

*Interim Evaluation of
the Culture 2000 Programme
- Final Report*

June 2003

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Executive Summary

In this executive summary we provide an overview of the main findings presented in the Culture 2000 Interim Evaluation report. The evaluation covers the implementation of the programme in the years 2000 and 2001 and was carried out by PLS RAMBOLL Management, Denmark.

The programming

It is the assessment of PLS RAMBOLL Management that the Culture 2000 programme generally follows a comprehensive and coherent logic, which is aimed at fostering cultural co-operation in Europe.

Regarding the programme's present objectives it is the assessment of the evaluator that the programme is complementary to other community actions and the cultural policies of the Member States.

According to the programming, the great majority of funding is granted through a competitive selection procedure, while some additional sub-actions such as European Heritage Days and the European Capital of Culture initiative were also carried out. This programme implementation corresponds with the Decision 508/2000/EC establishing the legal framework for the programme (hereinafter called "the Decision").

In the period 2000-2001, the programme management and specifications underwent some changes. Most notably, the scope and eligibility for funding was widened to encompass the associated countries. Also, a minimum of 5% financial involvement (of the total budget) was established for all project leaders and co-organisers thus ensuring the trans-national participation of all parties in the project.

It is the evaluator's assessment that this financial requirement is a good instrument to ascertain the active participation of all cultural operators in the project. The use of the instrument comes, however, at a cost as it may dissuade new partnerships with no prior history of collaboration from entering into partnerships together. Addressing this situation the partner search database comprising cultural operators searching for partners has been established by the Cultural Contact Points.

Furthermore, the financial requirement may impede some cultural operators in the associated countries from participation in the programme as co-organisers or project leaders, as the financial commitment is comparatively higher for these operators.

Therefore, the effects must be monitored closely in the remainder of the programming period.

At programme level the Commission has carried out a number of different activities to disseminate knowledge about the programme including the establishment of Cultural Contact Points, a website dedicated to Culture 2000, and the launching of the Cultural Portal that pertains all activities and actions of the EU related to culture. At project level, the cultural operators participating in the project were responsible for disseminating the project results.

The projects

In 2000 and 2001, the first two years of its existence, more than 1,600 project applications were submitted to the programme. During this period one-quarter of the applicants were granted funding. Cultural operators from the large Member States such as Italy, France, Spain and Germany headed the majority of the applications. Correspondingly, operators from these countries were also awarded the majority of the funding of the programme. The vast majority of the applications were located within the fields of artistic creation (including performing and visual arts) and cultural heritage. This distribution coheres with the intentions in the Decision.

Generally, the selected projects targeted more than one of the specific objectives in the programme. The operators neither perceived the objectives as difficult to convert into projects, nor as constraints on their artistic creativity.

The content of the projects ranged from large multi-annual productions encompassing a number of different artistic fields to small projects with a limited scope within a confined subsection of an artistic field.

The number of applications to the programme declined significantly in 2001. At the same time, the proportion of projects, which were refused on the basis of the exclusion criteria stated in the Call for Proposals, rose to approximately one-third of all applications. This also implies that projects, which passed this technical eligibility criteria, would increase their probability of funding. In 2001, over half of all the projects, which passed the technical eligibility criteria received funding. The decline in the absolute number of applications may be due to the introduction of the above mentioned 5% co-funding rule applicable to the co-organisers and project leaders.

The partnerships

Most of the cultural operators receiving programme funding were relatively small in terms of operational capacity (annual turnover, full time equivalent staffing). The programme-funded projects were managed by a wide variety of organizations ranging from NGOs to national cultural institutions and private enterprises (such as publishers).

Typically, the project partnerships were forged on the basis of previous collaboration, and the operators also tended to forge partnerships with similar organisations in other countries. Cultural operators from the large countries were the most active in trans-national partnerships, but operators from a number of smaller Member States were also quite active. Overall, cultural operators from all Member States managed projects, while the participation of operators in the associated countries was more uneven.

The results

The project participants' self-assessment indicated a high degree of satisfaction with the quality of their output, which was in accordance with their plans. In terms of the projects' relevance, approximately two thirds of the project leaders thought that their trans-national partners were indispensable for the output produced.

It is the conclusion of the evaluator that the Culture 2000 Programme did create cultural added value through creating new forms of cultural expression, attracting greater attendances than planned to its participants' performances and encouraging the movement of artists and cultural operators. Also, the evaluators consider that cultural operators completed their projects with the level of quality foreseen when they submitted their applications.

Further, it is the conclusion by the evaluator that the Culture 2000 Programme succeeded in creating European value-added in terms of creating new trans-national co-operation and new partnerships that appear to be sustainable.

The socio-economic impact of the programme seems to have been more restricted, as approximately half the projects stated that they had not improved access to culture, while the overall impact was limited by the funding allocated to the programme as a whole.

Efficiency and effectiveness

It is the conclusion of the evaluator that efficiency and effectiveness are obtained in the programme – at project level, at Cultural Contact Point level, at programme management level, and derived from this: at overall programme level.

As for the Cultural Contact Points, it appears that they accomplished their anticipated outcomes (effectiveness) and achieved the more measurable objectives laid down in their contracts with an appropriate use of resources (efficiency).

It is PLS RAMBOLL Management's conclusion that the management of the programme has been carried out efficiently and that the programme has been implemented effectively in achieving its objectives given the constraints induced by the level of funding.

Recommendations

In the Terms of Reference of the assignment the evaluator was asked to forward recommendations for future Community Policy Interventions. The recommendations by PLS RAMBOLL Management are presented in chapter 7 of the report. It should be noted that a number of the problems identified by the evaluator has been or will be addressed by the Commission (see chapter 7).

Part One

1. Introduction

1.1. Requirements defined in the Terms of Reference

According to Article 8 in the Decision¹ establishing the Culture 2000 Programme (2000-2004), the Commission is obliged to present a mid-term assessment report on results of the programme.

In response, the Commission (DG Education and Culture) has drafted Terms of Reference in its call for tender for a mid-term evaluation of the Culture 2000 Programme (DG EAC/90/01). The current document is the final report in this evaluation and covers the years 2000 and 2001. The evaluation was carried out by the Danish consultancy PLS RAMBOLL Management.

According to the Terms of Reference, the evaluation must include²:

A description of the achievements attained with the support of the programme, its use of resources and the programme results and impact. This comprises:

- A breakdown of the projects supported in terms of type of project, artistic field, level of subsidy, country, and regions
- The content of the various projects (specific achievements and results)
- A profile of the cultural operators involved in the programmes, the frequency of their participation and operational capacity (i.e. institutional platform such as network, (inter) national institution, managing experience, funding basis etc.)
- The characteristics of the networks established by the various operators (network formalization, longevity, funding sources etc.)
- The project management procedure (organisational set-up, staff training, human resource availability, respect for deadlines, co-operation with the national authorities)
- The complementarity of each programme with national and regional programmes

¹ Decision 508/2000/EC, Official Journal of the European Communities L 63 10.3.2000, p. 1-9

² European Commission, DG EAC, Terms of Reference (Tender DG EAC/90/01), p. 3-5. The Terms of Reference are included in the Annex 5.

- The role of the national Cultural Contact Points in the context of the assignments conferred on them by the programme.

An estimate of the impact of the programme. This covers:

- The perception of the programme possessed by the cultural operators that participated (irrespective of whether they were selected or not) and the national and/or regional authorities
- The European added value of the chosen projects
- The cultural added value of the selected projects
- The socio-economic impact of the Community funding
- The complementarity of each programme with other Community programmes
- The complementarity of the programme with activities performed at national and regional levels.

An estimate of the efficiency and effectiveness of the programme. This includes:

- An analysis of efficiency (as a function of the resources used, including operational resources) to check whether the implementation methods chosen were appropriate, and an effectiveness analysis of the programmes in the context of the defined objectives.
- An interpretation of this efficiency and effectiveness (including an analysis of its quality) identifying the factors, causes and determinants, which contributed to the results, whether these are good or bad.

This interpretation must provide:

- Conclusions on the approach, mainly based on evidence of subsidy. In addition, projects should be broken down according to artistic discipline (rather than according to transversal activities such as dissemination of work, mobility and training).
- Recommendations on the problems needs and issues at stake
- Recommendations on possible alternatives, which could result in better, more efficient and effective achievement of the overall and specific objectives of the Community's actions in the field of cultural activity.
- Recommendations on possible improvements to the implementation, and in particular to the management and selection procedures.

- Recommendations on the objectives and how they should be targeted; making suggestions for setting priorities which ensure the consistency of the programme; and suggesting appropriate monitoring and evaluation benchmarks.
- Recommendations on the added value of the proposed Community programme in relation to the programmes offered by the Member States and other international organisations.
- Recommendations on best practice to ensure synergy between European cultural policy and the cultural policies of the Member States at national and regional levels.
- Recommendations on the duration of the programme.

1.2. Structure of the report

In accordance with the specifications contained in the Terms of Reference, PLS RAMBOLL Management has structured the current report into two parts.

Part One contains the descriptive and analytical elements of the evaluation, the measures of effectiveness and efficiency, and explanations and interpretations of the findings (Chapters 1-6). Chapter 2-5 are mainly descriptive, while chapter 6 is mainly analytical, and also contains the conclusions.

Part Two contains our recommendations for improving the effectiveness and efficiency of the current programme, as well as recommendations for debate on the future of cultural co-operation in Europe after 2004 (Chapter 7).

In response to these requirements the report is structured into seven chapters:

Chapter 1 summarizes the framework of the evaluation as specified in the Terms of Reference, delineates the structure of the report, and presents the evaluation method used by the evaluator.

Chapter 2 describes the objectives of the Culture 2000 Programme, its relationship to its forerunners, the division into different action strands, changes in the scope of the programme and the eligibility of the cultural operators taking part. The management procedures of the programme and the extent of its complementarity with other Community programmes are also described.

Chapter 3 describes the distribution of applications and selected projects by artistic field and actions. The chapter also surveys the distribution of cultural operators by country, their operational capacities, and the nature of the partnerships forged in the projects.

Chapter 4 describes the impact of the programme. Here we investigate the projects' European added value, cultural added value and socio-economic impact. In addition, we attempt to assess these results against the quality of the projects in terms of their relevance, output, outreach and competence of implementation.

Chapter 5 describes the efficiency and effectiveness of the programme, focusing on those projects, which received the majority of the available programme resources.

Chapter 6 aggregates the findings from the preceding chapters and presents the analyses made by PLS RAMBOLL Management and the conclusions derived from the analyses.

Chapter 7 contains our proposals and recommendations for the future of cultural co-operation in Europe after 2004.

1.3. Methodology

The current evaluation involved a number of different data collection activities as outlined below.

Document analysis

The purpose of this data collection activity was to identify and study the relevant documentation for the evaluation, including the Decision, the calls for proposals, newsletters, and the project fiches provided by the Commission.

Exploratory interviews

PLS RAMBOLL Management carried out 7 exploratory interviews with different actors within the cultural sector such as researchers, operators and one former Cultural Contact Point.

The objective of the interviews was to obtain an understanding of the Culture 2000 Programme, the participant countries' national cultural policies in a European context, the cultural sectors in the participant countries, and the creative industries *per se*.

Interviews with Cultural Contact Points in the Member States and the EEA countries

Telephone interviews were planned to be carried out with all Cultural Contact Points (CCPs) in the Member States and EEA countries (in total 17). However, a few preferred to provide written answers to the interview guide rather than be interviewed. Others complemented their interviews with written material.

The objective of the interviews was to gain an understanding of the programme, its objectives and challenges from the point of view of the Cultural Contact Points.

Interviews with Commission administrators

Four of the Commission's administrators of Culture 2000 projects were invited to take part in an interview. The majority of the administrators (three) preferred to give their responses in writing; one was interviewed.

The objective of the interviews was to gain an understanding of the programme's management procedures, the Commission's project management and monitoring and its implementation method and organisational set-up.

Survey of project leaders

A survey using an internet-based questionnaire was carried out among all the project leaders taking part in the programme.

98% (395) of the 406 projects supported under ACTION 1, 2, and 3 in 2000 and 2001 received e-mails and/or faxes informing their project leaders of the questionnaire. The instructions included a website link and a password to enable the latter to submit their responses.

The project leaders of the remaining supported projects, mainly the 'European Capitals of Culture' projects, received a modified Internet-based questionnaire, which took into account the special nature of their projects.

The available response time was three weeks. During those three weeks, 59% project leaders began the questionnaire. However, for some questions the response rate dropped to 43%. The response rate was lower for the specialized actions such as European Capital of Culture and European Heritage Days, where just 3 out of the 12 respondents identified (25%) filled in the questionnaire.

The objective of the survey was to gather each of the project leaders' assessments of their own projects' efficiency and effectiveness, their nature and impact, and their evaluation of the partnerships forged during their projects.

Survey of co-organisers of the projects selected

An integral purpose of the survey of project leaders was to provide contact information concerning the co-organisers of the project. Using this method we identified 857 of the total population of approximately 1,230 co-organisers (amounting to circa 69%). This population comprised the gross sample for the survey of co-organisers. On distributing the questionnaire by e-mail, 108 e-mails were returned, 90 of them indicating an unknown recipient and the remaining 18 replies stating that the addressee was not a co-organiser for the project in question³. Thus 749 (approx. 60% of the total population of co-organisers) formed the sample for the co-organiser survey.

As with the project leaders, a survey based on an internet-based questionnaire was carried out among all the programme's co-organisers.

The available response time was two weeks. During those two weeks, 30% commenced the questionnaire. However, for some questions the response rate dropped to 26%. The low response rate may have been due to (i) the limited response time, and (ii) the absence of an incentive to participate in the survey, e.g. due to activities having been performed a long time ago. Thus, the respondents comprised 16-18% of the total population.

The objective of the survey was to collect each of the co-organisers' assessments of their own projects' efficiency and effectiveness, their nature and impact, and their evaluations of the partnerships forged during their projects.

³ This was quite surprising since in each case the data came from the project leader, who must be assumed to have known who the project co-organiser was. This may be interpreted as: (i) the co-organisers changed contact details since last time of contact, and/or (ii) the co-organiser took little part in the project.

Survey among refused applicants

In addition to the survey among selected projects, PLS RAMBOLL Management carried out a small survey among the refused Culture 2000 applicants. A sample was identified which was based on a representative distribution that took into account action, artistic field, and country of origin of the project leader to be. We contacted a total of 60 of the proposed project leaders to be interviewed by telephone and asked them to fill in a questionnaire seeking to elucidate information about the intended project. We had anticipated little incentive for them to respond to our enquiries⁴, and had constructed a short questionnaire comprising a selection of the questions we had presented to the funded projects. It was apparent that the respondents took very little interest in our enquiries, which resulted in a low response rate of 35%, 21 project leaders to be in total having responded to our approach. Nevertheless, the responses may be indicative of the consequences for those projects which were refused.

On-site case studies

Based on the distribution of projects across the parameters; artistic field, actions, year and geographical location, a short list of 12 projects was identified. Through consultation with our experts, this was narrowed down to four projects representing a diverse range of activities, actions and artistic fields/themes supported by the Culture 2000 Programme.

On-site visits were carried out on the premises of the project leaders' organisations and – if relevant – on project location. Personal interviews were carried out with key personnel from each project leader's organisation, and the output was presented to the evaluator. In addition, the final report (if any) and other relevant documentation were analysed. Finally, telephone interviews were carried out among the projects' co-organisers.

The objective of the case studies was to scrutinise and compare the self-assessment of the project partners with the assessment of the evaluator. In addition, the case studies were meant to shed further qualitative light on the quantitative data produced by the surveys.

As part of the case studies we also requested interviews with members of the Management Committee in the four countries where the project leaders were based.

⁴ Due to the time span since their application was refused and lack of actual participation in the programme.

Despite several attempts, the Evaluator only managed to arrange interviews in two of the four countries.

On the Evaluation method

In sum, we consider the evaluation design to be appropriate to meet the requirements of the current evaluation. All designs, however, inadvertently have certain strengths and weaknesses as it prioritises the collection of certain types of data and leaves out other types. The first advantage of the current evaluation design is its width. The evaluation covers representatives of all key stakeholders in the programme implementation, except for the general public⁵. The evaluation surveyed all project leaders, all identifiable co-organisers and representatives of the Commission, the Management Committee, and all the Cultural Contact Points. Secondly, the design enabled the evaluator to include many differing assessments and viewpoints of the programme.

As is the case with all research designs, the current approach also has some weaknesses that need to be addressed. The methodological weakness of the evaluation concerns the gap between what social actors say they do and what they actually do.

To illustrate this problem: The assessments by project participants of their own work is never impartial and must therefore be interpreted in their performative context⁶. This implies that some reservations must be maintained regarding the reported efficiency, effectiveness and impact of each project. Nevertheless, taking into account the constraints of the resources and time available for investigation, this information is the best available indicator of the Culture 2000 projects' overall performance⁷. Similarly, the Commission's representatives, the Cultural Contact Points and other stakeholders, are equally parties representing "their view" of the programme and of their own achievements.

To contextualize the above statements we have sought to analyse the stakeholders' information in relation to statements of other stakeholders interviewed during the evaluation. By triangulating these data, we have sought to construe an independent understanding of the data available. However, at some point, contrasting data is diffi-

⁵ The latter involved as beneficiaries, users or consumers being particularly difficult to identify given the time lag of the evaluation compared to the time that the activities took place.

⁶ We are distinguishing between the informative and performative levels of social actors' statements or actions.

⁷ Given the limits of the time frame envisaged for the evaluation and the resources available, alternative methodological options such as the contingent peer review of projects (during execution) or identification of the beneficiaries/consumers of the project output would be extremely time and resource consuming, and would thus not be feasible within the scope of the evaluation defined by the Terms of Reference.

cult, as not all stakeholders hold first hand information on the actual events. The particular methodological difficulties invoked by this dilemma will be addressed, where relevant, throughout the report. In the case studies in particular, we sought to contrast the assessments of the operators with our own. While not forming part of the final report, relevant data from the case study report are included in the evaluation report where appropriate.

Arguably, the backbone of the evaluation is the survey among the project leaders. This approach was chosen, since the projects transform 90% of the programme's funds into cultural activities. Therefore, the accuracy and representativity of this data is also of particular importance.

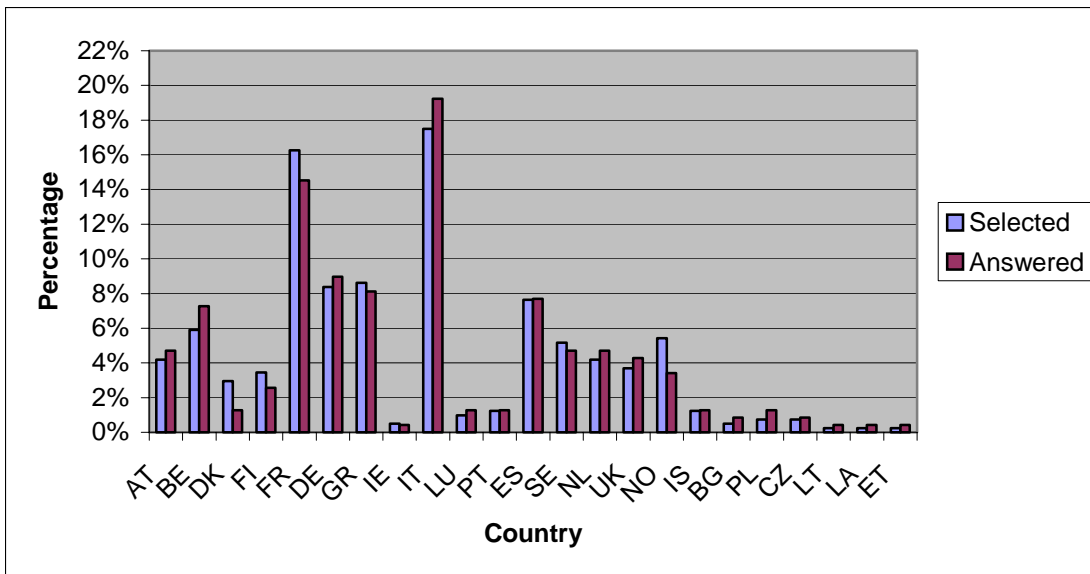
When analysing the representativity of the survey data, the most accurate indicator is the country of origin of the project leaders. As opposed to other measures, this indicator is unequivocal and comparable across different sets of data⁸.

An analysis of the respondents in the project leader survey shows a minor deviation between the actual geographic distribution of the project leaders (based on the Commission's project fiches) and that of the project leader survey. In the survey, the distribution for each country varies with no more than 2% of the actual distribution.

The entire population of selected applications distributed by country of the project leaders amounted to 406 selected projects. Of these 406 selected projects, 234 project leaders partially or fully answered the Internet questionnaire. As Figure 1-1 shows, Denmark, Italy and Norway are the only countries where a 2% deviation between survey respondents and the actual distribution appears. In all other countries the deviation is approximately 1%.

⁸ For example, the project leaders' distribution on artistic field may vary from Commission's classification to the project leaders' own perception. In fact, many project leaders state that their organisations are involved in more than one artistic field. Therefore, this is not a reliable measure.

Figure 1-1: Comparison between survey and project fiche data on project leaders



We consider this a good measure that ascertains that no consistent response error has occurred thus preventing a bias in the survey results. Therefore, it is the estimate by PLS RAMBOLL Management that the survey is representative of the total population.

2. The Culture 2000 Programme - An Overview

Since the Maastricht Treaty first laid down the legal foundation for Community involvement in the cultural field, its interventions have undergone distinct changes. Initially, a number of experimental actions set down the basis for the three sector-based framework programmes: The Kaléidoscope Programme (artistic and cultural initiatives with a European dimension, 1996-99), the Raphaël Programme (cultural heritage, 1997-99), and the Ariane Programme (translation, books and reading, 1997-99) constituted the first wave of cultural programmes.

After the completion of these programmes, the preparatory action Connect 1999 was initiated to support co-operation between culture and education. In 2000, on the basis of the Decision by the European Parliament and the Council, the Culture 2000 Programme was launched, thus representing the second generation of the Community's intervention in the cultural field. The scope of Culture 2000 extends further than that of its predecessors: (i) it encompasses all sectors; (ii) it involves operators from the Member States, the EEA and most of the associated countries⁹; (iii) it has a longer duration (2000-2004).

2.1. Programme objectives

The programme objectives are laid down in the Decision. The Decision sets out eight explicit objectives for the programme within the framework of the promotion of a cultural area which is common to the European people, thereby supporting co-operation between creative artists, cultural operators, private and public promoters, cultural networks, cultural institutions and other partners:

- Promotion of cultural dialogue and mutual knowledge of the culture and history of the European people.
- Promotion of creativity and the trans-national dissemination of culture and the movement of artists, creators and other cultural operators and professionals

⁹ Most of the associated countries were only eligible for funding in 2001 and encompass: Bulgaria, the Czech Republic, Estonia, Hungary, Latvia, Lithuania, Poland, Romania, the Slovak Republic and Slovenia. Please refer to Calls for Proposals for 2000 and 2001 (Official Journal of the European Communities Vol.43 8 April 2000 page C101/21 and Vol.44 24 January 2001 page C21/21). The Decision no. 508/2000/EC (2000/02/14) also states the participation of Cyprus, in Article 7.

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 a factor in social integration and citizenship.
- Improved access to and participation in culture for as many citizens in the European Union as possible.

To achieve these ends, EUR 167,000,000 were allocated over a period of five years (approximately EUR 33,400,000 annually).

2.1.1. The Action Strands

The objectives listed above were restricted to three Action strands (henceforth referred to as Actions).

Table 2-1: Characteristics of the Action Strands

Strand	Partnership requirement	Duration	Cultural sector	Indicative share of annual funding
<u>Action 1.</u> Specific Innovative and/or experimental action	At least three operators from three participant countries	One year	All	Not more than 45%
<u>Action 2.</u> Integrated actions covered by structured, multi-annual Cultural Co-operation Agreements	At least five operators from five participant countries	Multi-annual (up to three years)	All	Not less than 35%
<u>Action 3.</u> Special cultural events with a European and/or international dimension	None	Not specified	All	10%
Administration, dissemination, Cultural Contact Points	-	-	-	10%

In addition to the Actions, Cultural Contact Points were established on a voluntary basis in all participant countries. As shown in Table 2-1 contracting these Contact Points, dissemination and administration accounts for 10% of the budget according to the Decision.

The Actions represent either a vertical approach (addressing the needs of one cultural field) or a horizontal (addressing the needs of several cultural fields). In Annex II of the Decision, the allocation of resources indicates that the vertical approach is being emphasised, since the indicative allocation of the funding to the horizontal approach comprises 10% of the programme's financial framework.

Thus, the allocation of funding for each action vary. All Action 1 and Action 2 projects are subject to a competitive selection procedure and to particular requirements for the composition of project partnerships. Some projects under Action 3 are not subject to these requirements and the annual call for proposals. These specialised actions, such as the 'European Capitals of Culture' and 'European Heritage Days', are granted funding outside the regular application procedure and not subject to the same partnership requirements as Action 1 and 2 projects.

2.1.2. Changing scope and eligibility procedures

The Call for Proposals in both 2000 and 2001 reflects a shift in the scope of the programme.

In 2000, cultural operators from the Member States and the EEA countries were eligible for funding. In 2001, not only the Member States and the EEA countries were eligible, but also the ten associated countries¹⁰ were included in the programme.

Additionally, the exact wording and the prioritisation of projects to be granted funding were modified. In 2001, the priorities and specifications concerning the number of projects, which would receive funding under each sub-action, were laid out in greater detail than for the previous year.

Likewise, the criteria for co-organiser participation in the projects were increased in terms of content and financial commitment. In 2001, the so-called "5% rule" was introduced, specifying the required minimum of financial participation on the part of project leaders and co-organisers.

¹⁰ See footnote 9.

This rule was introduced to ensure the technical and financial commitment of the co-organisers to the project¹¹ from the moment of the project conception.

