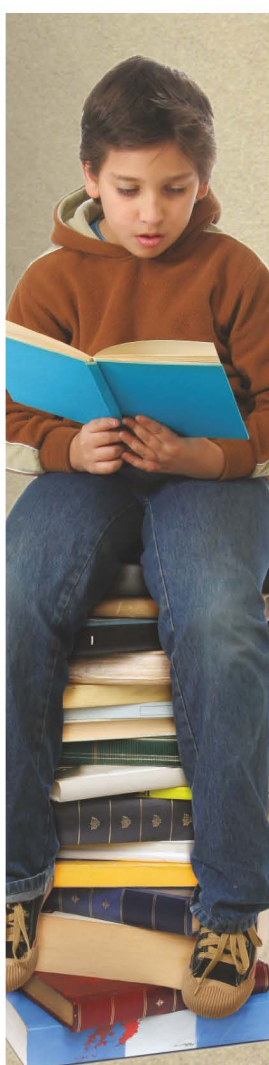


DIRECTORATE-GENERAL FOR INTERNAL POLICIES

POLICY DEPARTMENT
STRUCTURAL AND COHESION POLICIES **B**



Agriculture and Rural Development

Culture and Education

Fisheries

Regional Development

Transport and Tourism

**RESEARCH FOR CULT COMMITTEE -
"CREATIVE EUROPE - CULTURE
SUB-PROGRAMME:
FIRST EXPERIENCES WITH THE
IMPLEMENTATION OF THE NEW
PROGRAMME"**

STUDY



DIRECTORATE-GENERAL FOR INTERNAL POLICIES
POLICY DEPARTMENT B: STRUCTURAL AND COHESION POLICIES

CULTURE AND EDUCATION

RESEARCH FOR CULT COMMITTEE
CREATIVE EUROPE
CULTURE SUB-PROGRAMME:
FIRST EXPERIENCES WITH
THE IMPLEMENTATION OF THE NEW
PROGRAMME

STUDY

This document was requested by the European Parliament's Committee on Culture and Education.

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DIRECTORATE-GENERAL FOR INTERNAL POLICIES
POLICY DEPARTMENT B: STRUCTURAL AND COHESION POLICIES

CULTURE AND EDUCATION

RESEARCH FOR CULT COMMITTEE
CREATIVE EUROPE
CULTURE SUB-PROGRAMME:
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STUDY

Abstract

The aim of this study is to provide the CULT Committee of the European Parliament with an understanding on the implementation of the Creative Europe Culture Sub-programme based on Creative Europe national Desks' first impressions. It covers a large selection of 32 Desks (82.1% of Desks). Overall, the Culture Sub-programme is considered to be successfully implemented and cultural operators have a positive opinion of it. Yet a quite diversified picture emerges in terms of successfully implemented priorities, schemes, participation and implementation conditions and programme management. The study ends with a series of recommendations.

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LIST OF ABBREVIATIONS

CED	Creative Europe Desk
CULT	Culture and Education Committee of the European Parliament
EACEA	Education Audiovisual and Culture Executive Agency
EC	European Commission
EETA	European Economic Area
EFTA	European Free Trade Association
EPC	Eastern Partnership Countries
EU	European Union
EUCC	EU Candidate Countries
MEP	Member of the European Parliament

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SUMMARY

OVERVIEW

- The aim of this study is to provide the CULT Committee with an understanding of how well the implementation of the Creative Europe- Culture Sub-programme functions and what the main concerns of applicants and beneficiaries are, based on Creative Europe national Desks (CEDs)' first impressions.
- The study covers a large selection of 32 CEDs (82.1% of a total of 39 CEDs).
- Overall, the majority of National Desks consider that the Culture Sub-programme is successfully implemented with respect to the Sub-programme and the Programme priorities, although some priorities (e.g. audience development) look relatively more critical. Cost results to be the main barrier to implementation.
- Micro and larger organisations and sectors like architecture, design and applied arts, audio-visual (despite the Media Sub-programme) and cultural heritage are the least adequately represented among beneficiaries.
- Overall, cultural operators have a positive opinion of the Culture Sub-programme. Experience in previously funded projects(s) is the main encouragement to apply for the Culture Sub-programme, while financial capacity is the main constraint or obstacle. In Desks' opinion, their own role is particularly important in assisting applicants.
- In terms of recommendations, the Commission should consider consolidating priorities and other aspects that are most successfully implemented, and facilitate or reconsider priorities and other aspects that seem relatively less successfully implemented, and better disentangle implied technical skills and know-how. This study suggests other possible measures to limit the disproportion of the number of beneficiaries and the number of applicants, and related to programme management.

Background

Creative Europe (2014-2020) is separated in two Sub-programmes following the adoption procedure within the European Parliament, given the completely different nature of the two Sub-programmes and the difficulties associated with treating them into one entity. In particular, the Culture Sub-programme finances activities linked to cultural and creative sectors. The Culture Sub-programme is clearly distinct from the Media Sub-programme of the programme.

Previously the two programmes were completely separate; they were merged into one entity mostly in order to gain administrative efficiency. In spite of this, the responsible entity within the European Commission for the Culture Sub-programme is DG EAC while for the Media Sub-programme it is DG CONNECT. The two Sub-programmes also address a completely different set of stakeholders, with different calls for proposals.

