

PART TWO: TOOLS AND METHODS

ANNEX 1: Methodology used for this evaluation

The tools we used for this evaluation exercise can be summarised into: documentation received from the Commission and organisations, interviews and follow-ups by either e-mail or phone of all organisations on the A-line, questionnaires to members (see Annex 4), contact with authorities or other bodies involved, such as project partners (where applicable), close observation of projects (where applicable) and statistical charts (see Annex 9 on statistics).

During our preliminary research and after having visited most of the 17 organisations involved in A-line 3042, we realised the need to re-consider the existing difference between on the one hand, organisations promoting European culture through specific artistic/cultural projects or themes (such as music) and on the other hand organisations that define themselves as pure networks or project-oriented networks. For this reason, we decided to base our evaluation on three different levels: the individual, sectional and global levels. The main evaluation document of this report is based on overall comments concerning the A-line and on sectional comments regarding music organisations on one hand and networks/PON on the other hand. The analytical individual evaluation for every organisation can be consulted in Part One of the Annexes.

The individual evaluation (see Part One of the Annexes):

The individual evaluation consists of a report on each organisation separately. The report includes first a summary of all background information on the organisations' profile and is followed by the respective evaluator's comments on fulfilment of goals, administration and management, relationship with the A-line and a final section on strengths and weaknesses. For music organisations, we based our individual organisations' evaluation reports on their fulfilment of goals and management whereas we have also considered how they integrate enlargement countries in their activities and how they respond to the question of European culture and European civil society. For pure networks and project-oriented networks, we based our individual organisations' evaluation report on their fulfilment of goals and management, but have also added a comment on how their internal information flows operate and how they respond to challenges and are able to generate new strategies. Furthermore, like with music organisations, we also considered how they integrate enlargement countries in their activities and how they respond to the question of European culture and European civil society.

The sectional evaluation:

Within our overall evaluation analysis we consider that the 17 organisations that are funded under this A-line need to be considered as belonging to three different sections. The first group comprises those organisations that work on cultural co-operation and exchange by using the means of music (EUYO, EUBO, EOC/Opera Europe, EUCO, EuropaChorAkademie and EJYO/Swinging Europe). The second group consists of networks, which operate at European level in order to create information, dialogue and cultural exchange. They represent their members and undertake lobby activities to this end (EFAH, IETM, EWC, ECA and Europa Nostra). The third section consists of Organisations, Foundations and Networks that deal with

cultural exchange through specific projects (ELIA, ENCATC, EUNETART, ETC, Pegasus Foundation and IYMF).

Global evaluation of all organisations belonging to A-line:

In this section we discuss shared practices and common challenges faced by the organisations as a whole, but also attempt to outline differences and diversity within the A-line. We provide comments based on selection criteria, funding measures, representation (geographic and thematic), internal management and structure and achievements. This section is analysed in detail in the main core of this Final Report.

Actions leading to the Final Report

Preliminary research:

Composition of documents for the evaluation's team internal use. These documents consisted of:

-A document on the objectives, activities and role of Culture 2000 in order for the evaluation team as a whole to compare with the objectives and activities of the A-line organisations (see Annex 3 Document No 2).

-A reference document that the evaluators used as a tool during their meetings with the organisations (see Annex 3 Document No 3). Certain organisations wished to receive this in advance, others completed sections of it during the meetings whereas others kept it as a reference and sent it back to the evaluator.

-A set of questions were elaborated for each organisation based on a common grid of general questions concerning activities, organisation and management and the organisations' European dimension (see Annex 3 Document No1).

Extensive study of the organisations' websites:

The evaluation team collected as much information as possible from the organisations' websites regarding their objectives, activities, partnership, sponsorship, future plans.

First contact with organisations (by phone, letter or email) took place right afterwards, letting them know about the evaluation exercise and making appointments for forthcoming visits.

Data collection in DG EAC:

This consisted of data collection on all 17 organisations including copies of previous reports, promotional material of the organisations, publications and other relevant documents. Consultation of the organisations' contracts took place. Information provided by the European Commission varied a lot from one organisation to the other and in certain cases proved rather insufficient (varying from two-page documents to extensive and detailed publications). Consequently, the evaluators' team had to put further effort with a view to retrieve further information and hence asked organisations to provide them with more documentation regarding their activities as well as recently published reports, articles, surveys, journals, books etc.

Preparatory visits and meetings (see detailed chart in Annex 9):

Preparatory visits and meetings with all organisations proved essential with regards to collecting further information and documentation on the organisations' activities. Furthermore, this direct contact with the management of the organisations was very

valuable for the evaluation exercise as a whole and with regards to conceiving the organisations' understanding of the aims of the A-line. Moreover, in some cases visits made the organisations more aware of what similar organisations achieve and of their common ground and goals.