Equally, in 2001 the Commission defined more specific exclusion criteria in the Calls for Proposals than it had in 2000, as shown in the table below:

Table 2-2: Criteria for the Exclusion of projects in the Calls for proposals

Criteria for the exclusion of projects	
2000	2001
Projects presented by physical persons	Projects presented by physical persons
Projects starting after designated period	Project starting before/after the designated period
Projects completed before the date for submission of applications	Projects completed before the date of the submission of applications
Projects whose objective is commercial or profit-making	Projects whose objective is commercial or profit-making
Projects receiving support under a different Community Programme	Projects receiving support under a different Community Programme
-	Projects submitted by cultural operators which received funding in the year 2000. This only applies for multi-annual projects.
-	Projects which do not include a balanced budget
-	Projects which are not submitted on the official application form
-	Projects which have not been sent prior to the stated deadline
-	Projects which do not specify the area or category of action
-	Projects not involving the minimum number of co-organisers
-	Co-operation projects from one of the 10 Central and Eastern European countries that do not involve at least one co-organiser from a Member State
-	Projects which do not respect the definitions of the terms "co-organiser" or "co-operation agreement"
-	Projects submitted with Unesco or the Council of Europe as Organiser or Co-organiser ¹²

¹¹ In the 2001 Call for Proposals, the term "Co-organiser" was defined more stringently: "In order to be considered as a co-organiser, an operator from a country participating in the programme must have a specified and essential involvement both in the design and the implementation of the project and its financing (guaranteed participation from their own or raised money and equal to at least 5% of the total budget). The involvement of the co-organisers must be clearly indicated in the project application". Source: Official Journal of the European Communities, C21, Volume 44, 2001/01/24, p 12.

¹² Source: Official Journal of the European Communities, C101, Vol. 43, 2000/04/08, p. 21; C21, Vol. 44, 2001/01/24, p. 21.

From 2002-2004, another important change has been introduced with the establishment of an annual sector prioritisation. However, this period lies beyond the scope of the present evaluation.

2.2. The beneficiaries of the Culture 2000 Programme

The criteria for exclusion also state that individuals and cultural networks not defined as legal entities were not acceptable as project leaders or co-organisers for any Culture 2000 projects.

Other organisations based in the participant countries and ranging from non-profit organisations and trans-national cultural networks to training and research institutions and private enterprises (such as publishers) were eligible for funding by the Programme.

Table 2-3 Terminology used in the report

In the report, the following terminology will be employed to denote the key stakeholders and state of projects in the programme:

Stakeholders

- **Project Leader:** A Cultural Operator managing a cultural project that applied for Culture 2000 funding. The project leader has the overall financial and professional responsibility for the project. The financial involvement of the project leader is no less than 5% of the total budget.
- **Co-organiser:** A Cultural Operator that manages a cultural project, but functions as co-organizer with financial as well as professional responsibilities. The financial commitment to the project is no less than 5% of the total budget (see also footnote 11).
- **Management Committee:** The Committee consists of representatives of authorities in the participant countries. The Committee assists the Commission in the decision-making processes of the programme. Currently, representatives from the associated countries have the status of observers.
- **Case Manager:** A representative of the DG Education and Culture, Culture Unit that is responsible for the Community's financial and professional administration of the funded projects.

Projects

- **Selected projects:** Projects that were granted funding by the Culture 2000 Programme.
- **Non-selected projects/applications:** Projects that met all technical criteria but were non-selected based on a qualitative evaluation.
- **Refused projects/applications:** Projects that were refused because they did not pass the technical criteria as listed in Table 2-2.

2.3. Programme Management

The Commission's management of the programme is located in DG Education and Culture, Unit C2. A Management Committee consisting of the representatives of authorities from the participant countries assists the Commission. Its role is to assist the Commission in the decision-making processes of the programme such as approval or disapproval of the Commission's proposed list of projects to be selected for funding, decisions concerning appropriation of funding on actions or the implementation of the specific objectives via the call for proposals¹³.

2.3.1. Selection procedures

The Ministry of Culture in each of the participant countries proposes a list of experts within the relevant artistic fields to assist the Commission in evaluating the projects.

According to interviews with the Commission's programme administrators, the evaluation of the project applications is subject to the following stages:

1. **A technical eligibility criteria must be fulfilled.** The Commission goes through and registers the projects. Those, which meet the eligibility criteria are marked as PRE-SELECTED. Organisations whose applications are refused are individually informed, and the reasons for the refusal are stated.
2. **Evaluation of artistic and cultural quality by experts.** The pre-selected projects are analysed and rated by experts through the use of an evaluation fiche. At their request, the experts are given access to the projects that were not pre-selected, and possess complete lists of all the applications.
3. **Commission's proposal.** The Commission produces a shortlist of the projects proposed for funding, which takes into consideration the evaluation carried out by the experts. This list starts from the highest-rated project downwards, until the budgetary resources are exhausted.
4. **Acceptance by the Management Committee.** The Management Committee, consisting of representatives of the competent national/regional authorities, must approve the shortlist (only Member States can vote).
5. **"Droit de Regard" by the European Parliament.** The shortlist must subsequently be presented to the European Parliament, which has one month to exercise its "Droit de Regard".

¹³ According to the members of the Management Committee interviewed, the Committee was active in the inception period of the programme in order to define the framework of the programme. Since, the frequency of its meetings has declined.

6. **Commission inter-services consultation.** Verification that the projects to be funded by Culture 2000 have been granted no other funding by the Community.
7. **Verification of the project,** namely of its budget, operators and project activities.
8. **Approval of project budgets** by the Financial Service of the Commission.
9. **Entry into contractual agreement with operators.** Those operators whose projects have not been selected are individually informed of the reasons of their non-selection.
10. **Listing of selected projects.** The CCPs, as well as the general public (via the Commission's website) are informed of the Commission's decision.

In general, the selection procedure takes no less than six months from the time the application is submitted to the Commission.

The Commission informs all project leaders of its decision whether or not to grant financial support. Operators whose projects are non-selected do not automatically receive any detailed information concerning the reason for this decision. On demand by the applicant, the Commission provides further data on the reasons for the non-selection.

2.3.2. Project management procedures

In the Commission, Culture Unit C2 administrators are assigned as case managers for a number of Culture 2000 projects (according to the Commission's staff, each manager is responsible for between 40 and 90 projects). The manager is responsible for the entire process from the moment of selection of the project to its completion. Upon acceptance of the final report the project leader and the Commission sign the EU grant. In addition, financial officers within the Culture Unit control the payment procedure before it is transferred to the Financial Service responsible for the final control.

The case managers' contact with the projects during their implementation is generally reactive. The project leaders or co-organisers instigate contact, while the case manager provides clarification or further information on technical issues. Occasionally, the case manager responds to project invitations and participates in scheduled events. Some projects are also subject to financial auditing by independent external auditors on behalf of the Commission's "normal" or "ad hoc" auditing procedure. An

“ad hoc” procedure takes place at the request of the Commission when a project, which presents substantiated concerns is checked by external auditors.

A project is considered as closed upon the Commission’s acceptance of the final report and the auditing of the final budget by the C-2 Unit and the Financial Service.

The Commission has no integrated electronic monitoring system for providing a flow of aggregated information on the progress of the projects via the recording of milestones achieved (e.g. events and interim and final reports). The Commission keeps contact details for organisers and co-organisers and project information via two separate electronic systems (comprising one contact database and one database of project fiches). The project fiche database classification system for artistic fields was changed between 2000 and 2001. Similarly, the classification system used on the Commission’s website also changed between 2000 and 2001¹⁴. The letters containing the reasons for projects failing to pass the formal eligibility criteria (i.e., refused projects) are kept, although there is not an aggregated database on the subject.

2.4. The Cultural Contact Points

According to the Decision, Cultural Contact Points were established in almost every country participating in the programme. Firstly, in the 15 Member States and the countries of the European Economic Area, i.e. Norway, Iceland and Liechtenstein¹⁵, and secondly following the inclusion of the associated countries.

2.4.1. Role and organisation

The role of each CCP is to provide information on Culture 2000 and to support his country’s applicants with the objective of promoting the participation of national cultural bodies in cross-national cultural collaboration. More specifically, the Decision states that the CCPs are responsible for the following activities:

- Promoting the Culture 2000 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 the effective dissemination of information

¹⁴ Available at: http://europa.eu.int/comm/culture/c2000activity/index_en.html

¹⁵ Liechtenstein has not established a CCP.

- Providing an efficient link to the various institutions providing aid to the cultural sector in the Member States, thus contributing to the complementarities between the measures taken under the Culture 2000 Programme and the 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 available to cultural projects.

The Commission contracts with the CCPs, a “EU grant Agreement”, for the performance of the above-mentioned activities. However, the CCPs are not organisationally affiliated to the Commission¹⁶. Instead, the Commission and the CCPs sign an agreement defining the roles and responsibilities of the latter, and stipulating the financial compensation of the CCPs for their activities.

The CCPs are generally quite small in terms of staffing. The size of their organisations varies from 1 to 3 employees (full-time equivalent).

2.4.2. Financial support

According to their contracts, the majority of CCPs receive EUR 30,000 from the Commission per year, while the CCPs of the largest Member States receive up to EUR 80,000 annually. The maximum amount of the grant available from the Commission is 50% of the total costs considered eligible for Community funding, implying that the CCPs must also seek funding elsewhere. In the majority of the cases, additional funding is provided by the Ministries of Culture in the respective countries of the CCPs'. However, in a few cases, such as Italy, the Ministry does not provide financial support to the CCP. Instead, the Italian CCP mainly receives additional funding from two bank foundations.

In general, the CCPs receive an amount from other sources equivalent to that provided by the Commission. However, in a few instances, such as in France, the Ministry of Culture and Communication more than doubles the amount supplied by the Commission.

¹⁶ The majority of the CCPs are located either within a state's Ministry of Culture or in a politically independent institution under the Ministry of Culture. In the remaining Member State or participating countries', CCPs are located within private organisations, mainly NGOs or non-profit organisations. One CCP, in the UK, is a private consultancy.

2.4.3. Support to applicants and selected projects

The roles and responsibilities of the CCPs vis-à-vis the project applicants are defined in their Agreements with the Commission, and limited to providing technical assistance to the applicants only.

Assistance during the application process

When CCPs were asked what kind of assistance they offer to cultural operators in the application process, they pointed to the following activities:

- Advice and technical assistance in relation to the Culture 2000 Programme, including consideration of project concepts and ideas, queries concerning the application form and assistance with budgetary and other financial matters.
- Organisation of information seminars and workshops on the Culture 2000 Programme.
- Production of information resources such as information flyers and newsletters and the maintenance of a website.
- Dissemination of accurate and current information to cultural operators and those who have inquired about the programme.
- Provision of supplementary information such as mobility schemes and local support and the identification of professional associations or networks for long-term co-organiser development.
- Provision of an 'open door' policy for project development meetings and enquiries.

In addition, the CCPs now provide assistance for applicants in identifying and locating partners for trans-national projects through the joint Partner Search Mechanism, which came online in August 2001¹⁷. The partner search mechanism allows those cultural operators wishing to publicise the fact that they are looking for contacts from potential co-organisers to register relevant data. Beyond this, there is currently no systematic means of facilitating contact and networking between cultural operators. However, the CCPs encourage operators to join international cultural networks and supranational organisations, providing them with the opportunity to make contacts and to exchange information and ideas.

¹⁷ The database can be said to integrate the national databases on cultural operators (as defined in the contract between the Commission and the CCPs) in order to make it a relevant search tool for matching partners to potential Culture 2000 projects.

Assistance during implementation

The assistance that the CCPs offer to the cultural operators during project implementation is more limited in nature, due to the fact that this kind of activity is not covered by their contracts. Generally, the CCPs seem to provide support only when requested to do so by operators. In general, most CCPs are to a certain extent involved in the following activities:

- Advice and technical assistance
- Feedback meetings with cultural operators involved in funded projects
- Attendance at cultural events constituting part of a funded project.

Dissemination

The most common dissemination tools provided by the CCPs are:

- A website containing information of use to project operators regarding call for proposals, events and other technical information.
- Electronic and physical newsletters, generally on a bi-monthly basis. Additionally, many CCPs send out special issues when the Culture 2000 call is announced or if there are other EU announcements of specific interest to the cultural sector.
- The organisation of information seminars and workshops for the Culture 2000 Programme
- Mailing lists for interested cultural operators.

In addition, some CCPs make use of the mass media, for instance by writing articles for relevant magazines etc.

In general, the CCPs tend to facilitate learning between the projects on an *ad hoc* basis. Many of the CCPs make use of seminars at national or regional level as a way of enabling the project leaders to meet and learn from each other. Some CCPs have compiled case studies on successful projects, which they share with their enquirers and those attending the seminars or workshops.

2.4.4. Contact with other CCPs

The CCPs operate both through formal meetings and as an informal network. They convene at biennial formal meetings hosted by the CCP of the country currently holding the Community's presidency. The Commission attends these meetings fully or its opening/closing sessions. An agenda is set months in advance, which consists of a plenary session, working groups on issues such as the means of improving communication within the CCP network and with the Commission, information management tools such as the collaborative partner search mechanism, and so on.

In addition to their biennial meetings, the CCPs have an internal e-mail system. According to the CCPs this is very useful and is used frequently by most CCPs for making specific queries. According to one CCP, the internal e-mail system appears to have been particularly useful for the new CCPs from the accession countries.

In general, the CCPs perceive their contact with other CCPs as very fruitful. Hence one CCP states, "*Contact with other CCPs has greatly enhanced our knowledge of cultural structures, trends, and cultural operators in other European countries*". In addition, the CCPs point to the following benefits from their contact with one another:

- Co-operation (catalyst for stimulation of international cultural co-operation, enabling joint initiatives)
- Cohesion (encourages a sense of unity and community)
- Professional development (exchange of good practice and expertise, a form of ongoing professional training for the development of professional skills and expertise within the cultural sector).

2.5. Programme dissemination

While no written strategic paper or action plan containing a dissemination strategy is available for the programme, information about the programme is available from a number of different sources such as the Official Journal of the European Communities, the Culture 2000 website, and the activities of the Cultural Contact Points¹⁸. Furthermore, since 2002 more dissemination activities have been added to the above mentioned. An e-newsletter is available to all interested (offered on a free basis) and

¹⁸ Commission's administrators also present the programme at several occasions and there is a "Green number" from the Commission to answer questions from the general public.

in March 2002 an Internet culture portal was launched presenting all activities of the European Community institutions that have a link with culture. The Culture 2000 website informs interested parties about the funding opportunities of the programme, and its calls for proposals, and publishes lists of the projects selected.

Furthermore, the Forum for Cultural Co-operation in Europe was held in November 2001 and involved a large number of stakeholders from the Parliament, the Member States' authorities, trans-national cultural networks, the Cultural Contact Points and other relevant parties.

Finally, it is the obligation of the project leaders and co-organisers to disseminate the results of the projects and best practices through available means, such as reports, seminars, CD-ROMs or websites. It is a requirement that the Culture 2000 logo appear on all the output of the EU funded projects.

2.6. Complementarity with other Community programmes

The European Commission facilitates support to the creative industries and the cultural sector through a number of different programmes, funds, and initiatives. According to the information published by the Commission, these were, among others,¹⁹:

- The MEDIA programme (European audiovisual works)
- The 5th framework programme for Research and Technological Development
 - The INFORMATION SOCIETY (IST) programme (systems and tools concerning digital content)
 - The ENERGY, ENVIRONMENT & SUSTAINABLE DEVELOPMENT programme (protection and management for sustainable development)
- The eContent programme (exploiting digital products and content)
- The TEN-TELECOM programme (marketing digital goods and services)
- The SOCRATES programme (all levels of education)
- The LEONARDO DA VINCI programme (vocational training)
- The YOUTH programme (youth exchange)
- The LIFE project (conservation of the environment)
- The Structural Funds²⁰

¹⁹ European Commission: "European Funding for the Cultural Sector", 2002.

²⁰ The Structural funds do not aim at promoting culture as such, but only as far as it is instrumental to social and economic cohesion.

- The EUROPEAN SOCIAL FUND
 - EQUAL (combating inequality in the workplace)
- The EUROPEAN REGIONAL DEVELOPMENT FUND
 - LEADER (development of rural areas)
 - URBAN (development of declining urban areas)
 - INTERREG (co-operation between regions)
- THE EUROPEAN AGRICULTURAL GUIDANCE AND GUARANTEE FUND

While an in-depth analysis of the complementarity between the programmes and funds is clearly a study in its own right, it is, however, evident that none of the other Community interventions target cultural *co-operation* as a general objective. Accordingly, funding opportunities for cultural projects may be manifold, but the focus on cultural co-operation is unique to Culture 2000. Thus the Culture 2000 Programme is complementary to the other Commission initiatives in terms of its general objective that is unique in the Community's interventions.

At this point, no compilation of data on the extent of EU funding for the cultural sector exists. A study being carried out by DG EAC in co-operation with the DG REGIO (due for the end of 2003) will survey the contribution of the Structural Funds to the cultural sector for the period 1994-1999. The study is subject to the presentation of contributions by all Member States.

2.7. Summary

Funding is granted through a competitive selection procedure. Once a year the Commission publishes a Call for Proposals. Recommendations on projects to be funded are carried out by external experts, but the final decision lies with the Commission, while the Management Committee of the programme and the European Parliament are consulted.

The programme management and specifications underwent some changes during 2000-2001. Most notably, the scope and eligibility for funding was widened to encompass the associated countries, and project leaders and co-organisers were required a minimum of 5% financial involvement.

Case managers in the Commission carry out the monitoring and management of the projects. However, at present, no integrated electronic system for programme monitoring exists.

The Commission has carried out a number of different dissemination activities including contracting of national Cultural Contact Points.

The programme follows clear objectives and the programming is in accordance with these objectives. Furthermore, the objectives seem complementary to those of other Community programmes, while the latter are not subsumed by a crosscutting cultural priority that assures further logical coherence between the Community's interventions.

3. The Culture 2000 Projects, its Operators and Refused Applicants

This chapter surveys the characteristics of the project applications for Culture 2000 funding in the years 2000 and 2001. It analyses the distribution of applications and selected projects by country, artistic field²¹ and action, as well as the distribution of the funding associated with these criteria. The chapter also outlines the profiles of the cultural operators and the partnerships they have engaged in.

3.1. The Culture 2000 funding applicants

The data in section 3.1 and 3.2 are based on the project fiches for the Culture 2000 Programme provided to us by the European Commission. These are designated for applications included in the competitive selection procedure, and therefore do not encompass project applications for Cultural Capitals, the European Union Prize for Contemporary Architecture, European Heritage laboratories and Cultural Heritage Days. However, funding for these sub-actions is included in the analysis of the distribution of annual funding in Section 3.2.1.

In the following we make the use of the terminology defined in Table 2-3.

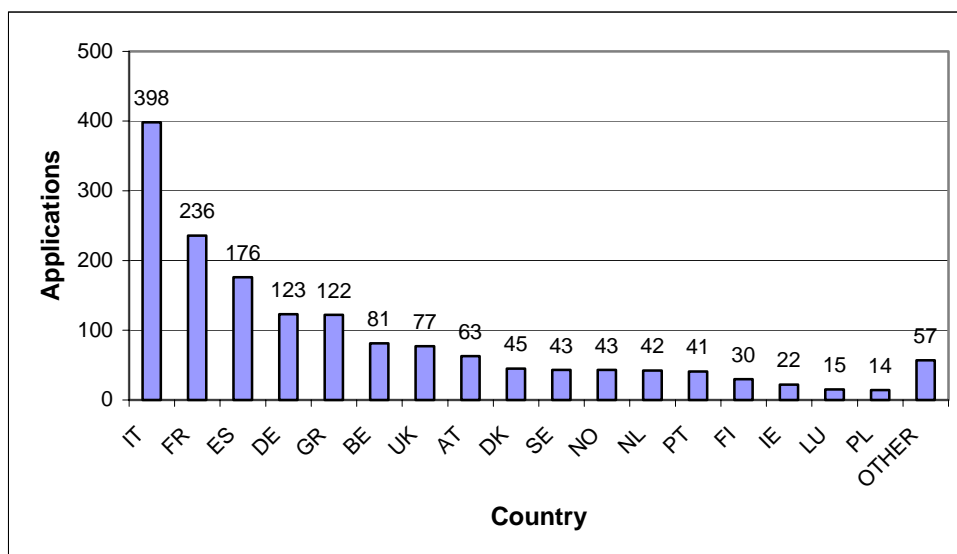
3.1.1. Overall distribution by country and artistic field

In the following, we will comment on the distribution of all the applications submitted to the Culture 2000 Programme in 2000 and 2001, which saw a total of 1,628 applications, 406 of which received funding (approximately 25% funding probability).

66% of all applications submitted to the Culture 2000 Programme during this two-year period were made in 2000, with 1,072 of the 1,628 applications being submitted in 2000 and the remaining 556 in 2001. The overall distribution of applications by country for both years is shown Figure 3-1:

²¹ The categorization system of artistic fields was created through dialogue with the Commission in connection with the evaluation, making use of the existing categories established by the Commission. While they capture the diversity of artistic fields, they also serve the general purpose of classifying the general distribution of funding and projects. See Annex A for categorisation used.

Figure 3-1: Overall distribution of applications by country, 2000 and 2001

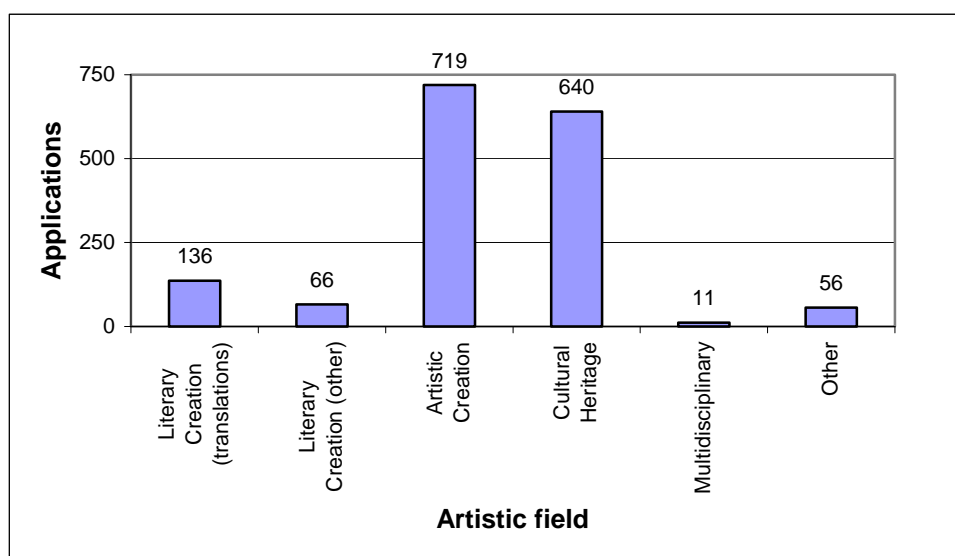


As indicated in Figure 3-1, two thirds of all applications submitted to the Culture 2000 Programme came from the five Member States Italy, France, Spain, Germany and Greece. Italian, Spanish and French cultural operators combined submitted 49% of all applications to the Culture 2000 Programme in the years 2000 and 2001. Notably, Italian cultural operators submitted 398 applications, or approximately 25% of all applications. Thus, project organisers from certain countries submit substantially more applications to the Culture 2000 Programme than cultural operators from other countries. In general, and not surprisingly, the large Member States also represent most of the applications.

Of a total of 1,628 applications, cultural operators in the Member States submitted 1,514. Of the 114 applications submitted by the remaining participant countries, Norwegian cultural operators submitted 43, or 39% of all the applications, which came from the other participant countries. It is apparent that the associated countries only submitted a small proportion of the applications following their inclusion in the programme in 2001.

The overall distribution of applications by artistic field for both years is shown in Figure 3-2 below:

Figure 3-2²²: Overall distribution of all applications by artistic field



As shown in Figure 3-2, cultural operators within the artistic fields of Cultural Heritage (also encompassing history and mutual knowledge) and Artistic Creation (encompassing performing and visual arts projects) submitted far more applications to the Culture 2000 Programme than operators within the other artistic fields, since these two fields account for 84% of the applications. In this way, the intention of the programme is confirmed in the implementation, since the programme aims mainly on these two artistic fields. It is also evident that the majority of the applications were sector-specific, while only a limited number of applications were classified as multidisciplinary projects²³.

²² The category 'Other' comprises those refused applications which, on the basis of the project fiches, could not be placed in any of the existing categories.

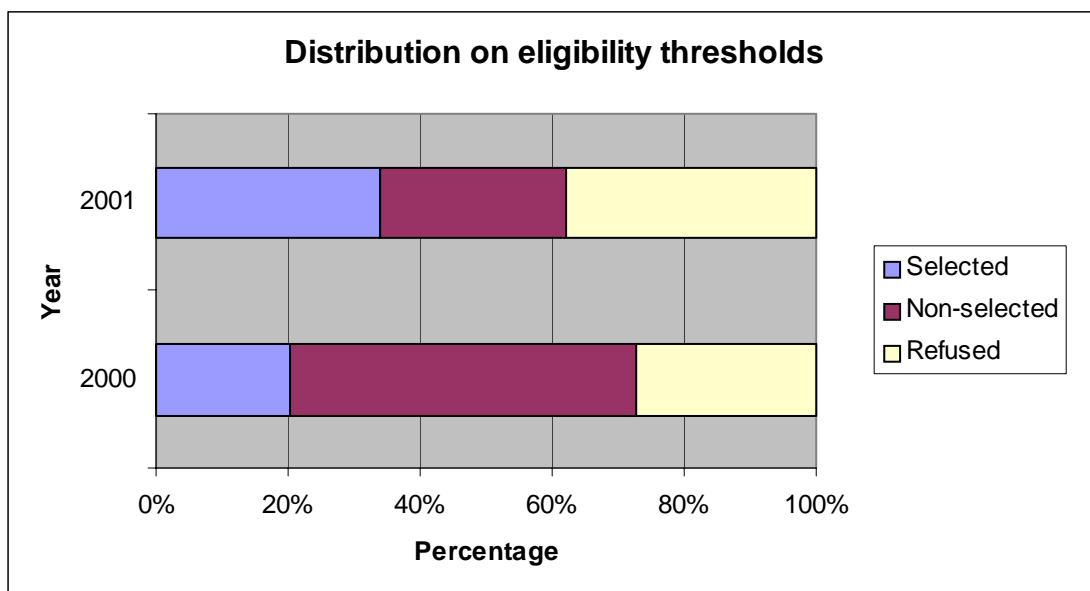
²³ However, evidence from the surveys suggest that several projects contain at least some multidisciplinary dimension. This evidence is further corroborated by the Commission's case managers. According to the classification used by the evaluator, multidisciplinary projects were only those for which a certain sector could not be identified as 'main sector'. Several other projects have a multidisciplinary element but they were not classified as such since 'main sector' could be identified.

