

ANNEXES OF THE FINAL REPORT

The Annexes of the Final Report comprise three main sectional parts.

The first part (Part One: Individual Assessment) includes the descriptive account and actual assessment comments for each organisation separately.

The second part (Part Two: Tools and Methods) regards the methodological means the evaluators used before and during the evaluation exercise.

These could be summarised to the following:

- A document on the methodology used for the exercise (Annexe1),
- the bibliography used presented for each organisation separately (Annexe 2),
- the internal documentation the evaluators used for their interviews and background information (Annex 3),
- the questionnaires they sent to members of the organisations (Annex 4),
- the abbreviations regarding organisations and countries that figure in the report (Annex 5).

The third part (Part Three: Facts and Data) provides specific data on the organisations. It first concentrates on the organisations achievements. Indicatively these are presented through a list of 2001 concerts/events for Music Organisations and a list of current (i.e. 2002) members for Networks/PON. Next come the annexes on the organisations' contact details. Finally, Annex 9 provides information on the organisations' statistics, the A-line and the evaluators' visits.

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Individual reports on all 17 organisations

Introduction to the individual reports

The evaluation team edited all the information available about each organisation including music organisations, networks and project-oriented networks (PONs), following extensive research and contacts with the organisations.

Section one: music organisations

The sub-sections/headings of the individual evaluations of music organisations are as follows:

Summary: in bullet points the main results achieved/opinions given (information based on research and visits to the organisations carried out from January 2002 to April 2002).

Meeting of goals: the principal objectives of the organisations and how successfully these are met through their principal activities. This section is divided into activities and an overall conclusion.

Organisation and management: the internal structure of the organisations, how they are administered and managed and how the organisations support their members. Points are made about recruitment strategies, the geographical spread of the organisations, their board structure and day-to-day administration. A brief comment on finances and funding is also included in this section, which concludes with an overall summary.

Compatibility with line A-3042: how the organisations are applying a strategy of integrating the central and east European countries, how they deal with enlargement and respond to the aim of advancing the idea of European culture and civil society.

Strengths and weaknesses: in bullet points followed by concluding comments on the organisations.

European Union Youth Orchestra (EUYO)

Summary

On the basis of the information provided (activities, aims and objectives), telephone conversations with former orchestra members, concert reviews and interviews with the orchestra's management, the principal characteristics of EUYO can be summed up as follows:

- very active in fundraising and networking activities within and beyond Europe;
- high standard of quality both in relation to repertoire and choice of musicians (young orchestra members as well as conductors/teachers);
- organised and transparent recruitment of orchestra members;
- wide geographical coverage with regard to concerts (orchestra members, on the other hand, must be holders of a passport issued by an EU country);
- highly organised annual structure with continuity of activities (annual summer tour);
- the involvement of famous conductors in the area;
- success in promoting Europe's musical heritage throughout the world.

This report examines: how EUYO achieves its goals in its role as a music organisation, how it is organised and managed and how its activities correspond to the aims promoted under A-3042. It concludes with a summary of the orchestra's strengths and weaknesses.

1. Meeting of goals

1.1 Activities promoting EUYO's goals

Activities that promote EUYO's goal of leading the way in musical performance and promoting European music abroad include the annual summer tour and individual concerts held throughout the year as well as the annual summer school attended by young musicians from EU countries (but not from all of them every year). The orchestra appears to be very flexible as regards its repertoire (which can range from classical music to contemporary works, including music from plays, films and musicals) and its annual tour takes in countries both inside and outside Europe. The success of these concerts is demonstrated in media coverage and press releases. Participation in the orchestra has resulted in former members becoming leading musicians and members of famous orchestras across Europe. A 1991 survey of past EUYO orchestra members showed that a large majority of them (95%) were currently working as professional musicians and were very active in the field while some had become famous and were playing in well-known orchestras around the world. Interviews with former members who joined the EUYO up to ten years ago showed that for some EUYO was their first experience of working with an international orchestra and in a European environment. Many former members claimed that their participation in EUYO changed their working lives and future by providing them with an opportunity to learn about their musical abilities and prospects and develop their skills alongside other orchestra members.

1.1 Meeting of goals - conclusion

All in all, EUYO achieves its goals and responds successfully to the aspirations of its target groups (young orchestra members and large audiences). EUYO brings together each year over 130 musicians most of whom want to return and play with the orchestra

again. The challenge of bringing together 15 different nationalities and music education systems is considerable and EUYO appears to rise to it successfully and efficiently. In addition, through its extensive networking and international links, EUYO travels at least once a year outside Europe, providing an opportunity for its members to play in large and famous concert halls. Former members have expressed satisfaction with having had the opportunity to play to large audiences for the first time and work with musicians from other European countries.

2. Organisation and management

This section examines the efficiency and quality of the organisation and management of EUYO by focusing on the structure of its board and its day-to-day administration.

2.1 Structure of the board and geographical spread

Regarding board structure and the way the orchestra operates, EUYO management appears to be very efficient. Orchestra members are selected in a highly organised and well structured way. There is a full-time orchestra manager and good links with conservatories and music colleges throughout Europe. The network of conservatories and music schools facilitates the recruitment of highly qualified musicians from all EU countries. Auditions are wide-ranging and well organised and are held in all 15 Member States. The fact that both the Director of Studies and the Head of Strings monitor all recruitment procedures and pre-selection criteria shows that the management of the orchestra follows every step up to the annual formation of the orchestra closely and carefully.

Regarding geographical spread, EUYO musicians are drawn from all EU-15 Member States. There are internal discrepancies regarding the number of members per country (with some countries being disproportionately represented). EUYO places quality and skills first in order to achieve better results and a successful outcome, which of course may have implications for geographical spread. Pressure from national governments which provide funding is usually based on geographical discrepancies. EUYO responds to this challenge by organising special workshops and training sessions for musicians from under represented countries. The evaluator takes the view, however, that these should be better organised and wider ranging since they seem to have been introduced without any set structure or basis for the future.

Regarding communication and keeping up with former members is concerned, there appears to be no set structure, e.g. newsletter, journal or other publication. EUYO is a very large organisation recruiting more than 130 members every year. The recently restructured website and brochures together with e-mail address lists appear to be the only means of keeping in touch with former members. The latter, on the other hand, say that they do not keep in touch with EUYO once they move on although some of them may have informal social or professional links with other former orchestra members. On this point, EUYO management states that e-mails are sent periodically in order to update the large database of almost 1 800 names. Next year, which marks the 25th anniversary of the founding of EUYO, the management is planning to contact as many former members as possible in an effort to launch an ongoing effort to bring them together.

2.2. Day-to-day administration

Overall EUYO is well organised administratively. Interviews with management, follow-up by e-mail and fax and conversations with former orchestra members clearly showed that EUYO's management and administration are efficient.

2.3. Conclusion

On the whole, EUYO is well organised and well structured with excellent international links and the capacity to establish 'friendships' and attract continuous support around the world. The management's commitment to networking and fundraising along with strong public relations adds to the value and success of the orchestra. The press and media report regularly on the orchestra's successes. EUYO appears to meet both the goals it has set itself, which can be summarised as providing a bridge between college and professional life for young musicians and representing the EU abroad. Further efforts could be made to achieve a more balanced geographical spread, for instance by providing additional training courses and summer schools (this could also assist the enlargement of the orchestra; see section below on Eastern Europe).

3. Compatibility with A-3042

The sections below focus on two aspects of funding under A-3042: integrating central and eastern Europe and promoting European culture and civil society.

3.1 Enlargement and central and eastern Europe

Since it is an EU orchestra, EUYO has not yet had any participants from the central and east European or candidate countries. Integrating the newcomers in the orchestra and responding to the challenges of enlargement will be the main difficulties facing the EUYO in the future. In order to respond to this challenge, EUYO has been making contact with the accession countries. In 2002 the orchestra will take part in master classes, rehearsals and performances in Cyprus for young people from both the Greek and Turkish communities. In addition, EUYO has made visits to non-EU countries and given concerts in the Baltic States and Russia (as well as in countries outside Europe including China and South America). When the orchestra visits non-EU countries, there is always an opportunity for dialogue with local people. 'Youth to Youth' events are organised for EUYO members to meet local young people, at which both can learn about one another's culture and experiences.

3.2. Promotion of European culture and civil society

EUYO sees its role as that of creating a common cultural area for young European musicians. This is achieved by bringing together 130 young musicians across the EU. A key point made by EUYO management regarding the promotion of a common European cultural heritage was that because music is not language-based it is one of the most potent ways of expressing and developing attributes common to different nationalities. EUYO has played a part in regenerating certain areas where cultural activity along with economic development was recognised as being essential (e.g. Porto's selection as the 2001 European Capital of Culture). On the issue of promoting the EU ideal outside the Union, EUYO management has stated that *'The Orchestra is like a Trojan Horse for the EU: its concerts are always powerful events, leaving both the people and the leaders of the visited countries with a deeply positive impression of the EU's value and importance'*.

4.Strengths and weaknesses

4.1. Strengths

EUYO's strengths are:

- a wide-ranging, transparent and organised recruitment strategy;
- very active in terms of networking and organising events;
- a high standard of music quality (both in terms of the selection of famous conductors and of difficult repertoire ranging from classical music to musicals);
- a board that is highly active in fundraising and networking. EUYO maintains contacts with many concert halls around the world as well as with local authorities in a range of countries;
- an efficient management and administration (including efficiency in dealing with this evaluation).

4.2 Weaknesses

- lack of strategy for keeping in touch with former members via a newsletter or other means (e.g. intranet). This could help the recruitment of future members;
- lack of funding to set up premises of its own where musicians can perform. The orchestra must look for rehearsal premises each year. It needs a specific place where rehearsals and auditions can take place on an ongoing basis, a kind of home for European music;
- enlargement appears to be presenting a challenge to the orchestra. EUYO has considered raising the age limit for entry from 23 to 25 in order to alleviate the frustration of certain students whose country's conservatory systems do not allow them to be competitive at a very early age.

4.3 Summary

All in all, the work of EUYO is very impressive. EUYO management is enthusiastic and committed to young people and music. It is the organisation that has been receiving funding under A-3042 for the longest time and it has wide experience in the field. One of the key strengths of the orchestra is its solid network and excellent relations with conservatories across Europe and concert halls throughout the world.

European Union Baroque Orchestra (EUBO)

Summary

On the basis of the information provided (activities, aims and objectives), the answers to questionnaires given by former orchestra members, concert reviews and conversations with the orchestra's management, the principal characteristics of EUBO can be summed up as follows:

- high quality baroque orchestra with good links across Europe and beyond;
- high level of organisation and administration. Very efficient information flow (efficiency also with regard to this evaluation exercise);
- organised and transparent recruitment of orchestra members;
- wide geographical coverage with regard to concerts (orchestra members, on the other hand, must be holders of a passport issued by EU-15 and certain candidate countries);
- organised annual structure with continuity of activities;
- involvement of famous tutors in the area;
- success in promoting Europe's baroque musical heritage throughout the world.

This report examines: how EUBO achieves its goals as a music organisation, how it is organised and managed, and how its activities correspond to the aims of A-3042. It report concludes with a summary of the orchestra's strengths and weaknesses.

1. Meeting of goals

1.1 Activities promoting EUBO's goals

Activities that foster EUBO's goal of leading the way in musical performance and promoting European baroque music abroad include the annual tour which usually involves four directors, four programmes and four leaders (young professional musicians). Selection is mainly-merit based which means that some countries are under-represented. As the answers to the questionnaires given by former members show, EUBO is very successful in bridging the gap between college and professional life for young musicians.

1.2 Meeting of goals - conclusion

All in all, EUBO achieves its goals with great success and has very enthusiastic members. It provides its target group (young baroque musicians) with a unique opportunity to further their careers. The challenge of bringing together different nationalities and musical education systems is considerable and EUBO appears to carry it off successfully and efficiently. As well, through its extensive networking and international links, EUBO travels outside Europe at least once a year giving its members the opportunity to perform in large and famous concert halls. Former members have expressed satisfaction with having been able to play to large audiences for the first time and work with musicians from other European countries. In addition, the answers to questionnaires received from former members show that EUBO provides excellent stage experience for members who feel more confident after having participated in the orchestra. For many of them, joining a European orchestra was a unique opportunity.

2. Organisation and management

This section examines the efficiency and quality of the organisation and management of EUBO by focusing on the structure of its board and its day-to-day administration.

2.1 Structure of the board structure and geographical spread

EUBO's board structure shows that this is a highly organised orchestra with an efficient administrative team, all of whom appear to be very committed to baroque music. In terms of geographical representation, EUBO has always had members from at least 10 EU countries. When selection takes place an informal rule is usually applied favouring less-represented countries but selection has to be merit-based since the orchestra is fairly small. The countries which are usually disproportionately represented are the UK, Germany, France, Italy, the Netherlands and Spain.

Orchestra members are selected in a highly organised and well structured way. The network of conservatories and music schools facilitates the recruitment of highly qualified musicians from all EU countries. Auditions are wide-ranging and well organised are held in a specific location in the Netherlands. Since future EUBO members have to meet their own travel expenses in order to attend the audition and 3-day course, it is probably difficult for some of them to attend auditions and consequently join the orchestra (especially those from less well-off backgrounds).

As far as internal communication and keeping up with former members is concerned, the structure appears to be very good. The prompt response to the questionnaires and EUBO's ability to provide details of former members very speedily demonstrates its efficiency. The orchestra appears to function as an informal network for baroque orchestras across Europe and acts informally from time to time as an information centre for national conservatories, national baroque orchestras and individuals interested in baroque music. One of the strengths of EUBO's networking and international relations is its multilingual website (6 European languages) set up by orchestra members as a forum for discussion and exchanges of information (including pictures, jokes and invitations) and providing an update for orchestra members on current and future events.

In addition to its orchestral activities, EUBO has created the EUBO Development Trust, a charity that aims to raise money to finance recordings, clothing for concert performers, sheet music, etc. The Trust also provides funding for scholarships to allow musicians to continue studying and students to acquire work experience.

2.2. Day-to-day administration

As mentioned above, EUBO has an well-organised administrative structure. EUBO staff provides back-up during pre-selection and tour periods and are present at all activities. As far as funding is concerned, EUBO has been striving to raise funds from private companies.

2.3. Conclusion

EUBO is highly organised and well managed. Former members stress the efficiency and transparency of EUBO's selection procedures. Like the other music organisations funded under A-3042, EUBO has received very favourable reviews in both the world press and the media for concerts given in Europe and across the world.

3. Compatibility with A-3042

The following sections focus on two aspects of funding under A-3042: integrating central and eastern Europe and promoting European culture and civil society.

3.1 Enlargement and central and eastern Europe

Although EUBO is an EU orchestra it has had some participants from central and east European and candidate countries. Integrating the newcomers in the orchestra and responding to the challenges of enlargement will be the main difficulties facing EUBO in the future. Enlargement presents a challenge given the lively interest shown even now by central and east European nationals in joining the orchestra. EUBO, however, has no funds at present for extending opportunities in this area. According to EUBO's management, few opportunities exist for obtaining experience in baroque music in central and east European countries, and this may present problems for the organisation of training and courses by EUBO in the future. To meet these challenges, EUBO's suggestions for the future include setting up a forum in central and Eastern Europe. Preliminary training in the form of summer courses could be arranged in these countries. Indeed, as former members' answers to the questionnaires indicate, considerable differences exist in education, facilities and concert opportunities between east and west European countries.

3.2. Promotion of European culture and civil society

EUBO sees its role as that of promoting European culture through transnational practices, cultural exchanges via music, awareness of the baroque musical heritage. Like other orchestras funded under A-3042, EUBO acts as an ambassador for the EU beyond its borders. Former members have benefited greatly from participating in EUBO both in terms of cooperation and of understanding and learning about European culture. EUBO, like other orchestras funded under A-3042, creates the basis for professional and personal links among members, and thus responds to the needs of European civil society. A former member, for instance, has set up a small chamber choir with other EUBO members. On the issue of European culture, former members stressed in their replies to the questionnaire that EUBO helped them to appreciate how closely linked the countries of Europe are both culturally and spiritually. In their view EUBO has succeeded in demonstrating to its members the diversity and common attributes existing within Europe. EUBO members stressed that: *'the best results take place when different cultures work together and learn from each other's experiences'*.

4. Strengths and weaknesses

4.1 Strengths

EUBO's strengths are:

- a wide-ranging, transparent and organised recruitment strategy;
- very active in terms of networking and organising events;
- a high standard of music quality (both in terms of the selection of famous conductors and of difficult Baroque repertoire);
- highly organised and efficient management and a good information centre for present and former members.

4.2 Weaknesses

- as in the case of EUYO, a lack of funding for setting up a premises of its own where musicians can perform. The orchestra is obliged to look for rehearsal premises each year. It needs a specific place where rehearsals and auditions can take place on an ongoing basis, a kind of home for European music;.
- enlargement appears to be presenting a challenge to the orchestra;
- a number of former members said that participating in EUBO is expensive since no salary is paid.