Composition and dispatch of questionnaires to members of networks and members of music institutions (see Annex 4):

The evaluation team composed and sent questionnaires to network members and orchestra/opera/choir former or current members. It should be noted that for certain organisations this was a novelty whereas for others the extensive use of questionnaires and analytical evaluation has become a common practice. Particularly for members of music organisations, it should be noted that there was difficulty in getting in touch with most of the former members and receiving adequate responses, given the fact that most musicians travel a lot and hence it is difficult to reach them. This is the reason why the evaluation team asked for as much support as possible from the organisations in order to get in touch with members. The questionnaires were either sent by e-mail or mail. In certain cases, the evaluators phoned former members and had a mini-interview over the phone. The questionnaires were set up on the basis of open questions in order to stimulate the respondents to use his/her own wording and definitions and not limit them to multiple-choice questions. Furthermore, it is important to note that the questionnaires were not sent out as a general survey but merely as a sample test. The aim was to obtain points of view and compare them with the objectives and activities as described by the organisations. Therefore, the results are not used as a member survey, e.g. making firm and general conclusions about members' ideas about the network, but merely to support the analysis of the experts. For data concerning the number of respondents and geographical spreading please refer to Annex 9 on statistics.

The questionnaire for networks/PON aimed at analysing:

1. The members' expectancies to the network and whether these have been fulfilled.
2. The network's ability to stimulate member organisations in terms of bringing them together, setting a forum for contact making and for exploring new ideas for development as well as common projects.
3. The members' perception of the information flow in the network.
4. The network's ability to bring forth the expertise of its members.
5. The network's ability to inform on European affairs.
6. The members' impression of the degree of openness of the network: how easily can members gain access to information and influence?
7. The network's ability to influence on European cultural policy.
8. The network's ability to integrate Eastern European countries.
9. The network's ability to contribute to the promotion of European culture and European civil society.

The questionnaire for music organisations aimed at analysing:

1. Recruitment procedures (transparency).
2. Former members professional and personal benefits of their participation.
3. Learning outcomes of participation in the music organisation in terms of what the members learned about European culture, cultural differences and cultural understanding.

4. Whether participation in the music organisation changed members' ideas about the role of music in society and in Europe.
5. The music organisations' ability to promote European culture.

Use of the questionnaire in the analysis

Respondents' answers to these questions were used to support conclusions in the main sections in the individual evaluation of each organisation, eventually illustrated by a quotation.

Fulfilment of goals: Analysis of how the responding members benefit from the network in terms of contacts, projects, developing ideas and obtaining information about the field and European affairs. Note on how they consider the internal information flow in the network.

Integration of Eastern European countries:

Note on comments from respondents

Promotion of European civil society:

Note on how the responding members define European culture and European civil society and how they perceive their organisation as a promoter of these concepts.

Analysis of impact:

The following methods were used in order to analyse the impact of the work undertaken by the organisations:

With regard to music organisations, we have considered impact on the basis of reviews and articles, opinion of their former and current members as well as partners and authorities. As far as networks are concerned, we based our analysis on information on activities and projects carried out supported by views and opinions expressed in response to the questionnaires. With regard to networks that work on a project basis we have observed their projects and project results and supported our analysis with the results of the questionnaires and the opinion of eventual project partners. It is clear that given the complexity and diversity of organisations' objectives and activities within this A-line, it is not possible to provide an exhaustive comment on the organisations' impact on European culture as a whole. We can however provide indicative information on how their individual actions have been received by their immediate target groups.

ANNEX 2: Bibliography and products used for the evaluation

General Information collected from the European Commission and the European Parliament:

- .Various interviews with officials in the European Commission and the European Parliament between January and July 2002.
- Internal documentation regarding the A-lines in general and the A-line 3042 in particular.
- European Commission, 'Report to the Parliament on beneficiaries of grants under chapter A-30.
- European Parliament, 'Budgetary procedures 2003, Section III: Commission'.

General Publications received from European cultural networks:

- European Parliament, Report on the importance of theatre and performing arts with respect to Enlargement (2001/2199(INI)), by Geneviève Fraisse, 5 June 2002.
- European Parliament, Working document, Subsidies: options for the future, Committee on Budgets, by Terence Wynn, 10 January 2002.
- DeVlieg, Mary Ann: letter to Mr. Kosmopolous, June 2000.
- EFAH Task Force: Culture 2000, 'A strategic culture programme for Europe', 2nd draft (12/02/02), edited by DeVlieg Mary Ann and Carla Delfos.
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- Culture 2000: Education & Culture directorate response to Graça Moura Report, IN: International Cultural Compass, Inside Europe, Policy and Legislation

Bibliography sorted per organisation

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<http://www.euyo.org.uk>

Survey

European Community Youth Orchestra 'A survey into Past members of the European Community Youth Orchestra', 13 July 1991.

Reports

EUYO Report on the year 2001 by Andrew Hammond (received by email).

European Commission 'Note for delegations. Subject: the EUYO', Brussels DGX, 21 February 1995.

EUYO grant/application

Budget of the operation, A3042-2001/0439-EUYO

Promotional material/programmes

EUYO, Summer tour 2001, 'A brief review for members of the Culture and Budget Committees of the European Parliament'.

Several EUYO press releases
The EUYO Summer 2001 booklet
EUYO 'European Parliament, 20 September 2000'.
The European Union Youth Orchestra 'Fifteen nations, one language'.
EUYO summer tour 1998.