3.1.2. Selection probability

Figure 3-3 shows the distribution of all the applications in terms of the categories 'non-selected', 'selected' and 'refused'. An application that has been preselected has passed the formal exclusion criteria defined by the Commission in the Call for Proposals, but was not selected by the experts on the basis of the quality criteria applicable (hence classified as 'non-selected'). An application that is refused did not pass these formal exclusion criteria (see Table 2-2 for details).

As Figure 3-3 shows, the proportion of applications, which was non-selected, declined from 2000 to 2001. In the first year, one in five applicants received funding (a 20% funding probability). In 2001 this rose to one in three (a 34% funding probability).

Figure 3-3: Distribution of eligibility criteria for all applications



The probability of receiving funding once an application had been preselected increased significantly from 2000 to 2001, rising from 28% (217 projects selected of the 781 projects that were preselected) in 2000 to 55% (189 projects selected of the 346 that were preselected) in 2001. In other words, in 2001 more than half of the qualifying projects received funding from the programme²⁴.

²⁴ The exploratory interviews and the interviews with the Cultural Contact Point suggest that a discrepancy exists between the cultural operators' perceptions and the reality. Many interviewees have pointed out that the dominant perception is that of the difficulty of obtaining funding from the Culture 2000 Programme due to the large number of applications received.

3.1.2.1. Refused and non-selected applications

Below, PLS RAMBOLL Management will comment on the distribution of the refused applications submitted to the Culture 2000 Programme.

The composition of refused applications changed from 2000 to 2001. In absolute numbers, the Commission saw a considerable decline in the number of applications submitted in 2001 compared to 2000, as well as the proportion of applications being preselected in 2001 were fewer than in 2000.

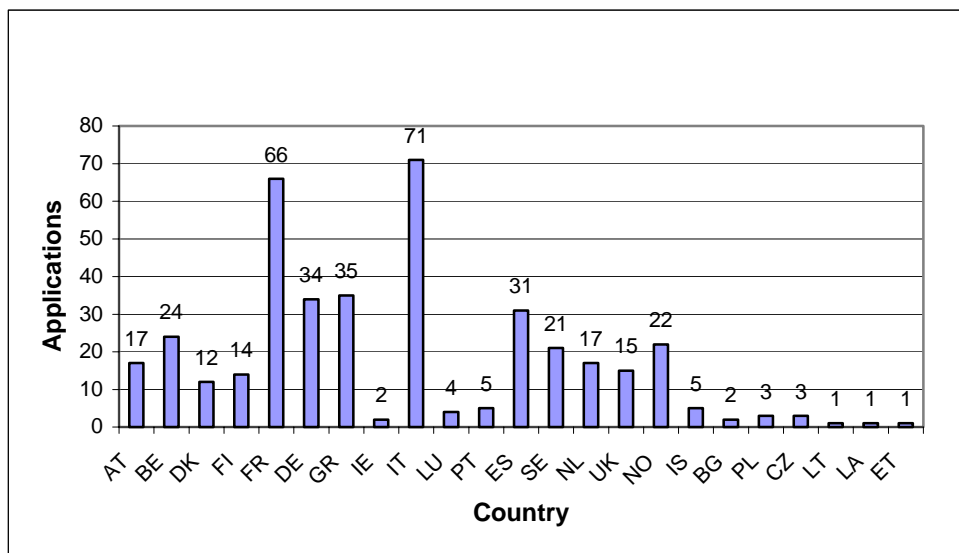
3.2. The selected Culture 2000 projects

In the following we will comment on the distribution of all selected projects in terms of objectives, artistic field, country, action and funding.

3.2.1. Overall distribution by country and artistic field

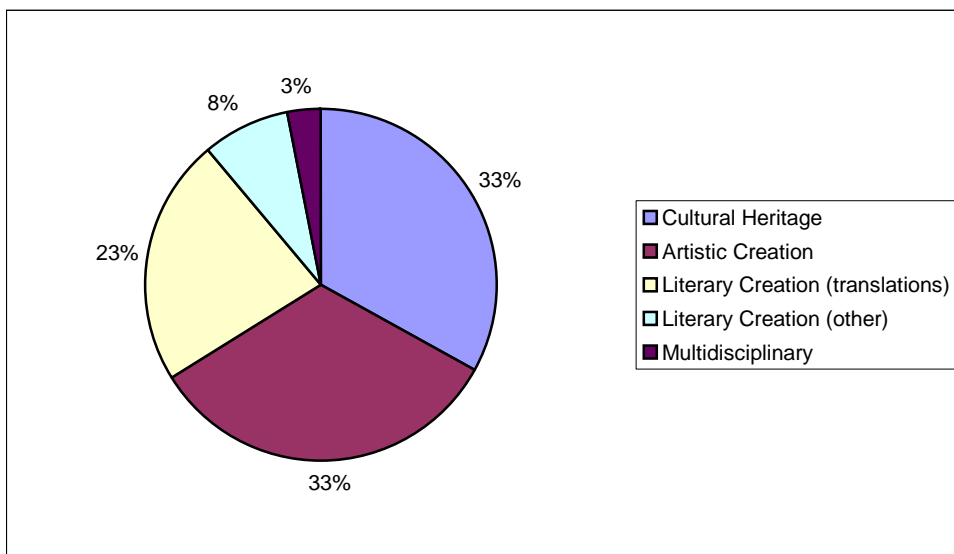
The projects selected for funding in the programme had a wide geographic distribution, as shown in Figure 3-4 and further documented in Annex C. The distribution of the selected applications shown in Figure 3-4 corresponds closely to the distribution of the total applications shown in Figure 3-1.

Figure 3-4: Distribution of selected applications by country



As shown in Figure 3-5, the artistic fields of Cultural Heritage and Artistic Creation predominate among the selected projects, representing two thirds of all the selected projects. The three remaining fields accounted for the final third of the projects. Given the distribution of the applications by artistic field, which is depicted in Figure 3-5, this trend is convergent with the distribution of submissions on artistic fields shown in Figure 3-1.

Figure 3-5: Distribution of selected applications by artistic field



3.2.1.1. Country distribution and funding

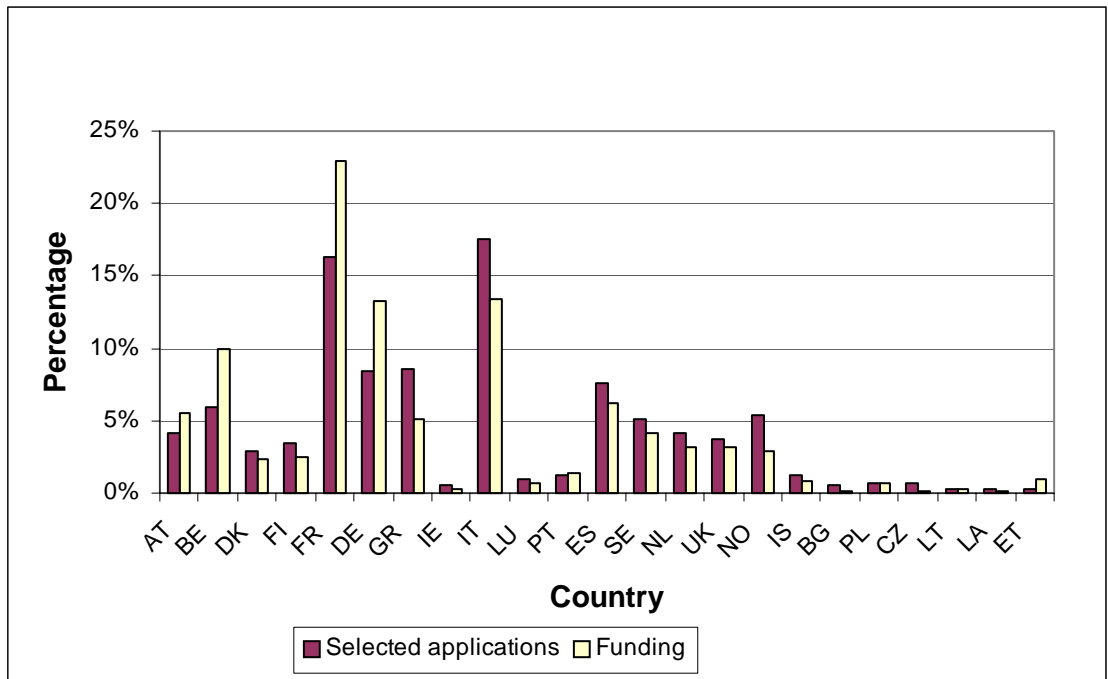
According to the Official Journal of the European Communities²⁵ the approximate annual budgets were EUR 34,500,000 in 2000 and EUR 33,000,000 in 2001.

As shown in Figure 3-6, cultural operators in Italy, France, Greece, Germany and Spain received 61% of the overall funding. This is almost exactly the same as their proportion of the selected projects (60%)²⁶. The figure also shows that Austria, Belgium, France, Germany and Estonia received a higher proportion of funding than their percentage of projects might otherwise suggest. For Greece an inverse relationship is evident (see section 3.2.1.2 for explanation). The country specific distribution in regards to artistic field and funding is further elaborated in Annex C.

²⁵ The Official Journal of the European Communities C21, Vol. 43 of 8 April 2000, p. 101/24 and Vol. 44 of 24 January 2001, p. 21/26.

²⁶ In terms of financing Belgium (with 10% of the funding), in fact, exceeds both Greece and Spain.

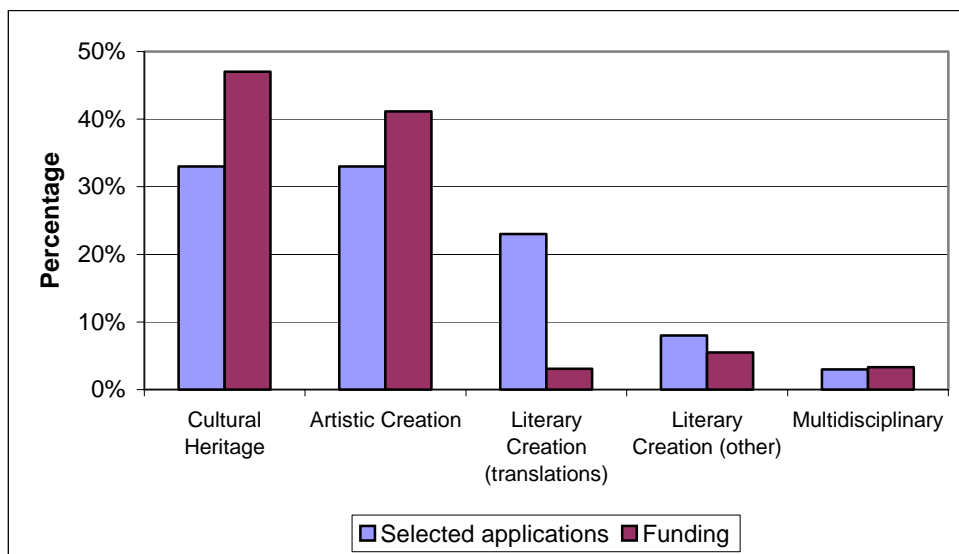
Figure 3-6: Selected projects and funding by country



3.2.1.2. Artistic field and funding

As shown in Figure 3-7, the distribution of funds in the Decision is more or less reflected in the actual funding of the programme in 2000 and 2001. Cultural Heritage and Artistic Creation projects are the artistic fields representing the largest share of selected projects, and the largest amount of overall funding.

Figure 3-7: Artistic field and funding

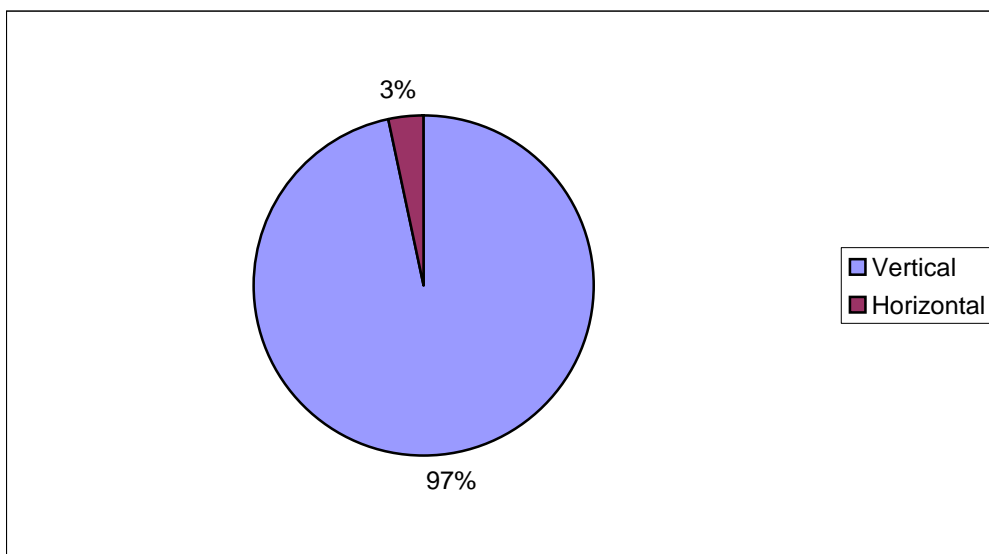


In general, Literary Creation (translation) projects were smaller in terms of funding, so this artistic field exhibited a notable disproportion between the number of projects selected and the amount of funding awarded. This difference can be explained by the limited scope of this type of projects. Most of these concerned the translation of books and did not require partnerships (the only exemption permitted under Action 1); also, the activities were limited. Thus the nominal funding per project was limited too, which explains the divergence between the percentage of projects and the proportion of funding for this artistic field. This situation is particularly visible in the cases of Greece and Norway²⁷.

3.2.1.3. Level of subsidy

As shown in Figure 3-8, projects with a vertical approach²⁸ are by far the greatest beneficiaries of the Culture 2000 Programme funding.

Figure 3-8: Vertical and horizontal funding distribution



²⁷ The reading of the Decision makes it clear that this situation is normal, as funding allocated to literature must only form approximately 11% of the total funding.

²⁸ The vertical approach addresses projects within one artistic field. These projects may, in practice, contain some degree of multidisciplinary.

Projects with a horizontal approach²⁹, i.e. multidisciplinary projects, received only 3% of the overall funding. According to the Decision, the indicative allocation for horizontal activities is supposed to equal 10% of the programme's financial framework. The minor deviation between the actual share and the programmed share may be due to (i) the size of the funding applied for in the selected projects corresponding poorly to the intended distribution of funding, which implies that the intended distribution could not easily be met. (ii) The classificatory system being used in the current mapping exercise fails to encompass all the projects that could be described as including multidisciplinary activities³⁰. In fact, the experts state that several projects contained one or several multidisciplinary components, which somewhat blurs the sectoral distinction. The assessment of this component is thus highly dependent on the criteria used for making the distinction.

In the Decision, the distribution of funding for the Action Strands is also indicated. Figure 3-9 shows the funding according to actions³¹. As shown, the funding for Action 3³² accounts for 10% of the budget for 2000 and 9% for 2001. Action 1 was the largest beneficiary in 2000 and Action 2 was the largest in 2001. Over both years Actions 1 and 2 received respectively 44% and 40% of the total funding, while Action 3 received 9%³³. Thus, the Commission has succeeded in distributing the funding according to the indicative allocation stated in the Decision.

²⁹ The horizontal approach applies to projects encompassing more than one artistic field.

³⁰ As noted above, several projects may involve some degree of multidisciplinary. This suggestion is in fact corroborated by evidence in Table 4-19.

³¹ Exact figure for the administration costs are not available. The 7% stated has been calculated based of the aggregated funding figure for all three actions.

³² Action 3 figures include the funding for:

European Heritage Days (EUR 95,000 for each year)

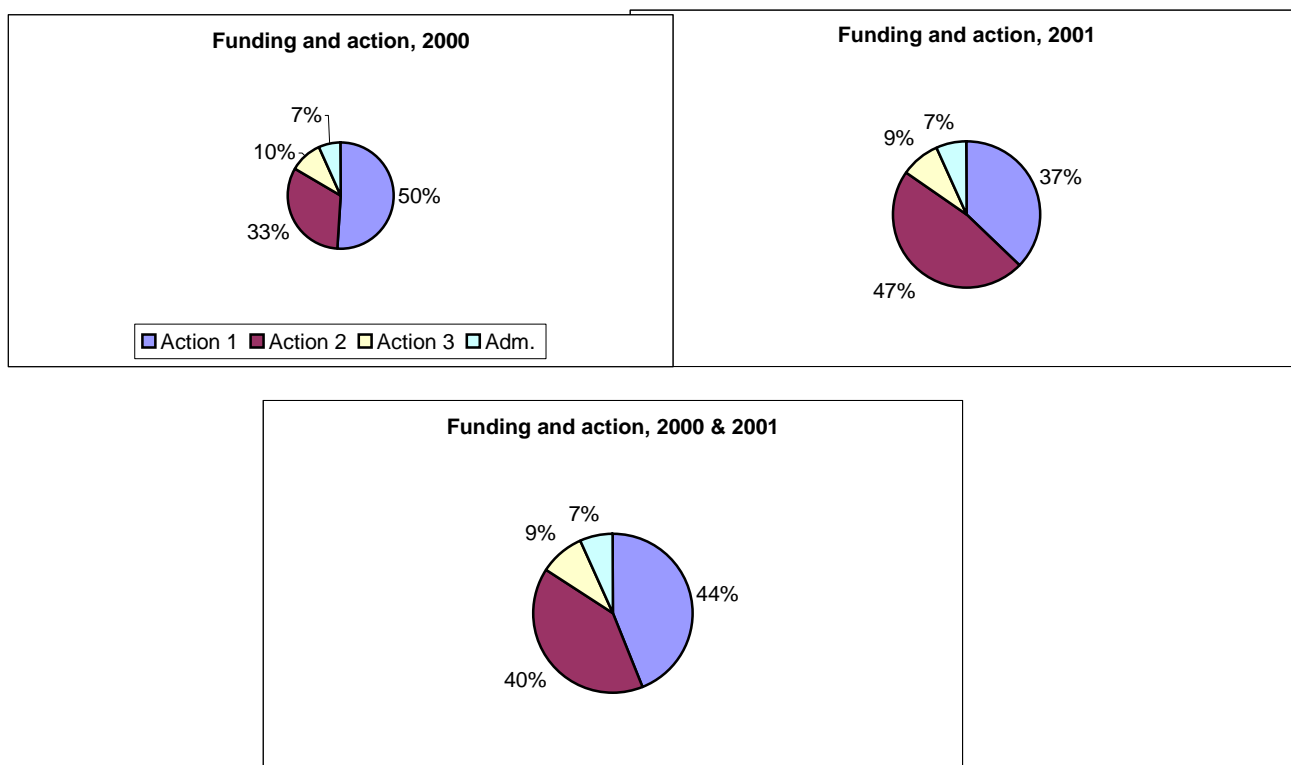
EU Prize for Contemporary Architecture (EUR 150,000 in 2000)

European Cultural Capitals: EUR 2,230,000 in 2000 and EUR 1,100,000 in 2001 (these amounts are reserved in the budget)

EU Presidency seminars (EUR 400,000 for each year)

³³ On the basis of the project description on the website and the figures provided by the Commission, the total spend over the two years was EUR 70,076,308 (cf. Annex C). This figure is larger than the indicative budgeted figure of EUR 67,500,000. Evidence from the Commission shows that the financial contribution of the candidate countries for their participation in the programme plus the contribution from the EEA countries would make up for this difference).

Figure 3-9: Funding and action



3.2.2. Profile of project promoters and partnerships

Trans-national cultural co-operation is a key element in the Culture 2000 Programme. Therefore, it is essential to determine the manner and extent of the engagement of participant countries' operators in the partnerships.

On average, the projects involved 3.9 co-organisers. However, this ranged between 0 (in translation projects) and 15 co-organisers in the largest partnerships. Table 3-1 below shows the extent to which the countries were represented by project leaders and co-organisers. The data stems from the survey among project leaders³⁴.

³⁴ Table 3.1 represents the data from the survey among project leaders, shown in Figure 1-1, corresponds closely to the total population.

Table 3-1: Participation of countries' operators as project leaders and co-organisers

	No.	Percentage of involvement as project leader	Percentage of involvement as co-organiser
Italy	45	19,2%	37%
France	34	14,5%	40%
Germany	21	9,0%	34%
Greece	19	8,1%	16%
Spain	18	7,7%	29%
Belgium	17	7,3%	25%
Austria	11	4,7%	13%
The Netherlands	11	4,7%	17%
Sweden	11	4,7%	15%
United Kingdom	10	4,3%	27%
Norway	8	3,4%	7%
Finland	6	2,6%	16%
Denmark	3	1,3%	8%
Iceland	3	1,3%	3%
Luxembourg	3	1,3%	7%
Poland	3	1,3%	2%
Portugal	3	1,3%	16%
Bulgaria	2	0,9%	2%
Czech Republic	2	0,9%	4%
Estonia	1	0,4%	3%
Ireland	1	0,4%	6%
Latvia	1	0,4%	2%
Lithuania	1	0,4%	1%
Cyprus	0	0%	0%
Hungary	0	0%	5%
Malta	0	0%	0%
Romania	0	0%	3%
Slovakia	0	0%	1%
Slovenia	0	0%	3%
Switzerland	0	0%	2%
Turkey	0	0%	0%
Total	N=234	100%	

Please note the figures in column four does not add up to 100% as the figure denotes participation share in the projects by operators in each country

The table illustrates that Italian organisations were project leaders in almost one fifth of the projects³⁵. Similarly, French (14.5%), German (9%), and Greek led projects (8%) were well represented. The last column in Table 3-1 shows that especially the big Member States were solidly engaged as co-organisers in the various projects. Hence, French cultural operators were represented in 40% of all projects, while

³⁵ The survey result corresponds fairly well to the 18% which is the real number based on the mapping presented in Section 3.2.

Italian, German, and Spanish operators were also represented in about one third of the projects as co-organisers.

It should be noted that Great Britain was represented as a co-organiser in 27% of the projects. The apparent British reluctance to engage in the projects as project leader was counterbalanced by a significant engagement in the role of co-organiser. Equally, it is noteworthy that for a relatively small Member State, Belgian cultural operators were engaged in one in four partnerships³⁶. In addition, a number of other relatively small Member States, such as the Netherlands (17%), Sweden (15%) and Portugal (16%) were well engaged in the programme as co-organisers.

3.2.2.1. Profile of project leaders and co-organisers

On investigating the types of organisations engaged in the Culture 2000 Programme, it is apparent that funding for the projects has been awarded to a diverse set of organisations. However, the non-profit organisations (mostly NGOs) were by far the most frequent project leaders, representing almost one third of the projects. Research institutions, private enterprises and privately- and publicly-owned cultural institutions were next, with around 10% each.

Table 3-2: What type of organisation do you represent?

	N=194	N=237
	Project leaders	Co-organisers
National Cultural Institute	3%	6%
Regional/Provincial Government Agency	6%	4%
Municipal Government Agency	6%	4%
Research Institution (e.g. university)	10%	22%
Trans-national cultural network	4%	3%
Private enterprise (e.g. publisher)	11%	2%
Public owned cultural institution	9%	17%
Private owned cultural institution	9%	9%
Training Institution	3%	2%
Non-profit organisation (e.g. NGO)	30%	15%
Other (please specify)	10%	16%
Total	100%	100%

Please note that the round up of decimals in each cells does cause the total in column 2 to exceed 100%

³⁶ One reason for this may be that several trans-national cultural networks are based in Belgium.

Turning the attention to the co-organisers, the table illustrates that:

- Non-profit organisations were less well represented among co-organisers than among project leaders (15% compared to 30%)
- Research institutions were more heavily engaged as co-organisers than as project leaders, representing almost a fourth of all co-organisers³⁷.

Other than for the above observations, the table illustrates a fairly similar representation of the remaining organisations both as project leaders and as co-organisers.

When analysing which artistic fields the operators were engaged in (Table 3-3), a pattern emerges in which the large majority of the privately owned enterprises were involved in literature (95%) and translation (45%).

Table 3-3: In which artistic field(s) is your organisation engaged? (Project leaders)

	Performing arts	Visual arts	Literature	Translation	Cultural Heritage	History and mutual knowledge	Multidisciplinary work	Other	Total
Total	29%	17%	29%	12%	39%	14%	23%	22%	N=194
National Cultural Institute	0%	0%	0%	0%	80%	0%	0%	20%	5
Regional/Provincial Government Agency	33%	25%	25%	0%	75%	25%	50%	17%	12
Municipal Government Agency	27%	27%	9%	0%	36%	9%	45%	18%	11
Research Institution (e.g. university)	0%	26%	26%	21%	68%	32%	37%	21%	19
Trans-national cultural network	63%	25%	25%	0%	13%	13%	25%	0%	8
Private enterprises (e.g. publisher)	5%	9%	95%	45%	5%	0%	5%	9%	22
Publicly-owned cultural institution	44%	28%	22%	0%	44%	17%	22%	22%	18
Privately-owned cultural institution	65%	12%	6%	6%	29%	6%	18%	12%	17
Training Institution	60%	20%	20%	20%	40%	20%	20%	20%	5
Non-profit organisation (E.G. NGO)	33%	12%	22%	10%	34%	10%	21%	26%	58
Other (please specify)	16%	16%	26%	5%	47%	26%	16%	47%	19

Please note, the rows do not add up to 100% as multiple responses to the question was possible.

³⁷ One possible explanation for this divergence may be a certain propensity by project leaders to include researchers in order to further qualify their activities and to enlist research institutions in supporting their applications.

As illustrated in the table, regional and municipal authorities were for the most part engaged in cultural heritage and multidisciplinary work, while the majority of the research institutions were engaged in the cultural heritage sector (68%). Transnational networks were mainly engaged in the performing arts (63%), and to some extent in the visual arts, multidisciplinary work, and literature (25% each). The publicly- and privately-owned cultural institutions were primarily involved in cultural heritage and the performing arts.

The non-profit organisations comprised the majority of the project leaders and were also the most diverse group, being distributed through virtually all sectors. One third was engaged in cultural heritage, and a further third in the performing arts.