Aim

The current Creative Europe programme has been running for around two years now and has two Sub-programmes - one for Culture and one for Media. The aim of this study is to provide the CULT Committee with an understanding of how well the implementation of the Creative Europe Culture Sub-programme functions and what the main concerns of applicants and beneficiaries are, based on Creative Europe national Desks (CEDs)' first impressions. Given that and the fact that it has been carried out within a limited time framework, it does not claim to be exhaustive. The four objectives of the study are to:

- Provide a very brief scene setter on the Creative Europe Culture Sub-programme.
- Provide a synthesis of the answers sent by the CEDs in order to identify what works well under the new programme and what does not, particularly in the view of administrative merge with the Culture Sub-programme.
- Reflect critically upon these results, also in the light of the concerns voiced earlier during the negotiations and those raised by stakeholders.
- Highlight the key issues likely to be of concern to Members of the European Parliament (MEPs) and make recommendations for actions by the CULT Committee including follow-up with other major stakeholders.

The scope of this study has been limited to the Creative Europe national Desks (CEDs), and in particular to their Culture sections (when this sections are distinguished). National desks are responsible for supporting applicants to the Programme at the national level and are therefore well placed to judge what works well and what does not in the implementation of the programme. National desks are established by the countries participating in the Programme, in accordance with their national law and practice, acting together with the Commission. The CED network is supported by the European Commission.

This study covers a large selection of 32 CEDs (82.1% of a total of 39 CEDs), 26 from 25 EU Member States (some countries have more than one national desk), 2 from EFTA-EFTA countries, 3 from EU candidate countries (EUCC) and 1 from Eastern Partnership countries (EPC).

Findings

The majority of CEDs consider that in general the Culture Sub-programme is successfully implemented with respect to the Sub-programme and the Programme priorities. In Desks' opinion, priorities that are most successfully implemented are the promotion of the transnational mobility of artists and cultural professionals, the promotion of cultural and creative sectors' capacity building to operate transnationally, the support to the showcasing of European creators and artists (scheme of European Platforms) and, among more general aspects, the production of artistic or cultural works or events of high quality, the production of strong and enduring partnerships between co-ordinators and co-organisers – though more weakly accompanied by projects continuation beyond the life of EU funding –, and an increased European commitment of the involved organisations – though lower for involved artists and audiences). Priorities that seem relatively less successfully implemented are audience development, the reinforcement of the sector's professional capacity to operate transnationally (scheme of European Networks) the support to the circulation, promotion and translation of European literature (scheme of

Literary Translation) and, among more general priorities and criticalities, the promotion of linguistic diversity and Europe's cultural heritage, the dissemination of projects results and achievements, and the balance between reached audience and long-term quality of projects. Cost represents a major and common barrier to the implementation of the Culture Sub-programme. Other barriers especially include lack of information/identification and technical skills.

Beneficiaries that seem to be most adequately represented in the Creative Europe Culture Sub-programme are non-profit private cultural organisations and of small size – rather than micro. The performing arts are the most adequately represented sector, while architecture, design and applied arts, audio-visual (despite the Media Sub-programme) and cultural heritage are the least adequately represented ones. As for the scheme of Literary Translation publishers seem to be underrepresented. Overall, the majority of CEDs consider that funded organisations from their country are adequately represented under the Culture Sub-programme.

Genuinely good projects have good chances of being selected despite the high competition in the Culture Sub-programme or disproportion of the number of beneficiaries with respect to the number of applicants. The most important condition for the successful implementation of funded projects seems to be a strong and sustainable partnership at European level, followed by operational capacity, substantiated strategy to implement the project, quality and innovation of project ideas that are in scope with the Programme (a relevant dimension). Overall, CEDs also esteem that beneficiaries find the guidance in project reporting adequate. Elements that seem to configure particularly successful projects include, among others, artistic quality and innovation, clear vision, strategy and planning, interdisciplinary networking, strong and complementary partnership, innovative and effective way to reach and involve diverse audiences, and good communication and dissemination.

As for the project application process, in Desks' view cultural operators have a positive opinion of the Culture Sub-programme. Cultural operators seem to be encouraged to apply for the Culture Sub-programme by their experience and by the quality of their proposed project and partnership, besides the regularity of calls and elements of scheme novelty. On the other hand, they are retained by the required financial capacity and the trade-off between the application efforts compared to the financial support and chances if obtaining it. All this generates a certain sense of frustration among cultural operators.

Compared to Culture 2007-2013, the new Programme seems to have introduced improvements in terms of new priorities, implementation, simplification and new potential applicants, although CEDs consider not to have influenced these changes. In Desks' opinion, their role is particularly important in informing and advising cultural operators to apply for the Culture Sub-programme, but they also play a role in the project implementation phase, also due to a perceived understaffing of the Education Audiovisual and Culture Executive Agency (EACEA). On the other hand, Desks consider that, for their better functioning, the Commission should share with them more information and data on the Programme implementation. Even if CEDs are overall satisfied with the management of the Culture Sub-programme by the Commission, they are rather in favour of a desk where Culture and Media are more integrated.

In terms of recommendations, the Commission should consider consolidating priorities and other aspects that are most successfully implemented, and facilitate or reconsider priorities and other aspects that seem relatively less successfully implemented. The latter typically imply technical skills and know-how insufficiently

and unequally shared by cultural operators. The Commission should better disentangle these skills and their modalities of implementation.

The Commission should also more concretely address the promotion of linguistic diversity and Europe's cultural heritage.

Possible measures to limit the disproportion of the number of beneficiaries and the number of applicants (and hence frustration and consequent discouragement of less favoured operators) include, among others, Programme budget increase, higher turnover of beneficiaries, more support to smaller-scale projects, and dissemination of beneficiaries' success stories (together with their developed skills). In all that the Commission should maintain a certain consistency with country representation.