Internal

CV of Joy Bryer received by email.

Cds/Dvd

EUYO in concert at the European Parliament, 20 September 2000.
EU Gala concert, EUYO and Vienna Boys' Choir, 30 August 1998.

EUBO (UK)

<http://www.eubo.org.uk>

Cds

BBC radio 3 concert given by EUBO in London in 2001
Handel's Apollo e Dafne Dramatic Cantata, the Alchemist incidental music

Reports

European Commission, 'note for the attention of the delegations. Subject: The European Community Baroque Orchestra', Brussels, 7 March 1995.
'European Community Baroque Orchestra. A pan-European training initiative of the European Commission

Internal

EUBO document on management and administration
Certificates concerning EUBO's legal status
Letters from European Commission (Cabinet of Viviane Reading) to EUBO
Letters and other documents on EUBO's visit to China
Letters concerning selection of Radio broadcasts in 2001
Musician's feedback 2001 (emails and letters)
EUBO members list for 2001

Grant

EUBO DGX/DG EAC grant history

Promotional material/programmes

EUBO 2001 Programme of activities.
EUBO audition courses 2002 leaflet.
EUBO 2002 poster.
Several press releases/reviews
Leaflets of several concerts
Concert programmes of 2001

EOC (UK)

<http://www.operaeurope.org>

Event brochures and Opera programmes

37e Festival Tibor Varga, Sion Palais, Suisse, 20 July-7 September 2000, Programme.
Programme of Lucio Silla, 4 June 1998 performed in Denmark.
A concert in honour of the Seminar of the European Union Culture and Audiovisual Ministers on 16 March 1998, given by members of EUYO and EOC.
Halle Orchestra concerts 1997/1998 at the Bridgewater Hall.
The rape of Lucretia, Budapest, December 2001.

Publications

Banking on Culture partners, 'Banking on Culture. Expanding the cultural economy'.

BBC, 'The Cunning Little Vixen', a new animated version of Janacek's classic Opera, conducted by Kent Lugano, singers by the European Opera Centre and animation by Geoff Dunbar.

Promotional material

Audition brochures, May 1997.

Reports

Activity plan and timetable for the EOC, 1 January 2001 to 31 December 2001. Confidential submission to the European Commission.

Grant

Document on budget areas.

EUCO (UK)

<http://www.etd.gb.com/eucoinfo.html>

Reports

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EUCO summary of activities.

Press releases

EUCO international press acclaim document.

Several press releases and newspaper articles on EUCO.

Newsletters

Euro-notes from EUCO, issue winter 1990/91.

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EUCO 1997 Middle East/Mediterranean Tour.

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Promotional material

EUCO brochure.

Events' brochures

EUCO concert, 6 October 2000.

EUCO concert, 22 February 2000.

Internal documents

List of EUCO partner organisations.

Emails from partners.

EUCO Music and Languages Education and Outreach Project, concept outline.

CDs

Cambridge and Wingfield Summit Music 1999

Haydn Symphonies

EuropachorAkademie (DE)

<http://www.europachorakademie.de>

Grant

Implementation of Budget line A-3042 (year 2001) – Projects for the year 2001

Reports

Jahresbericht 1998

Including: introduction, concert programme 1998, Media coverage 1998, publicity material (leaflets and affiches 1998), CD descriptions in the press, and presentation map of ECA.

Financial Statement and Report 2000

Programmes and events

Pressespiegel Konzertjahr, 2001

Erlebnis Musik: "Giuseppe Verdi – Messa da Requiem"

Erlebnis Musik: "Michael Tippett – A Child or our time"

Concert programme overview 2001 – 2003

Cds

8 CD's with work from the EUROPA CHOR AKADEMIE

EJYO/Swinging Europe (DK)

<http://www.swinging-europe.com>

Videos

“Jazz 2001”, video copy of TV programme on the Copenhagen Jazz festival 2001, including Swinging Europe, Danish Radio television, 2001.

“Swinging Europe 2000, the European Jazz Youth Orchestra”, video presentation of EJYO

CDs

Swinging Europe, the European Jazz Youth Orchestra, 1998 (1)

Swinging Europe, the European Jazz Youth Orchestra, 1998 (2)

Swinging Europe, the European Jazz Youth Orchestra, 2000 (3)

Articles

Traasdahl, Jan Ole (Ed.): Music Education in a Multicultural Society, International Music Council of UNESCO Congress, Aarhus, Denmark, 2-5 July 1998. Contains contributions by Erik Moseholm and Walter Turkenburg.

Moseholm, Erik: “Be on Time”, Edition Wilhelm Hansen A/S, Copenhagen, 2001

Moseholm, Erik: “Mens vi venter på kulturministeren”, IN. Berlingske Tidende, Copenhagen, March 12, 2002

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Haenen, Marcel: “De Europese Jazz Unie, Van Jutland tot Scotland: op tournee met jonge musici”, IN: NRC Handelsblad, Rotterdam, October 2001

Annual reports and concert programmes

“Swinging Europe”, annual report 1998

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“Swinging Europe”, Concert Programme and presentation 1999

“Swinging Europe”, Concert Programme and presentation 2001

“Swinging Europe”, Årsrapport 2001

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Information sheet on the 2002 tour

EJYO Grant

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Grant application for 2002

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<http://www.efah.org>

Internal

EFAH questionnaires of May 2001 internal evaluation.