3.2.2.2. Operational capacity

Another important question is the financial capacity of the organisations involved. From Table 3-4 it can be discerned that the majority – 55% – of the non-profit organisations were fairly small organisations with an annual turnover of less than EUR 250,000.

Table 3-4 compares organisations with a different operational capacity in order for the evaluator to encompass the diversity of organisations operating within the cultural field.

Table 3-4: How high was the annual turnover of your organisation in 2001? (Project leaders)

	EUR 0 - 249,999	EUR 250,000 - 499,999	EUR 500,000 - 999,999	EUR 1,000,000 - 1,999,999	EUR 2,000,000 - 2,999,999	EUR 3,000,000 - 3,999,999	EUR 4,000,000 or more	Total project leaders
	Percentage							
Total	30%	16%	12%	12%	6%	3%	21%	N=195
National cultural institute	40%	40%	0%	0%	0%	0%	20%	5
Regional/provincial government agency	8%	0%	8%	0%	17%	8%	58%	12
Municipal government agency	0%	18%	9%	0%	0%	9%	64%	11
Research institution (e.g. university)	16%	21%	16%	16%	5%	0%	26%	19
Trans-national cultural network	50%	38%	13%	0%	0%	0%	0%	8
Private enterprise (e.g. publisher)	9%	14%	14%	14%	14%	5%	32%	22
Publicly-owned cultural institution	22%	0%	22%	11%	0%	6%	39%	18
Privately-owned cultural institution	12%	18%	12%	35%	6%	6%	12%	17
Training institution	40%	0%	0%	60%	0%	0%	0%	5
Non-profit organization (e.g. NGO)	55%	19%	10%	10%	5%	0%	0%	58
Other (please specify)	32%	21%	16%	0%	5%	5%	21%	19

Please note, some rows do not add up to 100% due to round up of decimals.

The turnover of 84% of the non-profit organisations was less than EUR 1,000,000. A similarly financial capacity is also evident for the trans-national cultural networks, with none exceeding an annual turnover of EUR 1,000,000.

Not surprisingly, the majority of the municipal and regional government agencies had a turnover in excess of EUR 4,000,000.

The relatively limited annual turnover of the organisations is reflected in the numbers of their employees. As illustrated in Table 3-5 below, almost half of the organisations (48%) with project leader responsibility employed less than 10 full-time employees.

Table 3-5: Please indicate the total number of full-time employees in your organisation.

	Project leaders	Co-organisers
0-4	33%	30%
5-9	15%	13%
10-49	27%	27%
≥ 50	26%	32%
Total	100%	100%
Total	N=180	N=232

Please note, some rows do not add up to 100% due to round up of decimals.

Yet it should also be noted that approximately one in four projects were headed by organisations employing more than 50 full-time employees. Though not all employees of the organisation were involved in the projects awarded funding from the Culture 2000 Programme, the operational capacity of organisations with many full-time employees is far greater than organisations with few full-time employees. As mentioned above, the organisations with more than 50 full-time employees mostly consisted of municipal and regional government agencies and publicly-owned cultural institutions.

3.2.2.3. Types of organisations in the individual partnerships

When focusing on the collaboration among the partners it is of interest to establish whether the organisations are engaged in partnerships with similar organisations, and on what basis these partnership were forged.

Table 3-6 below compares the organisational types of the project leaders and of the co-organisers. In the table we have highlighted the cells of partnerships, which included similar organisations. The table shows that organisations consistently entered into partnerships with similar organisations to a larger extent than with other types of organisations. For example, 89% of the projects organised by a research institution included one or more research institutions among their co-organisers. Similarly, 74% of the projects organised by non-profit organisations included other non-profit organisations as co-organisers. The only deviation from this pattern was the trans-national cultural networks, which tended to enter into partnerships with publicly owned cultural institutions. This, however, may be explained by the nature of such networks, which most likely encompass a number of relevant co-organiser institutions in the first place.

Table 3-6: Organisational types involved in project leader and co-organiser partnerships.

		Project Leaders										
		National Cultural Institute	Regional/Provincial Government Agency	Municipal Government Agency	Research Institution (e.g. university)	Trans-national cultural network	Private enterprise (e.g. publisher)	Publicly-owned cultural institution	Privately-owned cultural institution	Training Institution	Non-profit organisation (e.g. NGO)	Other
Co-organisers	Total											
National Cultural Institute	21%	80%	17%	20%	22%	13%	17%	0%	6%	40%	27%	5%
Regional/Provincial Government Agency	13%	40%	50%	30%	17%	0%	17%	0%	6%	0%	11%	11%
Municipal Government Agency	14%	20%	25%	70%	6%	0%	0%	11%	12%	0%	18%	11%
Research Institution (e.g. university)	28%	60%	33%	30%	89%	13%	17%	0%	35%	20%	24%	11%
Trans-national cultural network	4%	0%	0%	10%	11%	13%	0%	0%	0%	0%	4%	5%
Private enterprise (e.g. publisher)	14%	20%	8%	20%	0%	50%	83%	17%	6%	20%	13%	11%
Publicly-owned cultural institution	37%	20%	33%	20%	44%	88%	0%	78%	29%	20%	20%	37%
Privately-owned cultural institution	25%	40%	50%	20%	0%	25%	0%	44%	82%	20%	7%	5%
Training Institution	5%	0%	8%	0%	6%	13%	0%	0%	6%	40%	5%	5%
Non-profit organisation (e.g. NGO)	28%	0%	0%	40%	28%	25%	0%	28%	0%	0%	64%	21%
Other (please specify)	28%	20%	42%	10%	17%	38%	0%	11%	12%	20%	38%	74%
Total	N=200	5	12	10	18	8	6	18	17	5	55	19

In other words, partnerships were forged with similar operators and organisations in the other participant countries.

3.2.2.4. Previous collaboration and participation in trans-national projects

Looking at the sustainability of the partnerships, it appears that most organisations – 62% – had entered into partnerships with known co-organisers. Questioned whether they had previously been involved in trans-national projects with one or more co-organisers, all project leaders from trans-national cultural networks confirmed that this was so, as illustrated in the table below.

Table 3-7: Were you involved in trans-national projects with one or more of your partners prior to the present project? (Project leaders)

	Percentage		Total of project leaders	
	Yes	No		
Trans-national cultural network	100%	0%	100%	8
Research Institution (e.g. university)	83%	17%	100%	18
Non-profit organisation (e.g. NGO)	73%	27%	100%	56
Publicly-owned cultural institution	71%	29%	100%	17
National Cultural Institute	60%	40%	100%	5
Training Institution	60%	40%	100%	5
Other (please specify)	56%	44%	100%	18
Regional/Provincial Government Agency	45%	55%	100%	11
Municipal Government Agency	36%	64%	100%	11
Privately-owned cultural institution	35%	65%	100%	17
Private enterprise (e.g. publisher)	14%	86%	100%	7
Total	62%	38%	100%	N=173

Similarly, the vast majority of research institutions (83%), non-profit organisations (73%), and publicly owned cultural institutions (71%) had engaged in collaboration with partners they had worked with before.

Private enterprises (primarily in the books and reading sector), privately-owned cultural institutions and municipal authorities did have far less prior experience with their co-organisers. This may be due to the nature of the projects they were engaged in (e.g. translation work), or the scope of the activities or markets of these institutions that might not call for co-operation to the same extent as within other artistic fields.

With regard to the co-organisers, 57% affirmed that they had been involved in trans-national projects with one or more of the partners prior to the present project, while 43% entered into a project together with previously unknown partners.

Table 3-8 illustrates that almost half of the project leaders (49%) and 39% of the co-organisers had previously received funding from other EU programmes. Thus, 21% more project leaders than co-organisers having previous experience, it appears that the project leaders were more experienced in implementing European projects than the co-organisers.

Table 3-8: Has your organisation, during the past three years, had previous experience with European-funded projects?³⁸

	Awarded funding	Not awarded funding	Total	
Project leaders	49%	51%	100%	193
Co-organisers	39%	61%	100%	224

Further analysis shows that 15% of the project leaders had implemented projects under Ariane, while 13% and 10% respectively had been involved in the Kaléidoscope and Raphaël projects. Approximately 10% of the project leaders had also had experience with either the Leonardo da Vinci or Socrates programme, while only 3% had carried out projects funded by TEMPUS. The greatest project experience outside the realm of DG Education and Culture programme, was with the Regional Development Fund, which had previously provided financial support to 14% of the project leaders' organisations.

Table 3-9 below illustrates that especially the larger organisations had had previous experience in carrying out European projects.

Table 3-9: Has your organisation, during the past three years, had previous experience with European-funded projects? (Project leaders)

		Awarded funding	Not awarded funding	Total of project leaders	
How high was the annual turnover in your organisation in 2001?	EUR 0 - 249,999	41%	59%	100%	58
	EUR 250,000 - 999,999	45%	55%	100%	55
	≥ EUR 1,000,000	58%	42%	100%	79
	Total	49%	51%	100%	192

However, further analysis of the figures reveals that while the larger organisations had had much more experience with the larger European programmes such as Socrates and Leonardo, as well as the European Social Fund, prior experience of the smaller cultural programmes (Ariane, Kaléidoscope and Raphaël) among both the smaller and larger organisations was almost equivalent. In other words, the larger organisations are more experienced in European projects, where funding is obtained from Community interventions not specifically addressing the cultural sector.

³⁸ Community interventions are defined in this context as Ariane, Raphaël, Kaléidoscope, Leonardo da Vinci, Tempus, Socrates, Media Plus, European Social Fund, Regional Development Fund, and "other".

3.3. Summary

To summarise, more than 1,600 project applications were submitted to the Culture 2000 Programme in the first two years of its existence. During this period just over 400 projects were granted funding, with one in four projects receiving funding. Cultural operators from the large Member States Italy, France, Spain and Germany submitted most of the applications. The overwhelming majority of applications were drawn from the fields of artistic creation (including the performing and visual arts) and cultural heritage.

The number of applications submitted declined significantly in 2001. At the same time, the proportion of projects excluded in accordance with the exclusion criteria stated in the Call for Proposals rose in 2001. This implies that those projects which passed the technical eligibility criteria increased their probability of being funded with more than half of the projects, which passed receiving funding in that year³⁹.

Most of the cultural operators receiving funding by the programme were relatively small in terms of operational capacity (annual turnover and full-time-equivalent staffing). The programme funded projects managed by a wide variety of organisations, ranged from NGOs to national cultural institutions and private enterprises (such as publishers). About half of the project partners had received funding from another community programme prior to receiving Culture 2000 funding.

Typically, the project partnerships were forged on the basis of previous collaboration, and the operators also tended to forge partnerships with similar organisations. As shown in Table 3-1, cultural operators from the large countries were more actively involved in trans-national partnerships than most other countries within the programme, but a number of smaller Member States were also actively involved in trans-national partnerships. The implications of operators' operational capacity for the programme will be analysed further in chapter 4 and 5.

³⁹ However, it should be noted that applications are still subject to qualitative assessment by the external experts.

4. Impact and Quality

In the survey carried out among the project leaders and co-organisers of Culture 2000 projects, we sought to operationalise the quality of the projects in relation to four different criteria. In our understanding, a project must fulfil the following criteria in order to be considered a high-quality project: (i) relevance, (ii) output, (iii) outreach and (iv) competence on the part of the participants. Our conceptualisation is defined in Figure 4-1 below.

4.1. Quality

Figure 4-1: Conceptualisation of quality

Concept	Conceptual Components	Conceptual Definition
Quality	Relevance	The project addresses a real need among cultural stakeholders and is consistent with the programme's objectives
	Output	The output is consistent with the resources used
	Outreach	The project addresses a pre-defined target group corresponding to the resources used
	Competence	The project is carried out with the appropriate human resources, organisational set-up, and by skilled project leadership

While the artistic and innovative character and content of the projects cannot easily be captured by a survey that quantifies data, the schema depicted above does reflect the need for professionalism and competence on the part of the partners; these are pre-requisites for the successful implementation of significant-scale trans-national projects such as those of the Culture 2000 Programme.

4.1.1. Relevance

As stated in the Culture 2000 Programme objectives, one key ingredient of the Culture 2000 Programme is its trans-national element. We have sought to assess the *relevance* of the trans-national dimension in relation to the importance of the trans-national collaboration for the output of the projects. This is indicative of the appropriateness of Culture 2000 funding for the projects in terms of the programme's objectives.

Table 4-1 shows that two thirds of all project leaders did not think their output could have been achieved without the trans-national aspect, while 14% agreed that their project aims could have been attained with national partners. All the trans-national

cultural networks refused the notion that their output could have been achieved without a trans-national dimension, stating that it could only have been achieved to a small extent or not at all without trans-national partners.

Table 4-1: To what extent could the outputs of the project have been achieved by co-operation with national partners instead of co-operation between trans-national partners? (Project leaders)

					Total of project leaders	
	To a large or a very large extent	To some extent	To a small extent or not at all	Do not know	%	No.
Total	14%	17%	66%	3%	100%	N=185
Training institution	40%	20%	40%	0%	100%	5
Regional/provincial government agency	27%	9%	64%	0%	100%	11
National cultural institute	20%	40%	40%	0%	100%	10
Non-profit organisation (e.g. NGO)	18%	23%	54%	5%	100%	19
Publicly-owned cultural institution	12%	24%	65%	0%	100%	8
Research institution (e.g. university)	11%	11%	79%	0%	100%	19
Private enterprise (e.g. publisher)	11%	5%	68%	16%	100%	17
Municipal government agency	10%	20%	70%	0%	100%	5
Privately-owned cultural institution	6%	13%	81%	0%	100%	57
Trans-national cultural network	0%	0%	100%	0%	100%	18
Other (please specify)	11%	17%	72%	0%	100%	16

Please note, some rows do not add up to 100% due to round up of decimals.

The same overall distribution is evident in the case of the project co-organisers, as shown in Table 4-2. Two-third of all project leaders and co-organisers alike thought their trans-national partnership were indispensable for the realisation of their projects.

Table 4-2: To what extent could the outputs of the project have been achieved by co-operation with national partners instead of co-operation between trans-national partners? (Co-organisers)

					Total of project leaders	
	To a very large or a large extent	To some extent	To a little extent or not at all	Do not know	%	No.
Total	13%	18%	65%	5%	101%	N=215
National Cultural Institute (e.g. Goethe Institute)	0%	17%	75%	8%	100%	12
Regional/Provincial Government Agency	40%	20%	40%	0%	100%	10
Municipal Government Agency	0%	30%	70%	0%	100%	10
Research Institution (e.g. university)	9%	16%	73%	2%	100%	44
Trans-national cultural network	17%	17%	67%	0%	101%	6
Private enterprise (e.g. publisher)	20%	60%	20%	0%	100%	5
Public owned cultural institution (e.g. theatre, museum)	12%	12%	71%	6%	101%	34
Private owned cultural institution (e.g. theatre, museum)	21%	16%	53%	11%	101%	19
Training Institution	20%	0%	80%	0%	100%	5
Non-profit organization /NGO	8%	19%	67%	6%	100%	36
Other	15%	18%	62%	6%	101%	34

Please note, some rows do not add up to 100% due to round up of decimals.

The diversity in the responses to the question pertaining the trans-national dimension (for a programme that is trans-national by very definition) indicated that the respondents chose to give a response according to their own opinion rather than “what would be expected” of them. PLS RAMBOLL Management assesses that this indicates that the data can be interpreted as reliable.

Another relevant element was the determination applied towards realizing the projects. While adequate resources are of course a prerequisite for any project, the degree of determination to realize it may also indicate to what extent the project is considered important for the organisation. In Table 4-3 below the project leaders responded to the hypothetical question of what would have happened to the project had it not been awarded funding. 58% having answered that they would most probably have discontinued the project, while 18% would have been determined to continue without funding.

Table 4-3: If the project had not been funded by the Culture 2000 Programme, we would not have continued with the project. (Project leaders)

					Total of project leaders	
	To a large or a very large extent	To some extent	To a small extent or not at all	Do not know	%	No.
Total	58%	19%	18%	4%	100%	N=180
Publicly-owned cultural institution	81%	13%	6%	0%	100%	16
Regional/provincial government agency	80%	0%	20%	0%	100%	10
Trans-national cultural network	75%	0%	25%	0%	100%	18
Research institution (e.g. university)	74%	16%	5%	5%	100%	19
Non-profit organisation (e.g. NGO)	61%	21%	14%	4%	100%	56
Training institution	60%	0%	40%	0%	100%	5
Municipal government agency	56%	0%	44%	0%	100%	9
National cultural institute	50%	25%	25%	0%	100%	4
Privately-owned cultural institution	50%	31%	13%	6%	100%	16
Private enterprise (e.g. publisher)	21%	42%	21%	16%	100%	19
Other (please specify)	44%	22%	33%	0%	100%	18

Please note, some rows do not add up to 100% due to round up of decimals.

The private enterprises were the least susceptible to dropping their projects. In this regard it is important to remember that these organisations were mainly engaged in translation and literary projects. Equally interesting is the fact that without funding, publicly owned cultural institutions, regional government agencies and trans-national networks were all liable to give up their project.

We also asked whether the project leaders would have continued with part of the project without Culture 2000 funding (Table 4-4).

Table 4-4: If the Culture 2000 Programme had not been funded the project we would have continued with part of the project. (Project leaders)

					Total of project leaders	
	To a large or a very large extent	To some extent	To a small extent or not at all	Do not know	%	No.
Total	28%	29%	37%	7%	100%	N=180
Training institution	80%	20%	0%	0%	100%	4
Municipal government agency	56%	0%	44%	0%	100%	10
Regional/provincial government agency	20%	20%	60%	0%	100%	5
Non-profit organisation (e.g. NGO)	27%	36%	30%	7%	100%	19
Private enterprise (e.g. publisher)	26%	37%	26%	11%	100%	8
National cultural institute	25%	75%	0%	0%	100%	19
Privately-owned cultural institution	25%	25%	38%	13%	100%	16
Publicly-owned cultural institution	19%	38%	38%	6%	100%	56
Research institution (e.g. university)	21%	11%	63%	5%	100%	16
Trans-national cultural network	13%	50%	38%	0%	100%	18
Other (please specify)	33%	17%	39%	11%	100%	9

Please note, some rows do not add up to 100% due to round up of decimals.

An analysis of these results, while taking into account the limited number of respondents, may suggest that training institutions are liable to believe that their projects could be realised without trans-national collaboration, and equally are liable to modifying parts of their projects and using them for their own purposes even without Culture 2000 funding. This could be interpreted as the training institutions are very committed to their projects, but the trans-national dimension is limited. Contrary to this, trans-national networks and publicly owned cultural institutions, among others, rely on the funding to realise their projects, while emphasising the importance of the trans-national dimension for their project results.

In the case studies, several of the operators pointed out that they engaged in trans-national collaboration long before the Culture 2000 Programme was established and they were likely to continue to engage in such projects in the future. However, they also pointed out, that the programme funding was *enabling* for such cooperation as it helped to intensify the scale and scope of the trans-national projects. One project engaged in the cultural heritage sector thus pointed out that the scale and ambitions of the projects was very much determined by the fact that they obtained Culture 2000 funding. Similarly, operators from another project engaged in the arts and research stated that they would have done the utmost to implement the project even without Culture 2000 funding, but the scale was likely to have been significantly reduced.

The same overall pattern seems to hold true for the co-organisers. However, they were a little more prone to giving up their projects if they did not receive funding: 66% of co-organisers compared to 58% of the project leaders answered “to a very large degree” or “to a large degree”. Likewise, 18% of the co-organisers would have continued with parts of their projects compared to 28% of the project leaders. These figures indicate that project leaders were more likely than co-organisers to pursue their projects regardless of funding. PLS RAMBOLL Management assesses that this interpretation is further substantiated by the case studies, which showed that the project leaders were dominant in conceiving the project ideas. Therefore, they must also be assumed to feel greater ownership of their projects and be more interested in realising them.

Table 4-5: Indicate your agreement with the following statements. (Co-organisers)

	To a large or a very large extent	To some extent	To a small extent or not at all	Do not know	Total of co-organisers	
If the project had not been funded by the Culture 2000 Programme we would not have continued with the project	66%	14%	14%	6%	100%	(N=200)
If the project had not been funded by the Culture 2000 Programme we would have continued with part of the project	18%	27%	46%	9%	100%	(N=200)

4.1.2. Output

Generally, a large and diverse output resulted from the projects. Table 4-6 is an overview of the kinds of output produced. It is evident that new technologies featured prominently amid the output of many projects; similarly, conferences, seminars and workshops were generated by more than three quarters of them.

Table 4-6: What kind of output did the project produce, and to what extent? (Project leaders)

	Percentage	Total of project Leaders
Conferences/seminars/workshops	77%	142
Newsletters	23%	43
World Wide Websites/ Multimedia tools	68%	125
Research publications	35%	64
Reports	49%	90
Literary work(s) (e.g. through translation)	23%	43
Training/educational Curriculum	24%	44
Other artwork(s) (e.g. musical compositions)	16%	29
Artistic installations	13%	24
Cultural/artistic events/performances	48%	89
Conservation/restoration of monuments and/or sites	10%	18
Exhibitions	41%	75
Others	28%	51
None	1%	1
Total	-	185

Please note that column 2 does not add up to 100%, as multiple responses were possible.

One item in the questionnaire pertained to the self-assessment of the relationship between the project output and the anticipated quality (Table 4-7). This provided a near-unanimous answer, with nearly all project leaders expressing satisfaction with the quality of their output, 90% of them stating that the output met their expectations. The co-organisers were slightly less satisfied (82%), but on aggregate it must be concluded that the vast majority of cultural operators were satisfied with the quality of the actual output in relation to the quality of output they had anticipated.

Table 4-7: Did the quality of the project output meet your expectations at the inception of the project? (Project leaders)

	To a large or very large extent	To some extent	To a small extent or not at all	Do not know	Total of project leaders
Project leaders	90%	6%	2%	4%	184
Co-organisers	82%	12%	2%	4%	210

Evidence in section 4.1.2 described that the projects produced a wide variety of output and the operators generally found the output met their expectations at the inception of the project. Evidence from the case studies corroborate this tendency. Although not necessarily representative of the survey sample population, the project leaders and co-organisers in all the case studies were generally content with their projects' output. The projects produced different kinds of output, ranging from CD-ROMS, publications to methods for analysing cultural heritage inventories. Having reviewed the output and

compared the output's quality to the ambitions described in the project applications, it was the assessment of the evaluator that these data converged. They also corresponded to the operators' own positive assessment, albeit some of them candidly described the obstacles they had to overcome to produce the output.

4.1.3. Outreach

In examining the outreach of the project, emphasis was placed on the relationship between the planned outreach and the actual output comprising the interface between the projects and their beneficiaries/consumers/users. The evidence is based on the responses of the project leaders. The table below reveals that 89% of the projects produced their planned output. Only 7% failed absolutely to produce their planned output.

Table 4-8 Was the total output more or less than planned at the inception phase of the project? (Project leaders)

					Total of project leaders	
	It was more or much more than planned	It was the same as planned	It was less or far less than planned	Do not know	%	No.
Total	49%	40%	7%	4%		184
National Cultural Institute	20%	60%	0%	20%	100%	5
Regional/Provincial Government Agency	55%	45%	0%	0%	100%	11
Municipal Government Agency	50%	50%	0%	0%	100%	10
Research Institution (e.g. university)	42%	32%	16%	11%	101%	19
Trans-national cultural network	50%	38%	13%	0%	101%	8
Private enterprise (e.g. publisher)	16%	79%	5%	0%	100%	19
Public owned cultural institution	53%	35%	6%	6%	100%	17
Private owned cultural institution	50%	31%	19%	0%	100%	16
Training Institution	20%	60%	20%	0%	100%	5
Non-profit organisation /NGO	64%	27%	4%	5%	100%	56
Other (please specify)	50%	44%	6%	0%	100%	18

Please note, some rows do not add up to 100% due to round up of decimals.

4.1.4. Competence

Our assessment of the project operators competence level also included a quality aspect, focusing on the acquisition of mutual understanding and respect for professional and administrative competences and the differences between the countries and organisations involved.

We asked the project leaders to state the degree to which the co-organisers met the managerial standards they expected from them (Table 4-9).

Table 4-9: Did the professional competence of the project co-organiser(s) regarding managerial/administrative and organisational skills meet your expectations? (Project leaders)

					Total of project leaders	
	To a large or a very large extent	To some extent	To a small extent or not at all	Do not know	%	No.
Total	67%	28%	4%	1%	100%	N=168
National cultural institute	60%	40%	0%	0%	100%	5
Regional/provincial government agency	64%	36%	0%	0%	100%	11
Municipal government Agency	80%	0%	20%	0%	100%	10
Research institution (e.g. university)	72%	28%	0%	0%	100%	18
Trans-national cultural network	100%	0%	0%	0%	100%	7
Private enterprise (e.g. publisher)	0%	40%	40%	20%	100%	5
Publicly-owned cultural institution	71%	29%	0%	0%	100%	17
Privately-owned cultural institution	53%	35%	12%	0%	100%	17
Training institution	80%	20%	0%	0%	100%	5
Non-profit organisation (e.g. NGO)	69%	29%	2%	0%	100%	55
Other (please specify)	67%	33%	0%	0%	100%	18

The responses to the quality-related issues in the project implementation were not unequivocal. Some project leaders were very satisfied with the management and organisational skills of the co-organisers, e.g. all project leaders from the trans-national networks. It appears that project leaders from private enterprises and municipal government agencies were somewhat more critical. Due to the limited actual number of respondents it is inconclusive whether this is a general pattern. On the whole, two thirds were satisfied with the competences of the co-organisers, while only 4% can be described as dissatisfied with their co-organisers' skills.

As regards the professional skills of the co-organisers, the overwhelming majority of respondents (90%) seemed happy with their co-organisers' performance. Privately- and publicly-owned institutions and the municipal agencies were the most sceptical of their co-organisers' professional skills. Again, the trans-national cultural networks proved to be very satisfied with their co-organisers' performance.