4.3 Summary

In general, the work of EUBO is very impressive. EUBO management is enthusiastic and committed to young people and music. One of the orchestra's strengths is its solid organisation and multilingual website. Most members of EUBO are currently employed in baroque music-related positions and are very satisfied to have participated in the orchestra at some point in their careers. A quote from a former member is illustrative of EUBO's work: *'EUBO creates something harmonious, something of incredibly high standard and something of which Europe should be very proud'*.

European Opera Centre (EOC)

Summary

On the basis of the information provided (activities, aims and objectives), the answers to questionnaires given by former members of EOC, reviews, interviews with management and the opinion of North West Arts, the principal characteristics of EOC can be summed up as follows:

- high quality European Opera Centre with good links across Europe and beyond;
- high level of organisation and administration. Very efficient information flow (also with regard to this evaluation exercise);
- ability to extend its educational work and find other ways of bringing opera to a wider audience (for instance, through the animated BBC film with opera);
- commitment to the enlargement countries (both as regards recruitment and performances);
- responsive to the challenges of technology and flexible about launching projects combining arts and technology;
- flexible about making available its rehearsal space (a three-floor building in Manchester) to former members;
- committed to bringing opera to the general public.

This report examines: how EOC achieves its goals as a music organisation, how it is organised and managed and how its activities correspond to the aims of A-3042. It concludes with a summary of the EOC's strengths and weaknesses.

1. Meeting of goals

1.1 Activities promoting EOC's goals

Activities that promote EOC's goals are two-fold. First, EOC's aims are similar to those of other music organisations funded under A-3042 (i.e. to bridge the gap between completing higher education and establishing a career in opera). EOC, in addition, performs an advisory role for singers' career development. Lastly, it seeks to broaden the audience of opera viewers and listeners by having opera covered by the media (e.g. the project implemented with the BBC combining cartoon animation and opera). Conversations with EOC members, information gleaned from the replies to the questionnaires and the opinion of North West Arts indicate that EOC is highly regarded and its aims and objectives are successfully met. Members of EOC are very enthusiastic and say that the organisation acts as a 'home' for singers, providing them with the opportunity to find employment after they have performed with EOC and to return anytime they wish in order to perform or simply rehearse.

1.2 Meeting of goals - conclusion

All in all, EOC achieves its goals with great success. The challenge of bringing opera to a wider audience and providing a market for an adequate number of singers is considerable and EOC appears to be responding to it successfully and efficiently. It should be noted that the EOC initiative was launched in response to concerns that Europe was not providing a market for opera singers whereas the US has opera training schools. Present and former EOC members express satisfaction with the opportunities they were given and say that they received much support in pursuing their careers and making new

contacts. EOC responds, in addition, to the needs of its target groups who are mainly young opera singers and technical staff, stage managers and directors.

2. Organisation and management

This section examines the efficiency and quality of EOC's organisation and management by focusing on the structure of its board and its day-to-day administration.

2.1 Structure of the board and geographical spread

Opera and orchestra members are selected in a highly organised and well structured way which differs, however, from the annual recruitment strategy adopted by EUYO and EUBO. The EOC recruitment process is more flexible but strict criteria are applied and applicants must undergo extensive auditioning and interviews. EOC is flexible about age, selection is merit-based only and there is no quota system for countries. Central and Eastern Europe and Russia are disproportionately represented however. The establishment of a network of opera centres, conservatories and music schools facilitates the recruitment of highly qualified musicians from all EU and non-EU countries. In terms of geographical representation, EOC receives applications from every EU country and from most of the accession countries. There is a strong commitment to include the central and east European countries (see comment below on enlargement). EOC bridges the gap between completing higher education and establishing a career in opera and acts as an information centre for EOC members. This does not necessarily mean singers only. EOC has set up a network that includes young singers, orchestra players, assistant directors, and costume and stage designers. EOC consequently not only plays the role of educator but also acts in a purely advisory capacity. Singers and other artists who study at the Centre are offered advice on arranging professional auditions, given recommendations to opera houses and conductors and introductions to agents.

2.2 Day-to-day administration

As mentioned above, EOC has an well-organised administrative structure. The fact that it has its own rehearsal studios is very important and adds to its ability to create a community since former members usually return to rehearse. EOC is actively involved in fundraising and in finding new funding opportunities and adapting the organisation to meet current challenges mainly introduced by new technologies. According to North West Arts, EOC's collaboration with the BBC in producing an opera using cartoon animation is a large-scale project which is exceptional in terms of scale and imagination. This project is expected to have considerable scope for application in education and facilitating access. The management team is highly regarded and North West Arts describes the manager as '*one of the most highly respected figures in the field of classical music management in the UK*'. EOC receives a very high proportion of the funding earmarked for A-3042 (over 80% in 2001) which means that it will have to step up its efforts to raise funds from sources other than the Community.

2.3 Conclusion

EOC is highly organised and well managed. It has established very good links with the BBC and has a dynamic and open-minded approach to new projects and new opportunities. It is interesting to note that EOC does not confine itself to producing opera but is seeking new ways of performing opera and of establishing links between opera and new technologies.

3. Compatibility with A-3042

The following sections focus on two aspects of funding under A-3042: integrating central and Eastern Europe and promoting European culture and civil society.

3.1 Enlargement and central and Eastern Europe

Enlargement does not appear to present a challenge to EOC. The organisation works with a range of partners including internationally acclaimed conductors and a number of orchestras and venues in central and eastern Europe. One production was taken to Hungary and Russia while EOC members very often come from east European countries. An interview with a former member from Moldova indicates that EOC creates solid links between eastern and western traditions of opera making and provides valuable opportunities that someone coming from Moldova would otherwise never have.

3.2. Promotion of European culture and civil society

Like other music organisations funded under A-3042, EOC sees its role as that of promoting European culture through transnational practices, cultural exchanges via music, awareness of different European cultures and the diverse expression of Europe's opera musical heritage. It also responds to the challenges presented by new technologies and seeks to integrate these changes in opera performance. According to former members, participating in an organisation of this kind broadens the mind and provides opportunities for cultural exchange and acquiring awareness of other ways of working.

4. Strengths and weaknesses

4.1. Strengths

EOC's strengths are:

- commitment to enlargement;
- very active in terms of networking and organising events;
- a high standard of music quality (both in terms of the selection of famous conductors and repertoire which is not often played);
- highly organised and efficient management and a good information centre for present and former members;
- the ability to provide a 'home' for opera. The premises in Manchester where EOC is housed is a three-storey building, consisting of 6 practice rooms with a piano, administrative offices for 5 full-time staff, large rehearsal rooms and sitting areas;
- ability to respond to new technologies and flexibility in terms of scope and objectives. EOC not only arranges performances but is continuously seeking new and innovative ways of bringing opera to the general public.

4.2 Weaknesses

- its flexibility in relation to recruitment may be both an advantage and a drawback. There is no set recruitment period or strategy as in the case of EUYO and EUBO. EOC recruits very good candidates through transparent procedures but most of its members get to know about EOC by word of mouth or when EOC contacts them;
- there appears to be over dependence on funding from A-3042. Efforts need to be made to adopt fundraising strategies that will generate funding from other sources.

4.3 Summary

The work of EOC is generally very impressive. EOC management is enthusiastic and committed to young people and music. One of the key strengths of EOC is its ability to find new ways of performing and working on new projects

European Union Chamber Orchestra (EUCO)

Summary

On the basis of the information provided (activities, aims and objectives), the answers to questionnaires given by former members of the orchestra, concert reviews and interviews with the orchestra's management as well as e-mail contacts with press officers in Bolivia and Jordan, the principal characteristics of EUCO can be summed up as follows:

- high level networking and long list of partners within Europe and beyond;
- high standard of quality both in relation to repertoire and choice of musicians (young orchestra members as well as conductors/teachers) orchestra members;
- wide geographical coverage with regard to concerts (orchestra members must be from EU Member States with few exceptions). EUCO has ongoing contacts with Middle East/Mediterranean and Latin American countries;
- organised annual structure with continuity of activities (annual summer tour);
- success in promoting Europe's musical heritage throughout the world.

This report examines: how EUCO meets its goals as a music organisation, how it is organised and managed and how its activities correspond to the aims of A-3042. It concludes with a summary of the orchestra's strengths and weaknesses.

1. Meeting of goals

1.1 Activities promoting EUCO's goals

Activities that further EUCO's goal of leading the way in musical performance and promoting European music abroad include the annual tour and individual concerts held throughout the year. The orchestra appears to be highly committed to its repertoire (choosing difficult and occasionally rarely heard pieces) and its annual tour takes in countries both within and outside Europe. The success of these concerts is demonstrated in media coverage and press releases. Interviews with former members who have played with EUCO show that participating changed their careers and future by providing them with an opportunity to learn about their musical abilities and prospects and develop their skills while working with other orchestra members. e-mail correspondence with press officers in Bolivia and Jordan underline the orchestra's ability to maintain lengthy partnerships while promoting European music in the region. The EU representation in Bolivia considers '*EUCO to be a valuable tool for strengthening the relations and co-operation efforts of the EU in the region*'.

1.2 Meeting of goals - conclusion

All in all, EUCO achieves its goals with great success. Its long list of successful concerts, enthusiastic feedback from former members and the positive views of partners outside Europe appear to confirm EUCO's success. As well, EUCO's international activities help its members to establish contacts through intercultural relations with countries in Latin America and Asia.

2. Organisation and management

This section examines the efficiency and quality of EUCO's organisation and management by focusing on the structure of its board and its day-to-day administration.

2.1 The structure of the board and geographical spread

EUCO musicians come from all EU-15 Member States. However, in view of the differences in music education and standards across the EU, EUCO is unable to recruit an equal number of musicians from every country. EUCO's activities include extended and lengthy tours performing around the world. To date visits have been made to countries in Europe, Asia, the Middle East, North Africa, and Central and South America. The Cambridge music course (in 1999) facilitated the exchange of practices among young performers in Italy and the UK. The pre-selection of orchestra members is not structured as it is for other orchestras with where auditions are held in a specific location each year. EUCO has a large network of partners, however, including many conservatories from which it draws most of its members. The establishment of a network of conservatories and music schools facilitates the recruitment of highly qualified musicians from all EU countries. The evaluator takes the view, however, that as there is no structured and transparent auditioning system membership of EUCO, according to members' replies to the questionnaires, appears to be based on word of mouth. As far as internal communication and keeping up with former members is concerned, several annual EUCO newsletters have been produced promoting activities and providing reviews of events. Most former members have played with the orchestra more than once and appear to keep in touch with EUCO once they have left.

2.2. Day-to-day administration

Although EUCO's internal administration operates with the minimum facilities and staff, the success of the orchestra's concerts and the large number of countries visited along with positive feedback from partners and orchestra members indicate that EUCO's management is active and efficient. The evaluator considers, however, that efforts must be made to adopt a better organised recruitment strategy and to open up access to participate in EUCO.

2.3. Organisation and management - conclusion

All in all, EUCO is very successful at organising concerts and its tours are lengthy with a wide-ranging geographical coverage. The press and media invariably report on the orchestra's successes. EUCO appears to meet both the goals it has set itself which can be summarised as providing a bridge for young musicians between completing their education and starting a professional career and representing the EU abroad.

3. Compatibility with A-3042

The sections below focus on two aspects of funding under A-3042: integrating central and eastern Europe and promoting European culture and civil society.

3.1 Enlargement and central and eastern Europe

As a mainly EU orchestra, EUCO has not yet had many musicians from central and east European or candidate countries.

3.2. Promotion of European culture and European civil society

EUCO sees its role as that of establishing a common cultural area for young musicians in Europe. Partners in Bolivia and representatives in the EU delegations in Latin America and the Middle East say that EUCO strongly promotes '*the diffusion of the cultural values of the EU*' in countries outside Europe. Musicians maintain that classical music is

mainly a European 'product' which they feel committed to conveying beyond Europe. In their replies to the questionnaires former EUCO members say that the strengthening of their European contacts which they have achieved through EUCO has made them aware of differences in playing styles, musical approach and musical temperament in different European countries. EUCO, moreover, has been a driving force for intercultural communication through music. A EUCO member describes as EUCO's greatest asset in promoting European culture its '*mix of different nationalities*' so that '*during concerts people in the audience find it hard to guess the musicians' nationalities*'. Lastly, participating in an orchestra of this kind, according to its members, is a learning experience since '*international contacts make them more aware of existing differences in playing styles, musical approaches and musical temperaments of the different countries*'.

4. Strengths and weaknesses

4.1. Strengths

EUCO's strengths are:

- putting on a large number of concerts in many countries around the world. To date it has performed in over 60 countries world-wide. It has a regular annual schedule of around 70 concerts;
- very active in terms of networking and organising events both inside and outside Europe;
- a high standard of music quality (both in terms of the selection of famous conductors and of difficult repertoire ranging from classical music to musicals);
- EUCO seeks to perform in places that are not visited by other orchestras and in very large halls.

4.2 Weaknesses

- EUCO's main weakness are organisational and not related to its activities. Efforts need to be made to apply a more structured recruitment strategy;
- EUCO does not appear to have any organised plans or strategies for integrating the central and east European countries;
- members' replies to the questionnaires indicate that most EUCO musicians perform with the orchestra more than once, and in some cases year after year. In view of the orchestra's small size, this may have implications for the recruitment of new members.

4.3 Summary

The work of EUCO in general is good. EUCO management is enthusiastic, active and committed to young people and music. One of the orchestra's key strengths is its ability to function with a minimum administrative structure and to travel to as many places as possible each year. It has been noted, however, that the orchestra employs the same players for more than two years running and performs in the same places more than twice.

EuropaChorAkademie

Summary

On the basis of the information provided, the answers to questionnaires given by former members of the Choir, concert reviews and attendance at a rehearsal, the principal characteristics of EuropaChorAkademie can be summed up as follows:

- high musical quality;
- good links and contacts in a large number of candidate countries;
- very high level of artistic leadership;
- highly talented and diverse group of singers;
- informal and fairly transparent recruitment procedure for choir members;
- a full concert agenda with continuity of activities;
- the involvement of, and good contacts with, other famous conductors and orchestras in Europe;
- success in promoting the choir heritage across (parts of) Europe.

This report examines how EuropaChorAkademie achieves its goals as a European choir, how it is organised and managed and how its activities correspond to the objectives of A-3042. It concludes with a summary of EuropaChorAkademie's strengths and weaknesses.

1. Meeting of goals

1.1 Activities promoting EuropaChorAkademie's goals

The main objective of the relatively recently established EuropaChorAkademie is informing young people about symphonic choir music in universities, through the organisation of academies, master courses, concerts, conductors' courses and the recording of CDs. In all its activities EuropaChorAkademie links together different national choir traditions in one musical body while preserving their individual characteristics. Each concert brings together singers from different cultures and national backgrounds. Approximately 30 000 people attend EuropaChorAkademie concerts each year, which are given in famous locations and theatres in collaboration with well-known orchestras. Concerts generally receive wide coverage in the regional media, including radio.

One of the educational activities indirectly promoting the goals of EuropaChorAkademie is the 'Erlebnis Musik' program, a project that seeks to involve schoolchildren in choir music and its history by combining classical music with other school subjects. Up to now the project has only been implemented in the region in Germany. The founder and artistic director of EuropaChorAkademie is very dedicated. Since his professional experience and talent are also highly appreciated abroad, EuropaChorAkademie has become a partner in the Aix-en-Provence Opera Festival and is able to attract distinguished guest professors to give master classes.

A member of EuropaChorAkademie says in a reply to the questionnaire that participating *'is the best occasion to develop vocal and musical skills. EuropaChorAkademie offers the possibility for members to sing with the most famous conductors, and the best orchestras in Europe. Moreover members gain a lot of professional recording experience for later use in professional life and got the chance to sing in famous concert halls'*.

1.2 Meeting of goals - conclusion

All in all, EuropaChorAkademie and its very dynamic artistic director successfully achieve its goals. Last year EuropaChorAkademie brought together over 1 200 singers most of whom want to sing with the choir again. The challenge of bringing several nationalities together is considerable and appears to have been carried off successfully and efficiently. EuropaChorAkademie provides an opportunity for its members to sing in well-known concert halls with famous orchestras and to make CD recordings. After Germany, the central and east European countries provide most of the singers but efforts are being made to recruit from other EU countries.

2. Organisation and management

This section examines how efficiently EuropaChorAkademie is organised and managed by focusing on the structure of its board and its day-to-day administration.