Reports

EFAH report for the European Commission, Activities 2000.

Promotional material

EFAH brochure with list of members.

Regular publications

EFAH members meeting, Stockholm, May 31-June 3, 2001. ‘Europe as a cultural project: the next chapter’.

IETM (BE)

<http://www.ietm.org>

Formal publications

IETM/Fondazione Fitzcarraldo/Arts Council Finland 'How networking works. IETM study on the effects of Networking, 2001.

Publications regarding the A-line

A-line funding for European cultural networks and related organisations.

Internal documents

Detailed list of IETM subscribed members.

Members of the IETM council and Executive Committee as of October 1999.

Letters and emails of members.

Presentation of IETM.

IETM membership fees 2002.

Guidelines for membership of IETM.

Grant documents

IETM Grant 2001 Line A-3042.

IETM and EU subsidies.

Reports

IETM annual report 2000

Promotional material

IETM promotional booklet.

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<http://www.european-writers-congr.org>

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EWC Timetable for special events scheduled in 2000

EWC publication list

The running of the General Secretariat's day-to-day business for

EWC Programme for 2000-2002

Example letter of "European impact"

Reports

EWC History (A4)

EWC Statutes (May 2001)

EWC General Activities (A4)

EWC Structure and Projects

EWC Activities in 1999 - Report and evaluation

EWC Activities in 2001 – Report and Evaluation

Newsletters

EWC Newsletter 2001 issue 1,2 & 3

Grant

Grant proposal for 2000 budget line A-3021

January to December 2001

Publications

Book "*Authors' Rights and their management in the Information Society*", Dublin Conference - November 1996

Book "*Authors' Rights and their management in Europe*".

Conference papers & the Strasbourg Resolutions, 3rd European Conference of Creators' Organisations Strasbourg, November 2000.

Book "*Authors' Rights – Handbook of the European Writers' Congress*"

Book – “*Writer, books and reading after five years of market economy*” – Papers of the Budapest Seminar 1996, published by the Hungarian Writers’ Association EWC, AELC, EFJ, INTERGU publication “*Culture and Rights*” Barcelona 11&12 November 1994

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The Minutes of the XVII EWC held at the University of Warwick, Coventry, UK on 11-13 May 2001.

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ECA (DK)

<http://www.eca.dk>

Flyer on ECA, to put in for instance national newsletters

ECA member profile directory 1999

Survey

“Overview on the position of the artists in ECA member countries “Nobody promised you a living”, ECA, 1999-2000

Examples of ECA resolutions

- on the proposed resale right directive to the Legal Affairs Committee of the European Parliament, November 2000
- on the national support to film production to the Ministers of Cultural Affairs and the Council of Ministers, November 2000
- concerning radio and TV transmission in Sami language in Norway, November 2000
- concerning loss of influence for the artists in the supporting structures for Sami culture and arts, November 2000

Statement on artists, responsibility and solidarity, May 1997

Statement on new media, art and culture, September 1996

Examples of statements and interventions from ECA

Protest to the Slovene authorities on their plans to close down the Slovene Chamber for Culture, March 2002

Solidarity with artists in Buenos Aires to the mayor of Buenos Aires, January 2002

Statements on artists’ exchange and mobility, artists’ colonies, October, 2001

Warning against the limitations for travellers of non-western European decent after September 11, October 2001

Appeal to the Iranian authorities on the Iranian feminist filmmaker Tahmineh Milano who was accused of insulting Islamic values, October 2001

Support to the appeal of “Reporters without Borders” for a European Media Constitution in a letter to the European Parliament, Ms. Nicole Fontaine, June 2001

Address to the president of the Portuguese Republic in connection to the conflict at the National Theatre in Portugal, May 2001

Statement concerning the priorities of the Culture 2000 programme, sent to Commissioner Viviane Reding, DG EAC, May 2001

Open Letter concerning the Charter of the Fundamental Rights of the European Union, January 2001

Letter to the Council of the European Union, the Ministers of Cultural Affairs, Concerning the proposed limitation of national film funding, November 2000
To the members of the Legal Affairs Committee, European Parliament, concerning the proposal for the directive: “The resale right for the benefit of the author of an original work”, November 2000

Conference reports

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“Artists, Responsibility and Solidarity”, Genval, Belgium, 1997

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“Where is Europe? Common European Values”, El Escorial, Spain, 2000.

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Articles

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Løfting, Kjeld: Summary, European Forum for Intellectuals, Politicians, and Artists “Momentum Europa”, no date

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“ECA towards its 5th anniversary, Conference on the experience of ECA from work on national and European level and perspectives”, report from the ECA conference in Bled, Slovenia, November 1999.