Table 4-10: Did the competence of the project co-organiser(s) regarding artistic/cultural/scientific/technical skills meet your expectations? (Project leaders)

					Total of project leaders	
	To a large or a very large extent	To some extent	To a small extent or not at all	Do not know	%	No.
Total	90%	7%	2%	1%	100%	N=168
National cultural institute	100%	0%	0%	0%	100%	5
Regional/provincial government agency	100%	0%	0%	0%	100%	11
Municipal government agency	80%	20%	0%	0%	100%	10
Research institution (e.g. university)	94%	6%	0%	0%	100%	18
Trans-national cultural network	100%	0%	0%	0%	100%	7
Private enterprise (e.g. publisher)	20%	20%	40%	20%	100%	5
Publicly-owned cultural institution	94%	6%	0%	0%	100%	17
Privately-owned cultural institution	88%	6%	6%	0%	100%	17
Training institution	100%	0%	0%	0%	100%	5
Non-profit organisation (e.g. NGO)	89%	9%	2%	0%	100%	55
Other (please specify)	94%	6%	0%	0%	100%	18

Table 4-11: Please indicate the extent of your agreement with the following:

	To a large or very large extent	To some extent	To a small extent or not at all	Do not know	Total	
Co-organisers					%	
Did the competence of the project leader regarding artistic/cultural/scientific/ technical skills meet your expectations?	82%	14%	2%	2%	100%	
Did the professional competence of the project leader regarding managerial/ administrative and organisational skills meet your expectations?	74%	18%	6%	2%	100%	
Did the competence of the other project co-organiser(s) regarding artistic/-cultural/scientific/technical skills) meet your expectations?	73%	21%	3%	4%	101%	(N=219)
Project leaders						
Did the competence of the project co-organiser(s) regarding artistic/ cultural/scientific/technical skills meet your expectations?	90%	7%	2%	1%	100%	
Did the professional competence of the project co-organiser(s) regarding managerial/administrative and organisational skills meet your expectations?	67%	28%	4%	1%	100%	(N=168)

PLS RAMBOLL Management's analysis shows that the relationship was not symmetrical, as more co-organisers were satisfied with their project leader's managerial skills (82%) than with his/her professional skills (74%). For the project leaders the opposite relationship was true, as they had high regard for the co-organisers' professional skills (90%), but less so for their managerial skills (67%).

Evidence from the case studies sheds further light on these aspects. In two of the case studies the project leaders admit, that the administrative practices of the collaborators were different to their own. According to the project leaders, this did not cause severe negative results. The project leaders also state, that mutual expectations on such matters as observing deadlines should be clarified prior to submitting the proposals in future collaboration. That said the project leaders in all cases – as did the co-organisers – emphasised the high level of competence of their collaborators regarding their artistic/professional skills that were seen as enriching for the project results.

4.2. Impact

According to the Terms of Reference and the project application forms, three kinds of impact can be inferred to be conceptual components common to all projects. These were:

- The European added value of the projects
- The cultural added value of the projects
- The socio-economic impact of the projects.

When defining the content of the concepts, it must be done in accordance with the objectives of the programme if these should be used as measures of the intended consequences of the programme. In accordance with the programme's objectives, we have for the current survey defined the conceptual components in the following manner:

Table 4-12: Impact

Concept	Conceptual Components	Conceptual Definition
Impact	European added value	Supporting the emergence of European networks, organisers/institutional co-operation, and mobility of people and works of art
	Cultural added value	Enhancing new forms of cultural expression, training and access to culture
	Socio-economic impact	Enhancing initiatives between cultural and social operators to create social inclusion for disadvantaged groups and youth

Below we will analyse these three types of impact on the basis of the assessments provided by the project leaders. It should be noted however, that the impact analysis below is carried out in the mid-term, and the long-term consequences cannot yet be assessed.

4.2.1. European added value

One way to operationalise the conceptual definition of European added value is to measure both the extent to which the project leaders valued their trans-national co-operation, and their level of interest in continuing their co-operation with their co-organisers in the framework of other projects, since this kind of relationship must be considered sustainable beyond the duration of the project. In Table 4-13 below, answers from project leaders' on whether they would consider implementing new projects with their current project co-organisers are presented. The evidence from this

table further supports the relevance dimension (as discussed in relation to Table 4-1, Table 4-3, and Table 4-4 above).

Table 4-13: Would you consider implementing *new* projects with the present project partners? (Project leaders)

		Yes, with all the project partners	Yes, with some of the project partners	No, with none of the project partners	%	Total of Project leaders
Were you involved in trans-national projects, with one or more of your partners, prior to the present project?	Yes	56%	44%	0%	100%	108
	No	47%	45%	8%	100%	64
	Total	53%	44%	3%	100%	172

The table illustrates that more than half of the project leaders would consider implementing other projects with all the project co-organisers involved in their project and 44% with some, while only 3% per cent of the project leaders would abstain from future cooperation with their present project partners.

The table also shows that even when the project leaders did not know any of the co-organisers prior to the implementation of the Culture 2000 project, 47% were so satisfied with their co-operation that they would consider implementing new projects with them, whereas only 8% were disappointed to such an extent that they would refrain from any future co-operation.

Another way of measuring the European added value of the project is to analyse the extent to which the Culture 2000 project has resulted in the creation of a larger trans-national network.

Table 4-14: To what extent has the project resulted in the creation of a larger trans-national network for the project partners?

	To a large or a very large extent	To some extent	To a small extent or not at all	Do not know	Total
Project leaders	66%	22%	8%	3%	100% 179
Co-organisers	73%	15%	9%	4%	100% 197

Please note, some rows do not add up to 100% due to round up of decimals.

As illustrated in Table 4-14 above, two thirds of the project leaders believed that the project to a very large or a large extent had resulted in the creation of a larger trans-national network, while only 8% disagreed with this assessment. A further cross-tabulation of the data shows that especially the smaller organisations with less than five employees expanded their trans-national networks through the project. Accordingly, 73% considered this to be the case compared to 61% of the organisations with more than five employees. Less than 25% of the municipal government agencies and private enterprises thought that the project to a large or very large extent had resulted in the creation of a larger trans-national network, thus comprising an exception to the general picture found amid the various organisations⁴⁰.

Evidence from the case studies confirms this pattern. In all cases, the project leaders and co-organisers stated that the project resulted in a larger, sustainable network that remains enriching on a personal as well as professional level. In all cases, the project leaders had not participated with all co-organisers prior to the Culture 2000 project. However, the contact was frequently initiated because two or more of the co-organisers has previously collaborated. In this sense, they could “vouch” for the professionalism of one another. This also implied that these “clusters of collaborators” came together in the larger network forged for and cemented by the Culture 2000 project.

4.2.2. Cultural added value

PLS RAMBOLL Management has evaluated the cultural added value of the projects as described below. In this regard, we asked the project leaders whether their output was greater or less than that planned during the project inception phase. While adding the responses of the co-organisers Table 4-15 reiterates Table 4-8.

Table 4-15: Was the total output more or less than that planned in the project inception phase?

	It was more or much more than planned	It was the same as planned	It was less or far less than planned	Do not know	Total	
Project leaders	49%	40%	7%	4%	100%	184
Co-organisers	43%	45%	5%	7%	100%	211

⁴⁰ It should be noted, however that private companies primarily have been involved in translation projects, which do not require transnational partners.

Almost half of the project leaders and co-organisers stated that their total output was more or much more than planned, while only 5-7% stated that their output was less or far less than planned.

In other words, the evidence from project leaders and co-organisers support one another, and thus supports the conclusion that the planned output was in fact attained.

The same pattern can be observed when project leaders and co-organisers were asked to assess whether the total attendance for their events met their expectations.

Table 4-16: Did the total attendance for the events/ performances/ exhibitions meet your expectations?

	Far more or more attended than planned	The same number attended as planned	Less or far less attended than planned	Do not know	Total	
Project leaders	53%	33%	4%	11%	101%	120
Co-organisers	47%	40%	6%	7%	100%	115

Please note, some rows do not add up to 100% due to round up of decimals.

More than half of the project leaders and a little less than half of the co-organisers stated that their total attendance exceeded what was initially expected, while only 4-6% stated that total attendance amounted to less than was originally envisaged. In total more than 80% of the projects met or exceeded their own expectations in terms of their outreach.

Box 4-1: The cultural added value of translation projects

The nature of translation projects is of course different from that of the performing arts, visual arts, and cultural heritage.

The added value of a translation project has to do with improved access and dissemination, as the manuscript is now made available in more than one language. But how should improved access be measured? One can argue that access is improved by the translation *per se*. Others would infer that “access” only takes place in the instant where the book is sold or distributed. In this regard, the cultural added value of Culture 2000 translation projects could be measured in terms of comparing the price of the book with/without Community funding. However, as it is difficult to provide valid and unambiguous information on the latter, we found that a suitable indicator for the cultural added value of translation projects is to investigate how much of the print run has been sold, as this clearly illustrates the extent to which a demand for these projects exists.

Table 4-17: How much of the print run was sold?

	All
	More than half
	Half
	Less than half
	None
	Do not know
	Total of project leaders
	Size of print run
0 - 2,499	19%
	19%
	11%
	11%
	26%
	15%
	100%
	27
2,500 - 4,999	25%
	50%
	0%
	0%
	0%
	25%
	100%
	4
5,000 - 9,999	0%
	40%
	20%

	0%
	20%
	20%
	100%
	5
>10,000	0%
	43%
	0%
	14%
	0%
	43%
	100%
	7
Total	14%
	28%
	9%
	9%
	19%
	21%
	100%
	43
Please note, some rows do not add up to 100% due to round up of decimals.	
<p>The table shows that 42% of the projects had sold all or more than half of their print runs. The table also demonstrates that some of the projects which printed less than 5,000 copies succeeded in selling all of them at this relatively early stage, while this had yet to occur for projects which printed more than 5,000 copies. However, there seems to be no inverse relationship between the number of copies printed and the proportion sold. Thus 43% of the projects that had printed more than 10,000 copies had sold more than half of their print run at this stage. It should, however, be observed that one in five projects stated that none of their print run had so far been sold. Unfortunately, the projects provide no explanation to this observation. A possible explanation could be that consumers have not shown sufficient interest. Another reason might be that purchasers have found the price too high or the project has found it commercially wise to postpone a distribution.</p>	
<p>In short the evaluator assesses that the cultural added value of the translation projects – as measured by the extent of the dissemination of their print runs – seems to be well underway for the majority of projects. Still, 19% of the translation projects had not at this stage reached an audience, and must in this regard be said not to have had any cultural impact beyond the project itself.</p>	

Cultural added value can also emerge through the creation of new forms of cultural expression.

As illustrated by the table below, approximately six out of ten of the project leaders and co-organisers believed that their projects had created new forms of cultural expression, while approximately four of ten responded negatively to the question.

Table 4-18: Did the project create new forms of cultural expression?

	Yes	No	Total	
Project leaders	61%	39%	100%	N=179
Co-organisers	57%	43%	100%	N=197

As the assessments rely on the project leaders' statements, it should probably be taken as a maximum. Hence, a peer review might prove to be less positive regarding the novelty of the output. In the case studies, the evaluator assessed, that all projects produced the output as planned in both qualitative and quantitative terms. However, the evaluator did not consider that this necessarily resulted in the creation of new forms of cultural expression. PLS RAMBOLL Management considers that two of the projects resulted in new forms of cultural expression. One project produced a concerted method to survey the cultural heritage inventory of a given locality and invited stakeholders to (re)consider the cultural heritage of the region in a novel way. Another project managed to combine arts theory and learning in the field of performing arts differently by transplanting education on performing arts from the elitist environment of the cultural institutions to schools. While the evaluator considers the two remaining projects to have been carried out professionally it was not the evaluator's assessment that they rendered new forms of cultural expression that are sustainable beyond the project itself.

If we look at how the new forms of cultural expression were produced (Table 4-19), project leaders tended to believe that the methodological approach, the combination of artistic fields and the generation of innovative products especially had facilitated new forms of cultural expression.

Table 4-19: In what way were new forms of cultural expression produced? (Project leaders)

	To a large or very large extent	To some extent	To a small extent or not at all	Do not know	Total of project leaders
Through its methods	68%	17%	10%	6%	100% 109
Through the combination of artistic fields	66%	11%	17%	6%	100% 109
Through multimedia technologies	54%	19%	21%	6%	100% 109
Through its innovative products	61%	17%	15%	8%	100% 109

Please note, some rows do not add up to 100% due to round up of decimals.

A breakdown on Actions (1 and 2) of this data shows the only substantial difference between the operators in the Action strands on all questions in the survey. Thus, project leaders within Action 1 projects far more than project leaders within Action 2 answer that new forms of cultural expression are produced through its methods, combination of artistic fields, and through its innovative products (a difference of approximately 30%). However, since the number of projects within Action 2 are so limited (19 responded to the question), we will not develop the analysis further as no substantial results appear to be derived from this analysis.

Interestingly, a very large share of the projects point to the combination of artistic fields as a means for promoting the innovatory aspect of the project. Thus, the evaluator’s analysis shows that although the Commission has only classified 3% of the projects as multidisciplinary, it seems that a significant number of projects at least have included a multidisciplinary *aspect*, which in turn have tended to promote the innovative aspect of the project.

Finally, another way of attaining (the diversity aspect of) cultural added value is to engage in a cross-border exchange of cultural understandings and approaches, by the movement of artists and operators, as stated in one of the overall objectives for Culture 2000.

In this respect we asked the project leaders to state the extent to which their projects had specifically sought to encourage the movements of cultural operators.

Table 4-20: Did the project specifically seek to enhance the movement of artists and cultural operators from one place to another? (Project leaders)

To a very large or a large extent	To some extent	To a small extent or not at all	Do not know	Total of project leaders
50%	17%	31%	2%	100% 179

Half of the project leaders stated that this has been the case, while approximately a third asserted that the movement of artists and cultural operators was not specifically addressed by the project.

In summary, PLS RAMBOLL Management assesses that the Culture 2000 Programme did create cultural added value through creating new forms of cultural expression, attracting greater attendances than planned to its participants’ performances, and encouraging the movement of artists and cultural operators.

4.2.3. Socio-economic impact

A useful way to measure the socio-economic impact of the projects is to identify their primary beneficiaries, as shown in the table below.⁴¹

Table 4-21: Who are the primary beneficiaries of the project? (Project leaders)

	Percentage of project leaders
- The general public	76%
- Women	7%
- Cultural operators	45%
- Artists	42%
- Scholars/researchers	38%
- Young people	54%
- Minorities	15%
- Other	14%
Total	N=185

Please note that multiple responses were possible.

The table shows that according to the project leaders, young people were targeted by more than half the projects. Cultural operators themselves were also considered as beneficiaries by almost half the projects, while the general public was in some way or another considered being a primary beneficiary in three quarters of the projects.

The table below shows the beneficiaries of those projects, which involved a training aspect (72% of them overall).

Table 4-22: If the project involved a training aspect, who were the beneficiaries? (Project leaders)

	Percentage of project leaders
The project partners	34%
Other cultural operators	22%
Artists	32%
Scholars/ researchers	31%
Volunteers (Please specify)	8%
Others (Please specify)	25%
No training component is involved in the project	28%
Total	N=180

Please note, some rows do not add up to 100% as multiple responses were possible.

⁴¹ This section is based primarily on the assessments of project leaders and co-organisers.

The table shows that one-third of the project co-organisers and associated partners benefited from the training. However, artists and scholars were also targeted by almost a third of those projects, which included a training aspect.

We will now examine a final aspect of the socio-economic impact of the programme, namely the extent to which the project managers believed that their projects had improved access to culture – and for whom.

Table 4-23: Did the project improve access to culture? (Project leaders)

	Percentage	Total of project leaders
Yes	94%	168
No	2%	3
Do not know	5%	8
Total	100%	N=179

Please note, some rows do not add up to 100% due to round up of decimals.

Table 4-23 above shows that as many as 94% of the project leaders believed that their projects had improved access to culture. Table 4-24 indicates that the projects did improve access to culture for several different target groups, with the general public and young people especially being targeted.

Table 4-24: In what way was improved access to culture achieved – and for whom? (Project leaders)

	Percentage	Total of project leaders
The general public	32%	57
Cultural operators	17%	29
Artists	16%	28
Disabled	8%	14
Linguistic/ethnic minorities	5%	9
Other minorities	3%	6
Socially marginalised	11%	19
Young people	30%	52
Other	5%	8
None	47%	83
Total		N=176

Please note, some rows do not add up to 100% as multiple responses were possible.

4.2.4. Complementarity with the national and regional cultural policies of the Member States

In this section we will briefly analyse the extent to which it is possible to identify complementarity between the national/regional cultural policies on the one hand and the Culture 2000 Programme on the other, an issue, which is a fit subject for a separate study in itself. Here we will focus on the Member States' written policies⁴².

A general conclusion from PLS RAMBOLL Management's research is that the international cultural dimension is present in national cultural policies, but in general the international dimensions in the national cultural policies of the Member States do not focus on trans-nationality in the same way as the Culture 2000 Programme.

Several tendencies characterise national cultural policies in the Member States:

- The principle of subsidiarity, whereby the EU does not, in principle, directly intervene in cultural matters
- A high level of decentralisation whereby the cultural policies and associated funding are established at regional or local level
- A distinct national cultural focus originating from the various countries' different cultural histories and cultural understanding
- An international intention but to a large extent, with no national funding allocated to support international co-operation
- The international dimension focuses above all on promoting and disseminating national culture and cultural heritage beyond the various countries' national borders rather than on promoting and supporting trans-national co-operation *per se*
- The allocation of funding is broken down according to artistic field rather than being used to support international or national artistic co-operation.

While the bullet points above outline common tendencies across the Member States, the various countries additionally define and focus on the internationalisation of culture differently. The international dimensions of the national cultural policies are generally not allocated separate funding in the national culture budgets. In general,

⁴² Our analysis is based on information retrieved from the various websites of the Member States' ministries of culture and "Cultural policies in Europe: a compendium of basic facts and trends", a trans-national project initiated by the Council of Europe's Culture Committee and Secretariat, which since 1998 has been run as a joint venture with the European Research Institute for Comparative Cultural Policy and the Arts (ERICarts).

the national policies of the Member States support international co-operation through currently funded cultural institutions. So cultural operators usually cannot apply for funding for individual trans-national projects at national level⁴³.

These national policy conditions provide complementarity between the national cultural policies and the Culture 2000 Programme, with the latter complementing the Member States' policies via the principle of subsidiarity. In other words, while the Member States tend to focus on cultural projects within their own borders or else support international projects through established cultural institutions, the Community's Culture 2000 Programme provides a mechanism for trans-national co-operation between operators where such funding might otherwise be difficult to obtain.

Thus the international dimension is present in projects funded by the Member States' funding agencies, but Culture 2000's focus on trans-nationality is carving out a niche for itself because the national cultural policies emphasise the promotion of national culture, not support for international co-operation.

4.3. Summary

Based on the assessments of the project leaders and co-organisers, it appears that the Culture 2000 Programme has had a fairly high *impact* with respect to creating *European added value* (understood as good co-operation with (known and hitherto unknown) partners that it is desired to repeat, plus the creation of a larger trans-national network for the organisations involved); and *cultural added value* (creating new forms of cultural expressions, attracting plenty of attendance to one's performances or events, and encouraging the movement of artists and cultural operators from one place to another). The *socio-economic impact* of the programme, however, seems to have been of a more restricted nature, as approximately half of the projects stated that they had not improved cultural access.

⁴³ On the basis of the information we have, the Netherlands is the only country providing national funding for trans-national projects.

5. Efficiency and Effectiveness

In this chapter we provide an account of the efficiency and effectiveness of the Culture 2000 Programme. Our conceptual definitions are given in the Table 5-1 below.

Table 5-1: Efficiency and effectiveness

Concept	Conceptual Components	Conceptual Definition
Efficiency and effectiveness	Efficiency	The effects were obtained at a reasonable cost
	Effectiveness	The expected effects have been obtained and the objectives have been achieved

It must be mentioned that a conceptual overlap exists between the notions of effectiveness and impact. This is especially the case here, since in an interim evaluation the long-term consequences (impact) cannot be clearly distinguished from the short-term effects (effectiveness) stemming from the attainment of the objectives. In this sense, the projects' effectiveness must be understood within the broader context of the analysis set forth in Chapter 4.

The current chapter is divided into three sections. Firstly, we analyse the efficiency and effectiveness of the projects. Secondly, we provide a short analysis of the efficiency and effectiveness of the Cultural Contact Points, and thirdly, we provide an overall assessment of the efficiency and effectiveness of the Culture 2000 programme.

5.1. The efficiency and effectiveness of projects⁴⁴

This section analyses the efficiency and effectiveness of the projects on the basis of the information provided by the project leaders and co-organisers.

5.1.1. Efficiency

As stated above, efficiency is a measure of whether the projects have carried out their tasks at a reasonable cost.

⁴⁴ This information is primarily based on the points of view of project leaders and co-organisers.

In order to obtain information on the efficiency of the projects, we asked the project managers to what extent the project outputs realised could have been achieved at a lower cost. Their answers are provided in the table below.

Table 5-2: To what extent could the project outputs realised have been achieved at a lower cost?

	To a large or very large extent	To some extent	To a small extent or not at all	Do not know	Total	
Project leaders	6%	11%	79%	4%	100%	185
Co-organisers	5%	12%	74%	9%	100%	215

The table shows that according to the project managers and co-organisers, the vast majority of the projects were implemented fairly efficiently. Only about one in 20 of the project managers and co-organisers believed that their project could to a large or very large extent have been carried out at a lower cost. The assessment, however, is a little less positive among the project-leading private enterprises⁴⁵, where 21% to a large or very large extent believed that the project outputs could have been achieved at a lower cost.

Generally, both the project managers and co-organisers also seemed to believe that their project results or impact could not have been achieved at a lower cost, as illustrated in the table below.

Table 5-3: Could you have achieved the same impact or results at a lower cost?

	To a large or very large extent	To some extent	To a small extent or not at all	Do not know	Total	
Project leaders	2%	7%	87%	4%	100%	185
Co-organisers	3%	5%	81%	11%	100%	215

Hence 87% of the project managers and 81% of the co-organisers stated that the same impact or results could only have been achieved at a lower cost to a small extent or not at all, while just 2-3% to a large or very large extent believed that the same results could have been achieved at a lower cost. Again, the assessment of the project-leading private enterprises differs from the overall picture, as 32% from this group believed that the same impact or results could to a large or very large extent have been achieved at a lower cost.

⁴⁵ 23 private enterprises are included in the survey cf. Table 3-3.

Table 5-4 illustrates the answers of project leaders and co-organisers on whether financial resources have been sufficient to carry out activities.

Table 5-4: To what extent have the financial resources allocated to the project activities been sufficient to fulfil your expectations with regard to the quality of the project?

	To a large or very large extent	To some extent	To a small extent or not at all	Do not know	Total	
Project leaders	63%	32%	3%	2%	100%	185
Co-organisers	47%	37%	12%	5%	100%	215

Please note, the cells do not add up to 100% due to round up of decimals.

Table 5-4 illustrates that only 3% of the project leaders believed that the financial resources were only adequate to a small extent or not at all in enabling their projects to attain sufficient quality, while approximately two thirds of the project leaders judged that the financial resources had in fact been sufficient.

Compared to the project leaders, the co-organisers tended to be generally less approbatory with regard to the adequacy of the financial resources allocated. Even so, 84% of the co-organisers still believed that the financial resources had been adequate at least to some extent.

When controlling for the amount of funding per project no discernible pattern was evident in terms of the projects leaders' assessment of efficiency.

Apart from some minor deviations from the general picture presented in the three tables above, PLS RAMBOLL Management concludes that on the whole the Culture 2000 project participants judged that the resources allocated to their projects had been used efficiently, and that their magnitude was adequate for securing high-quality output.

It is the assessment of the evaluator that these results can be trusted, even though project operators could be suspected to report in a way not corresponding to the actual financial situation of the projects. See section 6.1.6.1 for further analysis.

The above results on the efficiency of the projects are by and large confirmed by the evaluator's observations in connection with the case studies. While the purpose was not to carry out a financial audit of the projects, it is still the evaluator's assessment that the project leaders in the case studies reached the expected output at reasonable

costs. No evidence suggested that funding exceed the actual expenditures of the project. Put differently, the visited projects seemed to have had sufficient but not abundant financial resources to carry out their project in a way that did not compromise the quality of the end product, and no immediate evidence suggested that the funding had been spend inefficiently.

5.1.2. Effectiveness

As mentioned in the introduction to the chapter, effectiveness is a measure of the degree to which the anticipated outcomes of the project were obtained and its objectives achieved.

In the survey we asked the project leaders to state the degree to which they had achieved the objectives set out in their project applications. Their answers are given in the table below.

Table 5-5: Please indicate the extent to which the objectives stated in the application form have been accomplished. (Project leaders)

	Fully accomplished	Partly accomplished	Not accomplished	Total of project leaders	
Objective 1	82%	15%	4%	100%	158
Objective 2	75%	20%	5%	100%	147
Objective 3	76%	18%	6%	100%	136
Objective 4	65%	28%	8%	100%	102

Please note, the cells do not add up to 100% due to round up of decimals.

Table 5-5 illustrates that according to the project leaders, the effectiveness of their projects was relatively high. Hence less than 10% of the project leaders judged that they had not accomplished their project objectives, whereas approximately $\frac{3}{4}$ had accomplished them fully.

Equally, all projects, in PLS RAMBOLL Management's assessment, in the case studies attained the output they defined in their project applications. The pattern of self-reported effectiveness was thus confirmed by the evidence from the case studies. This is confirmed by the statements in section 4.1.2, 4.1.3, 4.2.2 that planned output was attained.

5.2. The efficiency and effectiveness of the Cultural Contact Points⁴⁶

In this section we provide a short analysis of the efficiency and effectiveness of the CCPs.

5.2.1. Efficiency

The efficiency of the Cultural Contact Points (CCP) is a measure of the degree to which they have carried out their assigned tasks at a reasonable cost.

The CCPs maintain that they had indeed carried out their assigned tasks at a reasonable cost, and that greater effect than those currently being produced could not be achieved without increasing their budgets. Most of the CCPs stated that the start-up process had been quite intensive in terms of labour and resources, which given the relatively scarce resources to hand had forced them to economise so as to be able to provide all the services they were contracted to. However, at the current stage, with the start-up process having been completed, the majority of the CCPs also tended to agree that the current funding level were sufficient to achieve their output requirements.

The CCPs state that they seek to pay attention to cost reduction issues. For instance, one CCP stated that the application form had been available on-line for some years, indicating that the form had only had to be copied and posted to less than 30 individuals who either did not have access to the Internet or had had difficulty downloading the information. See section 6.1.6.2 for further analysis.