As for Programme management, the Commission should consolidate the achieved improvements in terms of implementation and simplification, integrate more CEDs in the decision-making process (including a better sharing of data and a higher integration of Culture and Media sections).

1. INTRODUCTION

KEY STATEMENTS

- Creative Europe (2014-2020) is the current Programme in support of culture and creative sectors including the audiovisual sector. It is separated in two Sub-programmes, Culture and Media.
- Previously Culture and Media were completely separate; they were merged into one entity mostly in order to gain administrative efficiency.
- In spite of that, two different entities are responsible for the two Sub-programmes within the European Commission: for the Culture Sub-programme is DG EAC while for the Media Sub-programme it is DG CONNECT.
- The aim of this study is to provide the CULT Committee with an understanding of how well the implementation of the Creative Europe- Culture Sub-programme functions and what the main concerns of applicants and beneficiaries are.
- The scope of this study has been limited to the Creative Europe national Desks (CEDs), in particular to their Culture sections: CEDs are responsible for supporting applicants to the Programme at the national level and are therefore well-placed to judge what works well and what does not in the implementation of the programme.
- This study was based on a survey of the CEDs. All CEDs were invited to answer an online questionnaire and to provide their opinion, through their first impressions on the implementation of the Creative Europe Culture Sub-programme, with a particular focus on their own country.
- The study covers a large selection of 32 CEDs (82.1% of a total of 39 CEDs).

Creative Europe (2014-2020) is the current Programme in support of culture and creative sectors including the audiovisual sector. It is separated in two Sub-programmes following the adoption procedure within the European Parliament, given the completely different nature of the two Sub-programmes and the difficulties associated with treating them into one entity. In particular, the Culture Sub-programme finances activities linked to performing and visual arts, heritage and other cultural and creative sectors. The Culture Sub-programme it is clearly distinct from the Media Sub-programme of the Creative Europe Programme.

Previously Culture and Media were completely separate; they were merged into one entity mostly in order to gain administrative efficiency.¹ In spite of that, after the adoption of the

¹ See, among others: European Commission (2011), Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions Creative Europe - A new framework programme for the cultural and creative sectors (2014-2020), COM (2011) 0786/final; European Commission (2011), Commission Staff Working Paper – Impact Assessment Accompanying the document “Regulation of the European Parliament and of the Council establishing the Creative Europe Programme”, COM(2011) 785 final, SEC (2011) 1400 final; European Commission (2013), Regulation (EU) No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions No 1718/2006/EC, No 1855/2006/EC and No 1041/2009/EC; European Commission (2013), Corrigendum to Regulation (EU) No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative

Programme, the responsible entity within the European Commission for the Culture Sub-programme is DG EAC while for the Media Sub-programme it is DG CONNECT. The two Sub-programmes are organised with separate calls for proposals and mainly address different sets of stakeholders.

1.1. Aim and scope of the study

The aim of this study is to provide the CULT Committee of the European Parliament with an understanding of how well the implementation of the Creative Europe- Culture Sub-programme functions and what the main concerns of applicants and beneficiaries are, based on National Desks' first impressions. Given that, and given that it has been carried out within a limited time framework, this study does not claim to be exhaustive. The four objectives of the study are to:

- Provide a very brief scene setter on the Creative Europe Culture Sub-programme.
- Provide a synthesis of the answers sent by the National Desks in order to identify what works well under the new programme and what does not, particularly in the view of administrative merge with the Culture Sub-programme.
- Reflect critically upon these results, also in the light of the concerns voiced earlier during the negotiations and those raised by stakeholders.
- Highlight the key issues likely to be of concern to Members of the European Parliament (MEPs) and make recommendations for actions by the CULT Committee including follow-up with other major stakeholders.

The scope of this study has been limited to the Creative Europe national Desks (CEDs), and in particular to their Culture sections (when this sections are distinguished). National Desks are responsible for supporting applicants to the Programme at the national level and are therefore well placed to judge what works well and what does not in the implementation of the programme. The study covers a large selection of 32 CEDs (82.1% of a total of 39 CEDs), 26 from 25 EU Member States (some countries have more than one CED), 2 from EFTA-EFTA countries, 3 from EU candidate countries (EUCC) and 1 from Eastern Partnership countries (EPC).

CEDs are established by the countries participating in the Programme, in accordance with their national law and practice, acting together with the Commission. The CED network is supported by the European Commission. In their country, CEDs:

- (a) provide information about, and promote, the Programme in their country;
- (b) assist the cultural and creative sectors in relation to the Programme and provide basic information on other relevant support opportunities available under the EU policy;
- (c) stimulate cross-border cooperation within the cultural and creative sectors;
- (d) support the Commission by providing assistance regarding the cultural and creative sectors in the countries participating in the Programme, for example through the provision of available data on those sectors;

Europe Programme (2014 to 2020) and repealing Decisions No 1718/2006/EC, No 1855/2006/EC and No 1041/2009/EC (OJ L 347, 20.12.2013); European Commission (2013), Commission welcomes approval of Creative Europe programme by European Parliament, Press Release, 19/11/2013.

- (e) ensure the communication and dissemination of information concerning the EU funding awarded and the results obtained for their country.²

1.2. Methodological approach

This study was based on a survey of the CEDs. All CEDs were invited to answer an online questionnaire³ and to provide their opinion, through their first impressions on the implementation of the Creative Europe Culture Sub-programme, with a particular focus on their own country.