Milgrave, Elita: “The Baltic states and Intellectual Property Protection, Latvian Music Producers Association, document from the meeting in November 1999, no date

Kristensen, Bjørn Sverre: “On the Agreement on Investment”, November 1999

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Bosso, Jorge: Executive Report, Visegrad, October 5, 2001

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European Ways III – the meeting of the representatives of the visual arts umbrella organisations from V4 countries, Slovak Republic, February 2001

Løfting, Kjeld: Letter to the Board of the International Visegrad Fund concerning application for funding for artists' collaboration, Copenhagen, March 2001

The status of the Authors and Performers in Romania, common declaration, Bucharest 1999

Martinkus, Vytautas: "The status of the artist: what does it mean to be an artist in Lithuania?" Vilnius, September 2000,

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Plan of activities 2001 to DG EAC

ECA grant application to DG EAC, March 24, 2000

ECA activity report 2000 to DG EAC, ref. no. DGEAC/C1/2000/S.12.189420

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ECA contributions to the newsletter of the Danish Council of Artists, March 2001

Actores, revista de la Union de Actores, No. 60, January-March, Madrid, 2001,

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Europa Nostra (NL)

<http://www.europanostra.org>

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Activity programme 2000, 2001 and 2002.

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2nd medium term Framework Programme of Activities (June 2001-June 2004).

The Secretary General's End of Term Report, Council Meeting, 14 October 2000, Paphos, Cyprus.

Internal

Information on the Congress 2000 held in Prague (8 - 11 June).

List of member organisations March 2000.

Revised statuses Europa Nostra, October 2000.

Promotional material

Press releases Europa Nostra – a selection.

Leaflet EUROPA NOSTRA; Bringing together the key players in the European Heritage Movement (UK, FR, DE and IT).

Press release Europa Nostra Heritage Film Festival.

Newsletter

EUROPA NOSTRA News, number 14, February 2002.

Survey

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Publications

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Information document on Sponsoring Opportunities.

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ELIA (NL)

<http://www.elia.ahk.nl>

Reports

ELIA Draft - strategy and Action Plan for the year 2001 – 2006

Internal

ELIA Executive Office – job descriptions and profiles.

Membership Directory September 2000.

Draft Strategy ELIA 2001 – 2006.

Survey

LA Group investigation in the European League of Institutes of the Arts; Conclusions
Three Keywords for change.

Regular publications/newsletters

European Journal of Arts Education, Volume III Issue 1 by the European League of Institutes of the Arts, published by Intellect. Title; The teaching of Art as an Art.

European Journal of Arts Education, Volume III Issue 2 and 3 by the European League of Institutes of the Arts, published by Intellect. Title; Criticism, legitimacy and transgression.

Electronic Newsletter 1, February 2002

Promotional material

Leaflet on 'What ELIA stands for'

Leaflet 'Manifesto for Arts Education in Europe'

London Panorama Pack including Panorama book and CD-ROM.

Publications

Book Imagination and Diversity ELIA 1990 – 2000

Toolkit for Innovation; Thematic Network Higher Arts Education in Europe

ENCATC (DK)

<http://www.encatc.org>

General publications

ENCATC folder

Nordic-Baltic Platform folder and postcard

Thomassen Fund postcard

Member directory, 2001 and 2002

Internal documents

Schwarz, Isabelle: CV

Voesgen, Hermann: "Ten years after – and the times, they are a-changing...10th anniversary of ENCATC – 10 years of intercultural arts management", thematical seminar for the GA 2002 at Dartington College of Arts (invitation to the GA 2002)

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ENCATC grant

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ENCATC, Draft Calender 2001, Copenhagen, March 2001

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Eurocities: Urban Cultural Profile Exchange Project – Eurocult21 – project description, no date

Articles and speeches

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EUnetART (NL)

<http://www.eunetart.org>

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Internal

Priorities and Goals for 2000

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List of Members of February 2002 of EUNETART

Programme of Activities 2002

Promotional material

Information brochure on the 12th annual meeting EUNETART in Alcala de Henares – Friday 16th – Monday 18th of march 2002 – including megaphone projects information leaflet

Newsletter

EUNETART news (issue 12 until 17, winter 2000 until winter 2001).

Reports

Report of the Round Table discussion – Walls, International Festival of Theatre for Children and Young people – 20 / 25 May 1996 Oostzaan, the Netherlands. East – West Dialogue.

Report of Activities 1999, 2000 and 2001.

Financial Statements 2000 – annual report.

Draft report on the 11th Annual Meeting EUNETART held in St. Petersburg 2001 – 16 / 20 May.

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Report of the Workshop 'A Myth for Europe' held in February 2000 in Palmela Portugal.

The Magic House Report (June 1999)

Information on events and projects/ Publications

Book 'Transmission.nl'.

EUSYS – European Schoolyard Stories – information on the booklets, festivals, theatres, schools, plays, actors, performances and youngsters.

Book 'Schoolyard Stories'.

Annual Meeting – A special event in the Netherlands – October 27 / 31 1999 – Amsterdam

Programme 2002 – Kinder- und Jugendtheaterzentrum in der Bundesrepublik Deutschland.