5.2.2. Effectiveness

The effectiveness of the CCPs can be interpreted as a measure of the degree to which their anticipated outcomes were attained and their objectives achieved. The contract between the Commission and the CCPs does not specify any quantitative targets suitable for the current evaluation to use as a benchmark for the assessment of the CCPs' effectiveness. However, because the main objectives of the CCPs are to ensure the promotion of the Culture 2000 Programme and facilitate participation in the programme by the greatest possible number of cultural professionals, quantitative targets are not easy to set and might therefore not comprise relevant indicators of success in achieving the objectives. Be that as it may, the Commission has assigned

⁴⁶ This information is primarily based on the points of view of the Cultural Contact Points

some tasks to the CCPs, which are more suitable as the basis of assessing their effectiveness. Thus, according to their contracts, the CCPs should:

- Answer requests for **information** from the public and provide information on paper, as well as create and regularly update an Internet site containing information about Community cultural activities
- Set up and supply a **database** of the cultural operators of the country in question in order to help possible candidates to establish partnerships for co-operation projects
- Give **technical assistance** to the candidates concerning the presentation of applications under the Culture 2000 Programme and, if required, direct them in choosing another vehicle better suited to the support of their project.

With regard to the level and type of information provided, we have found that all the CCPs from the 15 Member States had established Internet sites. In almost all cases these included the following basic content:

- Information concerning the nature of Culture 2000
- Various practical information (deadlines for submission, application forms, tips for preparing proposals, etc.)
- The official EU cultural webpages, including Culture 2000
- A listing of all Cultural Contact Points (CCPs) providing direct website and e-mail links to each CCP.

An analysis of the websites reveals that the majority are up-dated on a regular basis. However, the evaluator has also come across a few websites, where the newest information dates back more than five months. The CCPs themselves stress that the Internet site is a very effective means of reaching their target group. Therefore many CCPs offer a free e-mail newsletter, which is distributed on a regular basis to anyone signing up via their websites. In the larger Member States the newsletter databases of contain up to 4,000 subscribers. In addition to their electronic newsletters and websites, the CCPs also rely on the more traditional paper-based information leaflets.

As regards the requirement for a database of cultural operators, after several attempts the CCPs now provide assistance for applicants in identifying and locating partners for trans-national projects through a joint 'Partner Search Mechanism' that came online in August 2001. The partner search facility allows those cultural operators who wish to announce publicly that they are seeking contact from potential co-organisers to input

the relevant data. According to the CCPs the search for trans-national partners is clearly a big issue for many applicants, and they therefore endeavour to provide as much support in this area as possible.

To analyse this further, the evaluator asked in our questionnaire to the project leaders, to what extent their partnerships had been established through contacts facilitated by the CCPs.

Table 5-6: The partnership was formed on the basis of contacts facilitated by the Cultural Contact Points. (Project leaders)

To a large or a very large extent	To some extent	To a small extent or not at all	Do not know	Total of project leaders
6%	15%	75%	4%	100% 172

Table 5-6 illustrates that only 6% of the project leaders considered that their partnership had primarily resulted through contacts facilitated by the CCPs. This is quite a small proportion, given that 37% of the project leaders had not been involved in previous co-operation with any of their co-organisers (cf. Table 3-7), and thus presumably had to engage in a search for partners. However, it should be noted that the majority of these project leaders had submitted their applications prior to the launch of the Partner Search Mechanism. Therefore it might be interesting in a later evaluation of the Culture 2000 Programme to investigate how many partnerships have been formed on the basis of contacts facilitated by the CCPs, and to compare the new value with the baselines cited above in Table 3-6 (based on prior project cooperation) and Table 3-7.

As regards the effectiveness of the CCPs in establishing the database, we can conclude that the objective has been achieved. Whereas the current assessment evidently relates to the effectiveness of the outputs (the establishment of the database), a later analysis might provide information concerning the effectiveness in relation to the impact (the degree to which the database has facilitated the establishment of partnerships).

When asked what kind of technical assistance they offered to potential applicants, the CCPs pointed to the following organisational activities:

- Production of information sheets such as summaries of key criteria
- One-to-one support for interested applicants via e-mail, fax, post, phone and face-to-face meetings. This support covered assistance with:
 - Consideration of broad project concepts and ideas
 - Questions regarding partners
 - Queries about the meaning of specific questions on the application form
 - Assistance with the budget and other financial matters
- The Partner Search Mechanism
- 'Open door' policy for project development meetings and enquiries
- Workshops in different regions for individuals who are considering submitting applications to Culture 2000.

According to the CCPs, the information sheets, the one-to-one support⁴⁷ and the Partner Search Mechanism have all been well received by applicants.

In relation to coordination and communication with the Commission, the CCPs state that the present relationship between the Commission and the CCPs tends to be somewhat unilateral: The Commission thus provides *instructions* and *information* to the CCPs at biennial meetings and through newsletters, and attends the opening and closing sessions of the formal CCP meetings. On the other hand, the Commission finds that the role of the CCPs is clearly defined and that they receive the information needed to fulfil that role.

⁴⁷ While the project leaders in the case studies had all been in contact with the CCPs in the application phase, none of them made use of the CCPs in the project implementation.

5.3. The efficiency and effectiveness of the programme

In this section we provide an analysis of the efficiency and effectiveness of the Culture 2000 Programme.

5.3.1. Efficiency

The efficiency of the programme is a measure of the degree to which it has fulfilled its tasks at a reasonable cost. According to the Terms of Reference, this also relates to the implementation method used. In the current context we interpret this to mean the efficient use of information and human and financial resources in the programme management process.

Monitoring

As described in Section 2.3, the Commission does not make use of an integrated electronic monitoring system which is readily capable of supplying relevant information to the Commission and other programme stakeholders. The two members of the Management Committee interviewed have also requested the availability of more information concerning the progress of the programme as for example kind of output expected and beneficiaries awarded funding. Similarly, the lack of integrated and systematised information has proven a considerable challenge to the evaluation.

Human Resources available

While not stated by any of the Commission's case managers, the case "load" ranging between 40-90 selected projects per administrator appears rather high – also in light of the procedure which has to be followed. This observation may be further reinforced by the delays in the selection procedure witnessed in the first two years of the programme's implementation. According to several cultural operators the Commission has been responsive to cultural operators' request concerning (i) announcing the Call for Proposals earlier and (ii) cutting the duration of the selection procedure while not eliminating delays entirely. Furthermore, visits by case managers to project events (as a hands on mean to assess their output) are limited. Nevertheless, a shortening of the selection procedure's duration is still requested.

This evidence may interpret that the Commission needs further human resources to handle the work load if clearly defined deadlines (e.g. announcement of projects selected) are to be met in the future (see also Section 7.3) However, it should be noted that the duration of the selection procedure is not only at matter of sufficient human resources but also of the procedure itself. See section 6.1.6.3 for further analysis.

5.3.2. Effectiveness

The effectiveness of the programme is a measure of the degree to which the anticipated outcome was obtained and the objectives achieved. As it is the case with the efficiency of the management of the programme, the effectiveness is also determined by programme management but also by the framework conditions defined in the Community's programming procedures and the legal framework establishing the programme.

As was described in Section 2.1, eight specific objectives were laid out under the overall objective of the Decision. In the table below, the distribution of the projects across the various specific objectives according to the project leaders is illustrated as a way of assessing the extent to which the objectives of the programme have been attained.

Table 5-7: To what extent were the following Culture 2000 objectives directly targeted? (Project leaders)

N=188	At least to some extent
a. Promotion of cultural dialogue and of mutual knowledge of the culture and history of the European people	90%
b. Promotion of creativity, the trans-national dissemination of culture, the movement of artists, creators plus other cultural operators, professionals and their works with a strong emphasis on young and socially disadvantaged people and on cultural diversity	77%
c. The highlighting of cultural diversity and the development of new forms of cultural expression	77%
d. Sharing and highlighting at European level of the common cultural heritage of European significance; disseminating know-how and promoting good practices concerning its conservation and safeguarding	66%
e. Taking into account the role of culture in socio-economic development	56%
f. The fostering of intercultural dialogue and mutual exchange between European and non-European cultures	50%
g. Explicit recognition of culture as an economic factor and as a factor in social integration and citizenship	63%
h. Improved access to and participation in culture in the European Union for as many citizens as possible	86%

Please note, the second column does not add up to 100%, as multiple responses were possible.

The table shows that each of the eight objectives of the programme is targeted by at least half of the projects. Four is targeted by two-thirds of the projects and 2 by nine-tenths. Less prominently targeted were those objectives with explicit socio-economic or integrationist contents (objectives e and f). The table also illustrates that the project leaders generally believed that their projects addressed more than one of the specific objectives in the Decision.

The operators' propensity to target more than one objective simultaneously was also evident in the case studies. Here, several operators pointed out that large-scale projects in particular targeted several of the objectives with the various activities carried out in the projects addressing a number of different objectives.

PLS RAMBOLL Management finds that a feasible way of broadening the analysis of the effectiveness of the programme is to analyse the degree to which cultural operators have perceived the programme objectives as readily transformable into project ideas, and the extent to which the operators have not felt too constrained by them. Their responses to statements on these topics are provided in the table below.

Table 5-8: Please indicate the extent to which you agree with the following statements. (Project leaders)

	To a large or very large extent	To some extent	To a small extent or not at all	Do not know	Total of project leaders	
The programme objectives are not easily converted into project ideas	17%	31%	48%	5%	100%	179
The objectives and requirements limit the opportunity for artistic creativity within the project	17%	21%	46%	16%	100%	179

Please note, some rows do not add up to 100% due to round up of decimals.

The table illustrates that almost half of the project leaders did not find it particularly difficult to convert the objectives into project ideas. Nevertheless, approximately one in six project leaders (17%) found this difficult to a large or very large extent. Table 5-8 also shows that almost half (46%) of the operators did not find the objectives constraining for artistic creativity within the project.

5.3.3. Challenges to the effectiveness of the programme and its framework

The current evaluation has encountered some obstacles to the effectiveness of the programme that primarily concern the framework rather than the management of the Culture 2000 Programme. In the course of the evaluation's data collection we have identified the following challenges to the effectiveness of the programme: (i) How the payments to the projects are administered by the Commission, (ii) the level of information flowing from the Commission, and (iii) the (lengthy) duration of the application process, and notably the selection procedure. Data that substantiate these challenges will be presented below.

Cash flow

Our questionnaire asked the project managers whether the delay in providing funding until after project completion had had any impact on the effectiveness of their projects.⁴⁸

Table 5-9 below shows that almost a third of the project leaders believed that the funding delay presented itself as an obstacle to producing quality output, while a further third believed this to be the case to some extent.⁴⁹

Table 5-9: Has the delay of funding until after project completion impeded the quality of output? (Project leaders)

		To a large or a very large extent	To some extent	To a small extent or not at all	Do not know	Total of project leaders
How high was the annual turnover of your organisation in 2001?	EUR 0 – 249,999	46%	34%	14%	5%	100% 56
	EUR 250,000 - 999,999	29%	37%	31%	2%	100% 51
	> EUR 1,000,000	19%	35%	33%	13%	100% 72
	Total	31%	35%	27%	7%	100% 179

Please note, some rows do not add up to 100% due to round up of decimals.

⁴⁸ The payment of the grant comes in two instalments: One prior to project inception and one after project completion following the acceptance of budget and final report. It should be noted that the 50/50 payment is applicable to the Action 1 projects only. These, however, form the majority of the projects and receive the largest proportion of the annual funding.

⁴⁹ It should be noted, however, that a vast majority of the projects claim that their objectives have been fully reached (cf. Table 5-5) and that 89% of the projects claim that the total output was at least equivalent to what was planned at the outset (cf. Table 4-15). Therefore, the funding delay should in most instances be understood as an important *potential* barrier to attain quality output that many project leaders ingeniously and successfully struggled to overcome.

The table also illustrates that the evaluation of the negative impact on project quality seems to be most pronounced for those organisations with a modest annual turnover.

Interviews with project leaders in the case studies clearly indicate that the 50/50 payment system with respect to the annual projects and the delay in providing the funding until after project completion created significant cash-flow problems for smaller organisations, which often do not have access to a large overdraft facility. It was verified that the practical problems encountered by those organisations with limited operational and financial capacity to compensate for the deferral of the last instalment was evident.

Although the particular problems points raised in the four case studies cannot be taken to be representative for all projects, it should be remembered that a significant proportion of the operators are similarly small organisations. Further, the vast majority of the CCPs reiterate the problems. On this ground it may be anticipated that the problems are not unique to the project operators in the case studies alone.

According to the Commission, a large proportion of the delays are due to the fact that the information supplied by the operators in their final report is not complete, thus obliging the Commission to ask for the missing information (with a consequent delay of the payment). This problem could only be solved by the projects providing the contractually required information in the first place.

Application and selection procedures and information level

While investigating the cultural operators' perceptions of the programme, PLS RAMBOLL Management took as one of its starting points some criticisms, which were made at the proceedings of FORUM 2001 on Cultural Co-operation in Europe⁵⁰. We also took on board some of the contentious issues raised throughout the exploratory interviews and the interviews with the Cultural Contact Points. Table 5-10 indicates the responses of both project leaders and co-organisers to these questions.

⁵⁰ European Commission: "Cultural Co-operation in Europe – FORUM 2001 OVERVIEW". Proceedings from the Forum 2001/11/21-22, organised by the European Commission.

Table 5-10: Please indicate the extent to which you agree with the following statements

Project leaders Total (N=179)					Total
	To a large or a very large extent	To some extent	To a small extent or not at all	Do not know	
The application procedure is too time-consuming	61%	23%	15%	1%	100%
The selection procedure is too long	55%	24%	20%	2%	100%
The selection procedure is transparent	36%	14%	37%	13%	100%
It would be beneficial if (closer) contact between similar projects in the Culture 2000 Programme was established	48%	24%	18%	11%	100%
Co-organisers Total (N=197)					
	To a large or a very large extent	To some extent	To a small extent or not at all	Do not know	
The application procedure is too time-consuming	59%	26%	5%	10%	100%
The selection procedure is too long	41%	34%	12%	14%	100%
The selection procedure is transparent	20%	28%	28%	24%	100%
It would be beneficial if (closer) contact between similar projects in the Culture 2000 Programme was established	40%	29%	14%	17%	100%

Please note, some rows do not add up to 100% due to round up of decimals.

When they were asked about the time needed to fill in the application form, 61% of the project leaders to a large or very large extent agreed that it was too time-consuming, as did 59% of the co-organisers (Table 5-10). The case study interviews among project leaders and co-organisers indicated that the project leaders took two to three weeks to complete the application. Especially the required level of detail in the financial form seems to have presented itself as a challenge to the projects. The case studies have indicated that there seems to be a large element of learning connected to the financial requirement in the sense that the project leaders tend to acknowledge that any future similar financial form would not present itself as a particular challenge.

PLS RAMBOLL Management's analysis shows that 55% of the project leaders stated that they considered the selection procedure too lengthy to a large or very large extent. A further 24% thought this was the case to some extent. 75% of co-organisers thought the procedure were too long. The interviews with the Commission's case managers indicated that the selection procedure takes no less than six months from the time applications are submitted until the list of projects selected is published⁵¹.

Although, outside the scope of the current evaluation covering the years 2000 and 2001, Cultural Contact Points and cultural operators acknowledge that the Call for Proposals was announced earlier in 2002 than in previous years, acknowledging the Commission for taking their wishes in this area into account. They unanimously stated that this was very advantageous, since partnerships need to be established and project ideas conceived, and an earlier notification allows more time for this to get done. This to some extent made up for the lengthy selection procedure.

In terms of transparency of the procedure, 37% of the project leaders and 28% of the co-organisers found the project selection procedure transparent to a small extent or not at all. However, 36% of the project leaders and 20% of the co-organisers found the selection procedure transparent to a large or very large extent. Opinions were divided on this subject.

When asked whether it would be beneficial if (closer) contact between similar projects in the Culture 2000 Programme were to be established, 48% of the project leaders agreed with this to a large or very large extent, and a further 24% agreed to some extent. Equally, 40% of the co-organisers agreed strongly, while 29% agreed to some extent. In short, the statements from the project organisers reveal no unanimous need for closer contact between similar projects. See section 6.1.6.3 for further analysis.

⁵¹ Please refer to section 6.1.6.3 for the evaluator's assessment on this matter.

6. *Analyses and Conclusions*

This chapter contains the analyses and conclusions that PLS RAMBOLL Management has derived from the descriptions and partial analytical comments made in chapters 2-5. The chapter is structured according to relevant analytic themes and, where possible, in a way that corresponds to the relevant sections of chapters 2-5 in the report.

6.1. Analysis by PLS RAMBOLL Management

6.1.1. Programming and implementation

PLS RAMBOLL Management assesses that the programme follows clear objectives and that the programming is in accordance with these objectives. The division into three strands is a clear implementation of the programme objectives.

The analysis conducted by PLS RAMBOLL Management points to the fact that the Culture 2000 Programme is complementary to other Community Programmes and Funds, in terms of its targeting of cultural *co-operation* as a general objective, being unique in the Community's expenditure programmes. At this point, no compilation of data on the extent of EU funding for the cultural sector exists. A study being carried out by DG EAC in co-operation with the DG REGIO (due for the end of 2003) will survey the contribution of the Structural Funds to the cultural sector for the period 1994-1999. The study is subject to the presentation of contributions by all Member States.

Since no cultural priority has been defined by the Commission that crosscuts all Community interventions, it may be difficult to achieve further logical synergy and consistency between the programmes and/or funds within an overarching programming framework. However, potential synergies between programmes may exist at project level, since half of the project leaders and somewhat fewer the co-organisers have obtained funding from other Community programmes during the past three years (see Table 3-8).

In the Decision, the distribution of funding for the Action Strands is indicated: Action 1 is no more than 45%, Action 2 is no less than 35%, and Action 3 is around 10%. The remaining 10% is to be allocated to administrative costs. In total funding for the years 2000 and 2001, projects under Action 1 accounted for 44% of the total budget for the programme. Action 2 accounted for 40%, and Action 3 for 9% (Figure 3.9).⁵² The remaining approximately 7% was allocated for administrative costs including subsidies for Cultural Contact Points. In fact, the Commission has managed to allocate a few more resources for the projects than foreseen in the Decision (10%). As the analysis shows, the Commission has succeeded in distributing the funding according to the indicative allocation for Actions stated in the Decision.

Projects with a horizontal approach – defined as projects encompassing more than one artistic field, i.e. multidisciplinary projects – received only 3% of the overall funding (Figure 3-8). According to the Decision, the indicative allocation for horizontal activities is supposed to equal 10% of the programme's financial framework.

The minor deviation between the actual share and the programmed share may be due to (i) the size of the funding applied for in the selected projects not corresponding totally to the intended distribution of funding, which implies that the intended distribution could not easily be met. Or, (ii) the classificatory system being used in the current mapping exercise fails to encompass all the projects that could be described as including multidisciplinary activities. As noted in section 4.1.2 and 4.2.2, several projects may involve some degree of multidisciplinary. This suggestion is corroborated by evidence in Table 4-19. Furthermore, the experts interviewed state that several projects contained one or more multidisciplinary components, which somewhat blurs the sectoral distinction.

The assessment of this issue is thus highly dependent on the criteria used for making the distinction. Based on the data obtained in the evaluation, it is the analysis of PLS RAMBOLL Management that the share of multidisciplinary projects may be higher than indicated using the current classification system. Thus, the evaluator assesses that in practice, only a minor deviation from the intended proportion of 10% of the projects being multidisciplinary exists.

⁵² On the basis of the project description on the website and the figures provided by the Commission, the total spending over the two years was EUR 70,076,308 (cf. Annex C). This figure is larger than the indicative budgeted figure of EUR 67,500,000. Evidence from the Commission shows that the financial contribution of the candidate countries for their participation in the programme plus the contribution from the EEA countries would make up for this difference.

The fields of artistic creation and cultural heritage received the majority of the funding, as well as they represent the largest share of selected projects (Figure 3-7). Thus, the intention of the programme defined in the Decision is well reflected in the funding, since the programme is mainly aimed at these two specific artistic fields as indicated in the Decision's annexes.

In general, Literary Creation (translation) projects were small projects in terms of funding, so this artistic field exhibited a notable disproportion between the number of projects selected and the amount of funding awarded. This situation was foreseen in the Decision, as literature was allocated only approximately 11% of the total funding. In reality it has been allocated approximately 4%.

The difference between the proportion of projects and the proportion of funding can be explained by the limited scope of this type of projects. In fact, the majority of pre-selected literary projects were also granted funding. Also, most of these projects concerned the translation of books and did not require partnerships (the only exemption permitted under Action 1); also, the activities were limited. Thus, the nominal funding per project was also limited, which explains the divergence between the percentage of projects and the proportion of funding for this artistic field. This situation is particularly apparent in the cases of Greece and Norway.

The number of applications declined significantly from 2000 to 2001. At the same time, the proportion of projects excluded (in accordance with the exclusion criteria stated in the Call for Proposals) rose in 2001. This also implies that those projects which passed the technical eligibility criteria had a higher probability of being funded. More than half of the projects which passed these criteria received funding in that year. However, it should be noted that applications are still subject to qualitative assessment by the external experts.

The lack of aggregated data concerning the specific grounds for exclusion makes it difficult to determine the exact cause of the difference in numbers of applications between 2000 and 2001. It is the analysis of PLS RAMBOLL Management that the decline in number of applications to the programme as well as the number of applications passing the technical eligibility criteria should be explained by the programme management steps taken by the Commission. Thus, exclusion criteria were further specified in the 2001 Call for Proposals (Table 2-2).

In addition, a significant explanation may be the demand introduced for each project leader and co-organiser to contribute at least 5% of the total project sum. The Commission states that this step has been introduced in order to secure and strengthen trans-national collaboration in the projects, as well as to commit the co-organisers to active participation in the project by taking some financial and content responsibility.

It is the analysis of PLS RAMBOLL Management that the decline in the absolute number of applications and the number of applications passing the technical eligibility criteria is mainly explained by the introduction of the 5% co-funding rule for co-organisers and further specifications of exclusion criteria, since higher demands is put on projects. Thus, the evaluator assesses that some potential projects do not submit applications due to a lack of ability to meet the criteria, while other project applications are submitted without fulfilling all criteria.

It is the analysis of PLS RAMBOLL Management that, from a programme management perspective, the "5% rule" will secure the financial and professional participation of the co-organisers to the project. Thus, the evaluator considers that the introduction of the "5% rule" has in fact worked according to the intentions of the Commission when introducing it.

Furthermore, the interview data from CCPs, experts, and operators back the analysis that the "5% rule" may also incline cultural operators to be more wary of engaging in partnerships with operators with whom they have no prior experience, as they may be hesitant to commit financial resources to an "unknown quantity". In this regard, the rule reinforces the general tendency (illustrated in Table 3-7) that partnerships are based entirely or partially on previous collaboration. On the other hand, data also shows that many partners would be inclined to form partnerships in the future with partners not known before the particular Culture 2000 project co-operation. However, this positive experience with hitherto unknown partners can not be foreseen by the project when entering into a new partnership hereby forming an entry barrier to partnerships with unknown partners.

Thus, it is the analysis of PLS RAMBOLL Management that the "5% rule" may be effective in ensuring that trans-national co-operation will actually take place, but it also may tend to affect the expansion of partnerships among operators with no prior history of collaboration.

Furthermore, the rule may hinder cultural operators in the associated countries from participating, because they generally have fewer financial resources. Since prices and revenues are lower in these countries, their funding stake is relatively greater than for operators in wealthier countries, and therefore the 5% rule acts as an obstacle to their participation in the programme. This implication should be closely monitored and further analysed in the ex-post evaluation of the programme where the participation of cultural operators in the associated countries is more visible.

6.1.2. Relevance of Culture 2000 Programme

Many cultural operators receiving funding by the programme were relatively small in terms of operational capacity (in terms of annual turnover and full-time-equivalent staffing) illustrated by the fact that non-profit organisations comprised the dominant group of the project leaders. However, the analysis by PLS RAMBOLL Management when cross-tabulating data shows that there was no clear connection between the financial acumen of the project leader's organisation and whether it was prone to giving up the project should it not have been awarded funding within the Culture 2000 Programme.

If anything, the limited operational capacity made the Culture 2000 funding all the more relevant to project operators. More than half of the project leaders state that they would not have continued with their project without funding. The survey data indicates that some operators might have opted to continue with a modified project. However, this would be likely to be reduced in scale and scope. It is the analysis of PLS RAMBOLL Management that for the majority of the operators, Culture 2000 funding seems to enable the scale and scope of projects - and intensity of trans-national projects, cf. the below Section 6.1.3 on how project results benefited from trans-nationality.

The survey data also show that project leaders were more likely than co-organisers to pursue their projects regardless of funding from the project. According to the analysis by PLS RAMBOLL Management, this can be explained by the fact that project leaders who developed the project idea, held the responsibility for the project and implemented most activities also must be assumed to feel greater ownership of their projects and be more interested in realising them, compared to co-organisers. In this vein, the introduction of the "5% rule" of co-financing by co-organisers seems appropriate in order to assure active participation in the project by co-organisers.

Based on the data obtained in the evaluation and the above presented analyses, it is the analysis by PLS RAMBOLL Management that data indicates that the Culture 2000 funding for projects was relevant for the projects' realization.

However, the analysis by PLS RAMBOLL Management when cross-tabulating data also indicates that the decision to implement translation projects to private enterprises was somewhat independent of the Culture 2000 funding. Thus, enterprises (mainly implementing translation and literary projects) were the least likely to drop their projects were they not funded by the programme. Arguably, given their financial acumen, some enterprises would have funded the project themselves or found funding elsewhere.

6.1.3. Trans-national co-operation

Data show that most project partnerships were forged on the basis of previous collaboration (Table 3-7). Deviations from this pattern are private enterprises (primarily in the books and reading sector), privately-owned cultural institutions and municipal authorities who had far less prior experience with their co-organisers compared with other types of organisations.

It is the assessment by PLS RAMBOLL Management that the deviation by private enterprises may be due to the nature of the projects they were engaged in (primarily translation work), or the scope of the activities or markets of these institutions that might not call for co-operation to the same extent as within other artistic fields.