2.1 Structure of the board and geographical spread

The initial goal of EuropaChorAkademie, to bring symphonic choir music to young people in Europe, is relatively well organised. If it is to be more productive and creative in other areas, however, now is the time for EuropaChorAkademie to restructure strategically and re-focus on future activities by fine-tuning its aims and goals and establishing new partnerships within Europe. It is clear that a wealth of creative ideas are generated between members and the artistic director. Lack of time appears to be the main factor, however, holding the choir back from modifying and adapting existing ideas and launching new ones (e.g. extending 'Erlebnis Musik' beyond Germany, starting the Migrant Choir in Berlin, organising master classes). In terms of geographical distribution, EuropaChorAkademie is very well represented in eastern Europe (see Note on Eastern Europe). The artistic leadership of EuropaChorAkademie is in the hands of one person only and there is no official board structure. From press reviews it is clear that the team attracts good media coverage. EuropaChorAkademie, furthermore, has professional contacts with a CD recording house. During rehearsal periods the entire group is located in Mainz and this makes internal communication easy. On the question of keeping up with former members, there appears to be no structure or database at EuropaChorAkademie. Nor is there an alumni system. No newsletter or leaflets are produced or disseminated. Questionnaires had to be sent to former members in some cases via coordinators. The evaluator takes the view that the website focuses on the highly professional and artistic leadership of one person and is not directly targeted at recruitment.

2.2 Day-to-day administration

The offices in Mainz and Bremen handle day-to-day administration. Some of the administrative staff are also choir members. The funding received by EuropaChorAkademie under A-3042 is used to meet the travel and subsistence expenses of choir members. Other funding comes from the universities involved and the regional governments.

2.3 Conclusion

EuropaChorAkademie is a highly artistic and professional body. Its good links with concert halls and CD recording companies help it meet its goals of spreading choir music in Europe effectively. Like all other organisations funded under A-3042, it attracts good

press coverage for concerts held in Europe. Former members are all very positive about having participated in EuropaChorAkademie.

3. Compatibility with A-3042

The sections below focus on two aspects of funding under A-3042: integrating Eastern Europe and promoting European culture and civil society.

3.1 Note on enlargement and central and eastern Europe

Given that over the years around half of EuropaChorAkademie's singers have come from central and eastern Europe (some 600 out of 1 200) and that concerts are given in east European partner countries, the activities of EuropaChorAkademie are indirectly promoting east European integration. As one respondent to the questionnaire says '*feeling a EU citizen while his country is still a candidate member*', confirms the involvement of EuropaChorAkademie in the candidate countries.

3.2. Promotion of European culture and civil society

EuropaChorAkademie is a forum for European choral music and a network for singers. It promotes the idea of European civil society by means of academies, concerts and CD recordings. In doing so it seeks to encourage young Europeans to listen to classical music as part of their national and European cultural heritage. A respondent of the questionnaire says: '*I learned that music is a universal language which built a lot of bridges between people. I learned more on cultural differences and specific aspects of a united Europe by music. In music there is no place for stereotypes, superstitions and prejudices*'. In the work carried out by EuropaChorAkademie choir groups from different countries experiment and learn how powerful the national dimension is in singing and choir literature. A fundamental part of the learning process for each participant is to appreciate the characteristics of the group to which he or she belongs as well as those of other groups and to link them together.

4. Strengths and weaknesses

Some of the many strengths and weaknesses listed below have both positive and negative aspects (e.g. the fact that one person is responsible for its artistic leadership may be seen as very positive but at the same time raises the question of follow-up and the development of EuropaChorAkademie in other ways).

4.1. Strengths

EuropaChorAkademie's strengths are as follows:

- combining different national choir styles in one new 'European Style';
- flexibility in terms of recruitment with regard to age limits and merit-based selection (no system of quotas by country);
- very professional artistic leadership;
- good contacts and networking in enlargement countries;
- production and distribution of CDs completely in the hands of Arte Nova/BMG;
- concerts broadcast directly by radio stations in Germany and highly acclaimed by the press in general.

4.2 Weaknesses

EuropaChorAkademie's weaknesses are the following:

- master classes are mainly given in choir academies for financial reasons and in general do not appear to have any great impact;
- the results of the 'Erlebnis Musik' project have not yet been examined and it is still a national project;
- artistic leadership is in the hands of one person;
- unsatisfactory geographical spread of members from EU countries;
- little time is devoted to developing new creative initiatives;
- there appears to be no information centre, database or booklets providing information for new and former members.

4.3 Summary

The EuropaChorAkademie project was launched some five years ago by its artistic director who has succeeded in setting up a very professional choir and organising team. The choir has a well filled concert agenda and attracts large audiences and wide media coverage. It is intended to increase the number of nationalities involved and to launch other educational activities in order to spread the choir music heritage in Europe and elsewhere in the future.

EJYO/Swinging Europe

Summary

On the basis of the information provided (activities, products, personalities involved), the response to the EJYO questionnaire, the principal characteristics of ‘Swinging Europe’ can be summed up as follows:

- high musical standard, highly talented players and artistic leadership;
- unique educational profile;
- wide geographical reach and spread;
- commitment to young people;
- commitment to Eastern Europe;
- commitment to promoting European Jazz;
- drive to use the opportunities offered by new technologies;
- efficient management and administration.

This report examines: how EJYO achieves its goals as a European orchestra, how it is organised and managed and how its activities correspond to the objectives of A-3042. It concludes with a summary of the orchestra’s strengths and weaknesses.

1. Meeting of goals

1.1 Activities promoting EJYO’s goals

Activities that promote EJYO’s aim of underlining the diversity of European Jazz and promoting European Jazz are based on the fact that the orchestra brings together 20-22 participants from 45 countries each year. The orchestra represents a diversity of musical traditions and combines them in various arrangements. By featuring high-quality Jazz EJYO achieves its goal of encouraging European composers and promoting new European rhythmic music. The board and management are effective in promoting EJYO and European Jazz by arranging recordings and broadcasting. As a result of this promotional work the orchestra has been invited to give concerts outside Europe on several occasions.

Activities that support EJYO’s goal of being an educational project include the ongoing evaluation of musicians after each performance and the ‘learning by doing approach’ supported by the book on the life of a professional jazz musician ‘Be on Time’. The EJYO project is very successful in strengthening the ability to communicate and perform music. This is confirmed by the replies to the questionnaire which show that the musicians learn a lot from participating in tours, e.g. taking on responsibilities, collaborating with musicians from other nations, coping with different playing situations and tight schedules – in brief, what it means to be ‘on tour’. The respondents agree that the experience has given them solid skills and one of them concludes: *‘I think I have become a better player. I am more self-secure in what I do’*.

The orchestra is successful in offering a platform providing professional exposure for young talented musicians. Some are then recruited to other orchestras or jobs following the tour. EJYO encourages the setting up of networks among young jazz players, which is much appreciated by the respondents to the questionnaire. As a result of contacts made, some musicians have come together to perform in quintets and quartets . The

orchestra makes a contribution therefore to social integration and understanding within Europe. It shows that music is a means of communication between people - one that goes beyond cultures and language barriers. As one respondent says: *'There was this family groove from the beginning that made us forget about different nationalities'*.

1.2 Meeting of goals - conclusion

EJYO achieves its goals as an educational project promoting young musical talent and European Jazz music. This goal has clearly been strengthened with the introduction of the trainee programme. EJYO equally offers a framework for intercultural communication and the creation of European networks of young musicians. By changing its membership annually, the orchestra has a solid geographical spread offering participants excellent exposure to other European cultures. EJYO is successful in promoting European Jazz and reaches a wide audience. Its videos and TV appearances are mentioned in newspaper articles and magazines. EJYO reaches people who do not normally listen to jazz, but greater efforts could perhaps be made to reach young people of around the age of the players themselves. EJYO's greatest success is probably the opportunities it offers players. As one of them says: *'It was a once in a life time experience for me...one of the best 3½ weeks of my musical life and life in general' ... "it was a unique way of learning about other countries' cultures...everyone should have a chance like this to learn more about other cultures'*.

2. Organisation and management

This section examines the efficiency and quality of EJYO's organisation and management by focusing on the structure of its board and its day-to-day administration.

2.1 Structure of the board and geographical spread

Representatives are appointed by their organisations. Two representatives come from countries the orchestra will visit on its next tour or from central and eastern Europe. This structure ensures that the orchestra has good links with institutions which are necessary for its strategic and efficient promotion. Recruitment is the responsibility of the manager and the composer of the music for the upcoming tour. Considerable effort is made to recruit on a broad geographical basis. This takes place in three steps. A first selection is made at the IASJ conference. Jazz conservatories are invited to propose candidates, and thirdly, EJYO management attends talent competitions. Among the reasons for this approach is to reach the central and east European countries where it is assumed the institutions will be less likely to be in a position to afford to send their members to the IASJ conference. Obviously, more could be achieved with additional manpower but considering the size of the orchestra, solid efforts are being made with good results. The orchestra has a demanding approach to recruitment and only the best players are selected. However, flexibility is shown, for instance in relation to age, in order to achieve a better balance in terms of geographical spread and gender. It is difficult to recruit female players as there are generally very few women attending jazz conservatories.

2.2 Day-to-day administration

The orchestra has good office facilities and administrative matters are handled in a professional way. EJYO receives strong support from the local, regional and national authorities and in 2002 it was given additional national support as the Danish EU presidency at the time of the evaluation coincided with the EJYO tour. In addition, the administration manages to raise substantial funding from local companies in the Brande-

Vejle area and from various foundations, embassies and concert locations abroad. The orchestra is somewhat dependent therefore on finding concert halls which are willing to contribute co-financing in some way. In general, EJYO's finances are sound. Promotion of EJYO is handled professionally and the executive and management are capable of thinking up new approaches, as illustrated for instance by the trainee programme. By establishing the music archive on the web the management has demonstrated its intention and ability to use new technologies to promote European jazz.

2.3 Conclusion

EJYO acts efficiently in all aspects of its management and organisation. The organisation has good links and promotes the orchestra in an efficient way.

3. Compatibility with A-3042

3.1 Enlargement and central and eastern Europe

EJYO is very committed to integrating the central and east European countries in the orchestra. This is undertaken at several levels: by recruiting musicians from central and eastern Europe and by offering them exposure they would otherwise find difficult to obtain in their home countries. As a result of this exposure, musicians from countries where there is no education at conservatory level (e.g. some east European countries and the Baltic States) are given access to education. Some of them are placed in Danish music conservatories or elsewhere. In the long run, this could lead to the strengthening of jazz music in these countries.

3.2 Promotion of European culture and civil society

EJYO promotes European culture and jazz by bringing players together and offering them a platform. One of the respondents puts it this way:

'It is about bringing young Europeans together, giving them a chance to see different countries, different cultures and at the same time getting aware of all the things that they've got in common'. In general, the respondents underline the value of diversity:

'European culture for me means variety. The nice thing with Swinging Europe is that people from all over Europe create a unique kind of music'

The orchestra makes it possible for young people to work and be creative together, *'pulling at one string'*, as one former member puts it. They learn about different ways of thinking and living while discovering that *'music is an important social thing all over Europe'*.

4. Strengths and weaknesses

4.1. Strengths

EJYO's strengths can be summed up as follows:

- high quality jazz, high level directors and composers;
- strong educational profile;
- diversity in terms of players, composers and audiences;
- professional and efficient management and promotion strategies;
- commitment to central and eastern Europe;

- the Danish Ministry of Culture strongly supports the management and administration of the Orchestra which it regards as highly efficient.

4.2 Weaknesses

Its weaknesses include the following:

- few female players and difficulties in recruiting women players generally due to the small number of female jazz musicians;
- some difficulties in reaching young people around the age of the players themselves. This presents a challenge, partly owing to the fact that universities, for instance, are generally closed in July, and partly because the orchestra is dependent on concert halls which can offer contributions in kind in order to ensure the financing of the tour;
- forward planning when funding is so unstable. Tours are planned three years ahead and with funding being raised up to the last minute courage, good connections and hard work are required if the idea is to be realised;
- the orchestra has no 'home' premises for rehearsals during the year but manages to borrow the same facilities each summer.

4.3 Summary

The work carried out by EJYO is generally impressive and the organisation can be considered a good and efficient promoter of European culture. The organisers are highly qualified and very enthusiastic. The project, lastly, has a strongly-based and unique educational dimension which could be further enhanced if more funding were available.

Section two: Networks/PON

For networks operating at network/platform/lobby levels and networks/organisations operating through networking and project based activities the sub-sections/headlines for each evaluation consist of the following elements:

Summary: in bullet points presenting the main findings (information is based on research and visits to the organisations between January and April 2002).

Fulfilment of goals: presents the main aims of the organisation and how these are achieved through its main activities. This section is split between the internal and external activities supported by the organisation and an overall conclusion. Network activities are divided into direct and indirect, given the way in which they work through direct events and internal information flows bringing their members together. A comment on how internal information flow operates (mainly how the communication mechanisms of the network operate) is included.

Organisation and management: presents the internal structure of the organisation, its administration and management and how it supports its members. Funding strategies, geographical spread, board structure and day-to-day administration are covered. The organisation's/network's ability to adapt to challenges and generate new strategies is commented on. A general conclusion is reached.

Relationship with A-3042: presents how the organisation/network endeavours to integrate Eastern and Central European countries, deals with enlargement issues and responds to the objective of promoting European culture and European civil society.

Strengths and weaknesses: in bullet points, followed by a general concluding observation on the organisation/network/platform.

European Forum for the Arts and Heritage (EFAH)

Summary

On the basis of information provided (activities, objectives) plus phone interviews with members, two meetings with management, attendance at an EFAH conference in November 2001 and at the annual meeting of July 2002, and its publications, EFAH can be characterised as follows:

- defines itself as a platform monitoring and discussing European cultural policy;
- seeks to improve knowhow in cultural co-operation and make its members more familiar with EU cultural policy mechanisms;
- has adopted an interdisciplinary and rather broad cultural perspective: it tries to include not only practitioners of the high arts but also research and business representatives in its target groups;
- does not wish to take part in any projects in which its members would be competing against one another;
- has a strong presence at most EU cultural policy events.

The following pages look at how EFAH fulfils its goals as a network, how it is organised and managed and how it relates to A-3042, and lastly identify its strengths and weaknesses.

1.Fulfilment of goals

In assessing the effectiveness of EFAH's activities one has to distinguish two levels: what it directly initiates as an organisation and what it generates indirectly by bringing its members together.

1.1 Activities that directly support EFAH's goals

These are EFAH meetings, diffusion of information through the website, publications, and provision of advice and information on European cultural policy and contact with European Institutions. EFAH's two annual meetings seek to provoke discussion of EU cultural policy matters and increase members' insight into EU dynamics. Members' expectations of EFAH can be summarised as receiving information about the EU cultural field and getting help with lobbying activities. There are two types of member. First, very active members who collaborate with EFAH in publications, lobbying, policy development and task force work on cultural policy. Some of these are in A-3042 and are committed along with EFAH to EU cultural affairs and cultural policy development. Second, non-active members who present lack of time as the main reason why they are not active within EFAH. They do not check the website regularly and conversations with them show that they are much more committed to their own smaller-scale networks and their thematic structures than to the goals EFAH sets for them.

1.2 Activities that indirectly support EFAH's goals

These are generated by the network and its way of operating.

1.2.1 Internal information flow

The website is a very impressive mechanism in terms of providing up to date information and helping with interaction among members. The evaluator visited it extensively from February 2002 until the end of June in order to see what was achieved

by its complete restructuring. One trigger of this restructuring was employment of a full-time person in charge of the website. Conversations with members showed that they welcomed this and considered it of importance for their receiving immediate information. In the evaluator's opinion the revamped website is much more dynamic and user-friendly. Updating is very good: a monthly newsletter and daily updates on EU info and cultural policy matters. Overall, the website has considerably improved in the last six months in both information and design and set-up. But most members admitted that they do not check it regularly and some had not checked it at all! (This also explains the lack of response to the questionnaire). It seems that although the information is there and well presented few members are positively committed to accessing up to date information on EU cultural policy. They cite as the main reasons lack of time and commitment to their own networks.

The questionnaire for this evaluation exercise was put on the EFAH website and followed by an e-mail to all members asking them to fill it in. Only one did so and when the evaluator contacted EFAH it emerged that EFAH had already conducted an internal evaluation in May 2001 and that members had already filled in questionnaires for other A-3042 organisations such as ENCATC. The evaluator then had short conversations with EFAH members on the phone and was provided by EFAH with 15 questionnaires filled in by members last year.

1.3 Conclusions

Overall, EFAH very successfully achieves its aim of contributing to the understanding of EU cultural policy and providing an effective platform for discussion and exchange on cultural policy matters. Its meetings, conferences and extensive information provision are very useful information tools. It has close links with most other A-3042 networks, which co-operate through task forces and policy development agents in order to improve understanding of the area. But not all members are active and some are still anchored to their smaller and usually local networks.

2. Organisation and management

The efficiency and quality of EFAH's organisation and management will be evaluated at two levels: board structure and day-to-day administration.

2.1 Board structure and geographical spread

On board structure, it should be noted that EFAH does not operate as a network but rather as a platform for discussion. It has a wide range of members both geographically and in terms of themes and areas they deal with. Membership spans the EU, Central and Eastern Europe and the Mediterranean countries. Activities and areas of action range from music and art organisations or networks to cultural contact points, education centres and arts unions. Most organisations belonging to the A-line are active members of EFAH.