Huis aan de AMtel – seizoen 2000 – 2001

Le Grand Bleu – saison 1999-2000 – Centre Dramatique National Jeunes Publics Lille-region Nord Pas-de-Calais

Blickfelder – 4 / 22 Marz – Theater fur ein junges publikum – Zurich, Switzerland

A partir de O canto da Europa e o O general do Exercito Morto de Ismael Kadare : an example of the Song of Europe by teatro O Bando

Brochure Stichting Beestenbende – European Centre for Complementary Education

Musik I Vast – Barn & Ungdom

Teatro delle Briciole – Teatro al Parco – 1999 / 2000

Magic Net (September 2001 – august 2004)

Jaarrekening 2000 van de Stichting Kunst & Jeugd in Europa

The translation of 'the Song of Europe'

Book "Zapping through Wonderland – Social issues in art for children and young people" edited by Colin Prescod by the Royal Tropical Institute in the Netherlands.

"The Wedding Photograph in Europe / La Photo de Mariage en Europe – Itinerant Exhibition – a production of la Maison des Enfants Louveciennes, France.

'Ik heb een Idee' by Geert De Kockere

ETC (BE/FR)

<http://www.etc-centre.org>

Regular ETC publications

The European Theatre Today: The plays No 4, 2000.

The 3rd European Theatre Forum 1998: 'Young directors in Europe today; a new theatre practice? A new way of defining the role of theatre in the world? Special Issue No 9, March 1999.

The 4th European Theatre Forum 1999: 'Writing about Theatre Today' Special Issue No 11, February 2000.

ETC guide for performances presented by the theatre members of the Convention, 2001-2002.

Special ETC Publications

Europe on stage. 1988-2000: 12 years of European Theatre Convention.

Internal documents

'Eurothalia': 6th International Festival of the European Theatre Convention, Bratislava 24th-30th June 2002.

European Theatre Co-operation Convention.

European Theatre Co-operation Convention, Rider No1, Amendment to the Preamble and Articles 2, 6-5 and 7.

Document on ETC activities

List of ETC members.

Members' publications

Theatre National. Communauté Wallonie Bruxelles 2001/2002, Programme.

Theatre National. Communauté Wallonie Bruxelles 'Cinq photographes et les Bulles'.

Pegasus Foundation (BE)

<http://www.fondation-pegase.org>

Projects/events publications

'Le projet *L'école adopte un monument*'.

1st International Congress 'Peoples and cultures from the Mediterranean Basin. Iberian World', April 2002.

'Explore with a book'

Reports

Activity report for 1999-2000.

Activity report for 2001.

Programme of activities for 2002.

Analytical report of 2001 activities.

Internal

Members of the Pegasus Foundation.

Budget analysis.

Some examples of how the Pegasus Foundation contributes to the image of European Institutions, 2001.

Pegasus foundation project detailed reports.

IYMF (BE)

<http://www.menuhin-foundation.com>

Grant

Document on all EU funding received sorted as in European Institutions and date.

Internal

Back-up document on MUS-E school visits.

Information on the organisation's legal status and internal function.

Statistics on the MUS-E programme for 2001.

Practical guide for MUS-E evaluation by Dina Sensi, Spain.

Reports

Report submitted to DG EAC on 27 March 2001 including activity plan and budget analysis from the period 01/01/2001-31/12/2001.

IYMF activity report 1998-1999.

IYMF activity report 2000.

Promotional material

Several press releases.

Leaflet on the project 'Enfants d'ici, Contes d'ailleurs'.

IYMF brochures for 2000, 2001 and 2002.

Special brochure on forthcoming concert.

Publications/Catalogues of events

'Contes Nomades, Tool for European Solidarity, Catalogue 1999-2001.

UNESCO, CNEA, 'Sommet Européen de l'Éducation Artistique', 20/12/1999.

ANNEX 3: Internal documentation used for the evaluation

Document 1: Questions for interviews with organisations

General description of the organisation

History: how was ...founded?

Describe the ...as an organisation

Describe your activities (Geographically, socially, methodologies, information activities, stimulation of debate)

Describe previous projects

Describe the services delivered by the network

Members: describe the members, profile, typology?

Describe how the organisation delivers expert knowledge

Goals: what are the goals and how do you go about them?

If policy is an element describe how you go about that?

Organisation and management

How is the office organised?

How is the board/executive level organised? (geographical spreading, openness, distribution of tasks)

What is the background of the executive director/manager in charge?

How are the contacts to other European institutions/organisations?

How is the follow up in member organisations undertaken and evaluated (if members are organisations and not individuals/institutions)?

Strategy, outcome, changes

Discuss strategy if there is such or other strategic initiatives (why did the organisation make a strategy, how did it come about, how was the implementation procedures envisaged)

Discuss priority areas (explain why these areas were chosen and how they are dealt with)

How has the organisation changed over the years? (any specific developments, changes)

Mention examples of outcomes, political processes that the organisation has influence on.

At which level do you have an impact: local, regional, national, European or international level?

Any specific successes? Reasons?

Any specific failures? Reasons?

Any feed back: articles, letters?