Further, it is likely that municipal authorities do not frequently engage in international collaboration, as their primary orientation is local. This implies that they do not have consistent partnerships to be activated for the Culture 2000 project. Moreover, privately-owned cultural institutions have a larger operational capacity than the average beneficiary of Culture 2000 funding and primarily engage in performing arts and cultural heritage. A likely explanation for the lack of experience with international peers may be due to the immediate nature of the market they supply. Therefore, international cooperation may be less likely to be central to their artistic/professional focus, implying that they do not often engage in trans-national partnerships, and when they do engage with new partners from time to time it is according to the individual project character.

It is the analysis of PLS RAMBOLL Management that, although previous collaborations existed in the majority of cases, new constructive relationships did emerge as a direct consequence of the programme. Project operators state that good co-operation with partners worth repeating has been established. Also, data from project leaders and co-organisers back this assumption, with a vast majority stating that the output could not have been attained without trans-national cooperation, implying that the trans-national co-operation was central to their outputs.

Data show that even when project leaders did not know the partners in advance they nonetheless had a predominantly positive valuation of their trans-national co-operation, though not quite to the same extent as the project leaders who knew their partners beforehand. It is the evaluator's assessment that the Culture 2000 programme has – through its trans-national collaboration requirement – paved the way for a co-operation between cultural operators across the participant countries, which may turn out to be sustainable in the long run.

Thus, based on the various data sources, it is the analysis of PLS RAMBOLL Management that the programme has succeeded in creating European added-value in terms of more trans-national co-operation and new partnerships.

Data show a very strong tendency of operators to engage in projects with operators from similar organisations. The only deviation from this pattern was the trans-national cultural networks, which tended to enter into partnerships with publicly owned cultural institutions. It is the analysis of PLS RAMBOLL Management that this deviation may be explained by the nature of such networks, which most likely encompass a number of relevant co-organiser institutions in the first place.

It is the analysis of PLS RAMBOLL Management that the high rate of operators engaging in co-operation with operators from similar types of organisations may be explained by the fact that operators find it is easier to engage with partners whom they, to a certain extent know or assess will work in the same way as them, since they are similar types of organisations. The high numbers of operators engaging in co-operation with operators from similar types of organisations excludes the statistical possibility to identify whether these projects tend to achieve better, average, or worse results compared to partnerships of another nature.

No significant statistical difference can be discerned in the project outcome based on previous collaboration, or kinds of partnerships or Action Strand funding the projects.

About half of the project partners had received funding from another community programme or fund within the last three years prior to receiving Culture 2000 funding. Further analysis shows that 15% of the project leaders had implemented projects under Ariane, while 13% and 10% respectively had been involved in the Kaléidoscope and Raphaël projects. Approximately 10% of the project leaders also had experience with either the Leonardo da Vinci or Socrates programme, while 3% had carried out projects funded by TEMPUS. The greatest project experience outside the realm of DG Education and Culture programmes, was with the Regional Development Fund, which had previously provided financial support to 14% of the project leaders' organisations.

No significant statistical difference can be discerned in the project outcome based on previous European project experience.

The data indicate that at project level it is possible to enhance the cultural operators' experience in working within the framework of EU programming and interventions, since project organisations are active within several programmes.

6.1.4. Output and results

Data show that projects met the output planned in terms of quantity with a relatively large proportion of project operators stating that they produced even more than planned in terms of output and attracting greater attendance to activities / performances. Furthermore, most project operators stated that they were content with the quality of output. It is the assessment by PLS RAMBOLL Management that the reported results should be recognised as a maximum. This assessment is based on the assumption that, since data stems from project operators themselves, they could be reporting more positive results than the actual facts due to either (i) a desire to please the evaluator, the Commission, or inflated self-assessment, or (ii) the fact that they do not remember relatively negative aspects but only positive factors of results. Whereas it is not realistic that projects would report more negative results and outputs than in fact realised.

Hence, a peer review by cultural experts of results might prove to be less positive regarding the novelty of the output. However, this has not been possible to conduct within this evaluation, due to constraints in finances and time for the evaluator's work, as the evaluation is separated in time and space from the projects' output such as performances, exhibits, etc. Thus, most project activities have ended, not allowing for project visits to actual activities or to interview identified participants and users of products and events in real-time.

The evidence that output was in fact of good quality is further substantiated by an analysis of the operators' assessment of their partners' level of competence, as it is the opinion of the evaluator that one must assume a certain level of competence to be a precondition in order to implement the project according to plan.

It is the analysis of PLS RAMBOLL Management that project leaders and co-organisers in fact value the competences of the partners. Thus, for example data show that a vast majority of project leaders were content with the professional and managerial skills of their project partners. This is further corroborated by the fact that most operators are positive towards future collaboration with their partners (see Table 4-13 and Section 4.1.4).

The analysis of PLS RAMBOLL Management by cross-tabulating of data shows that trans-national cultural networks especially were content with their partners. PLS RAMBOLL Management assesses that data can be interpreted in the way that due to their nature, these trans-national cultural networks were particularly skillful in establishing partnerships they knew to be highly competent both in terms of management and artistic/cultural/scientific/technical skills. In this regard it must be kept in mind that all of the trans-national networks had established their project partnerships on the basis of previous collaborations, and by definition were devoted to facilitating trans-national exchange and co-operation (see Table 3-7).

6.1.5. Socio-economic impact

Based on evidence described in section 4.2.3 and the limited funding granted to the programme (167 million EURO over five years) it is difficult to substantiate the socio-economic impact of the programme.

PLS RAMBOLL Management's further analysis of the survey results reveals no unambiguous connection between the objectives the projects targeted and the primary beneficiaries addressed. Additionally, no unequivocal connection can be detected between the type of organisation and the types of beneficiaries targeted. Only private enterprises stand out as having primarily targeted the general public rather than a narrower target group. It is the assessment of PLS RAMBOLL Management that private enterprises primarily engaged in books and translation projects thus defining the target group as the general public.

The reason that no clear connection can be found between the type of organisation and the objectives targeted on the one hand and the beneficiaries being addressed on the other hand, probably lies in the fact that project leaders (i) tended to target several of the listed beneficiaries as primary beneficiaries, and (ii) tended to aim at more than one of the programme's specific objectives (see Table 5-7). In other words, the lack of correlation between objectives and beneficiaries may have to do with the fact that the programme's objectives did not target specific groups as beneficiaries, which adds to the fact that the objectives appear to be rather broad (see section 5.3.3).

In addition, we take it as an indication of socio-economic impact that projects have a clearly defined target group in order to create a socio-economic impact.

Data points in two directions: On the one hand, many operators state that they address the general public (Table 4-21). On the other hand, compared with Table 4-23 and Table 4-24, it is noticeable, however, that 47% of the 94% affirming that access to culture was improved, now responded that improved access was *not* achieved for any of the exhaustive groups listed. The tables thus illustrate a clear disparity between what projects leaders professed on the one hand, and how on the other hand they (unsuccessfully) created access to culture for specific target groups.

On the basis of data, the evaluator assesses that it is more likely that only half of the projects actually improved access to culture for beneficiaries outside the project itself, as Table 4-24 shows that 47% of project leaders have not indicated any beneficiaries, when they were asked directly to indicate precisely for whom access to culture was achieved.

That said, the socio-economic impact of the programme is very difficult to ascertain given the size and duration of the programme.

6.1.6. Efficiency and Effectiveness

This section analyses the findings presented in chapter 5. When analysing efficiency and effectiveness we distinguish between three levels: (i) project, (ii) CCPs, and (iii) programme levels.

6.1.6.1. Efficiency and Effectiveness at project level

It is the analysis of PLS RAMBOLL Management that data points to the fact that, at project level, activities have been implemented efficiently. Data show that in general project partners judged that the resources allocated to their projects had been utilised efficiently. Further, data show that project leaders and co-organisers also thought their projects had actually been awarded sufficient financial resources to fulfil their initial expectations concerning their projects' quality (Table 5-2, Table 5-3, and Table 5-4).

It is the assessment of the evaluator that these results can be trusted, even though project operators could be suspected to report in a way not corresponding to the actual financial situation of the projects. Thus, project operators could (i) try to report that they were in need of resources in order to influence budgets for future projects, or (ii) they could be biased in their assessments on how much financial resources were required for project implementation by estimating the needed sum in mere self-interest.

However, it is the opinion of the evaluator that methodologically the question of the respondents' reliability can be addressed by analysing in combination the responses to the questions in Table 5-2, Table 5-3, and Table 5-4. Combined, the responses show that the majority of the project operators state that they could not have attained the same output and impact at a lower cost. However, they also said they had sufficient resources to attain their output. PLS RAMBOLL Management finds that this evidence suggests that the response to the latter, not showing bias towards an interest in valuing their resources to be too limited, also indicates a reliable response to the former.

In one respect, one group of respondents answered differently than the others concerning efficiency. Thus, less private enterprises than other respondents stated that outputs could not have been realized at a lower cost. It is the analysis of PLS RAMBOLL Management that this divergence may have to do with the fact that private enterprises were also less adamant that Culture 2000 funding was important to the realisation of the project (Table 4-3). Although not conclusive, this indicates that

Culture 2000 may not be centrally important to the private enterprises (that mainly engaged in translation and literary projects).

When controlling for the amount of funding per project, or operational capacity, PLS RAMBOLL Management found no discernible pattern in terms of the projects leaders' assessment of efficiency. Equally, no pattern was discernable when distinguishing between projects funded under Actions 1 and 2⁵³. No data exists on the number of activities or beneficiaries allowing for the calculation of a cost-effectiveness price per unit.

It is the analysis of PLS RAMBOLL Management that at project level effectiveness was achieved in implementing activities. Taken together, the responses in section 4.2 regarding the projects' impact and in section 5.1.2 and 6.1.4, it is the assessment of most project leaders and co-organisers that they attained their objectives.

In conclusion, PLS RAMBOLL Management assesses that efficiency and effectiveness were obtained at project level. The project leaders reported efficiency in carrying out the projects at a reasonable cost. Furthermore, the project leaders and co-organisers reported effectiveness was achieved, as the great majority of the objectives of the projects had been accomplished. As evidenced in sections 4.1, 4.2, and 5.1.2 of the preceding chapters, the project co-organisers also reported that they had produced the anticipated output (or greater), and that their output corresponded to the quality criteria which had been set out initially. The latter confirms the positive assessment by the project leaders themselves.

6.1.6.2. Efficiency and Effectiveness of the Cultural Contact Points

Interview and documentary data show that the CCPs in general have implemented activities agreed in the contracts with the Commission efficiently. This is backed by data showing that many CCPs pay attention to the issue of cost reduction, e.g. electronic distribution of information, application forms, etc.

Moreover, it is the opinion of the evaluator that a more objective but rather rough indicator of the efficiency of the CCPs might consist of the fact that, whereas the CCPs are only contractually required to promote the programme generally and provide assistance to potential applicants, the vast majority of the CCPs have additionally provided assistance to the projects during implementation, something they are not contractually required to do (see section 2.4.).

⁵³ In order to make further comparison, not enough Action 3 projects responded to our survey.

Thus, the analysis by PLS RAMBOLL Management points to the fact that *on the one hand*, CCPs provides further support for projects which may be indicating that CCPs have more resources available than necessary. And *on the other hand*, that CCPs aim at cost-reducing procedures which may have allowed them to take on these tasks. Further data are the relatively small number of full time staff in CCPs, pointing to the fact that not many resources are available. No data exists on the number of contacts to or services by the CCPs allowing for the calculation of cost-effectiveness in price per unit.

Having surveyed the Cultural Contact Points in the countries that implemented projects in the years 2000 and 2001, the evaluator finds no evidence that suggests that the CCPs *did not* use their means efficiently. PLS RAMBOLL Management finds that, on the basis of the information provided by the CCPs, the indications are that they are using their resources efficiently and have implemented their contractually defined activities in an efficient way.

When analysing effectiveness of CCP implementation of activities, evidence presented to the evaluator suggest that the CCPs have fulfilled their tasks and produced the output and services they have been contractually required to perform.

However, though final responsibility for filling in Culture 2000 applications ultimately always rests with the cultural operators themselves, the high number of applicants refused on technical grounds (one fourth of all applications in 2000, one third in 2001) indicates that further technical assistance and information is needed if this proportion is to be reduced. It is the assessment of PLS RAMBOLL Management that the exclusion rate is high.

While it cannot be considered a measure of the effectiveness of the CCPs⁵⁴, it is the assessment of the evaluator that an increase in the effort given to providing precise information and responses concerning the technical aspects of the applications is needed if the exclusion rate is to be reduced. It is the opinion of the evaluator that it must be considered in the interest of the Commission, that as many applicants pass the technical eligibility criteria as possible, since this would increase the critical mass of projects that are eligible for funding⁵⁵.

⁵⁴ There is no guarantee that the rejected applicants actually made use of the Cultural Contact Point.

⁵⁵ It is a fair assumption that a number of artistically/culturally qualified projects were refused on technical grounds. While this is the operators' own responsibility, it is, no less regrettable for the programme as well.

The introduction of the partner search database is a result of the CCPs work performed in agreement with the Commission that could help provide partners for promoters and co-organisers. The results from the surveys suggest that partnerships facilitated by the CCPs have been rare. The introduction of the partner search database may rectify this situation in the future. One could argue that partnerships forged by means such as the partner search database does not develop sustainable partnerships. However, it is the analysis of PLS RAMBOLL Management that this problem will not occur. First, the surveys' results indicate that partners with no collaborative history also forge sustainable relationships. Second, the data also show that operators of projects with no prior collaborative experience were also predominantly positive towards future collaboration (Table 4-13). These figures indicate that the partner search database may prove to be a useful tool to forge sustainable partnerships once the projects are implemented.

However, the actual impact of the database remains to be seen. The analysis of PLS RAMBOLL Management points to the fact that the Commission should closely monitor the development in this field.

Further, the reported frequency of contact between operators and the Cultural Contact Points indicates that the CCPs amass useful knowledge of the operators' concerns and challenges "in the field". This may pertain systematic or useful narrative collection of responses to planned changes in the programming. By defining the reporting role of the CCPs closer, it is the assessment of PLS RAMBOLL Management that a more systematic exchange of information between the Commission and the CCPs could in fact improve the overall effectiveness of the programme.

6.1.6.3. Efficiency and Effectiveness of the programme

The evidence on which basis the analysis is synthesized is presented in section 5.3.

Data indicate that programme management is implemented efficiently. Thus, approximately 7% of total budget of the Culture 2000 Programme is allocated for administrative tasks including EU grant agreements with the CCPs. This is below the resources foreseen to be allocated for these tasks, according to the Decision (10%).

However, it is the assessment of the evaluator that case managers in the Commission carry a heavy work load. Nevertheless, by improving management procedures, the Commission has managed to reduce the duration of the selection procedure and

publish the calls for proposals earlier, as asked for by cultural operators, e.g. at the Forum for Cultural Co-operation in Europe⁵⁶. Also, the application process has been made more transparent to the public and especially the operators applying for funding through the announcement of the progress in the Culture 2000 newsletter.

The selection procedure

It is the analysis of PLS RAMBOLL Management that the selection procedure in 2000 and 2001 was not as visible and fast as it could have been, though steps has been taken that has shortened the selection procedure.

Our interviews with cultural operators indicated the problem was not related to the issue of using anonymous external experts,⁵⁷ but rather to duration and transparency (the *tracking* and *feedback* of the procedure). In other words, they requested more information on “what stage in the application procedure the Commission is at⁵⁸” and an increased flow of information about the anticipated dates for the completion of the different stages⁵⁹.

The selection procedure is defined in the programming framework. In 2000 and 2001 it has taken no less than six months. The involvement in the procedure of the European Parliament (in accordance with the Decision) and of the Management Committee (in accordance with the wishes of the Member States) creates a layer of political involvement in the selection process and slows the selection procedure significantly (by approximately two months). While this involvement is a political reality, it lengthens the selection procedure and create undue haste for the operators’ preparations.

⁵⁶ European Commission: “Cultural Co-operation in Europe – FORUM 2001 OVERVIEW”. Proceedings from the Forum 2001/11/21-22, organised by the European Commission.

⁵⁷ The names of the experts, however, are published subsequent to the finalisation of the procedure.

⁵⁸ This has later been partly rectified as the Commission now provides this information in its electronic newsletter.

⁵⁹ It should also be noted, however, that upon demand, the Commission informs operators on the stage of the procedure and on when they can expect an answer. Currently, the Commission sends a letter to all applicants that did not pass the technical eligibility criteria approximately two months after the submission of the applications. As far as the remaining projects are concerned, the Commission state that it does not have means of accelerating the process, taking into account the binding procedure that has to be followed.

It is the assessment of PLS RAMBOLL Management that the programme implementation could be more effective in that the duration of the project application and awarding procedure could be shortened even further than already managed by the Commission. Thus, six months is still a long time for operators to keep resources on stand by.

However, such a further improvement of procedures iterates the need for further resources. Although, no stated evidence by Commission representatives mention this, the evaluator notes, that the Commission may need additional human resources to handle the work load if clearly defined deadlines (e.g. announcement of projects selected) are to be met in the future. However, it should be noted that the duration of the selection procedure is not only a matter of sufficient human resources, but also of the procedure itself.

Monitoring system

As noted in section 2.3, no integrated monitoring system exists that enables the Commission to extract aggregated information on the projects supported by the programme.

It is the opinion of the evaluator that the efficiency of the programme management on behalf of the Commission could be improved by unifying the existing information concerning projects and operators into one single electronic database using a coherent project classification system. This database would enable the Commission to readily aggregate, extract, and analyse statistical information regarding the characteristics of applicants, selected projects and other information vital to monitoring the progress of the programme.

This analysis is further backed by the fact that the interviewed members of the Management Committee asked for more systematic data provisions, as well as the data collection has been a challenge to this evaluation. Such monitoring systems may easily extract information regarding the causes for exclusion of applications and thus identify where technical assistance needs to be improved.

Cash-flow in projects

It is the evaluator's assessment that the financial requirements in general are not overly bureaucratic, in view of the financial audit requirement to which the Commission is to abide.

However, the evaluator's analysis shows that the limited operational capacity of the cultural operators is likely to limit the cash flow of the organisation. Currently, the requirement for receiving funding by the programme is for 40% of the funding to be provided by the operators themselves. In addition, for the Action 1 projects the first instalment is paid by the Commission at the project inception stage (0.5 x 60% = 30%)⁶⁰. This means that up to 70% of the funding ought to be in place at the commencement of the project.

The Commission's "50% before / 50% after" instalment procedure for Action 1 projects (that constitutes the majority of projects supported) presents a cash-flow challenge to many cultural operators as shown in section 5.3.3. as the deferral of the last half of the EU funding makes the organisations vulnerable to cash flow problems. Though most projects report that they produced high-quality output in the projects, many also identified the 50/50 instalment procedure as an obstacle to project implementation. Thus, it is the analysis of PLS RAMBOLL Management that were it not for the 50/50 instalment procedure, more cultural operators might have been attracted to the programme and/or better output might have been produced in projects.

According to the evaluator, the limited operational capacity of many of the cultural operators ought to be taken into account by the Commission when establishing its framework for the payment system.

PLS RAMBOLL Management recommends that the Commission consider improving this situation, in order to ensure that financial conditions are feasible, to further encourage projects to enter the programme.

Dialogue with operators of the cultural sector

It is the assessment of the evaluator that the Commission has demonstrated interest in obtaining advice on how to improve the programming, selection procedures and co-operation with projects in order to improve the Culture 2000 programming. Evidence of this is that management procedures and selection procedures have been revised during recent years, as well as the Forum for Cultural Co-operation in Europe was held. Further, the Commission attends CCP meetings biannually.

⁶⁰ For the multiannual projects (Action 2) the instalment follows this sequence: first advance of 50 % of the first year's contribution; Second payment at the end of the first year, corresponding to the remaining 50 % of the first year's contribution and of 50 % of the contribution of the EU for the second year. Third payment corresponding to the remaining 50 % of the second year's contribution plus 50 % of the third year's contribution. Fourth final payment contains the remaining Culture 2000 funding.

It is the opinion of the evaluator that such developments are necessary in order to secure that the programme addresses the needs of cultural operators in order to attract as many high quality project applications as possible and to secure potential for high quality results in the projects funded and implemented.

It is the analysis of the evaluator that further consultation with operators and CCPs could benefit the Commission, in terms of acquiring systematic bottom-up feedback from the operators. Thus, data from CCPs, Management Committee members, experts, and operators show that effectiveness of the programme and CCP activities may be increased by reinforcing the bilateral communication with the Commission where the CCPs' insights and experiences are further elaborated, functioning as a kind of 'listening post' for responding to the needs of the cultural operators. PLS RAMBOLL Management hereby assesses that information could be turned into further on-going improvements in management and support procedures, addressing the needs of cultural operators at all times. While the present role of the CCPs is clearly defined in the Decision, it is the assessment of PLS RAMBOLL Management that the CCPs also accumulate important knowledge about the challenges facing the cultural operators.

Prioritising objectives

A discussion of the objectives of the programme inherently addresses the issue of culture, and the political implications of prioritising certain cultural activities by financially supporting some activities and not supporting others.

The objectives of the programme as stated in the Decision (Section 2.1) are broad and diverse with the overarching objective of fostering cultural cooperation in Europe. This must furthermore be compared to the funding available for the programme (EUR 167 millions in five years).

From a narrow programming perspective, the broad objectives may tend to disperse the overall impact of the programme, while more narrow objectives may be more targeted and easier to attain. Also, some critics at the Forum for Cultural Co-operation in Europe in 2001 argued that the objectives of the Culture 2000 Programme were too far-reaching and ambitious in relation to the resources allocated to the programme. In correspondence with this observation, other experts stated that given the total budget of the programme, the objectives should be narrower and more attainable.

As briefly touched upon in Section 5.3.2 the programme's broad objectives may incur the risk of poor targeting (see also Table 5-7). Below, PLS RAMBOLL Management summarizes key considerations for and against narrow and broad objectives.

It is the analysis of PLS RAMBOLL Management that the main considerations concerning *narrow objectives* can be summarised as:

- Narrow objectives will, arguably, make the objectives more attainable. More narrow objectives may also be more constraining for creativity and innovation, but may be a more useful programming instrument in achieving an impact pursued.
- However, several implications may arise from this. First, from a *democratic* perspective, cultural activity and expression should perhaps not be imposed through a top-down perspective but emerge and evolve from the citizens of Europe. Second, from an *artistic* perspective, this narrow approach may prove too constraining and a hindrance for new cultural expressions and artistic innovation. Finally, from an *economic* perspective, it may be difficult to entice cultural operators to apply for funding when the programme is restrictive in scope and projects should not be commercial or profit making in its nature.

The main considerations concerning *broad objectives* can be summarised as:

- Broad objectives have the advantage that cultural operators generally find such objectives easy to convert into project ideas and do not feel constrained by them, thus enabling new forms of cultural expression and artistic innovation (Table 5-7).
- However, this approach also bears some implications. From a *policy making* perspective the sheer diversity of projects which encompass several broad objectives leads to poor targeting of the objectives, the results are likely to be scattered, and it may comprise an obstacle to achieving the intended impact.

PLS RAMBOLL Management assesses that the future challenge lies in creating a balanced programme which takes into account the special character of the cultural sector and its productions while adhering to some specific objectives that correspond with the Community's overall policy framework and not encompassing too many broad objectives.

While the prioritisation of objectives or targeting beneficiaries, is ultimately a political decision based on a political priority based on the data obtained in this evaluation, it is the evaluator's assessment that the overall objective of the programme addresses a real need among cultural operators and that the programme is complementary to the Community's other programmes and the funding opportunities available in the Member States, - and thus remains a global objective for the Community.

However, based on the data obtained in the evaluation, it is the assessment of the evaluator that programme objectives could be prioritised in order to secure a more direct targeting of specific objectives. It is the assessment of the evaluator that a prioritisation could be made according to one or more of the following measures:

1. Objectives could be narrowed by omitting some objectives.
2. Objectives could be narrowed by defining a smaller group of specific target groups that projects must address⁶¹.

Alternative 1: Omitting objectives

Given the economic resources available for the programme, a measurable socio-economic impact in the 28 countries participating may be difficult to attain. Furthermore, the objective "Taking into account the role of culture in socio-economic development" was the second *least* targeted (Table 5-7). Thus, it appears that, given the economic framework of the programme and the cultural operators' targeting of objectives, it will be difficult to attain a significant socio-economic impact based on the policy intervention of the programme. The magnitude must be critically scrutinised in relation to the limited sums of the programme, and the fact that most project leaders stated that they targeted several of the programme's objectives.

Therefore, PLS RAMBOLL Management assesses that objectives concerning the socio-economic development could be omitted and focus could be retained on the objectives that directly address cultural activities and expression in the framework of trans-national cooperation. Socio-economic impact may be a side-effect but it is hard to see it as a direct effect on the general public that many projects state they target, given the financial limits of the programme.

⁶¹ A third alternative is to reduce the number of artistic fields covered by the programme. Given the change from three sectoral programmes (Ariane, Kaléidoscope, and Raphaël) before Culture 2000 to a single multi-sectoral programme we do not consider this solution feasible, since such an alternative would eliminate synergy and innovation across sectoral areas. This assessment is backed by project leaders stating that methods and combination of artistic fields were the most frequent ways new cultural expressions were produced (Table 4-19) which confirms the advantages of a multi-sectoral approach taken by the Culture 2000 Programme.

More specifically, the objectives to be omitted could be the objective: "Taking into account the role of culture in socio-economic development" and the italicised section in the objective: "*Explicit recognition of culture as an economic factor and as a factor in social integration and citizenship*". Other objectives could also be omitted if the strategy of narrowing the objectives is pursued. The evaluator assesses that all objectives are relevant according to the overall objectives laid out in the Decision. Thus, it remains a political priority of which objectives to pursue.

This omission would narrow the objectives and focus the available resources further on enhancing European co-operation. In fact, evidence from the case studies stating that extended European professional networks have been created or maintained is supported by the evaluation's survey evidence (Table 4-13 and Table 4-14). With the pending expansion of the Community with ten new Member States, the focus on cultural cohesion and partnership is all the more relevant for further integration of these countries' citizens in the European Community.

Alternative 2: Defining fewer target groups

Alternatively the objectives could also be more directed to benefit specific target groups: To target the programme's impact on certain groups of beneficiaries' without constraining the conception of project ideas too much could be an emphasis on whom should be the beneficiaries of certain strands of the programme (e.g. disabled, socially excluded, youth, the general public).