2.2 Day-to-day administration

Two meetings with the management and administration team showed that EFAH is well structured, has an organised archive section covering all its members' activities, and has very many contacts across Europe. Day-to-day activities include organisation of conferences and meetings. The conference attended by the evaluator (Brussels,

December 2001), was well organised and structured (themes and speakers). Financially, EFAH depends a lot on members' fees and A-3042.

2.3 Ability to meet challenges and generate new strategies

EFAH is well able to closely monitor all activities in the cultural policy field and update its website accordingly. It also generates new cooperation strategies especially with the European Cultural Foundation (since this is a new development the evaluator cannot provide an analysis of this co-operation).

2.4 Conclusion

EFAH appears as very well organised in terms of information diffusion, conference and meeting organisation, lobbying and presence at most events related to its activities and goals.

3. Compatibility with A-3042

The following focuses on two aspects: the network's efforts to integrate Eastern Europe and its efforts to promote European culture and European civil society.

3.1 Note on enlargement and Eastern Europe

EFAH invariably provides information on enlargement issues related to cultural policy. It has Eastern and Central European members in its network.

3.2. Promotion of European culture and European civil society

EFAH is a strong promoter of European culture and European civil society in all its activities. First, a large proportion of its publications is dedicated to research on issues relating to European civil society. Second, its lobbying and task force activities focus on European civil society issues. Third, as an organisation it entirely exists for the purposes of and the commitment of its staff to European civil society. Hence, the whole span of its activities is highly geared to the promotion of a European civil society. Most members have stated that the reason why they joined EFAH was their need to get '*closer to Europe*', to integrate with other members and to learn more about European cultural policy. Furthermore, members have stated that '*the possibility of developing a collective approach to lobbying and voicing common concerns*' is directly related to the aspiration towards a European civil society.

4. Strengths and weaknesses

4.1. Strengths

- strongly committed to the aims and objectives of A-3042;
- good source of information on EU cultural policy affairs;
- active in lobbying and present at many events both inside and outside the European Institutions;
- newly developed website very dynamic.

4.2 Weaknesses

- inability of many members to be active within the network 'owing to lack of time and to commitment to their smaller networks', as they state. EFAH could perhaps

put more effort into meeting this challenge, which appears to have important implications for co-operation at European level.

4.3 Summary

According to active member: *'EFAH provides a forum for intellectually stimulating and challenging discussions on policy issues'*. Furthermore, it is very active in lobbying for European cultural policy and well informed on current affairs and trends, which it monitors closely. But it is sad to realise that most EFAH members are not themselves monitoring the network's activities closely and seem to be anchored to their own smaller-scale sets of contacts.

Informal European Theatre Meeting (IETM)

Summary

On the basis of information provided (activities, objectives), a very large number of responses to the questionnaire, two meetings with both staff members and its publications, IETM can be characterised as follows:

- is very successful in acting as a forum for discussion through which where information and experience are shared;
- although its main activities are diffusion of information and annual meetings, has also been indirectly active in European cultural policy development through various studies and publications and by co-operating with other A-3042 networks;
- has a strong commitment to the integration of Central and Eastern European countries;
- acts as a lobby group and voice for the independent performing arts at European level. Informs and advises its members on European matters relevant to their profession.

The following pages look at how IETM fulfils its goals as a network, how it is organised and managed and how it relates to A-3042 and lastly identify its strengths and weaknesses.

1. Fulfilment of goals

In assessing the effectiveness of IETM's activities one has to distinguish two levels: what it directly initiates as an organisation and what it generates indirectly by bringing its members together.

1.1 Activities that directly support IETM's goals

These are IETM meetings, diffusion of information through the website, publications and policy advice on the arts at European level. It is clear from a large majority of the questionnaires that IETM succeeds in bringing its members closer to one another so that they can exchange information and in some cases generate solid partnerships. Members have stressed that IETM has helped them greatly in making contacts with other members and creating new networks such as the European and Mediterranean Contemporary Dance Network and the European Co-operation for Independent Opera and Music Theatre.

1.2 Activities that indirectly support IETM's goals

These are generated by the network and its way of operating.

1.2.1 Internal information flow

The website is a very impressive in terms of providing up to date information and helping with interaction among members, who have stressed its importance for both receiving information and advertising: information can be put out on a daily basis. The rapidity and efficiency of information flow through the network was shown both in the way IETM dealt with the questionnaire and in what the members said about its administrative efficiency in their replies. IETM made the questionnaire known to all members very rapidly and they were very active/interested compared to other A-3042

networks in replying to it. Members are very satisfied in general with the information provided to them and by the way in which their queries are handled. There was satisfaction with the fact that IETM remains informal but some criticism of the size of the organisation. A membership of over 300 from different areas/countries is considered very wide by some members, but the majority like it since it provides them with more opportunities of broadening their network and exchanging information and allows them to participate at both large and small scale level in thematic and specific workshops and smaller groups initiated within the network. This flexibility is highly appreciated by the majority of members.

1.3 Conclusions

Overall, IETM achieves its aims through its annual events and frequently updated website and informative publications. It is clear from a large majority of the questionnaire replies that it succeeds in bringing its members closer to one another so that they can exchange information and in some cases generate solid partnerships. Members are satisfied on the whole with the way the network operates but there has been some criticism of its size.

2. Organisation and management

The efficiency and quality of IETM's organisation and management will be evaluated at two levels: board structure and day-to-day administration.

2.1 Board structure and geographical spread

IETM facilitates the making of new contacts in the members' specific areas of interest through its various sub-committees. Thus its wide structure opens up possibilities for its members' special areas of interest and as they have stated IETM '*organises itself on a democratic basis by areas of interest*'. Geographical spread is very wide: both European (EU and non-EU) and non-European countries (USA, Canada, North Africa).

2.2 Day-to-day administration

Despite a cutback in administrative staff owing to lack of resources members in general appear happy with the administration and management of the network. IETM has a close link to most of the other A-3042 networks and is deeply committed to researching and publishing discussion papers on cultural policy and administration of the arts at European level. (see also following sections).

2.3 Ability to meet challenges and generate new strategies

IETM was originally a pure network with no project orientation, it being thought that any kind of project would lead the network into competition with its members. But the membership and the board have agreed that it should change from a pure network to a proactive project initiator. It has consequently devised a new three-unit structure. One unit will still be devoted to all network-related activities, one to enhanced provision of information on artist mobility and one to projects, which are still at an experimental stage. This restructuring shows its ability to respond flexibly to current trends in the arts, respond to a need for proactive projects (this was also stressed by members in the questionnaire replies) and generate new strategies for funding and support of its activities.

2.4 Conclusion

Overall IETM is a well organised administrative body operating as both an info-point for its members and initiator of links and projects. The restructuring of the organisation and updating of the website and the questionnaire replies show that the internal mechanisms of the network and its administration are efficient. The management is fairly active in searching out new areas for co-operation and action by its members and is active in representing IETM interests to the EC/EP.

3. Compatibility with A-3042

The following focuses on two aspects of A-3042: the network's efforts to integrate Eastern Europe and its efforts to promote European culture and European civil society.

3.1 Note on enlargement and Eastern Europe

IETM has from the outset been very keen to integrate Eastern and Central European countries into its network. Lively interest in these countries and in other accession and associated countries is apparent throughout the partnership and from the questionnaire replies. In many cases IETM has helped members from Eastern Europe attend meetings and engage in projects through specific grants. Western counterparts have found that through IETM they have been able to meet and work with the Balkan countries in particular, something they would not otherwise have been able to do. The financial support for accommodation and travel that IETM has given Eastern European participants has boosted cooperation and thus the development of contemporary dance in the Balkans.

3.2. Promotion of European culture and European civil society

On the question of European civil society, IETM provides a space for dialogue and makes interaction and exchange of practice among European and non-European members possible. Members consider IETM an important source of information (they have called it '*a platform for discussion among artists and cultural managers*') for understanding cultural differences within Europe and getting to know more about EU policy mechanisms. For some members joining IETM has generated interest in European networks and shown them how to contact their counterparts in other countries and work beyond their local or national levels. Given IETM's lobby profile and contacts with the European Institutions, members feel that they get interesting information and support for their activities. An interesting example of this was given by members from Romania. IETM involvement in a meeting between a European Commission delegation and members of the Romanian Government enabled issues of cultural policy in Romania to be raised and discussed.

4. Strengths and weaknesses

4.1. Strengths

- the strongest asset of IETM is its ability to provide accurate up-to-date information to its members and help them in all possible ways to interact and co-operate; members are in large majority very satisfied with IETM's information service, stating that IETM provides '*immediate response and relevant help*'.
- IETM is strongly committed to integrating poorer and smaller members by providing free membership for a certain period and help to attend the meetings.

As members have stated, it also helps those with financial problems to carry out their projects.

- IETM has shown a great ability to create informal think-tanks with other A-3042 networks and discuss issues in the European arts.

4.2 Weaknesses

- the size of the network means that some members feel that their voice is not heard and find the breadth of its coverage disorienting. Other members stressed a need to organise more thematic meetings outside big meetings in order to strengthen the use of subcommittees. But these were very limited criticisms and the majority of members see the breadth of coverage as positive for both exchange of information and co-operation;
- members stressed the need for more funding for IETM as an organisation (not because of weakness of the network but to make it even stronger).

4.3 Summary

The lively and immediate response to the questionnaire together with enthusiastic comment on IETM's activities show that the network fulfils the needs and objectives it was set up for. IETM has proved its efficiency in both its actions and the continuity of aims and objectives it has displayed. It has responded flexibly to the diversity among its members and come up with strategic responses to their needs (setting up thematic workshops, initiating specific projects, giving particular attention to poorer and smaller members by providing funding support, adjusting to new artist mobility needs). Overall IETM is an excellent network guided by the interests and needs of its members.

European Writers' Congress (EWC)

Summary

On the basis of information provided and questionnaires received from member organisations EWC can be characterised as follows:

- a wide geographical spread of member organisations (indirectly reaching over 50000 writers);
- highly politicised action in order to improve the rights of authors and writers: good lobby organisation;
- involvement of many active and productive individuals;
- good management and organisation of the administration and board;
- success in activities over the years (see in particular achievements in 2001).

The following pages look at how EWC fulfils its goals, how it is organised and managed, how this relates to A-3042 and lastly identify its strengths and weaknesses.

1. Fulfilment of goals

In assessing the effectiveness of EWC's activities one has to distinguish two levels: what it initiates directly and what it generates indirectly.

1.1 Activities that directly support EWC's goals

The direct target group of EWC is professional writers, literary translators, and European politicians. EWC appears to be a good source of information and successful in its activities. One of the respondents to the questionnaire says; *'it was vital to establish a permanent network of writers' organisations in order to participate fully in and influence the activities of the EU and the Council of Europe in all areas relevant to our members' professional work'*. Another says: *'EWC has NGO status at the EU and permanent observer status at WIPO. Thus it is an extremely effective lobbying agency, given the resources it has available, for example on recent Europe-wide copyright legislation'*.

Activities directly supporting the goals of EWC are: organisation of the Forum Europa, Mare Nostrum, Round Table on European Poetry I, II and III, and 1st Training in European Writers' Affairs. The purpose of this last is to actively involve younger writers in EWC's work. EWC has done a lot of practical work for European writers and for the survival of literary culture in Europe. Its achievements are apparent in the various publications and political lobby activities over the years. In particular, it had a coordinating role in the final discussions on and adoption of the EU Decision on the Culture 2000 programme, in the Visby Conference on Conditions for Creative Artists in Europe under the Swedish Presidency of the EU, and in the 2nd Forum on Cultural Cooperation in Europe organised by DG EAC in November 2001.

The impact of its activities is demonstrated by the following quote from a reply to the questionnaire: *'We did not have big expectations in the beginning but over the years have received valuable information from EWC. Another respondent says that 'We expected EWC to gather and distribute information on all aspects of European policy relating to writers, their work and their rights, and to lobby as appropriate on legislative and social issues'* and believes that EWC has carried out these functions effectively. EWC's influence on European policy is put like this by a respondent: *'EWC may be the*

only relevant organ able to affect European policy, as it can work in two ways, as an independent agent or through its member organisations'. The questionnaire replies also included critical comment on the network such as: 'We expected to get information on the economic and professional situation of writers in various countries, and enter into closer co-operation with other writers' unions. Unfortunately very few of our expectations have been met at all. We have not actually gained anything'. Another quote: 'Yes, we have learned about policy at European level but there is no democracy in the Nordic sense'.

1.2 Activities that indirectly support EWC's goals

These can best be characterised by some questionnaire answers. Assessment of goal fulfilment and efficiency ranged from very positive to critical. One respondent says: *'Writing is a solitary occupation and it is both heartening and stimulating for representatives to meet under the EWC umbrella and work towards greater protection and recognition of authors' rights including copyright and moral rights'*. On development of the organisation for its members one respondent says: *'Through EWC meetings and correspondence we are constantly exchanging information and being updated on the state of writers' rights in Europe, which informs our lobbying, research and potential policies'*. Another says that the efforts of EWC could be improved. Its role in the European cultural nexus still seems to be rather feeble. The difficulty is that ministers make policy and each country must work by lobbying its own ministers. The EC only implements decisions made by the Council of Ministers. The key thing is to learn from each other's successes in lobbying national ministers.

1.2.1 Internal information flow

EWC does not have big databases and the website is not effective yet. The plan is to work on its website during summer 2002. Most correspondence is by e-mail but quite a lot of members can still only be reached by letter. In general EWC meetings are quite well attended but there is a lack of active participation by young writers.

1.3 Conclusions

EWC is very active as a network and has been successful in all the political lobbying action it has organised over the years. The questionnaires received show some member organisations to have found EWC very helpful but others are more critical. One quote from the questionnaire on improvements that could be made: *'We have too much work in our own country, so we can't really work hard in the EWC—that's our problem, not the problem of EWC—the board is doing a good job, but we think they are a bit alone in their work. The seminar for the young writer is a good thing and we hope there will be new people who will work hard as the board does now. Sometimes the discussions are a bit useless because the situation varies so much between countries that you can't find a basis for discussion'*.

2. Organisation and management

The efficiency and quality of EWC organisation and management will be evaluated at two levels: board structure and day-to-day administration.

2.1 Board structure and geographical spread

With members in 27 countries EWC indirectly represents more than 50000, mostly anonymous writers. Its management has partnerships with other international

organisations and lobby groups, including WIPO, UNESCO and the Writers' Union of Canada.

2.2 Day-to-day administration

One person with few resources is responsible for day-to-day administration. Like other A-3042 organisations it could achieve a lot more if it had more funding. As with most European networks resources are very difficult to find at regional or national level. A critical note from one of the questionnaire replies: *'The administration of the EWC is very Central European; there is no rotation in the Board, decision-making is secretive: you learn about activities afterwards not beforehand'*.

2.3 Ability to meet to challenges and generate new strategies

Although still not working very actively through the new media, which one would expect for writers and authors, the EWC network is very active and productive in lobbying for good working conditions (in the broadest sense) for writers all over the world. In so doing, and in knowing its own practical and financial limitations, it works as effectively as possible.

EWC's ability to adapt to a changing writers' environment is indicated by the activities planned in 2002: implementing the EU Directive 'Copyright and related rights in the information society' at national level; efforts in central and east European countries to adapt to the 'acquis communautaire' on copyright and authors' rights. It is also adjusting to the digital world by participating in the discussion of possible EC harmonisation concerning collective administration of authors' rights in the digital environment by a system of centralised licensing, and of a possible harmonisation initiative concerning management of authors' moral rights. It will also be closely monitoring the EP initiative on fixed book prices, the issue of public lending right, the issue of authorial contract law and all policies on publishing / print-on-demand.

2.4 Conclusion

With a wide geographical spread, covering most writers in Europe and beyond, EWC profits from active members and individuals involved. Good management and day-to-day administrative skills are manifested in the dynamic way in which its achievements are publicised and the organisation of lots of activities for members. (Evaluator's remark: EWC responded immediately to all communications and the questionnaire was filled out by half of the addressees). More contact with and input from the Nordic countries seems to be needed. The present focus is mainly on Eastern European and Mediterranean countries.

3. Compatibility with A-3042

The following focuses on two aspects of A-3042: efforts to integrate Eastern Europe and efforts to promote European culture and European civil society.

3.1 Note on enlargement and Eastern Europe

As already mentioned under several headings above, EWC is very active in the Eastern European countries and tries to pass information on to as many writers as possible in the region, the perception being that most of these countries can learn a lot from the 'good practices' already achieved in the EU countries. It also pays attention to the working and living conditions of writers in Eastern Europe.