The questionnaire is organised into six different sections and covers different aspects of the Programme implementation:

1. The first Section is about the Culture section of the CEDs of the Creative Europe programme.
2. The second Section is about the impact of the implementation of Culture Sub-programme with regard to the priorities of the Culture Sub-programme and of its different schemes, as well as the Programme's more general objectives and other aspects of the implementation).
3. The third Section concerns the beneficiaries of the Creative Europe Culture Sub-programme, including considerations on the adequacy of the representativeness of funded cultural operators, conditions for the successful selection and implementation of funded projects, and main elements of success of so-far selected projects.
4. The fourth Section is about the project application process, including aspects about the support provided to cultural operators applying for the Culture Sub-programme, and a comparison of main encouragements and constraints or obstacles for cultural operators applying for the Culture Sub-programme.
5. The fifth Section is about changes from Culture 2007-2013 to the Creative Europe Culture Sub-programme.
6. A final Section is about Desks' final comments and observations.

The questionnaire comprises questions with multiple choices and some open-ended questions.

² Article 16, Regulation (EU) No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions No 1718/2006/EC, No 1855/2006/EC and No 1041/2009/EC.

³ See the Annex for the questionnaire.

2. RESULTS

KEY FINDINGS

- Overall, the majority of Creative Europe national Desks (CEDs) consider that the Culture Sub-programme is successfully implemented with respect to the Sub-programme and the Programme priorities.
- Cost represents a major and common barrier to the implementation of the Culture Sub-programme.
- Beneficiaries of the Creative Europe Culture Sub-programme tend to be especially non-profit private small cultural organisations. The performing arts are the most represented sector. As for the scheme of Literary Translation publishers seem to be underrepresented.
- The majority of CEDs consider that funded organisations from their country are adequately represented under the Culture Sub-programme. Genuinely good projects have good chances of being selected despite the high competition in the Culture Sub-programme (disproportion of the number of beneficiaries with respect to the number of applicants).
- The most important condition for the successful implementation of funded projects seems to be a strong and sustainable partnership at European level.
- Overall, CEDs esteem that beneficiaries find the guidance in project reporting adequate.
- A series of elements seem to configure particularly successful funded projects.
- Overall, cultural operators have a positive opinion of the Culture Sub-programme.
- Experience in previously funded projects(s) is the main encouragement to apply for the Culture Sub-programme, while financial capacity is the main constraint or obstacle.
- Compared to Culture 2007-2013, the new Programme seems to have introduced improvements in terms of new priorities, implementation, simplification and new potential applicants, although CEDs consider not to have influenced these changes.
- Even if CEDs are satisfied with the management of the Culture Sub-programme by the Commission, they are rather in favour of a type of CED integrating more Culture and Media Sub-programmes.
- Overall, the Creative Europe Culture Sub-programme is considered very important for European cultural operators.
- More funding is necessary in order to increase chances of very good projects to be selected.

- A concerted action with other funds and means at national level is also called for.
- Desks also underlined their lack of statistics and information obtained from the European Commission and a perceived understaffing of the EACEA in managing the Sub-programme.

Creative Europe national Desks (CEDs) were asked their first impressions about various aspects of the impact of the implementation of Culture Sub-programme with a particular focus on their own country.

In this Chapter we present the results of the analysis of the answers provided by the CEDs. Results are presented following the framework of the questionnaire⁴ and include the following sections:

1. Profile of the Culture section of the CEDs.
2. Impact of the implementation of the Culture Sub-programme, with regard to the priorities of the Culture Sub-programme and the Programme's more general objectives and other aspects of the implementation.
3. Beneficiaries of the Creative Europe Culture Sub-programme, including the adequacy of the representativeness of funded cultural operators, conditions for the successful selection and implementation of funded projects and elements of success of so-far funded projects.
4. Project application process, including support to cultural operators applying for the Culture Sub-programme and encouragements vs. constraints or obstacles for cultural operators applying for the Culture Sub-programme.
5. What has changed from Culture 2007-2013 to Creative Europe Culture Sub-programme.
6. Other general remarks by CEDs.

2.1. Profile of the Culture section of the CEDs

Table 1 presents the list of the CEDs that participated in the survey. They are a total of 32 CEDs (82.1% of a total of 39 CEDs), 26 from 25 EU Member States (some countries have more than one national desk), 2 from EFTA-EFTA countries, 3 from EU candidate countries (EUCC) and 1 from Eastern Partnership countries (EPC).

The majority of Culture sections (78.1%) are hosted in public organisations (government/state-funded/non-departmental/ public equivalent body funded by public authorities, including ministries, councils, chancelleries, agencies, institutes, etc.). Half of these organisations also host the Media section. Culture sections mostly occupy two employees (full-time equivalent).

In terms of scope, a minority of CEDs (28.1%) assist also in other EU funding for culture different from Creative Europe.⁵ In terms of experience, the majority of them (68.8%) have been operating before the Creative Europe Programme (as a Cultural-Contact Point).

⁴ See the Annex.

⁵ E.g. other programmes managed by the EACEA.

Table 1: CEDs participating to the survey

SYMBOL	COUNTRY	SYMBOL	COUNTRY
BA	Bosnia and Herzegovina	IT	Italy
BEf	Belgium – Flanders	LT	Lithuania
BEw	Belgium – Wallonia	LU	Luxembourg
BG	Bulgaria	LV	Latvia
CY	Cyprus	ME	Montenegro
DE	Germany	MT	Malta
DK	Denmark	NL	the Netherlands
EE	Estonia	NO	Norway
ES	Spain	PL	Poland
FI	Finland	PT	Portugal
FR	France	RO	Romania
GE	Georgia	RS	Serbia
GR	Greece	SE	Sweden
HR	Croatia	SI	Slovenia
HU	Hungary	SK	Slovakia
IS	Iceland	UK	United Kingdom

2.2. Impact of the implementation of the Culture Sub-programme

In this sub-section we present the CEDs' opinion on the current impact of implementation with regard to the priorities of Culture Sub-programme and its schemes, namely European Cooperation, European Networks, European Platforms and Literary translation. We also indicate the main reasons for possible barriers or obstacles to such an impact, as suggested by CEDs.