What are the organisations future plans, any specific changes or obstacles foreseen?

European cultural policy

In your words, how does ...contribute to the strengthening of European civil society?

How does.... promote the idea of Europe/European culture?

Opinion on European cultural policy?

Opinion on Culture 2000?

Questions for sponsors and project partners

General information about the collaboration with the organisation

How did the contact arise?

Who had the idea?

How did the collaboration work out? (Efficiency, professionalism)

Which results did the project produce?

Would you/your institution collaborate with the organisation again?

For networks

Did the organisation perform as a network (e.g. facilitating contacts, expert knowledge)

Did you feel that the organisation constitutes a close contact between the executive level/secretariat and the members?

Organisation as a European organisation

Did the organisation facilitate the transfer of knowledge about similar fields in other regions of Europe?

What is your impression of the results obtained by the organisation:

A/ in general

B/ in relation to Eastern Europe

How do you think that the organisation contributes to the promotion of:

A/ European culture/values? – if so, in what way?

B/ European civil society? (democratic structure, in terms of being representative, ways to network and communicate, information flow)

C/ European identity? – if so, in what way?

Document No 2: Some basic facts about Culture 2000

http://europa.eu.int/comm/culture/index_fr.html

- The Culture 2000 programme is the first Community framework programme in the area of culture.
- It is a five-year programme (2000-2004).
- Its aim is to help built up a common cultural area for the peoples of Europe, characterised both by a common heritage and by cultural and artistic diversity.
- Culture 2000 is open to EU-15, EEA countries and countries which have applied to join the EU.
- Any cultural operator established in an eligible country with the exemption of individuals acting on their own account, may submit a cultural project under Culture 2000 (provided this is done in co-operation with operators from other countries).
- Budget: 167 million Euro over a five-year period
- There are three actions that are supported:
 - Specific innovative and/or experimental actions (50,000-150,000 Euro).
 - Integrated actions covered by structured, multiannual, transnational cultural co-operation agreements (maximum of 300,000 Euros).
 - Special cultural events with a European or international dimension (150,000-300,000 Euros).
- The programme fosters transnational co-operation between creative artists, cultural players and cultural institutions in the Member State, with the following objectives:
 - Dialogue and mutual knowledge of culture and history
 - Transnational dissemination of culture
 - Movement of artists, creators and other cultural operators
 - Strong emphasis on young and socially disadvantaged people
 - Highlight creativity
 - Highlight development of new forms of cultural expression
 - Highlight at European level the common cultural heritage

- Foster intercultural dialogue

Document No 3: Preliminary data collection/research form

A. General information

Report filled in by (expert's name)	Date and place	Overall comment on organisation (general impression and estimation after visit)		
Organisation's name/title				
Organisation's details (address, telephone, fax, email)				
Person(s) that have been contacted (Names and position)	Name/position	Interview ¹	Phone/email	

B. Information about the organisation

Organisation's legal status (NGO, private, non-profit organisation, other)				
Organisation's partnership within Europe (state countries where there is partnership) ²				
Organisation's brief profile of activities (policy making, networking, promotion of specific area of cultural activity, creativity, consulting, other)				
Year the organisation was founded				
Contract(s) with European Commission	1 st		Total years	Year running
	2 nd			
	more			
Co-operation with other international organisations (if yes state which ones) ³	<u>Yes</u>			

¹ Tick or cross

² If there is membership which countries are the members from. If there is a consortium, which are the countries that participate. Also check partnership with other EU funded NGOs.

	<u>No</u>		
Main objectives of the organisation: (such as cultural networking, mobility, cultural performance, cultural creativity, promotion of the arts and heritage, intercultural dialogue)	•		
	•		
	•		
	•		
	•		
Network activity (including set up of networks, continuity in keeping the networks, conference organisation, meetings)	Very active		
	Average		
	Low activity		
Target groups (artists, youth, large public, policy makers, other)			
Impact (at local, regional, national, European, international levels)	<u>Levels</u>	Yes	No
	Local		
	<u>Regional</u>		
	National		
	European		
	International		

C. Material included

Publication material included	<u>Yes</u>	<u>No</u>
	Type of material	Not applicable
Audiovisual products	<u>Yes</u>	<u>No</u>
	Type of product	Not applicable
Website	<u>Web address</u>	<u>Not applicable (no website)</u>
	Languages used	<u>Comments on appearance/design</u>
	<u>Overall impression on website</u>	<u>Comments on content</u>
Other (such as attendance of a		

³ Check whether there are contracts with other DGs or other EU institutions.

Administration			
Mobility			
Personnel			
Material			
Events			
Publication			
Networking			
Other (specify)			

F. More detailed comments (presented in a more elaborate way)

- Relationship between objectives and achievements
- Overall success or failure story?
- Resources versus results and impact in the area
- Success in promoting European identity
- Perception of the organisation from the local authorities and national authorities
- Perception of the organisation's European valueComparison with other similar projects of Culture 2000
- Qualitative analysis of successful activities
- Impact on the youth of the area (where applicable)
- Impact at regional, national, European level
- Contribution of the project to development of European cultures of EU member states
- Contribution of the project to encouragement of cultural co-operation among EU member states.