3.2. Promotion of European culture and European civil society

For its member organisations and the over 50 000 professional writers belonging to them EWC in itself has a social function/role to play. It promotes and fights both directly and indirectly for minority languages in Europe, by inter alia translating and disseminating the "best practices" document on authors' rights. A questionnaire reply says: *'EWC promotes the principle that freedom of opinion and information is, in both literature and culture, a human right. Protecting copyright, and intellectual property rights in general, to the benefit of individual writers is one way of defending that freedom and this is EWC's strongest area. By working with all the European writers' organisations towards greater protection of writers' rights, EWC is helping safeguard our opportunities as creators to continue to make an important contribution to our national culture and to European culture as a whole. Creators are collectively the cultural engine of society, but in a world of international and supranational commerce, which seeks to synthesise and homogenise culture in the interests of fiscal efficiency, EWC gives writers a collective opportunity to counter this trend. Our only hope of maintaining cultural diversity while strengthening our common platform is through an organisation such as EWC'*.

4. Strengths and weaknesses

4.1. Strengths

- the appeals and fora EWC organises for its members to provide individual groups with a European platform;
- very successful in lobbying the European Institutions;
- good publications, widely disseminated, such as 'Authors' Rights and their Management in Europe' and 'Authors' Rights – Handbook of EWC';
- covers a very large geographical area and a host of individual writers;
- well represented in the enlargement countries;
- plays an 'umbrella role' for its members: wide dissemination of achievements and best practices.

4.2 Weaknesses

According to EWC the *Project PHOENIX* – 'Poets, artists and the cultural heritage' is not funded and there is no money to continue

From the questionnaire it is clear that: *'An increased contribution from the Commission would enable EWC to improve its administrative facilities, which although efficient, are very burdensome on certain individuals within the organisation who give much time and energy disproportionate to the material return'*.

Some questionnaire replies say that EWC should raise its profile with the wider membership of its constituent organisations, highlighting the valuable work it does. The website should be dynamic, include all goals reached and provide a wide-ranging information service meeting members' needs. Fairly difficult to interest young writers in the networks' activities. As one questionnaire reply says, EWC should focus again on fiction writers, whose situation is at many levels very different from that of non-fiction writers and translators.

4.3 Summary

EWC is very productive and dynamic on its members' behalf in organising 'umbrella' events and lobbying the EU Institutions in order to improve authors' rights. It has a good

geographical spread but would be more efficient and successful with more financial resources. It is well informed and able to adapt to the changing situation in which its members have to operate.

European Council of Artists (ECA)

Summary

On the basis of information provided (activities, projects, publications), the questionnaire replies and interviews with the management, ECA can be characterised as follows:

- strong political profile;
- strong vision of European civil society;
- diverse group of members in terms of geographical spread;
- strong commitment to Eastern Europe;
- high level of support to individual members;
- fairly high level of activity in organising conferences and publishing their proceedings;
- high level of political activity.

The following pages look at how ECA achieves its aims as a network, how it is organised and managed, how as a network it relates to A-3042, and lastly identify its strengths and weaknesses.

1. Fulfilment of goals

In assessing the effectiveness of ECA's activities one has to distinguish two levels: what it directly initiates as an organisation and what it generates indirectly by bringing its members together.

1.1 Activities that directly support ECA's goals

The activities by which ECA works for the interests of professional artists in Europe include statements on national and EU cultural policy initiatives and programmes and, on request, action on behalf of and support for national member organisations. ECA provides a common forum for the exchange of views and experiences by organising conferences and compiling reports (e.g. that on the position of artists in Europe). It is active at European level as a listening and consultative body and as such tries to secure representation of artists on the relevant committees and to stimulate direct dialogue between member associations and the political decision-makers (e.g. Members of the European Parliament). It monitors the intellectual property rights area but the actual activities are taken care of by the individual sectoral organisations, though it may provide contacts with expertise in the field to member organisations. It sends its general secretary, president or board members to give support on structural problems to 77 national organisations and encourage construction of representative democratic structures. It does not offer any training courses for its members.

General geographical spread is fairly good. It has faced difficulties in setting up structures in countries where the organisations are very weak or there are no national umbrella organisations as such, e.g. Portugal and Italy. This has been identified as one of the obstacles to recruiting new members and it has been decided to change the statutes in order to accommodate a greater variety of member organisations. Member organisations that are not national umbrella organisations have to show that they can circulate information widely in their home countries.

1.2 Activities that indirectly support ECA's goals

One activity that does this is the organisation of annual conferences. They are well attended and the topics are generally of high immediate relevance to artists and their role in European society. ECA is able to attract high-level speakers, intellectuals and EP members, who can stimulate high-quality debate. But apart from a flyer ECA does not have any official publications, brochures or other material, so that all promotion of the network is done in person either by the general secretary or board members. A plan to launch a poster campaign failed owing to lack of money. One member organisation has run a series of newspaper articles on its work and on ECA. The idea was taken up by ECA but never carried out.

1.2.1 Internal information flow

ECA has no internal newsletter and the website is not being kept up to date. News and information is primarily circulated by letter and copies of statements are sent to member organisations. There seems to be satisfactory frequent contact with members. For instance the secretariat assisted in collecting the questionnaires by sending an e-mail to all members announcing the survey and by backing it up if the e-mail failed. As a result almost everyone answered the questionnaire. The respondents seemed quite satisfied with the level of information but it is clear to the evaluator that further efforts to streamline the internal information flow would be of great value. An up-to-date website would also serve the members of the member organisations. A membership profile would be very useful for networking internally and externally. ECA agrees but cites lack of resources and manpower. Also some members have technical problems that might impede its construction. Some member organisations have newsletters and so distribute frequent information on ECA to their members.

1.3 Conclusion

ECA achieves its aims to a large extent and has a very strong political vision of its role and the tasks this entails. All respondents to the questionnaire were highly satisfied with ECA action on national issues on behalf of member organisations. National authorities tend to respond quickly when ECA has addressed an issue. The network could however do better in terms of frequent delivery of accurate information to its members and the outside world (web, e-mails, newsletter). Otherwise the debate that ECA wishes to stimulate may tend to stay within a limited circle. ECA is very active at European political level. But some respondents to the questionnaire suggest that it might have a bigger impact on European cultural policy if the secretariat were in Brussels. They think that ECA has a lot to offer and should be consulted more often by the European Institutions.

2. Organisation and management

The efficiency and quality of ECA's organisation and management will be evaluated at three levels: board structure, day-to-day administration, including finances and ability to work in a strategic way and adapt to a changing environment.

2.1. Board structure and geographical spread

Geographical spread at board level is well balanced with a slight tilt in favour of the Eastern European countries (their presence at executive level is also guaranteed as one of the two vice-presidents must be from the East). One questionnaire reply says that ECA is

not democratic enough and that there is a need for change at executive level. Much of the work generated by the network is apparently taken care of by the Secretary-General in particular and the board members in general. It is not clear to what extent the members themselves are involved. This has been acknowledged by the executive committee and is a matter of ongoing discussion. At one of its internal evaluation meetings ECA identified communication problems and a lack of long term planning. One of the obstacles preventing ECA from using its resources in the best way seems to be that the executive members are unable to delegate their responsibilities owing to lack of knowledge about the members' actual remits.

2.2 Day-to-day administration

The Secretary-General and the Secretary carry out the day-to-day administrative tasks. As neither works full time for the network resources are limited. The secretariat would benefit from restructuring and delegation of tasks and a more streamlined administration with a wider use of facilities such as e-mails and web pages. ECA depends very much on EU support and membership fees. It previously received subsidies from the Nordic Council of Ministers, the Danish Ministry of Culture, other ministries of culture and the Council of Europe. The member hosting the annual GA normally raises money at national level. ECA seems to face the same problems as other European networks; a tendency for national institutions only to support organisations that promote national culture and the greater difficulty of raising money for networks than for more event-based projects.

2.3 Ability to adapt to challenges and generate new strategies

Over the years ECA has published a number of strategies and internal evaluations have been undertaken. The self-evaluating sessions have been very productive in terms of pointing out strengths and weaknesses, successes and failures but no strategy has emerged to overcome the problems faced. ECA members and the executive committee continuously discuss current developments in the artistic field but the organisation itself has difficulty in finding more efficient ways of functioning. New ways of attracting members could be explored in the aim of stimulating more member participation, better task distribution and greater output.

2.4 Conclusion

ECA would benefit from rethinking the way tasks are handled and distributed. A profiling of members' remits might be useful and also more extensive use of electronic facilities and the web. The financial problems faced might be partly solved by better promotion of the network. Finally, the executive committee is finding difficulty in formulating a strategy to move ECA into such an upgraded operating mode.

3. Compatibility with A-3042

3.1 Enlargement and Eastern Europe

Much work has been done in Central and Eastern Europe in support of establishing representative structures, strengthening the position of artists and safeguarding their social rights. This is strongly echoed in the questionnaire replies. Eastern European members greatly appreciate ECA's activities in support of their members and the results achieved in terms of legislative initiatives and organisational development. This is reflected in the fact that representatives from Eastern European countries constitute a

majority of the board and that one of the two vice-presidents is always from the East. ECA considers the breakthrough in Eastern Europe and establishment of representative structures in these countries as one of its primary successes.

3.2 Promotion of European culture and European civil society

Efforts are twofold. First, ECA stresses the importance of art and culture for promotion of a democratic Europe. Second, it promotes civil society by its form of governance. It also fosters a European debate on European values that is in some ways unique. It discusses the content of European values, the meaning of cultural diversity in a rapidly integrating Europe and how nationalism resorts to specific cultural devices.

It has a strong clear vision of its role as a democratic organisation for artists working in Europe.

4. Strengths and weaknesses

4.1 Strengths

These can be summarised as follows:

- very strong political vision of European civil society;
- very strong vision of its role in fostering European civil society;
- strong commitment to Eastern Europe;
- continuous advocacy of artists' rights;
- annual conference reports make a unique contribution to the European debate.

4.2 Weaknesses

These can be summarised as follows:

- the network has a strong corporate identity but fails to promote it properly to a wider audience;
- it suffers from inadequate funding;
- it needs a more streamlined internal information flow;
- it has difficulty in distributing tasks and delegating responsibility.

4.3 Summary

ECA fulfils a unique role. It has had a major success in establishing and stimulating the development of artists' organisations in many European countries, including Eastern Europe and in promoting the practice of representative governance in its field. It has a strong profile in the promotion of European civil society but would benefit from rethinking the way its tasks are handled and distributed.

Europa Nostra

Summary

On the basis of information provided, questionnaire replies from member organisations, scrutiny of press reviews and newsletters and interviews with the management, Europa Nostra can be characterised as follows:

- highly organised focus on heritage protection;
- very good (and high level) networking and lobbying activity;
- represents many organisations, wide geographical spread (including EU candidate countries and beyond);
- good newsletters and clear internet information system;
- good fund-raising procedures;
- good media coverage in many countries;
- involvement with other international heritage organisations.

The following pages look at how Europa Nostra fulfils its goals, how it is organised and managed, how it relates to A-3042line and lastly identify its strengths and weaknesses.

1.Fulfilment of goals

In assessing the effectiveness of Europa Nostra's activities one has to distinguish two levels: what it directly initiates and what it generates indirectly.

1.1 Activities directly supporting goals

Europa Nostra is a well structured network focusing on exchange of ideas between members and acting as a sounding board. It coordinates initiatives, raises awareness and recognises meritorious achievement.

It strives to reach the public at large, policymakers in Europe and the European media. By acting to raise awareness and organising heritage tours it helps make Europeans aware of their own culture and background and the importance of preserving and restoring heritage monuments. The tours both enable participants to see interesting sites and indirectly improve its finances. As its information says: *'The main and the original objectives of the organisation are to defend the cause of heritage and its role as an essential and dynamic component of European identity that for European citizens is both a unifying factor and a guarantee of protection of their cultural diversity'*.

1.2 Activities indirectly supporting goals

These comprise lobbying action and regional and national cultural heritage activities by the active members. The main activities of the Foundation visible to the general public are the heritage tours, Newsletter/Revue Europa Nostra, Europa Nostra Award, Concours Europa Nostra, Europa Nostra Heritage Film Festival, and Europa Nostra Youth Heritage Forum. Europa Nostra supports its goals by good contacts at high level with a variety of international organisations and the European Institutions so that it can help formulate European cultural heritage policy.

1.2.1 Internal information flow

All the above activities and publications serve to inform the members. From the questionnaire replies we saw that not all of them are as positive about the communication

process. Some respondents made the criticism that Europa Nostra has great influence in European politics merely because of important personal relationships with elite groups. Some said that their voice was not easily heard within the network but that the general publications distributed were of high quality.

1.3 Conclusion

By actively lobbying and networking the Europa Nostra network achieves good results and has a great impact on European heritage protection in general. Activities are efficiently organised and well attended by members.

2. Organisation and management

The efficiency and quality of Europa Nostra's organisation and management will be evaluated on two fronts: board structure and day-to-day administration, and ability to meet challenges and generate new strategies.

2.1 Board structure and geographical spread

Europa Nostra has some 200 member organisations in Europe and some 20 outside Europe. It has a large General Assembly meeting every year and a Council. The Secretary-General is in charge of day-to-day running of the Secretariat. The Management Committee is responsible for implementation of decisions taken by the Council. The organisation has a good official working structure and good output but is apparently very difficult for members to contact directly. The evaluator had the same experience when asking for specific input for this evaluation exercise.

2.2 Day-to-day administration

This involves mainly networking, information activities and liaison with the European Institutions. The website and newsletter are intended to raise the frequency of information provision. There is regular contact with the European Institutions in Brussels, including contact with Commissioners. Europa Nostra engages in campaigning and policy discussions in order to influence public debate at European and national levels on heritage-related issues. There is also scientific activity focusing on the study of fortifications and military architecture in Europe, mainly in the Mediterranean region. The website is to be more interactive and a new general information leaflet will be produced.

2.3 Ability to meet challenges and generate new strategies

Though - like almost all A-3042 organisations - the organisation it has little in the way of human resources and lacks time to achieve all goals at once, Europa Nostra appears to work in a quite effective and strategic way. Output and real impact are directly linked to its good public relations, either directly or through its extensive network of members.

Europa Nostra explores the feasibility of undertaking innovative activities and implements pilot projects such as the Europa Nostra Heritage Film Festival and the Europa Nostra Youth Heritage Forum. The aim of both is to involve more young people in discussion and actions related to cultural heritage and to contribute to creation of a projected Europa Nostra 'youth network'.

2.4 Conclusion

Managed in an efficient way with effective fund-raising, Europa Nostra appears as a dynamic network achieving good results for its members and for European heritage in general. It benefits positively from the involvement (inter alia on the Board) and active participation of important and highly positioned people in Europe.

3. Compatibility with A-3042

The following focuses on two aspects of A-3042: efforts to integrate Eastern Europe and to promote European culture and European civil society.

3.1 Note on enlargement and Eastern Europe

Europa Nostra is well represented in Eastern European countries, and many of the activities organised together with local partners are in the enlargement countries. It aims to protect heritage in the broadest sense and so is fairly active for example in the former Yugoslavia in helping restore monuments and sites.

3.2. Promotion of European culture and European civil society

A questionnaire reply says that Europa Nostra contributes very actively to promotion of European culture and European civil society *'as a pan-European organisation with high prestige and a programme of well organised and sustainable activities*. An example of how it promotes European culture is the Europa Nostra Heritage Film Festival, designed to reach a larger public and increase public awareness of cultural heritage protection issues. It also encourages cultural exchange between European countries and among the public at large by awarding and promoting innovative and exemplary film and television productions on cultural heritage matters. It uses its structure to contribute to European integration and the well-being of European citizens by *inter alia* encouraging protection and enhancement of heritage in all its aspects, in particular of listed historic ensembles and sites, in the wide context of the cultural landscape.

4. Strengths and weaknesses

4.1. Strengths

- good geographical spread and involvement in enlargement countries;
- large number of member organisations and a wide network and cooperation activities with other international heritage associations;
- well structured organisation with good information activities (awards, tours, research in the field);
- good at attracting financial support;
- by using its network intensively achieves good results for its members;
- high involvement of most members with high direct input into local/regional activities.

4.2 Weaknesses

- high level/almost upper class network, to judge from the members' list and Board membership;
- fairly exclusive look of the members' list gives the impression that this is not a network for the public at large (e.g. heritage tours are quite expensive). As a questionnaire reply puts it: *'Europa Nostra should try to reach more average people and not only the upper class'*;

- another critical comment in a questionnaire reply '*Europa Nostra should distribute press releases in all European countries*'.

4.3 Summary

Europa Nostra is a high standard network with relatively high influence in the European Institutions. The activities it initiates are very well organised and managed and well received by member organisations and their members. It has received a lot of media coverage over the years. 'The Power of Example' book gives a very impressive view of the good work it has done in protecting the European cultural heritage (it shows pictures of sites before and after restoration/protection work).