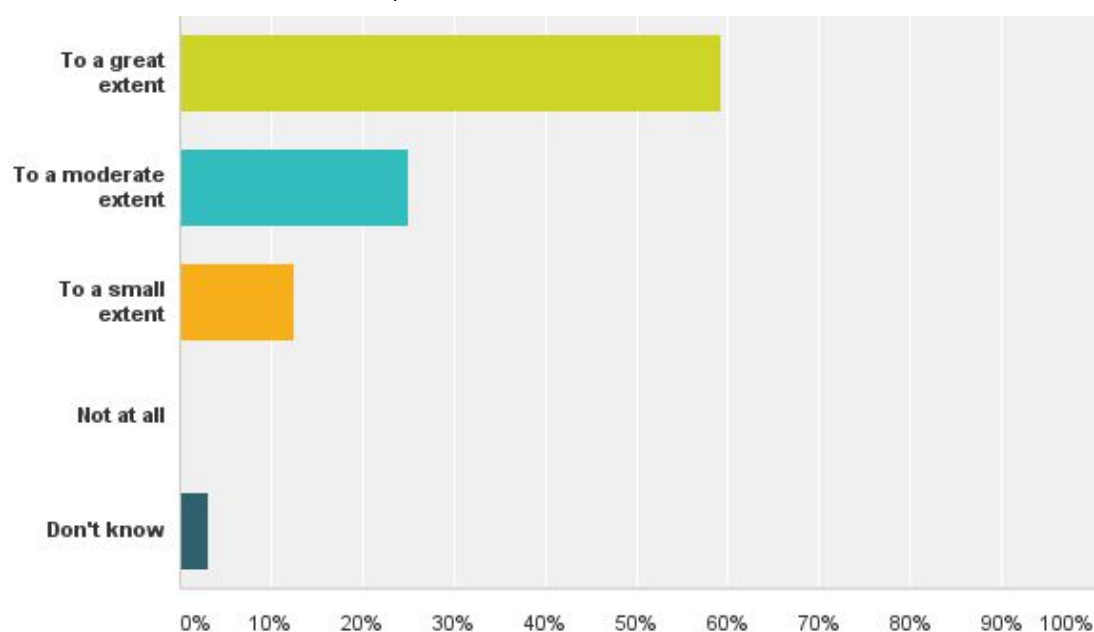
The analysis is completed in a second sub-section with Desks' first impressions of the impact of the implementation of Culture Sub-programme with respect to more general objectives of Creative Europe Programme and other aspects of Culture Sub-programme.

2.2.1. Priorities of the Culture Sub-programme

Promoting the transnational mobility of artists and cultural professionals

The majority of CEDs (59.4%) consider that so far funded projects have been very successful in promoting the transnational mobility of artists and cultural professionals, while a number of Desks (25.0%) is moderate, and a few (12.5%) agree to a small extent (Figure 1).

Figure 1: Success of funded projects in promoting the transnational mobility of artists and cultural professionals



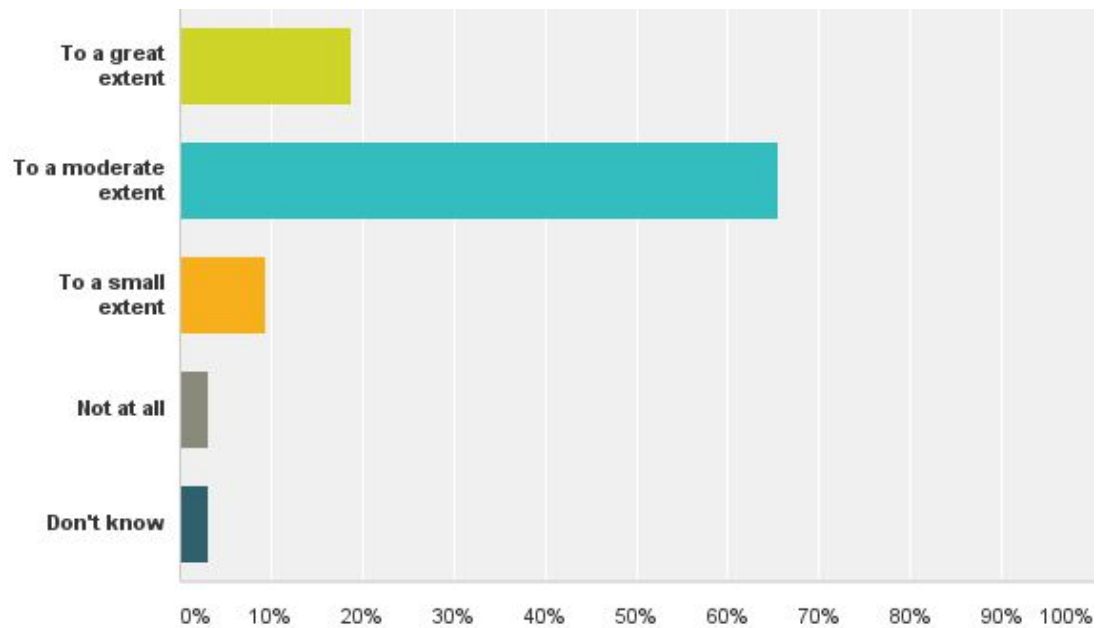
The barriers/obstacles that are considered most important in the promotion of the transnational mobility of artists and cultural professionals are, in the order:

1. Costs
2. Difficulties in identifying appropriate partners
3. Lack of cooperation/trust between partners
4. Lack of information
5. Language and cultural barriers
6. Legal/fiscal barriers (e.g. visas)

Promoting audience development

Overall, the Culture Sub-programme seems to have achieved relatively little in the promotion of the audience development for the time being, since a great majority of CEDs (65.6%) find that so far funded projects have been moderately successful, and only a few (18.8%) esteem that this success is high (Figure 2).