ANNEX 4: Questionnaire for networks and music organisations

Networks

Evaluation of organisations promoting European culture and European civil society
(A-line 3042)

For the European Commission DG Education and Culture

External evaluators of this exercise:

Katerina Kolyva

Rinske van den Berg

Anne Mette Holt

External evaluation of networks

Name/title of network that is being evaluated:

Activity area:

1. Name/title of member:

2. What is the size and scope of your organisation? (e.g. how many members, how many countries do you co-operate with and at what scale)

3. Membership of ... since.. (please specify the year that you joined the network)

4. Type of membership (full, part-time, other)

5. Why did your organisation join ...?

6. What are your expectations to ... and have they been met?

7. How many events/meetings/conferences organised by ...have you participated in?
(please specify which ones)

8. Have you benefited from the attendance at these meetings and if yes how?

9. Has your organisation/institution assisted in organising events or other activities for ... (e.g. contributing to publications, to research or other)

10. How has ... helped you in... (please elaborate)

a. Making new contacts:

b. Promoting your activities to other members:

c. Developing as an organisation, e.g. elaboration of objectives, management, activities and strategy:

d. Learning about policy at European level:

e. Gaining the attention of national and/or European authorities on issues pertaining to your work:

f. Other (please specify)

11. Is your voice heard within ...? (e.g. is it easy to gain influence on the work of the network)

12. Do you consider .. to be a good source of information, e.g. does the network provide an efficient information flow?

13. In your words, how does ... contribute to the promotion of European culture and European civil society?

14. According to you, does ... bring forth the expertise and opinion of the network at European policy level?

15. Do you consider ... to have an influence on European policy and if so, in what way?

16. How do you consider ... efforts to integrate Eastern and Central European countries?

17. Do you have any criticism towards ENCATC or any suggestions for improvement?

18. Do you participate in other associations/networks? (if yes please specify which ones)

Music organisations

QUESTIONNAIRE to former members of the –

1. Name:

2. Age:

3a. Nationality:

3b. Gender: M/F

4. Current position:

5. How did you learn about the possibility to join ...?

6. What was your role/ function in?

7. Which year did you join and for how long?

8. Was this the first time you joined an international orchestra/opera/choir?

9. What did you think about the selection procedure/criteria? (did it take place as an open process? Were the selection criteria clear to all?)

10. How did you benefit from being a member of?

Professionally:

Personally:

11. Did your participation in the orchestra/opera/choir have any influence on your career?

If so, in what way?

12. What did you learn about European culture?

13. Did the experience with in any way change or develop your views on the following issues, and if so, in what way?:

a/ Music and the role of music in society and in the European community?

b/ Cultures, cultural differences and cultural understanding?

c/ Europe and the European construction?

14. In your words, how does ... promote European culture?

15. On an overall level, how would you evaluate your experience?

ANNEX 5: Abbreviations

Organisations

EUYO: The European Union Youth Orchestra
EUBO: The European Union Baroque Orchestra
EOC/Opera Europe: European Opera Centre Trust Manchester
EUCO: The European Union Chamber Orchestra
EA: EuropaChorAkademie
EJYO/Swinging Europe: European Union Youth Jazz Orchestra
EFAH: European Forum for the Arts and Heritage
IETM: Informal European Theatre Meeting
EWC: European Writers' Congress
ECA: European Council of Artists
EN: Europa Nostra
ELIA: European League of Institutes of the Arts
ENCATC: European Network of Cultural Administration and Training Centres
EUnetART: European Network of Arts Organisations for Children and Young People
ETC: European Theatrical Convention
PF: Pegasus Foundation
IYMF: International Yehudi Menuhin Foundation

IASJ: International Association of Schools of Jazz
WIPO: World Intellectual Property Organisation
NBP: Nordic Baltic Platform

Countries

AT: Austria
BE: Belgium
BG: Bulgaria
BR: Brasil
CA: Canada
CH: Switzerland
CY: Cyprus
CZ: Czech Republic
DE: Germany
DK: Denmark
EE: Estonia
ES: Spain
FI: Finland
FR: France
FO: Faroe Islands
GB: Great Britain
GE: Georgia
GR: Greece
HR: Croatia
HU: Hungary
IE: Ireland
IL: Israel
IS: Iceland

IT: Italy
JO: Jordan
LB: Lebanon
LT: Lithuania
LU: Luxembourg
LV: Latvia
MA: Morocco
MD: Moldova
MKD/FYROM: Former Republic of Macedonia
NL: Netherlands
NO: Norway
PL: Poland
PT: Portugal
RO: Romania
RU: Russia
SA: South Africa
SE: Sweden
SI: Slovenia
SK: Slovakia
TN: Tunisia
UA: Ukraine
US: United States (of America)
YU: Yugoslavia

Various

DG EAC: Directorate General for Education and Culture
EC: European Commission
EP: European Parliament
EU: European Union
GA: General Assembly
MEP: Member of European Parliament
NGO: Non-Governmental Organisation