.

The structure of the report should reflect its different uses and follow a broad classification into three parts:

- **Executive summary.** This must provide, **in a maximum of 10?? pages**, a synthesis of the main conclusions of the evaluation, the key items of evidence that underpin them, and the resulting recommendations.
- **Main report.** This must be aimed at those directly involved in the evaluation and in the management, supervision and monitoring of the Culture programme. The main report must present, in full, the results of the analyses, conclusions and recommendations arising from the evaluation. It must also contain a description of the activities evaluated, the context of the evaluation, and the methodology used (with an analysis of the latter's strengths and weaknesses). The main report must not exceed 100 pages.
- **Technical annexes.** These must collate the technical details of the evaluation, and **must include** the terms of reference, questionnaire templates, interview guides, any additional tables or graphics, and references and sources.

More details about the structure of the main part of the draft final report will be provided to the selected contractor by the responsible body<sup>1</sup>.

## 6.5 *Final report*

The final report and executive summary must be submitted within 9 months of the date of signature of the contract by the last of the two parties. The responsible body will comment on the final report within 20 calendar days of its receipt.

The body of the report must be written in English. The executive summary must be written in English and must also be translated, by a professional translation agency, into French and German.

It must take into account the results of the quality assessment of the draft final report and discussions with the Steering Group about the draft final report insofar as these do not interfere with the autonomy of the evaluator in respect of the conclusions they have reached and the recommendations made.

The contracting authority will publish the final report, the executive summary and the annexes on the World-Wide Web.

<sup>1</sup> The structure will be broadly in line with that described on pp. 49-50 of the European Commission's *Practical Guide for Evaluating EU Activities*,  
[http://ec.europa.eu/budget/evaluation/pdf/pub\\_eval\\_activities\\_full\\_en.PDF](http://ec.europa.eu/budget/evaluation/pdf/pub_eval_activities_full_en.PDF)