Section three: PONs

ELIA (European League of Institutes of the Arts)

Summary

On the basis of the information provided, including questionnaires completed by member organisations and material supplied by ELIA's executive office, the principal characteristics of the organisation can be summed up as follows:

- active involvement in project work and networking activities;
- very good geographical spread, though some countries are disproportionately represented;
- covers most of the higher education institutions offering arts-based courses in the countries involved;
- active in EU lobbying and networking activities.

This report addresses the following themes: ELIA's success as a network promoting projects, how it is organised and managed and how its activities correspond to the objectives of A-3042. It is rounded off with a summary of the organisation's strengths and weaknesses.

1. Success in relation to goals

To ascertain ELIA's effectiveness in relation to its goals, we have to distinguish between activities directly contributing to these goals and those having an indirect effect.

1.1 Activities directly promoting ELIA's goals

ELIA participates in a whole range of different European projects, including having active input into a thematic network financed under the Socrates program. The aims of the organisation are to promote the arts in higher education throughout Europe, represent the interests of arts education and advise national, international and supra-national institutions involved in international cooperation in arts education. The methods employed to achieve these goals include organising biennial conferences, symposia, seminars and workshops for students and teachers, producing publications and carrying out research into arts education. Alongside these and other activities, ELIA seeks to improve the quality of exchange programmes and joint projects in this field and represents the interests of institutions involved in arts education.

To further these goals, ELIA produces a number of publications for its members, such as *Imagination and Diversity - ELIA 1990 – 2000*. This tells the story of the organisation through the eyes of people involved with it over the past ten years. It is a series of personal accounts and comment on the organisation's achievements, what it stands for and its impact both on individuals and on other organisations. Other ELIA publications include the biennial *European Journal of Arts Education* and the (electronic) *ELIA Newsletter*, published five times a year. This covers the activities of ELIA's executive office and activities it has organised in the past, and features a calendar of forthcoming events organised by members and networks, tips on new sources of EU funding, a forum where members can advertise for partners for specific projects and information on other publications of interest for practitioners and patrons of the arts.

1.2 Activities indirectly promoting ELIA's goals

Activities that indirectly promote ELIA's goals include its efforts to ensure it has a good balance of members from eastern, western and southern Europe to facilitate benchmarking on arts education issues. According to ELIA, the arts have been the most innovative sector of the education system in recent years, although the pace at which new ideas have taken root in different countries has varied. For this reason, the organisation is involved in helping to promote best practice throughout Europe. Not content with representing them, ELIA also feels the need to champion the interests of artists in general, whose career opportunities may be impeded by the tendency towards concentration on a small number of 'stars'. The organisation also works with its members to promote the status of arts education, the centrality of the arts in European life and the need for a strong cultural dimension in any economic development strategy. It believes that by fostering links between European artists, it is laying the groundwork both for its member institutes to work together to produce high quality artistic work and for itself to launch cultural initiatives of its own. The arts events organised by ELIA are also a means of showcasing the achievements of artists to a wider public. In its pursuit of all these goals, ELIA maintains strong links with the EU, the European Parliament, the Council and organisations outside Europe.

1.2.1 Internal communication

Communication with the organisation's members takes place via the electronic newsletter as well as meetings and other gatherings. We should point out at this point the difficulties encountered gathering feedback from ELIA members on the questionnaire. The explanation for this poor response provided by ELIA was that *'the Executive Board is 'gloomy' concerning results of a long questionnaire'* and *'doubts are expressed if you will have good results with this method'*. Another reason given by ELIA was that *'they are convinced that the timing of sending the questionnaire during spring was wrong; they state that the universities and higher arts education institutions were already busy with examinations and after that on holiday'*. One member organisation that did answer the questionnaire was very critical of the information flow from ELIA, saying that whereas a few years ago the organisation had been much more proactive in distributing information, there now seemed to be a lack of interest in doing so.

1.3 Success in relation to goals - conclusion

ELIA was founded with the mission of influencing the environment for and direction of teaching in the arts at higher education level in Europe. Its work entails evaluating how training in the arts corresponds to the social and political framework of Europe, examining the role played by the arts in sustaining the cultural and economic vitality of society, and seeking to help its member organisations prepare their students for the complexities of working life in a fast-changing professional environment.

2. Organisation and management

This section will examine how efficiently ELIA is organised and managed, by focussing on the structure of its board, its day-to-day administration, and its ability to adapt to emerging challenges and devise new strategies.

2.1 Structure of the board and geographical spread

ELIA has members in 46 countries, indirectly covering over 200 000 students in the arts across Europe. It has good contacts both with other organisations funded under A-3042 and with other international organisations. In October 2001, ELIA's board agreed to try out a different approach in a number of areas, with a view to working more effectively and productively. Thus, over the next few years, the organisation plans to simplify the network, consolidate policy and 'professionalise' its internal organisation. These organisational reforms are currently under way.

2.2 Day-to-day administration

ELIA's secretariat is responsible for administering the following: projects, research, lobbying activities, publications, the organisation of meetings, membership enquiries, grant applications, financial management, providing information and providing services for the Board and its Committees. ELIA also organises a biennial conference, which is well attended, as well as a range of symposia and meetings on subjects of interest, regional meetings, members' projects under its supervision and specific student activities. It also plans to initiate more research and development in this area - it has carried out a feasibility study into setting up a European Teacher Academy but so far no funding has been made available for this project.

2.3 Ability to adapt to emerging challenges and devise new strategies

ELIA's board has agreed to simplify the network - in the next few years, the organisation will focus on consolidating policy and making its internal procedures more professional. Unfortunately, since these changes were happening during the evaluation period itself, we are unable to give any opinions on how ELIA should proceed or on whether the new structure will benefit the organisation.

ELIA maintains that it will be working on several activities, some of which are directly related to the changing environment in the arts. For example, it will be working to improve *Quality in Higher Arts Education: the European Dimension*. At the time of writing, it had already started organising the Quality Assessment seminar for the Socrates Thematic Network, which took place in May 2002. This event was designed to be a starting point for further transnational initiatives and projects aimed at improving quality. ELIA was also keen to stress the importance of its *Digital guide through Higher Arts Education in Europe* (www.artschools-europe.org), which will feature directories of art colleges, listed by discipline and by country and giving a description and the location of each, as well as a rundown of the educational opportunities in the arts in each EU country. The site is aimed at students, teachers, managers and policymakers in the field of higher education in the arts.

Another area ELIA will be focussing on is *Central and central and eastern Europe: Role of the Arts in Community Development*. It is currently compiling a portfolio of good practice on how the arts can contribute to community development in Central and central and eastern Europe. It has also been asked by DG Education and Culture to carry out more research into the experiences of students and staff who have studied/worked at arts institutions in different countries. The organisation has just been given a two-year project to explore both qualitative and quantitative developments in such international mobility. The survey methods it intends to use include a mix of field visits and questionnaires for new and departing students. Other work involves the production of a website

(“Artemisia”) on gender equality in arts higher education and a guide to European masters programmes and other European courses in the arts.

2.4 Organisation and management - conclusion

ELIA has good contacts with arts institutions and partner organisations in the field. It covers a wide range of disciplines. The network is currently restructuring its internal organisation so it can work more effectively.

3. Compatibility with A-3042

The following sections focus on two aspects of funding under A-3042: integrating central and eastern Europe and promoting European culture and civil society.

3.1 Enlargement and central and eastern Europe

ELIA seems to be less represented in eastern and southern Europe. Only some of the projects in which ELIA is active involve partners from central and eastern Europe. However, by distributing its guide on best practice, ELIA may be able to raise its profile in central and eastern Europe.

3.2 Promotion of European culture and civil society

One way in which ELIA promotes European culture is by participating in projects organised by its members, such as ‘*Making a living from the arts*’ and ‘*Panorama London*’. These projects are designed to explore the role of the artist in society, through the eyes of young interdisciplinary artists. The Panorama project was combined with the ‘*Artists in the Community*’ project, organised under the TNP, which is based around the question “What can artists do for your community?” Generally speaking, ELIA helps build and sustain the social and political conditions conducive for the free development of education in the arts and the artistic sector, and promotes and encourages the specific needs of these fields, such as originality, imagination and creativity.

4. Strengths and weaknesses

4.1. Strengths

- independent umbrella organisation for 336 major arts-education and training institutions;
- represents the disciplines of architecture, dance, design, media arts, fine arts, music and theatre;
- covers 46 countries and more than 200 000 arts students across Europe;
- is active in lobbying and a useful source of information to its members.

4.2 Weaknesses

- some countries seem to be more active than others;
- unclear whether members really are actively interested in ELIA information (see also next point);
- extremely poor response to questionnaire, and the information on its member organisations is out of date.

4.3 Summary

ELIA’s principal mission is to promote arts higher education in Europe among students, teachers, university lecturers and professors in the arts. This it seeks to achieve by

networking and participating in and initiating projects. It is active in a wide range of activities and represents a high number of students in Europe, which would seem to make direct output and active input from a high number of members rather difficult to achieve.

ENCATC (European Network of Cultural Administration Training Centres)

Summary

On the basis of the information provided (activities, projects, publications, etc.), the answers to the questionnaire, and interviews with one of ENCATC's partners and the ENCATC management, the principal characteristics of the organisation can be summed up as follows:

- both ENCATC and its members are very active;
- it provides plentiful information;
- very active in networking, both internally and externally;
- wide geographical coverage;
- open and flexible structure;
- exploits the resources of the network well;
- makes considerable effort to include pre-accession countries in its work.

This report addresses the following themes: ENCATC's success as a network promoting projects, how it is organised and managed and how its activities correspond to the objectives of A-3042. It is rounded off with a summary of the organisation's strengths and weaknesses.

1. Success in relation to goals

To ascertain ENCATC's effectiveness in relation to its goals, we have to distinguish between activities directly contributing to these goals and those having an indirect effect by bringing its members together.

1.1 Activities directly promoting ENCATC's goals

Activities that directly contribute to ENCATC's goal of leading the way in cultural management include annual conferences, summer seminars (currently discontinued), trainers' academies and general seminars. The subjects covered at these events demonstrate the organisation's commitment to explore fresh, novel approaches to their mission. ENCATC also takes part in projects that explore new methods in cultural management training and provides its members with information on these activities¹. It actively promotes best practice by publishing the relevant conference proceedings and results. Furthermore, ENCATC has been successful in its efforts to establish collaborative ventures, for example with regional institutions interested in developing new models of cultural management. One example of how ENCATC has successfully managed to establish regional contacts that have generated new project ideas for developing inter-regional collaboration is its links with the Nordic Baltic Platform. When asked about the collaboration between the NBP and ENCATC, a representative of Øresundskomiteen said that his impression of ENCATC was of a large, professionally run network that was able to find top-quality contributors to its projects from among its members. This is also demonstrated by the large number of projects on which the ENCATC network collaborates, providing training, trainers and experts ranging from researchers and representatives of local and regional authorities to consultants.

¹ E.g. Mimeh, Include, Calliope and Impresario.

1.2 Activities indirectly promoting ENCATC's goals

Activities that indirectly promote ENCATC's goals are those generated by the network and its working methods. ENCATC is very active in organising conferences and seminars to bring its members together. The annual General Assembly is always very well attended by the members, evidence of its popularity (e.g. the 2002 GA was attended by some 120 participants from the 106 (at the time of writing - see Annex 7) member organisations. ENCATC endeavours to cater for the diverse interests of its members by organising workshops and activities on a variety of topics and providing a flexible framework for interaction and the sharing of ideas and experience, for example through the 'Open Space' conferences, which function as a market place for ideas, with a number of simultaneous workshops led by network members. There are a number of good examples of projects and joint programmes created through the network, although ENCATC has never carried out a survey of the exact number, considering it a very complex task.

1.2.1 Internal communication

With its frequent newsletter and 'Quick-info' service, ENCATC provides its members with a wealth of information. This was powerfully corroborated by the replies to the questionnaire, which judged the information flow to be well-organised, of excellent quality and up to date. ENCATC also assisted with the canvassing of its members by e-mailing them to inform them of the questionnaire. Given that the members had been called on to take part in a major survey as recently as the previous year, the response rate was fairly good. ENCATC sets great store by maintaining good and efficient communications with its members. In 1999, for example, it carried out telephone interviews with its non-active members to sound them out on their expectations of their membership. In this way, the organisation is able to generate the typical added value of a network: bringing together people and skills in order to achieve certain concrete goals. Generally speaking, ENCATC can be regarded as having a highly developed information culture and a keen awareness of the value of keeping its members informed.

1.3 Success in relation to goals - conclusion

ENCATC can generally be regarded as meeting its goals as a network. It provides a suitable forum for its members through its annual conferences, seminars workshops for trainers, and has efficient internal communications that seem to satisfy its members. The network functions well in enabling members to develop projects together. Furthermore, the organisation is able to attract high-profile speakers in its quest to give members the latest information on developments in the sector and stimulate them in their daily work. Finally, ENCATC is adept at harnessing its expertise and resources in projects with external partners.

2. Organisation and management

This section will examine how efficiently ENCATC is organised and managed, by focussing on the structure of its board, its day-to-day administration, and its ability to adapt to emerging challenges and devise new strategies.

2.1 Structure of the board and geographical spread

ENCATC strives to ensure that the composition of its board reflects a balanced geographical spread, which is currently the case. The board also seeks to distribute tasks

evenly among its members, each of whom has a number of different responsibilities. This is one factor explaining the dynamic nature of the network. What is more, ENCATC's statutes require the board to be elected on a regular basis, thus lending it impetus through its changing membership. Access to decision-making in the organisation is easy, with all members free to stand for election to the board and thereby to promote their own ideas. Moreover, the board does not make any major decisions without asking the members of the organisation, a practice clearly confirmed in the replies to the questionnaires.

2.2 Day-to-day administration

Day-to-day, ENCATC is run by its executive director, who seems adept at running affairs smoothly with very few resources and on a tight budget. The secretariat would appear to be very cost effective, handling a heavy workload on limited resources. Occasionally ENCATC employs placement students from its member organisations on certain projects, thereby using the network in a way that benefits all. It also keeps membership fees very low, to minimise the financial burden on members that are often cash-strapped university departments. Like many other European organisations, ENCATC finds it difficult to secure funding from national sources since these tend to favour initiatives that promote national culture. This leaves members to make a significant contribution to fundraising - for example, the organisers of the annual GA themselves have to secure local funding for the event. Funding is generated primarily through projects.

2.3 Ability to adapt to emerging challenges and devise new strategies

In May 2000, the GA adopted a strategic plan that focused mainly on mapping and developing existing resources, activities and mechanisms. This plan had been drawn up by a working group and circulated among members at the GA before being adopted. Follow up on the plan, however, has been quite patchy. We identified the problem to be the lack of an implementation strategy. In 2001, an activity plan was also drawn up but has been followed up only sporadically. These initiatives show that the board is aware of the importance of holding an ongoing debate on aims and objectives, but at the same time are indicative of problems identifying implementation strategies based on the limited resources available.

In February 2001, ENCATC canvassed its members on what they expect from their membership and their perceptions of the actual and potential impact of the network. The results have yet to be analysed, but this initiative shows ENCATC's commitment to developing as an organisation and is evidence that both the board and the management understand the importance of being able to respond adequately to the changing needs and ideas of the members. This attitude is also reflected in the slogan chosen for the 2002 GA to celebrate the tenth anniversary of the organisation: 'ENCATC in a changing context – ENCATC as an agent of change'. Finally, ENCATC's move from Brussels to Copenhagen, following a rethink of the network's relevance and role, underlines its ability not only to embrace but also to initiate change for the benefit of the network and its activities.

2.4 Organisation and management - conclusion

ENCATC has an open structure that welcomes any member with the desire to contribute to the network and influence its development. No geographical or other groupings predominate. Day-to-day management seems to be cost effective and efficient. Financially, ENCATC suffers from a lack of resources and uncertainty regarding future funding. The organisation is very dynamic, however, with management in good contact

with members, and its ability to develop and adapt to changing circumstances is quite impressive. Nevertheless, the board does face some problems in identifying how to apply ideas strategically using the limited resources at hand.

3. Compatibility with A-3042

The following sections focus on two aspects of funding under A-3042: integrating central and eastern Europe and promoting European culture and civil society.

3.1 Enlargement and central and eastern Europe

ENCATC has worked extensively on issues related to enlargement (and post-enlargement), for example holding its 2001 GA in Russia. Through its Thomassen Fund, it actively seeks to involve central and eastern European countries. The key element in its collaboration with enlargement candidates has been the promotion of good practice by demonstrating the value of sharing information, cooperating and networking at regional level. In addition, central and eastern European members are given access to training opportunities which enable them to improve their educational programmes and give local teachers and students greater opportunities for studying and working abroad. For their part, western European countries gain an insight into the art of working with scarce resources and have also been able to capitalise on the CEEC's generally very strong record in research by setting up joint research projects. ENCATC's commitment is confirmed by the replies to the questionnaire, which registered respondents' shared appreciation of the importance and value of East-West collaboration and their eagerness to explore the unique contribution these countries can make. Respondents from central and eastern European stress the extra kudos they gain from belonging to ENCATC, expressing appreciation both for the inspiration and the insight into management techniques that they derive from it. Members in both existing and prospective Member States appear to value highly the opportunity to discover new and different approaches to learning.