This could be accomplished in revising the application form to clearly indicate which groups are the beneficiaries and through what means they are to be reached. One way to accomplish this may be to focus on beneficiaries when awarding funding for one year. In example, funding could be awarded to cultural projects targeting disabled people thus complementing and creating synergy with other Community Actions such as the 2003 European Year of Disabled People.

This approach may still create new and innovative forms of cultural expression while addressing or reaching certain groups of beneficiaries. This approach may also make it more feasible to assess the impact of the programme, as the available resources are concentrated in strands that benefit special target groups across Europe.

In conclusion, such prioritisation of objectives, and target groups or a combination hereof remains a political decision.

6.2. Conclusion

The evaluator concludes that the programming cohere with to the objectives of the programme. However, the evaluator assesses that the current level of funding is very limited compared to the ambitious and broad objectives defined in the Decision. Thus, not much money is allocated if measurable impact in all countries, in all sectors, and among all target groups is to be achieved, and socio-economic impact of the programme is very difficult to ascertain given the size and duration of the programme. PLS RAMBOLL Management concludes that the Commission could consider prioritising programme objectives by narrowing objectives and/or target groups of the programme. However, this remains a political priority of which direction to direct the programme balanced by the restrictions to be put upon potential project promoters.

It is the conclusion of the evaluator that the actual funding corresponds to the programming. Cultural operators within the artistic fields of Cultural Heritage (also encompassing history and mutual knowledge) and Artistic Creation (encompassing performing and visual arts projects) were awarded most funding according to the programming laid out in the Decision. Also, according to the Decision the majority of the applications were sector-specific, while only a limited number of applications were classified as multidisciplinary projects.

In the Decision it is stated that 10% of the total budget of the Culture 2000 Programme is to be used for administrative costs including subsidies for CCPs. In 2000-2001 approximately 7% of the total budget has been spent on administration. The evaluator concludes that programme management is implemented according to the programming of resources.

Furthermore, the evaluator concludes that programme management and implementation has been coherent with the overall objective of the programme, and measures have been taken to improve the performance of the programme. It is the assessment of the evaluator that the Commission has improved the programming, selection procedures and co-operation with projects in order to facilitate the operators' implementation of the projects and achieving results at both project and programme level.

The 2001 specifications of exclusion criteria and the introduction of the “5% rule” of co-financing by co-organisers are examples of these steps in programme management. In addition, the Commission has, by improving management procedures, managed to cut some time involved in the application process, as asked for by cultural operators, e.g. at the Forum for Cultural Co-operation in Europe.

It is PLS RAMBOLL Management’s conclusion that management of the programme has been carried out efficiently and the programme has been implemented effectively in achieving its objectives given the constraints induced by the level of funding.

The evaluator concludes that the “5% rule” of co-financing by partners introduced to ensure the trans-national character of partnerships has been an effective means to assure such collaboration does take place. It is the assessment by PLS RAMBOLL Management that the Commission should monitor the potentially negative consequences of this rule, e.g. whether relevant project partnerships are established, and whether financial problems occur for operators in the associated countries for participating in the programme.

Further, the evaluator concludes that the Commission’s “50% before / 50% after” instalment procedure for Action 1 projects (that constitutes the majority of projects supported) presents a cash-flow challenge to many cultural operators. It is the assessment of PLS RAMBOLL Management that the Commission should consider how to ameliorate this situation in order to facilitate that financial conditions are attractive to projects in entering the programme.

It is the conclusion of the evaluator that CCPs has implemented their contractually activities in an efficient way. However, PLS RAMBOLL Management concludes that a challenge lies ahead for the Commission and the CCPs in reducing the quantity of Culture 2000 applications which are refused on technical rather than on qualitative grounds, as well as streamlining communication between the Commission and the CCPs in order to improve effectiveness of the programme further. Thus, it is the assessment of the evaluator that further consultation with operators and CCPs could benefit the Commission, in terms of acquiring systematic “bottom-up” feedback from the operators.

It is the conclusion of the evaluator that the Culture 2000 Programme did create cultural added value through creating new forms of cultural expression, attracting greater attendances than planned to its participants' performances, and encouraging the movement of artists and cultural operators. Also, the evaluators considers that projects completed their projects with the level of quality foreseen when they submitted their applications.

Further, it is the conclusion by the evaluator that the Culture 2000 Programme succeeded in creating European value-added in terms of creating new trans-national co-operation and new partnerships that appear to be sustainable.

Moreover, it is the general assessment of PLS RAMBOLL Management that funding of projects which would have been carried out also *without* Culture 2000 funding, have enabled the scale and scope of the projects facilitating intensified trans-national co-operation.

Based on the data obtained in the evaluation, it is the conclusion of PLS RAMBOLL Management that the Culture 2000 funding for projects was relevant for the majority of the projects supported.

In conclusion, it is the assessment of the evaluator, based on the information available for this evaluation, that (i) the projects supported by the programme have achieved efficiency and effectiveness in implementation and results, (ii) the CCPs have attained their anticipated outcomes and achieved the more measurable objectives laid down in their contract (effectiveness) within their budget constraints (efficiency), and (iii) programme management has been implemented efficiently and effectively.

Finally, PLS RAMBOLL Management finds that the interpretation of these conclusions must take into account that the present evaluation is a mid-term evaluation, and the programme's impact defined as the long-term effects of the intervention are not necessarily established at this point in time. The ex post evaluation of the programme, should therefore assess e.g. the longevity and sustainability of the partnerships, and the use and sustainability of the "new forms of cultural expression". In that sense, the current evaluation results are preliminary and indicative of the impact of the programme.

Part Two

7. Recommendations

In this chapter PLS RAMBOLL Management presents our recommendations derived from results, analyses and conclusions of the evaluation. The recommendations are aimed at improving the programme in a forward-oriented fashion.

7.1. Improving dissemination and information about the programme

Clear dissemination strategy

PLS RAMBOLL Management recommends that the Commission develops a written dissemination strategy for the programme containing defined priorities in order to structure dissemination and information, as well as to make clear to stakeholders the dissemination strategy. Especially, as culture is one of the primary forms of establishing social cohesion, the full inclusion of the associated countries presents a challenge in disseminating information about the programme to cultural operators in the associated countries.

Such a strategy could include:

- Identifying those cultural operators that are potential beneficiaries of funding, and targeting the dissemination of information to the “ typical beneficiaries”⁶² of the programme in the associated countries. The identification also involves gaining a good understanding of the specific challenges facing cultural operators in these countries (such as meeting the 5% rule, adhering to formal technical criteria, meeting financial control and budget criteria). This would also entail a further dialogue with the Cultural Contact Points regarding the maximum utilisation of the Partner Search database for dissemination purposes, since it already contains a number of these potential beneficiaries. In addition, data concerning previous applicants should be aggregated and used for dissemination purposes. When combining these data on cultural operators, this implies that concerted effort on disseminating the purpose of the programme and its inherent funding opportunities to other operators in the associated countries can be made.

⁶² A typical beneficiary is profiled in sections 3.2.2.1, 3.2.2.2, 3.2.2.3 and 3.2.2.4.

- Co-operation agreements with the Ministries of Culture in the participant countries (Member States and associated countries) concerning the co-funding of specific events or activities e.g. in relation to a specific target group⁶³. This would ensure complementarity and synergy in the Community's interventions. Such co-operation might possibly also provide a platform for an increased political and financial commitment on the part of the Member States and the associated countries towards cultural co-operation in Europe.

Probability of obtaining funding

As documented in Chapter 3, in total one in four projects succeeds in obtaining funding, and when one solely considers the projects which pass the technical eligibility criteria the probability becomes as great as 55% in 2001. For reasons of transparency and strengthening of the attractiveness of the programme information should be transferred to potential operators on the relatively good chances of funding within the programme. Naturally, information should also carefully explain that no probability rates could be guaranteed, since funding probability depends on number of applications, number of applications passing the eligibility criteria, as well as the quality of the individual application.

PLS RAMBOLL Management recommends that the Commission and the Cultural Contact Points attempt to publicise information on the relatively high funding probabilities to cultural operators across Europe while at the same time stating that this in no way implies that projects of low quality will receive funding. Dissemination could be done via the websites of the Commission and the various Cultural Contact Points. Alternatively, the monthly newsletter could be used.

7.2. Improving management of the programme

Closer dialogue with beneficiaries

PLS RAMBOLL Management recommends the Commission initiate a closer dialogue with the beneficiaries of the programme. The 2001 Forum for Cultural Co-operation in Europe took one step in this direction with the request for further consultation that was presented in the closing remarks. The benefit of such dialogue may be further adjustment of the programme to the needs of its beneficiaries, concerning topics such as cash flow and how to inform on technical and evaluative matters regarding the application forms.

⁶³ One example may be co-funding of cultural co-operation supporting the initiatives in relation to the European Year of People with Disabilities.

Closer dialogue can also be attained by making full use of the Cultural Contact Points as “listening posts” through national workshops, user surveys, and expert consultation. Thus, this form of information flow from the CCPs could provide the Commission with valuable information about the programme at project level.

The cultural operators have welcomed some of the adaptations of the programme, such as publishing the call for proposals earlier, and shortening the duration of the selection process. It is likely that by making visible the adjustments of the programme in response to the input of the beneficiaries it is likely to gain further legitimacy among the cultural operators. In communication with the evaluator, the Commission informs it is about to launch a public consultation in the frame of the preparation of the programme that will succeed Culture 2000. PLS RAMBOLL Management welcomes the fact that the Commission has reached the same conclusion, and it is foreseen by the evaluator that the steps taken will improve the dialogue on the programme according to the recommendation.

Improving systematic monitoring of the programme

PLS RAMBOLL Management recommends that the Commission improves the monitoring system of the programme. The programme does not possess an integrated electronic monitoring system capable of unifying the information the Commission holds on each year's projects, and of enabling statistical aggregation. This has presented a challenge for the current evaluation and will very probably present a bigger challenge in the future as the volume of data generated in relation to the programme increases. It is the recommendation of PLS RAMBOLL Management that an appropriate electronic monitoring system should be established that integrates the information needed to systematically monitor the projects on an individual basis, and which will enable the accumulation of statistics.

Also, according to a member of the Management Committee, a better-integrated monitoring system would provide the Commission, the Management Committee and other stakeholders with current information about the progress of the programme.

The monitoring system should, as a minimum, include the information contained in Table 7-1.

Table 7-1: Minimum data required for systematic monitoring

Monitoring Category	Remarks
Year of Implementation	
Action	ACTION I, II, III
Artistic field	The same categorisation should be used every year
ID Code of Project	Same code system every year
Name of Project	
Project Description	
Objectives	
Expected results	European Added Value Cultural Added Value Impact
Milestones	E.g. events, reports due, publication – ability to indicate time/completion
Duration	Date of commencement Date of completion Months of duration
Status	Running Finalised – Scheduled date Final audit – Date for scheduled completion
PROJECT LEADER	
Name of Project Leader Organisation	
Name of Project Leader Individual	
Contact details	Address Telephone Fax E-mail
Country of Origin	
Type of organization	The same categorisation should be used every year
CO-ORGANISERS	
Name of Co-organiser Organisation	
Name of Co-organiser Individual	
Contact details	Address Telephone Fax E-mail
Country of Origin	
Type of organization	The same categorisation should be used every year
ASSOCIATE (OPTIONAL)	
Name of Associate Organisation	
Name of Associate Individual	
Contact details	Address Telephone Fax E-mail
Country of Origin	
Type of organization	The same categorisation should be used every year
OTHER INFORMATION	
Total budget	EUR
Amount Applied for	EUR
Amount granted	EUR
Funding ratio	Total budget/amount granted
Evaluation rating	Score
Status of Project	Selected Pre-selected Refused – Criteria for refusal

In communication with the evaluator, the Commission informs that steps have been taken to improve the existing monitoring system through the implementation of their new database and monitoring system, "SYMMETRY", in 2004 that will include these features.

Upgrading the screening of applications

PLS RAMBOLL Management recommends that the Commission takes steps towards an upgrading of the screening of applications in order to enhance the probability of projects meeting the formal selection criteria, since a multiplicity of applications to choose from will raise the quality of applications to be selected.

In 2001, one third of all applications did not qualify for funding because they were rejected for failing to meet the criteria defined by the Commission (see section 2.1.2). This level is high. PLS RAMBOLL Management does not recommend renegeing on the exclusion criteria. However, we do recommend that the Cultural Contact Points should, as a duty conferred on them by the Commission more systematically than today, offer, on a voluntary basis, an initial screening of the project application and appended documentation (e.g. no later than a month before the final date for submitting proposals). This service should enable more applications to either pass the threshold or ideas be dropped entirely. Naturally, the responsibility for the application should still remain with the applicant organisation.

Further, there could be an additional role defined for the Cultural Contact Points, perhaps involving officials from the Commission, in giving further national information seminars on the technical and quality requirements of the application which could be attended by cultural operators.

The benefit would be that the Commission would save time and resources in the project selection procedure, and/or increase the number of qualified projects from which to choose. The cost of this measure is that further resources would need to be allocated to the Cultural Contact Points.

Paying more attention to the cash flow problems of the operators

PLS RAMBOLL Management recommends a change in the instalment procedure currently practiced, since some project operators experience cash flow problems.

In communication with the Commission, the evaluator has been informed that the Commission has initiated a change in the payment procedure. As from 2004, the payment will be 70% after the signature of the EU grant agreement and 30% after project completion.

PLS RAMBOLL Management welcomes the fact that the Commission has reached the same conclusion, and it is foreseen by the evaluator that the steps taken will improve the attractiveness of the programme and the probability of attracting applications according to the recommendation.

7.3. Improving the selection procedure

Reconsidering the selection procedure

PLS RAMBOLL Management recommends that the Commission reconsider the selection procedure. It is the assessment of the evaluator that the overall duration of the selection procedure needs to be reduced. By making firm dates for the completion of the different stages and reducing the duration of the Management Committee's and the European Parliament's involvement to two weeks, PLS RAMBOLL Management assesses that the selection procedure can be shortened by approximately one month. Also, the selection procedure should be further reconsidered for other possible solutions to shorten its duration.

Making visible the various stages in the selection procedure

The evaluation has shown that 37% of the project leaders and 28% of the co-organisers did not find the selection procedure very transparent (see Table 5-10). PLS RAMBOLL Management recommends the Commission to take action to create further transparency in the selection procedure. This might be attained by publicising the procedural stages more clearly in the call for proposals (including approximate dates for completion). Another way to create more transparency in the procedure would be to supply information concerning its current stage of progress. This could be done via the Commission's Culture 2000 website. Such a system would allow cultural operators to know exactly what stage in the procedure they had reached, and would give them a continuously more precise indication of when they might expect an answer. This would allow each operator to get his project organisation ready in due time at the point that the selected projects are published.

This could be remedied by drawing inspiration from the Track and Trace system used by various postal operators. We propose that the Commission should establish a database for the projects that is accessible by the Internet, giving information on the progress of the individual project (which would be accessible to the project leader) with respect to the various milestones in the selection procedure.

One way to achieve this would be by assigning a username and a password to each of the project applications received, which would be mailed back to the project leader. The case manager would have to enter into the database the dates on which the project passed each milestone. At the same time, information should be provided on the average duration of the period which elapses between the various milestones of the administrative procedure, giving the project applicants a reasonable indication of when their projects could be launched (if accepted).

The Commission could also consider publishing the project scores on the individual project sites, as well as publishing the average score for all applications in order to give project leaders a better indication of the probability of the acceptance of their project. This practice would automatically make visible the evaluation criteria and assessment to the cultural operators that the Commission already applies and information it supplies upon the individual requests of the applicants. With the use of the recommended electronic monitoring system, such information could easily be extracted and disseminated.

It should be noted that the Calls for Proposals always included a precise description of the procedure to follow, but the dates for the publication of the final results were not indicated. The Commission informs the evaluator that from 2002 on, the Commission's Culture 2000 newsletter also provides precise information on the progress of applications. As mentioned above the Commission has informed the evaluator that the introduction of the Commission new ICT management system, "SYMMETRY", due next year could remedy this situation. PLS RAMBOLL Management welcomes the fact that the Commission has reached the same conclusion, and it is foreseen by the evaluator that the steps taken will improve the selection procedure of the programme according to the recommendation.

Improving feedback to refused applicants

PLS RAMBOLL Management recommends the Commission to improve feedback to refused applicants. Both refused and selected applicants have stated that further information concerning the reasons for the rejection of applications would be desirable as a continuation of the above practice. PLS RAMBOLL Management recommends that the Commission makes the project's evaluation rating of the experts available to the applicant. Such a feedback procedure will allow the cultural operators to improve the quality of their applications in response to the subsequent call for proposals.

In fact, the Commission has informed PLS RAMBOLL Management that it is working in the direction of the publication of the evaluation rates in the future.

7.4. Reconsidering the Objectives of the Programme

PLS RAMBOLL Management recommends that the Commission reconsider the objectives of the programme. Although, this is ultimately a political priority to set objectives, identify specific target groups and make priorities for the programme, PLS RAMBOLL Management assesses that objectives concerning the socio-economic development could be considered for omission, and focus could be retained on the objectives that directly address cultural activities and expression in the framework of trans-national cooperation.

PLS RAMBOLL Management considers that the following objectives to be considered for omission could be:

- "Taking into account the role of culture in socio-economic development"
- The italicised section in the objective: "*Explicit recognition of culture as an economic factor and as a factor in social integration and citizenship*".

On prioritisation of target groups, PLS RAMBOLL Management considers that greater targeting could be attained by e.g. changing prioritised target groups from one year to another.

To assure greater focus on the target groups of the programme PLS RAMBOLL Management also recommends that the application could be structured in such a way that the target group for the project is clearly discernible, and method/means to

achieve this is clearly discernible. A useful template can be derived from the DG Justice and Home Affairs' DAPHNE programme's application forms.

The focus on specific target groups will to a greater extent allow for synergy with other Community interventions.

7.5. Improving Evaluation of the Programme

Evaluation criteria for the Cultural Contact Points

PLS RAMBOLL Management recommends that the Commission takes steps to define clearly evaluation criteria for the performance of the Commission and the Cultural Contact Points for the remainder of the programme.

Evaluation criteria for the Cultural Contact Points:

- *Benchmarking on outreach.* The Cultural Contact Points should document their outreach to potential beneficiaries
- *The impact of the Partner Search Database in creating partnerships.* The Commission should monitor if the partner search database is used to form partnerships and whether it supports the creation of relevant partnerships
- *The quality of technical assistance offered to applicants.* The Commission should monitor to what extent applications that received technical assistance from the CCPs pass the technical eligibility criteria.

Monitoring of new steps taken in improving programme management

PLS RAMBOLL Management recommends that the Commission monitor the development in the following areas of programme management:

- *The impact of the "5% rule" on partner co-financing.* The Commission should monitor whether the "5% rule" does facilitate active co-operation by partners, as well as whether specific types of project organisations are kept out of the programme, e.g. small organisations with low operational capacity in terms of budgets, or organisations from the associated countries having low financial capacity due to lower levels of prices and revenue. Also, to what extent the rule inclines applicants to opt for previous collaborators as partners
- *The impact of the sectoral prioritisation established in 2002:* The Commission should monitor to what extent the sectoral prioritisation has influenced the kind of output and allocation of resources to prioritised sectors. Also, operators should be consulted as to the positive and negative results of the prioritisation

- *The inclusion of the new Member States in the Programme.* The Commission should survey the extent to which the inclusion of operators from the associated countries has increased in the remainder of the programme period
- *The long-term sustainability of Culture 2000 project partnerships.* The Commission should evaluate as to what extent the partnerships are sustainable and in what way as this is a key attribute of European-added value
- *The long-term sustainability of Culture 2000 project output.* The Commission should evaluate as to what extent the output of the projects are utilised and sustained as this is a key attribute of cultural added value

Annexes

Annex A: Categorization definition

The categorization system used in this report is organized in the following manner based on the project fiches and the categorization used on the website

http://europa.eu.int/comm/culture/eac/c2000activity/index_en.html.

The website categorization used is at the first level, except single numbered projects. The website categorization is marked 'Ws':

1. Artistic Creation comprises:

- Year 2000: Performing Arts.

Ws: Visual Arts, Photography, multimedia, socio-cultural activities.

- Year 2001: Artistic Creation, subcategory 2.1a (for Action 2), 2.1b, 2.1d, 2.1e, 2.1f (for Action 1), 2.1g

2. Literary Creation (translations) comprises:

- Year 2000: Books and Readings, subcategory translations
- Year 2001: Artistic and Literary Creation, subcategory 2.1i

3. Literary Creation (other) comprises:

- Year 2000: Books and Readings, subcategory others and the app. With no subcategory

Ws: Cultural Co-operation in Third Countries

Project 161 (ws#39) (Cultural Heritage, subcategory Others),

- Year 2001: Artistic Creation, subcategory 2.1a (for Action 1), 2.1c, and 2.1f (for Action 2).

4. Cultural Heritage comprises:

- Year 2000: Cultural Heritage, all subcategories.
- Year 2001: Cultural Heritage, all subcategories

History and Mutual Knowledge, all subcategories

Artistic and Literary Creation, subcategory 2.3 (for Action 3)

Ws: European Heritage Laboratories, Cultural Co-operation in Third Countries, Verdi.

5. Multidisciplinary comprises:

- Year 2000 (in 2000 the ws# are not numbered in succession): Project #61 (ws#33) (Artistic Creation, subcategory Theatre), Project #558 (ws#44) (Cultural Heritage, subcategory Others), Project 387 (ws#33) (Cultural Heritage, subcategory Others), Project #456 (ws#6) (Cultural Heritage, no subcategory) Project #299 (ws#10) (Cultural Heritage, no subcategory) Project #217 (ws#5) (Cultural Heritage, no subcategory) Project #128 (ws#44) (Cultural Heritage, no subcategory) Project #67 (ws#7) (Cultural Heritage, no subcategory)

Year 2001: Project: #216 (ws#36) (Artistic Creation, subcategory 2.1b), #183 (ws#7) (History and Mutual Knowledge, subcategory 3.1a), #346 (ws#16) (History and Mutual Knowledge, subcategory 3.1a).

Annex B: Interview log

Name	Position	Date of interview		Typ inte
Exploratory Interviews				
Kjeld Løfting	European (and Danish) Council of Artists	21 Oct	2002	In p
Diane Dodd	CIRCLE - Cultural Information and Research	18 Oct	2002	Tele
Lioba Reddeker	www.vektor.at - Co-ordinator of the project	22 Oct	2002	Tele
Paul Jeffcutt	Chairmann Creative Industries Research Network	22 Oct	2002	Tele
Claude Veron	Former CCP France, now working at the French Institute in Zagreb	29 Oct	2002	Tele
Mary Ann DeVlieg	IETM - network co-ordinator	31 Oct	2002	Tele
Rod Fischer	Director of International Intelligence on Culture, www.intelCULTURE.org	01 Nov	2002	Tele
CCP Interviews				
Claudine Lison	CCP Belgium - French region	04 Nov	2002	Tele
Liselotte Haschke	CCP Austria - Cultural Heritage Area	04 Nov	2002	Tele
Ulla Nyberg	CCP Finland	05 Nov	2002	Tele
Leif Sundkvist	CCP Sweden	06 Nov	2002	Tele
Maria Wikmann	CCP Sweden - Cultural Heritage Area	06 Nov	2002	Tele
Geoffrey Brown	CCP UK	06 Nov	2002	Tele
Valerie Martino	CCP France	06 Nov	2002	Tele
Anne Marie Gielin	CCP Belgium - Flemish region	07 Nov	2002	Tele
Yvette Gieles	CCP Holland	07 Nov	2002	Tele
Sabine Bornemann	CCP Germany	11 Nov	2002	Tele
Marie-Ange Schimmer	CCP Luxembourg	11 Nov	2002	Tele
Rasmus Tscherning	CCP Denmark	11 Nov	2002	Tele
Cristiana Bartolini	CCP Italy	12 Nov	2002	Tele

	Position	Date of interview		Type of interview
Interviews				
n-Hiebler	CCP Austria	13 Nov	2002	Telephone
antos	CCP Greece	14 Nov	2002	Telephone
	CCP Irland	12 Nov	2002	In writing
	CCP Spain	13 Nov	2002	In writing
	CCP Portugal	02 Dec	2002	In writing
narsdottir	CCP Iceland	28 Nov	2002	Telephone
allardo	CCP Norway	12 Dec	2002	Telephone
Session ors				
dolph	EU COM administrator	26 Nov	2002	In writing
minas	EU COM administrator	25 Nov	2002	In writing
li	EU COM administrator	03 Dec	2002	Telephone
haegen	EU COM administrator	26 Nov	2002	In writing
Policy Makers				
esendonk	Policy Maker, Germany	16 Jan	2003	Telephone
ez	Policy Maker, Spain	16 Jan	2003	In writing
- Landscape and resources in European cultural sites				
almeron	Project leader	21 Nov	2002	Personal
andez Baca	Project leader	21 Nov	2002	Personal
	Project co-organiser	04 Dec	2002	Telephone
ordos	Project co-organiser	05 Dec	2002	Telephone
– Opéras à r les enfants- virtuel				
ert	Project leader	28 Nov	2002	In person
	Project leader	29 Nov	2002	In person
	Project leader	29 Nov	2002	In person
arnie	Project leader	29 Nov	2002	In person
azza	Project co-organiser	02 Dec	2002	Telephone
	Project co-organiser	03 Dec	2002	In writing

Name	Position	Date of interview		
Exploratory Inter-views				
Case study – Cyberfeminism.lab				
Andrea Sick	Project leader	14 Jan	2003	
Helene von Oldenburg	Project leader	14 Jan	2003	
Claudia Reiche	Project leader	14 Jan	2003	
Laurence Roussel	Project co-organiser	16 Jan	2003	
Tahani Nadim	Project co-organiser	09 Jan	2003	
Casestudy - 'Why/how Opera Education... Today Project?				
Luke O'Shaughnessey	Project leader	07 Jan	2003	
Ann Laenen	Project leader	07 Jan	2003	
Ulla Laurio	Project co-organiser	10 Jan	2003	
Xavier Pujol	Project co-organiser	14 Jan	2003	
Agnès de Jacquilot	Project co-organiser	14 Jan	2003	

Annex C: Tables showing distribution of applications and selected projects

Refused applicants

Overview selected programme

Annex D: Bibliography

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Annex E: Terms of Reference

Annex F: Interview Guides and Questionnaire