3.2. Promotion of European culture and civil society

As ENCATC themselves say: *'You have many national organisations calling themselves European because they work with something European, but you have very few organisations with Europeans actually working and thinking together. This is what ENCATC does'*. Thus, it could be said that ENCATC adds a genuine European dimension by offering its members the chance to pool their experience and work together developing and creating solutions. The respondents to the questionnaire defined "the promotion of European civil society" along the same lines, namely in terms of 'working together', sharing, and generally helping to create an understanding and added value that would not otherwise be present.

4. Strengths and weaknesses

4.1 Strengths

ENCATC's strengths are as follows:

- its members themselves, who actively participate in the work of the network and are increasing in number every year);
- is very active in terms of organising conferences and seminars;
- is very active in keeping members informed;

- is a unique organisation in its field - the network is the main vehicle for exchanging information in the field;
- flexible and open structure;
- dynamic organisation able to adjust to a changing environment;
- stimulates change, activities and projects among members;
- dynamic executive director who actively promotes the network;
- the network constitutes a unique regional platform that achieves effective results in terms of establishing contacts and launching new initiatives;
- has a strong commitment to central and eastern Europe.

4.2 Weaknesses

As identified in the sections above, ENCATC's weakness lies in identifying how to apply an overall strategy using the resources available.

- lack of a sustainable strategy and over-dependence on funding from A-3042;
- ENCATC's participation in projects is partly motivated by the need to generate funding and the secretariat and board members spend a lot of time making proposals and networking with the aim of securing consultancy work;
- the stresses created by the constant need to generate funding seem to undermine the organisation's focus on its activities.

4.3 Summary

In general, the network is very dynamic. It is very resourceful and shows an impressive ability to adapt to changing circumstances and lead the field. In our assessment, the network does an excellent job in promoting European culture and European civil society.

EUnetART (European Network of Art Organisations for Children and Young People)

Summary

On the basis of the information provided, the answers to questionnaire given by member organisations, and an examination of all the material provided during the visit to EUnetART, the principal characteristics of EUnetART can be summed up as follows:

- highly committed to projects focusing on children and young people;
- good geographical spread of partner organisations (some 30% in central and eastern Europe);
- effective (informal) networking and collaboration between partners on the different projects and EUnetART events;
- wide coverage of disciplines and sectors (theatre, music, visual arts, literature, festivals, cultural centres, museums, new media, etc). The artists involved can be members of organisations or networks, or simply individuals

This report addresses the following themes: EUnetART's success as a network promoting projects, how it is organised and managed and how its activities correspond to the objectives of A-3042. It is rounded off with a summary of the organisation's strengths and weaknesses.

1. Success in relation to goals

To ascertain EUnetART's effectiveness in relation to its goals, we have to distinguish between activities directly contributing to these goals and those having an indirect effect by bringing its members together and by initiating and participating in projects tailored specifically to children and young people.

1.1 Activities directly promoting EUnetART's goals

EUnetART has some 105 member organisations from 28 different countries. Its mission is to employ methods such as networking to encourage greater provision of cultural activities for children and young people in Europe and to develop a cultural environment that meets their needs.

EUnetART's annual meetings offer a platform for all members to share information, ideas and experience and promote international cooperation and political awareness. They are also an occasion for discussing the general coordination of the network and for benchmarking good practice, and one where links are forged between all the various arts disciplines producing work designed for children and young people.

One reply to the questionnaire states that *'through the exposure of our participation in EUnetART projects connected to a young audience, we notice there is more attention for theatre for and with youngsters on a national and European level'*.

1.2 Activities indirectly promoting EUnetART's goals

EUnetART participates in a wide range of projects. One example is "The Myth for Europe". This project seeks to instil in children and young people in Europe an awareness of the concept of Europe and a sense of the values it stands for. One of the projects

organised under the umbrella of “The Myth for Europe” is ‘The Song of Europe’, which drew widespread acclaim in the European press and involved many children from different nationalities.

Another venture, the educational drama project “The Magic House”, addressed the problem of finding suitable theatrical language to connect with modern-day teenagers, especially for classical plays. By creating theatre that was attractive to young audiences, it has introduced young people to the world’s heritage of classical culture. Indirectly, this project has helped today’s younger generations relate their problems to those of young people from bygone eras. Another very successful project featuring EUnetART was the “Magic Net” (2001-2003). Most of the 12 theatres involved also participated in the projects “The Right Shoes” (1994), “The Magic House” (1997) and “The European Schoolyard Stories” (1999). As well as EU members, these projects also involve young people from Russia, Poland and the areas controlled by the Palestinian National Authority. The basic idea behind the “Magic Net” is to set up Europe-wide co-productions that mine the rich heritage of classical European drama and bring it to new audiences, in order to lay the foundations for its appreciation by future generations. The project also promotes the use of new media. These are just a selection of the activities that promote EUnetART’s goals, either directly or indirectly.

1.2.1 Internal communication

In its informal annual meetings and its board meetings, the internal flow of information in EUnetART is centralised. The organisation’s website is also a very informative online resource. Members seem to feel that the meetings provide a good opportunity for their voices to be heard within EUnetART. As one respondent to the questionnaire declared, *‘The main participants and the EUnetART organisation are not consisting of a huge amount of people, so it is easy to get a direct dialog with the persons in charge, both in and around meetings in the organisation and in general by e-mail or by phone. I feel we have all possibilities to be heard and to gain influence in the EUnetART work’.*

1.3 Success in relation to goals - conclusion

Covering a wide range of disciplines and bringing together many organisations, EUnetART would appear to be successful in achieving its goals. By holding meetings and actively participating in projects, the organisation succeeds in bringing culture closer to its target groups, both directly and indirectly.

2. Organisation and management

This section examines how efficiently EUnetART is organised and managed, by focussing on the structure of its board, its day-to-day administration, and its ability to adapt to emerging challenges and devise new strategies.

2.1 Structure of the board and geographical spread

With board members from most European countries, even including reliable contacts in Russia and Palestinian areas (and initial contacts in Brazil), EUnetART is active across a large geographical area. The board has an open structure allowing all its members to exert influence and have input into discussions on its future direction.

2.2 Day-to-day administration

The routine activities of the EUnetART office include producing the EUnetART Newsletter, maintaining its website, networking and lobbying on behalf of its member organisations, generating funds and evaluating projects.

2.3 Ability to adapt to emerging challenges and devise new strategies

EUnetART is a large European network that implements projects together with other (international) organisations. With its limited budget and small staff numbers (like most organisations funded under A-3042), it is managed both strategically and effectively.

To be attractive to children and young people, cultural activities need to be tailored to the desires and needs of these target groups and any changes they go through. New projects in which EUnetART is involved are based on new ideas and organised around major forthcoming international activities and events - one example being 'The 2004 Cultural Olympiad', a series of cultural events set around the Olympic ideal and involving young people in a range of different activities.

2.4 Organisation and management - conclusion

All in all, EUnetART is proving to have a considerable impact both as a network and as an EU lobbying body. By actively participating in projects, most of which are initiated by other bodies, the organisation remains in direct contact with its members. Both EUnetART's members and its staff stress the very informal, active and enthusiastic spirit of cooperation that characterises EUnetART meetings, and members refer to the helpfulness of the staff in the EUnetART office in responding to enquiries and problems.

3. Compatibility with A-3042

The following sections focus on two aspects of funding under A-3042: integrating central and eastern Europe and promoting European culture and civil society.

3.1 Enlargement and central and eastern Europe

Just under 30% of EUnetART's member organisations are in central and eastern Europe. The network seeks to stimulate interest among young people in these countries for the activities promoted by it and its member organisations.

The 'Feeling at home' project, for example, (an international arts-education project involving numerous central and eastern European countries) led to the production of a multilingual children's book, complete with text, photographs and artwork from children all over the world. This useful publication, which will be available in six languages, will be a source of both enjoyment and learning for children across Europe and beyond. It was unveiled to the public in March 2002 at the Flemish 'Youth Literature Week'.

3.2. Promotion of European culture and civil society

EUnetART seeks to promote the European dimension of cultural cooperation by fostering education and creativity in the arts, increasing opportunities for artists throughout Europe, and organising and initiating artistic activities designed to assist the integration into the community of disadvantaged groups (prisoners, immigrant children, the disabled, etc.). One such project in the Netherlands, working with children in asylum centres, has made encouraging progress.

Another example of a project promoting European culture and civil society is ‘European Schoolyard Stories’. This entailed the publication of a book of stories by children aged from 12 to 15, and their subsequent performance by seven professional theatre groups, both on their own stage and at international festivals in Berlin and Lyon in spring 2001. Parallel workshops for schoolteachers and graphic designers were held in Moscow to further promote the project goals of education through drama. In January 2002 an Australian version of the Schoolyard Stories was performed in Sidney Opera House and a co-production with a Brazilian youth theatre group is currently under discussion.

One project to integrate deprived groups into society through the arts is that run by Stichting Beestenbende. Its activities target the children of asylum seekers and refugees, the idea being to give them the encouragement they need to cope with their everyday lives. The project recognises that children in difficult circumstances need extra attention and support to help them develop self-esteem and a positive approach to life.

4. Strengths and weaknesses

4.1. Strengths

EUnetART’s strengths are as follows:

- commitment to young people, especially children (10-14 years);
- commitment to other cultures (e.g. outreach work with children in asylum centres in the Netherlands);
- commitment to lifelong-learning activities in the form of on-the-job training programmes for artists;
- members appreciate its informal networking activities and meetings;
- network covers a large geographical area.

4.2 Weaknesses

EUnetART’s weaknesses are the following:

- the wide range of disciplines covered and the fact that it participates in several projects mean that EUnetART cannot give the same degree of attention to all its activities. It therefore needs to prioritise. However, this broad spread could perhaps also be seen as a positive factor;
- EUnetART works through its member organisations, which represent arts professionals working for young people and children, rather than directly. This makes it dependent on these professionals to connect with its target groups;
- the organisation (like most similar networks implementing cultural projects) does not receive funding from national or regional authorities and is therefore largely dependent on EU funding;
- it seems to experience great difficulty generating private funding for projects.

4.3 Summary

EUnetART is generally successful and effective in its networking and project activities. Most projects in which it participates involve several central and eastern European countries and disadvantaged groups. In addition, the project results seem to attract ample and favourable media attention and would in some cases seem to lend themselves to emulation on other continents.

European Theatre Convention (ETC)

Summary

On the basis of the information provided, including the questionnaire completed by ETC members, a meeting with its Delegate-General and interviews with one of its member theatres (the National Theatre of the French Community in Belgium), the principal characteristics of the ETC can be summed up as follows:

- a successful network of 35 theatres in 22 European countries;
- has a commitment to central and eastern Europe;
- wide variety of activities such as translation of plays, cooperation, sharing of information on European theatre, publications on theatre, festival organisation, setting up European co-productions;
- is not only an excellent vehicle for professional mobility for artists, technical staff and actors, but also includes a programme to increase audiences' access to performances across Europe;
- very active involvement of most network members in the bulk of its activities;
- prolific output of publications on European theatre and the activities of its members.

This report addresses the following themes: the ETC's success as a network promoting projects, how it is organised and managed and how its activities correspond to the objectives of A-3042. It is rounded off with a summary of the organisation's strengths and weaknesses.

1. Success in relation to goals

To ascertain the ETC's effectiveness in relation to its goals, we have to distinguish between activities directly contributing to these goals and those having an indirect effect by bringing its members together.

1.1 Activities directly promoting the ETC's goals

The activities that directly further the ETC's goal of boosting cooperation between European theatres and achieving a deeper cultural understanding among its member theatres are multidimensional. The core aims of the organisation are to pool experience and opinion regarding theatrical performance while promoting co-productions (by sharing information and through its biennial European festival), mobility for professionals (artists, actors, technical staff, etc.) and audiences, and the sharing of equipment. The answers to the questionnaire, its recent publications and the action taken to follow up events all demonstrate that the ETC is successfully meeting its goals. It holds two general meetings every year, generally considered by participants to be very useful, essential for making contacts and sharing information and a prerequisite for cooperation. Members of the ETC regard both the annual meetings and the other activities as indispensable for their own development and for maintaining contact with the other theatres in the network. ETC publications are of high quality and illustrate trends in the network's theatres in the different countries.² The *Forum for European*

² For example, the publication 'Europe on stage 1988-2000: 12 years of European Theatre Convention' a special edition issued at the end of 2000 to celebrate the 12th anniversary of the ETC. It contains a wealth of photographic material depicting productions by member theatres from 1988-2000, together with very useful information about the theatres themselves (their stages, staff, funding, etc).

Theatre is a conference organised jointly by the ETC and the Comédie Saint-Etienne in France, each time on a different theme and giving rise to a number of interesting publications and reports. Up to 2000, this conference was very successful and actively followed up, but the next one will not take place until 2003 due to a change of management (hence the break in activities between 2000 and 2002). The new project to enable theatre-goers to attend performances at different venues can be considered a success, with 6 000 participants in the 2001-02 season, (still ongoing at the time of writing). This would seem to be a satisfactory result for a project that had only been running since 2001.

1.2 Activities indirectly promoting the ETC's goals

Activities that indirectly further the ETC's goals are those generated by the network and its operating methods. The ETC organises two meetings a year for all its members. From their answers to the questionnaire, it is clear that members regard these meetings as essential for networking. They particularly appreciate the annual publications and the website. What the replies to the questionnaire also show is that although the ETC does not see itself in any way as a lobby group, its meetings do serve to improve members' understanding of EU policies. It should be stressed that this organisation takes a very proactive approach to projects and publications and is far from being merely an information centre for its members. What is more, it has no interest in having an active lobbying role. Unlike its larger brethren funded under A-3042, the ETC has just 35 members. It should also be stressed that the network consists of publicly funded theatres rather than private or any other type of performing arts bodies.

1.2.1 Internal communication

One of the main sources of information and means of interaction within the network is the website. The first test of the ETC's ability to communicate rapidly and efficiently with all its members was the way it dealt with the questionnaire used for this evaluation; the second was the members' replies to the questions concerning the ETC's administrative efficiency. One third of the members responded to the questionnaire posted on the ETC website for direct access. Most members pronounced themselves satisfied with the internal information flow in the network, though there were a number of criticisms regarding its organisation.

1.3 Success in relation to goals - conclusion

Although recently the ETC's output in terms of publications has not been so high, overall it is relatively successful in meeting its goals. It functions primarily as a network for sharing information and ideas and enabling its members to work together, with a secondary role of providing them with opportunities to participate in any kind of activity that interests them and to organise events jointly with other members. In this respect there is support for greater cooperation and sharing of ideas, information and equipment. In some cases, as shown by the answers to the questionnaire, working with the ETC has helped members achieve a higher profile in the world of theatre, in the process becoming better known in their home country, both among the public at large and with policymakers.

2. Organisation and management

This section will examine how efficiently the ETC is organised and managed, by focussing on the structure of its board, its day-to-day administration, and its ability to adapt to emerging challenges and devise new strategies.

2.1 Structure of the board and geographical spread

The network regards itself as pan-European in the sense that it brings together theatre groups from all over Europe (EU countries plus Hungary, Lithuania, Norway, Poland, Romania, Slovakia and Slovenia). Its structure is very decentralised, to the point that most members have participated in at least one activity (organising conferences, festivals, publications, forums, etc.). This is appreciated by the members themselves, who are very active within the network, such organisational opportunities giving them the chance to promote both their work and their region/country. In this respect, members are regarded equally as contributors to and participants in the ETC.

2.2 Day-to-day administration

The offices of the ETC have over time moved from Luxembourg to Brussels and are now in France (Nice). In the early years of the organisation this made the management less accessible to the members. Currently the ETC's archives are in Luxembourg, its Board of administrators and President in Nice and the General Delegation in Brussels. While this may make the organisation '*truly European*', it has led to a degree of organisational difficulties, which are reflected in the replies to the questionnaire. From discussions with the General Delegation in Brussels, there appear to have been some problems with office space, since the original Brussels office - in the Royal Flemish theatre - is no longer available. Whatever the organisational problems, however, members seem satisfied overall with the management of the ETC - one caveat being that the General Delegation in Brussels needs further support in terms of human resources (members would appreciate the deployment of an extra staff member in Brussels so that closer, permanent and more personal contact can be maintained with the theatres in the network). There is apparently also a need for further fundraising efforts.

2.3 Ability to adapt to emerging challenges and devise new strategies

The ETC has proved adept at initiating new activities and coming up with new strategies. The small size of the organisation would seem to facilitate members being actively involved and participating in activities. What is more, the ETC's relatively democratic structure eases the process of launching new strategies and projects.

2.4 Organisation and management - conclusion

Overall, despite a number of internal difficulties concerning office space and the division of administration/management between Brussels and Nice, the ETC seems to be responding to the aims and objectives held by its members on joining the Convention. It provides ample opportunities for them to organise events and supports them in such ventures. Some members expressed their belief that, to be able to react rapidly and efficiently to members' proposals, the ETC's permanent delegation should be expanded to include partnerships with small companies specialising in theatre production. Others pointed to the difficulties that arise when three or four different organisational cultures converge. Some members, on the other hand, were wary of the ETC increasing its membership too much, for fear that it would not be able to maintain a functional working

formula. Most, however, were satisfied with the ETC and seemed to appreciate its democratic, flexible operational practices.

3. Compatibility with A-3042

The following sections focus on two aspects of funding under A-3042: integrating central and eastern Europe and promoting European culture and civil society.

3.1 Enlargement and central and eastern Europe

The members in accession countries are particularly satisfied with the network and were especially keen to assist with the evaluation and share their opinions. The ETC's activities and objectives, and conversations with its management and members, would all seem to confirm that the organisation is committed to including both accession countries and other CEECs in its activities. The first indication of this is the geographical spread of the network itself (a simple look at the ETC membership list shows many that are not EU countries). The 2002 festival in Bratislava provided further proof of more concrete action by the ETC to promote theatrical creativity in these countries. Finally, most members look very favourably on the idea of working closely with their central and eastern European counterparts and sharing experience and opinions.

3.2 Promotion of European culture and civil society

The ETC promotes European culture by providing a framework for transnational cooperation and cultural exchange between its members. Members have attested to the value of the ETC in helping them learn a great deal about other countries' cultural heritage and approach to theatre, some even dubbing the organisation the '*European Community of Theatre*'. What members stressed in particular was the uniqueness of the ETC in promoting the idea of "unity in diversity" in the world of theatre, bringing home to its members both what they had in common and where the clear differences, marked by cultural traits, lay. The co-productions promoted by the ETC were particularly fruitful in contributing to better mutual understanding between cultures while at the same time respecting the different traditions of dramatic art in each country. According to members from central and eastern Europe, the ETC has proved to be '*a powerful European vocation*'.

4. Strengths and weaknesses

4.1. Strengths

The ETC:

- operates in a way that gives its members the opportunity to perform activities and organise events themselves. This enables them not only to work together but also to promote their work and their home country;
- facilitates communication, exchange and cooperation among theatres across Europe, fostering closer relations between them and a greater sense both of their common points and of their differences;
- has enriched European theatre both by successfully integrating central and eastern European countries into the network and organising festivals of European theatre;
- performs a variety of activities ranging from organising festivals to improving the professional mobility of theatre staff and translating plays. This multi-dimensional strategy is welcomed by its members.

4.2 Weaknesses

- members have drawn attention to certain organisational difficulties, calling for more support from the Brussels office, which they believe is understaffed and needs an extra staff member;
- the ETC's target groups are mainly publicly funded theatres.

4.3 Summary

Overall the ETC can be considered to be successfully promoting cultural cooperation in the field of the dramatic arts, co-productions and exchanges. Its members are highly enthusiastic and very satisfied with the opportunities membership of the ETC has afforded them. To quote one of them, *'Since we joined ETC, we feel closer to the true situation of each member country and though it is difficult sometimes to carry out joint projects due to economic differences, ETC helps in smoothing the way'*.

Pegasus

Summary

On the basis of the information provided (activities, objectives), meetings with three members of the Pegasus Foundation and an assessment of the effectiveness of Pegasus' publications and events, the activities and achievements of the organisation can be summed up as follows:

- its projects are an interesting combination of culture and education;
- shows commitment to young people;
- the foundation was highly active from its inception (1991) until 1999, but since that year its activities seem to have been limited to jointly organising a number of individual events;
- its website contains limited information and there are problems with funding.

This report addresses the following themes: the Pegasus Foundation's success as a network promoting projects, how it is organised and managed and how its activities correspond to the objectives of A-3042. It is rounded off with a summary of the organisation's strengths and weaknesses. Note that since the Pegasus Foundation operates neither as a network nor as a lobby group and has no members as such but only project partners, no questionnaires were sent out for this organisation. Instead we decided to analyse the activities of Pegasus by conducting a thorough study of its publications and online activities, as well as using information sent by the Foundation itself. Note also that the Foundation has worked on interesting projects in the past, but recently its activities have been limited mainly to jointly organising and participating in conferences.

1. Success in relation to goals

To ascertain the effectiveness of the Pegasus Foundation in relation to its goals, we have to distinguish between activities directly contributing to these goals and those having an indirect effect by bringing its members together.

1.1 Activities directly promoting the goals of the Pegasus Foundation

The basic mission of the Pegasus Foundation can be summed up as using new technologies to promote European culture and identity in arts education. The Foundation has focussed in particular on activities involving young people. Recently, however, it does not seem to have been very active at all, restricting itself mostly to jointly organising events with other bodies (e.g. the April 2002 'El hombre en la Historia' conference in Spain). According to the 2001 detailed activity report for the Pegasus Foundation, the bulk of its activities seem to consist of attending conferences. What is more, certain activities scheduled for 2001 did not take place, being postponed until 2002 (for example, the inauguration of a plaque to commemorate 10 years of activities since the Foundation was created). Currently the Foundation's project activities revolve around a series of video-conferences between schools and the European Parliament. While the themes are ostensibly very interesting and reflect current developments in EU affairs such as enlargement, the euro, violence and discrimination, etc., it is difficult to assess either the impact or the success of such activities, since the Foundation was not able to provide us with any videos or detailed brochures on this activity. A further series of interesting activities seem to have been scheduled for 2002, related both to the bicentenary of Victor Hugo's death and to the Danish Presidency. However, since these activities had not taken place at the time of writing, it is not possible to assess them. It is

worth noting, though, that the 2002 work plan seems much more comprehensive than those of the last couple of years and if implemented as planned, it will prove that Pegasus has emerged from its period of internal problems and is returning to its previous levels of activity.

1.2 Activities indirectly promoting the goals of the Pegasus Foundation

Activities that indirectly further the goals of the Pegasus Foundation are those generated by the organisation and its operating methods.

1.2.1 Internal communication

The information on the Pegasus Foundation website seems to be very limited and has not been updated for some considerable time. In its 2002 programme of activities, Pegasus stated that one of its main objectives would be to promote itself by creating a new internet site. Close scrutiny of the Pegasus website did not uncover any evidence of improvements made between January and June 2002.

2. Organisation and management

This section will examine how efficiently the Pegasus Foundation is organised and managed, by focussing on the structure of its board, its day-to-day administration, and its ability to adapt to emerging challenges and devise new strategies.

2.1 Structure of the board and geographical spread

The work of the Pegasus Foundation certainly has a European orientation and the Foundation has shown commitment to European programmes. It has involved a wide range of partners in its work, covering most European countries, and has also been active in establishing contacts with non-European countries. The region of Lombardy appears to have been the most active partner in the Foundation, its involvement highlighted both by its presence in various activities and by the Pegasus website, currently available in English and Italian. In addition, the various ancillary activities carried out under the umbrella of the 'Un monumento da adottare' project show that Lombardy is implementing a number of projects that involve both its own region and Europe as a whole.

2.2 Day-to-day administration

The Pegasus team shows enthusiasm for art and for young people in general and is full of interesting, workable ideas for projects. However, insufficient fundraising and a failure to make significant efforts to seek grants from sources other than the EU means that these projects either are not completed or do not even reach the implementation stage. The Foundation needs to show more commitment to developing its website and publishing brochures and reports on its activities.

2.3 Ability to adapt to emerging challenges and devise new strategies

Pegasus does not seem fully up to the task of meeting its main challenge, namely that of raising funds. It relies mainly on funding from A-3042, and its recent financial difficulties point to its failure to leverage funding from alternative sources, such as the private sector. Furthermore, there is no evidence, at least recently, of any effort by Pegasus to come up with new strategies for meeting its goals.

3. Compatibility with A-3042

The following sections focus on two aspects of funding under A-3042: integrating central and eastern Europe and promoting European culture and civil society.

3.1 Enlargement and central and eastern Europe

Pegasus has in the past established partnerships with central and eastern and candidate countries.

3.2. Promotion of European culture and civil society

Past Pegasus projects have worked to build common cultural values with an emphasis on young people and education through culture. The “adopt a monument” project seemed to be an effective vehicle for sharing views on the diversity of European culture, as did the [net-d@ys](#) project. However, [net-d@ys](#) has been presented by Pegasus as its own project, though it is questionable whether this is the case given that this has been a European-Commission project.

4.Strengths and weaknesses

4.1. Strengths

- good understanding of European cultural diversity and interesting ideas on the arts, young people and new technologies.

4.2 Weaknesses

- problems implementing planned projects;
- problems performing activities in general, especially in recent years;
- lacks a well-developed fundraising strategy that would enable it to implement more projects;
- website not up to date and needs a complete overhaul;
- should produce more promotional and informational material - many of the members of the other organisations funded under A-3042 professed to uncertainty regarding the current activities of the Foundation and had no sense that it was at all active in the field, whereas all the other organisations funded under A-3042 were much more visible.

4.3 Summary

The Pegasus Foundation started off quite dynamically with a range of interesting projects that stressed Europe’s cultural diversity while at the same time promoting youth concerns and artistic creativity. Recently, however, its activities have been limited almost exclusively to attending conferences, with little discernible activity as regards project organisation. Pegasus will need both to improve its communication strategy (website, promotional/informational material, etc.) and to put in place extensive fundraising arrangements to enable it to implement its projects and survive in the future.

International Yehudi Menuhin Foundation (IYMF)

Summary

On the basis of information provided (activities, objectives), two extensive meetings with three staff members, scrutiny of IYMF publications and a visit to a school in Brussels in order to look closely at the activities of the MUS-E project, IYMF can be characterised as follows:

- good combination and balance of projects bridging art and education;
- commitment to disadvantaged and minority areas;
- variety of projects and ability to adapt them or invent new ones according to circumstances;
- key objectives of the Foundation: multiculturalism and combating social exclusion;
- impressive impact of MUS-E project in terms of number of schools involved and geographical spread.³

The following pages look at how IYMF fulfils its goals as an organisation, how it is organised and managed, how it relates to the A-3042, and lastly identify its strengths and weaknesses. Since IYMF acts neither as a network nor as a lobby group there was no members' questionnaire for it. Instead the evaluator observed IYMF activities through a case study: a half-day visit to the Coeur d'Ixelles School to see how the MUS-E project operates and talk to the school Director, the teacher and the artist involved in the project and the IYMF representative who organised the whole exercise.

1.Fulfilment of goals

In assessing the effectiveness of IYMF's activities two levels have to be distinguished: what it directly initiates as an organisation and what it generates indirectly by bringing its members together.

1.1 Activities that directly support IYMF's goals

These are the artistic education project MUS-E, the Foundation's concerts and the project '*Enfants d'ici, contes d'ailleurs*'. In all of them there is a stress on promoting multiculturalism and underprivileged minority groups. The concert repertoire is multi-ethnic and the project activities focus closely on children from minority groups. Since '*Enfants d'ici, contes d'ailleurs*' started only in October 2001, with distribution and promotion of tales planned for September 2002, it is impossible to check on its impact or properly evaluate its interest and usefulness. MUS-E however has been running for years and the evaluator's examination (through video presentations and a visit to a MUS-E project school) showed it to be very interesting in its scope and of immediate impact on schoolteachers, artists wishing to get involved in education and young children usually from minority groups.

³ MUS-E is a programme supporting art education at elementary school level with an emphasis on children coming from socially and ethnically less privileged groups. Artists are invited to spend up to three hours a week teaching art to children through interactive practices and various role-playing games.

1.2 Activities that indirectly support IYMF's goals

These are generated by the organisation's mode of operation. For MUS-E it has set up a partnership of local MUS-E operators in each country. From conversations with the MUS-E trainer in Brussels it emerged that IYMF is in very close contact with the MUS-E activities.

1.2.1 Internal information flow

This is mainly through the IYMF website and the newly launched newsletter. In the evaluator's view both need to be strengthened. The website has only limited information on the activities of each MUS-E centre and does not give detailed information on the people involved in the project. Possibly this can be provided through an intranet system or by e-mail but a detailed account of all MUS-E activities and a detailed list, with contact particulars, of the personnel involved in the project posted on the website could not only generate new partnerships but consolidate existing ones.

1.3 Conclusions

IYMF successfully fulfils its main objective, the promotion of artistic education and multiculturalism. Its commitment to minority groups and ability to build bridges between education and art are impressive.

2. Organisation and management

The efficiency and quality of IYMF's organisation and management will be evaluated at three levels: board structure, day-to-day administration and ability to adapt to challenges and generate new strategies.

2.1 Board structure and geographical spread

The highly enthusiastic management and administrative staff appear to travel extensively in order to be closer to MUS-E project activities. Yehudi Menuhin's death meant the end of certain activities such as the Assembly of Cultures of Europe but IYMF has undertaken new projects ever since that are highly geared to Menuhin's ideals on multiculturalism and ethnic minorities. As to geographical spread, MUS-E operates in 12 European countries and the management is constantly seeking to consolidate the partnerships. The way in which MUS-E operates (separate structure for each country) seems to be an interesting means of generating a solid partnership that IYMF could eventually use for organising other projects. More interaction and co-operation among the partners is perhaps desirable.

2.2 Day-to-day administration

IYMF intends to upgrade its website and internal information flow, notably by the newsletter. In the evaluator's view this is much needed. The recent recruitment of a new member of staff should facilitate day-to-day administration by easing the burden on the Secretary General, who has been responsible for running projects, translation, editing the newsletter and the Foundation's international relations. Operation of the MUS-E project is facilitated by the part-time presence of trainers, who have their own office facilities which they use when they are not at visiting schools etc and artists' activities.

2.3 Ability to meet challenges and generate new strategies

IYMF has shown flexibility in generating new activities in the face of internal (death of Menuhin) and external (limited funding sources) changes and challenges. While continuing to support its MUS-E project it seeks to strengthen its activities and participate in other projects. It organised the *Contes nomades* project (1999-2001) which brought together artists from 9 countries of Europe and various disciplines to work on a collective project on the themes of solidarity and mobility that combine art and the new technologies. Thus it is seeking to adjust its projects to new technologies and current challenges (such as minority rights, ethnic and ethical issues, art and education). It has worked on publication projects with UNESCO and is currently preparing an arts-related education project using MUS-E partners. All these activities show its ability to adjust to current trends and respond to funding challenges. It is clear from talking to the management and examining publications, video programmes and press releases that IYMF is capable of initiating projects with great imagination while seeking to promote less favoured areas and people.

The Foundation is however increasingly dependent on EU funding. An analysis of its budget from the beginning up to 2002 shows that the Foundation has been receiving more funding whereas it should have been the other way round.

2.4 Conclusions

Overall IYMF seems to operate well with a committed and active team in Brussels and MUS-E project partners across Europe. In the evaluator's opinion it should use the website more in order to strengthen e-communication between members of the MUS-E and the other projects and so avoid bilateral relationships (between each member and IYMF) and boost multilateral communication. It needs to strengthen its fund-raising strategies and concentrate on fund-raising outside the EU budget.

3. Relationship with A-3042

The following focuses on two aspects of the A-3042: the organisation's efforts to integrate Eastern Europe and its efforts to promote European culture and European civil society.

3.1 Enlargement and Eastern Europe

A first glance at IYMF's activities indicates, since its projects operate largely in Western Europe, that its activities are not particularly enlargement-oriented. But a closer look at its projects and other activities (such as concerts) reveals a strong commitment to minority groups such as the Roma that are mainly of Eastern European origin. Thus there is a commitment to the integration of enlargement countries through multicultural practices.

3.2. Promotion of European culture and European civil society

IYMF sees itself as promoting European civil society through artistic education and creativity, mobility of artists within Europe and activities that contribute to integration of less favoured groups. Its commitment to multiculturalism and its broad notions of intercultural learning favour integration and promote cultural understanding at European level. IYMF's understanding of a European civil society that realises the need for equality of all its members is the Foundation's asset.

4.Strengths and weaknesses

4.1. Strengths

- promotion of and commitment to less favoured and minority cultures;
- flexibility in varying projects according to current situation;
- interesting combination of art and education;
- good press reviews of its work and goals;
- IYMF is probably one of the few A-3042 organisations with a scope and objectives not geared to élite but rather to minority groups. This makes it an important contributor to practical multiculturalism.

4.2 Weaknesses

- website does not provide detailed information on specific MUS-E activities and the people involved. Such information could prove very useful in generating more partnerships;
- fundraising strategies are poor. The budget is increasingly dependent on A-3042 funding.

4.3 Summary

IYMF is a very interesting organisation in terms of themes, variety of projects and target group (young children from minority cultures). It builds bridges between education and art while giving artists the opportunity to promote their work through teaching. It promotes an excellent ideal of civil society which is inclusive and provides equal opportunities for all.