Figure 2: Success of funded projects in promoting audience development



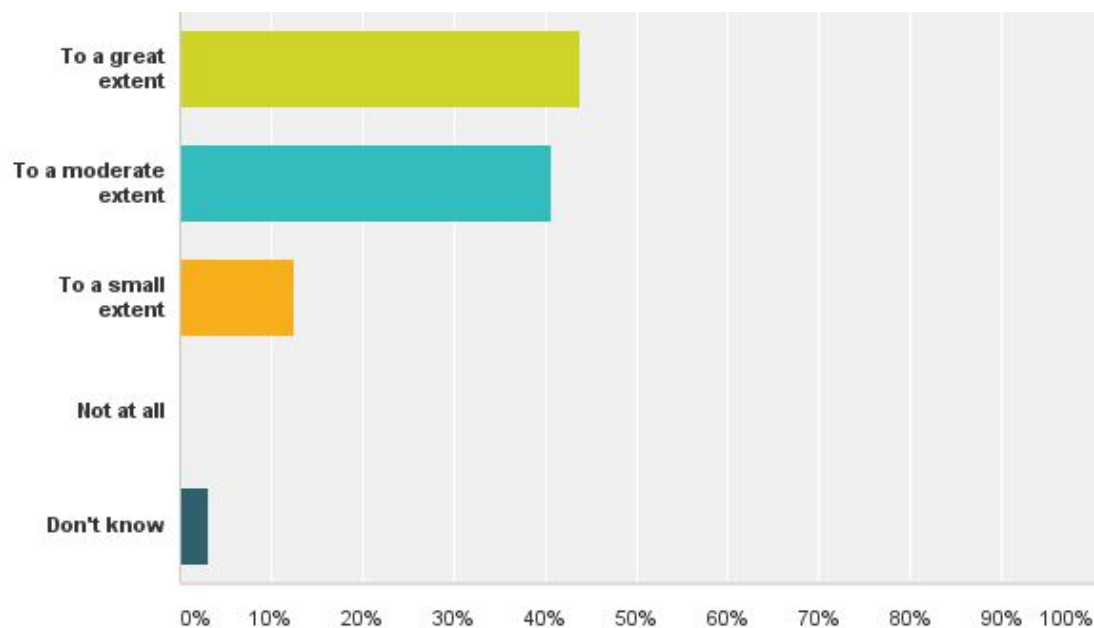
The barriers/obstacles that are considered to most hinder in the promotion of audience development are, in the order:

1. Difficulties in involving citizens and reaching a wide audience
2. Lack of information
3. Difficulties in identifying relevant audiences
4. Cost
5. Lack of co-operation between partners and language and cultural barriers (same weight)

Promoting cultural and creative sectors' capacity building to operate transnationally

As for first impressions on the promotion of cultural and creative sectors' capacity building to operate transnationally, CEDs are mainly divided between a full and a moderate effectiveness of the Culture Sub-programme of Creative Europe (respectively 43.8% and 40.6% of Desks) (Figure 3).

Figure 3: Success of funded projects in promoting cultural and creative sectors' capacity building to operate transnationally



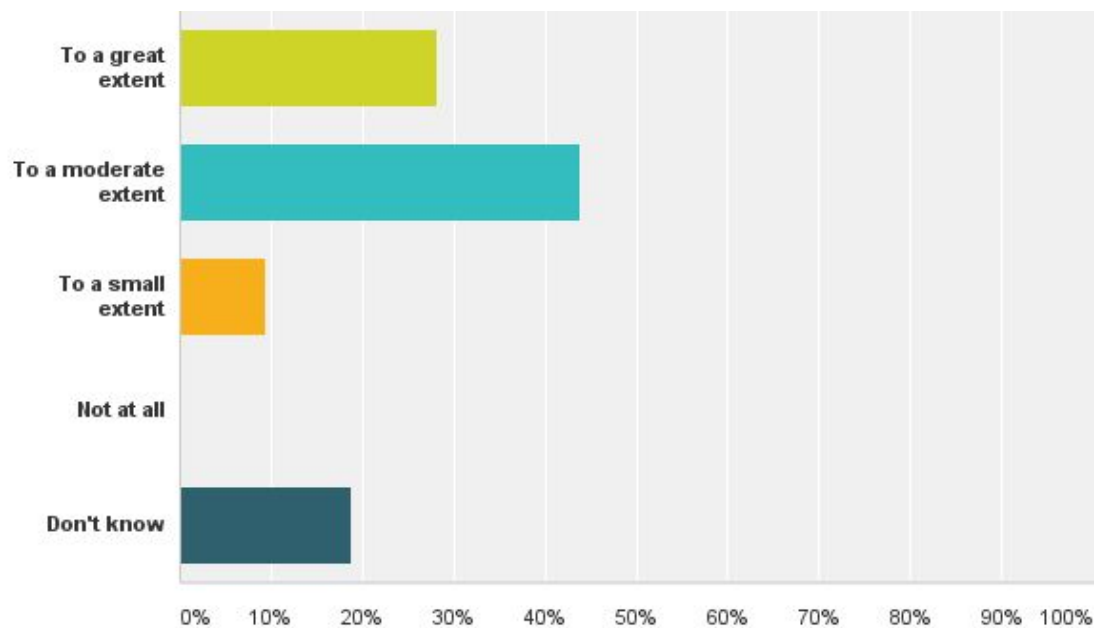
The main barriers/obstacles to promoting cultural and creative sectors' capacity building to operate transnationally are, in a decreasing order of importance:

1. Costs
2. Lack of technical skills (e.g. digital, business modelling, etc.)
3. Difficulties in identifying appropriate partners
4. Lack of information
5. Lack of co-operation/trust between partners

European Networks: reinforcing the sector's professional capacity to operate transnationally

Almost one half of CEDs (43.8%) esteem that European Networks reinforce the sector's professional capacity to operate transnationally to a moderate extent, followed by a group of Desks (28.1%) that find this impact greater. Notice that some Desks (18.8%) do not express an opinion due to the fact that cultural operators from their country have not yet accessed to this scheme (Figure 4).

Figure 4: Success of funded projects in reinforcing the sector's professional capacity to operate transnationally (European Networks)



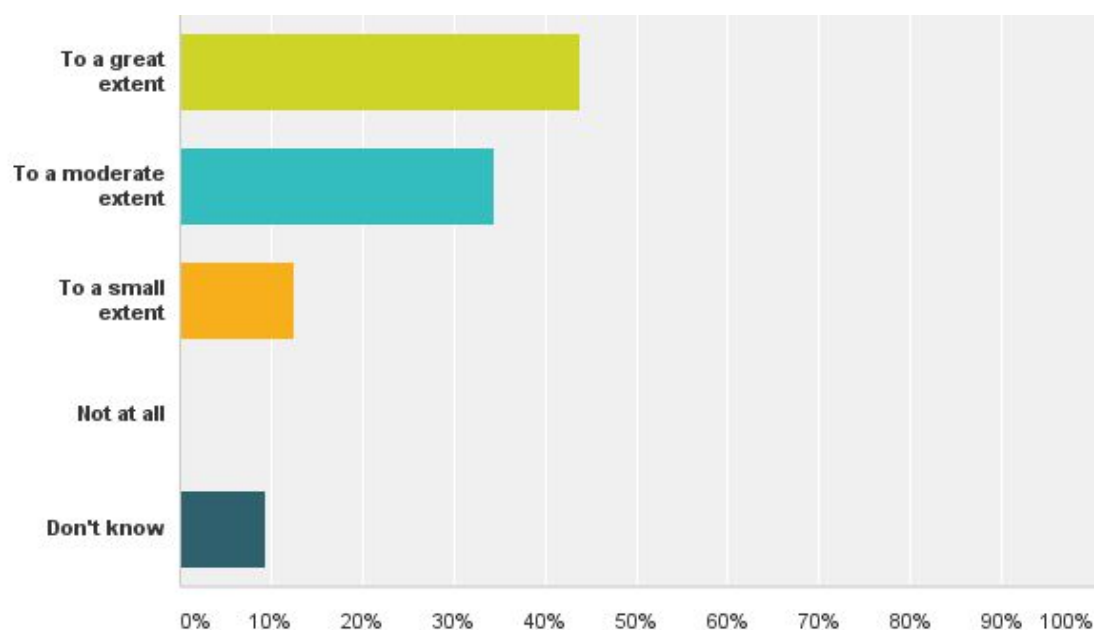
The main barriers/obstacles to reinforcing the sector's professional capacity to operate transnationally in the scheme of European Networks are, in the order:

1. Cost
2. Lack of information and lack of commitment from all partners in the longer term
3. Difficulties in identifying appropriate partners
4. Lack of cooperation/trust between partners
5. Language and cultural barriers

European Platforms: Supporting the showcasing of European creators and artists

Almost one half of CEDs (43.8%) esteem that European Platforms funded projects are quite successful in supporting cultural and creative organisations showcasing and presenting European creators and artists, especially emerging talent, through a genuinely Europe-wide programme, followed by more than one third of Desks (34.4%) who find this success more moderate (Figure 5).

Figure 5: Success of funded projects in supporting the showcasing of European creators and artists (European Platforms)



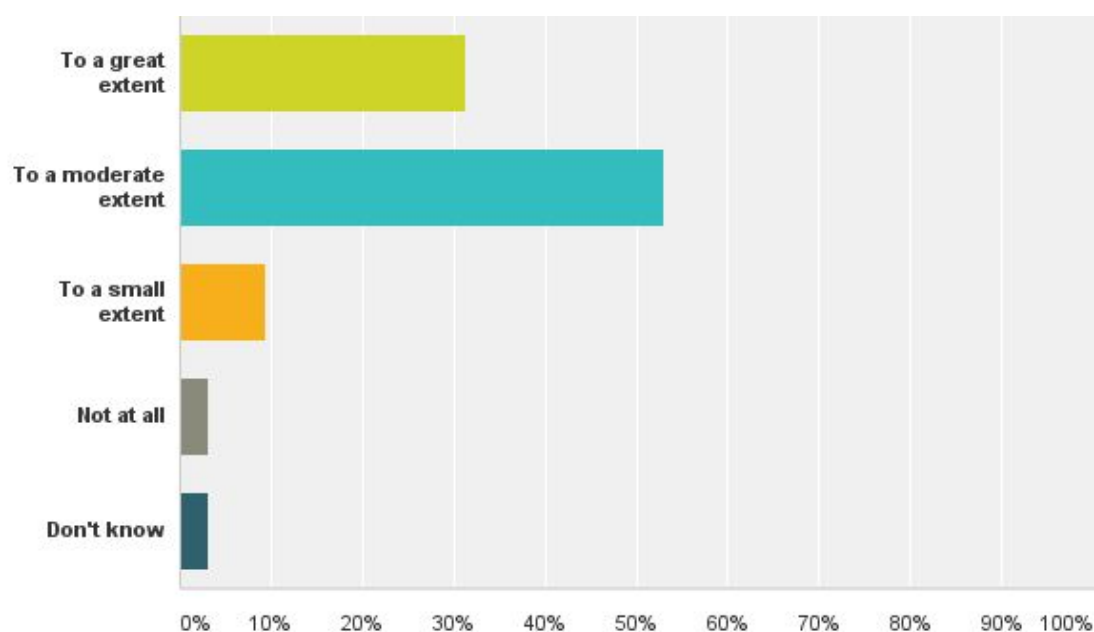
The main barriers/obstacles to supporting the showcasing of European creators and artists in the scheme of European Platforms are, in the order:

1. Cost
2. Difficulties in promoting emerging talent
3. Difficulties in identifying appropriate partners
4. Lack of a genuinely shared artistic project
5. Lack of information
6. Lack of co-operation/trust between partners
7. Language and cultural barriers

Literary Translation: Supporting the circulation, promotion and translation of European literature

The majority of CEDs (53.1%) consider that projects funded under the scheme of Literary Translation support the circulation, promotion and translation of European literature to a moderate extent. Almost one third of Desks (31.3%) find this impact greater (Figure 6).

Figure 6: Success of funded projects in supporting the circulation, promotion and translation of European literature (Literary Translation)



The main barriers/obstacles to supporting the circulation, promotion and translation of European literature in the scheme of Literary Translation are, in the order:

1. Commercial risk associated with publishing a foreign author
2. Limited number of readers in the target language
3. Other costs (e.g. promotion)
4. EU grant insufficient to cover cost of translation
5. Lack of translators translating into their mother tongue
6. Legal/fiscal barriers

2.2.2. Programme's more general objectives and other aspects of the implementation

Projects that are so far funded under the Culture Sub-programme have promoted linguistic diversity and Europe's cultural heritage to a moderate extent, according to the majority of CEDs (56.3%). Only one fourth of Desks (25.9%) find this impact greater, and 18.7% are equally divided between an opinion of low extent and uncertainty.

The same projects seem to have produced a more positive impact in terms of artistic or cultural works or events of a very high or good quality in the opinion of the great majority of Desks (respectively 53.1% and 37.5%). A similar positive opinion is on the great or moderate strength and endurance achieved in partnerships between co-

ordinators and co-organisers (respectively 53.1% and 37.5% of Desks). This latter impression of Desks is quite promising, if we consider the implied time horizon.

The European commitment of the involved organisations in the Culture-Sub-programme has increased to a great extent according to the large majority of Desks (59.4%) and to a moderate extent in the view of a smaller group of Desks (25.0%). Yet 9.4% of Desks have an opinion of low increase of European commitment and 6.3% are uncertain. When considering a broader scope of a European commitment involving also artists and audiences, CEDs are relatively more moderate (56.3%) than very positive (40.6%).

The majority of Desks (59.4%) consider that funded projects have successfully disseminated their results and achievements to a moderate extent, or to a small extent (18.8% of Desks). Only 18.8% of Desks are very positive in this sense. CEDs have a very similar opinion about the extent to which activities of funded projects are continuing beyond the life of EU funding. In terms of balance between reached audience and long-term quality of funded projects impressions are not better: 59.3% of Desks esteem that this is only sometimes the case, 18.8% are uncertain, and only 18.8% are quite positive. We can consider that these prudential considerations by Desks are somehow affected by a difficulty of projecting in the longer term, given the current stage of implementation of the Programme.

2.3. Beneficiaries of the Creative Europe Culture Sub-programme

2.3.1. Adequacy of the representativeness of funded cultural operators

We also investigated a series of aspects related to the adequacy of the representativeness of organisations funded under the Culture Sub-programme in the participating countries, such as type, size and geographical balance.

According to CEDs, the types of organisations most adequately represented among funded organisations under the Culture Sub-programme in their country are especially non-profit private organisations in the cultural sector, followed by public cultural organisations. Remarkably, CEDs consider that for-profit private companies in the cultural sector funded by the Culture Sub-programme are less adequately represented. Should the Culture Sub-programme support more public and for-profit cultural operators (at least in some cultural domains)? Or are non-profit cultural operators relatively more successful in participating to this instrument?

In terms of size of organisations most adequately represented, small-size organisations (10-50 employees) are followed by micro organisations (<10 employees), medium organisations (51-250 employees) and large organisations (>250 employees). These findings would call for a relatively higher support by the Culture Sub-programme in particular for very small cultural operators, which are also the ones lacking the capacity to participate in such programmes.

In the specific case of sizes of organisations most adequately represented in the scheme of Literary Translation (in terms of yearly turnover), CEDs tend to consider that publishers are in general underrepresented.

In terms of cultural sectors most adequately represented among funded organisations under the Culture Sub-programme in participating countries, the performing arts are particularly considered better off. They are followed at some distance by the visual arts. According to CEDs there are various cultural sectors that are underrepresented under the Culture Sub-programme. In particular, architecture, design and applied arts, audio-visual

(despite the Media Sub-programme) and cultural heritage score, in the order, the lowest adequacy. These considerations should foster further reflections on the distribution of support to the different cultural sub-sectors, and to the overall cultural sector.

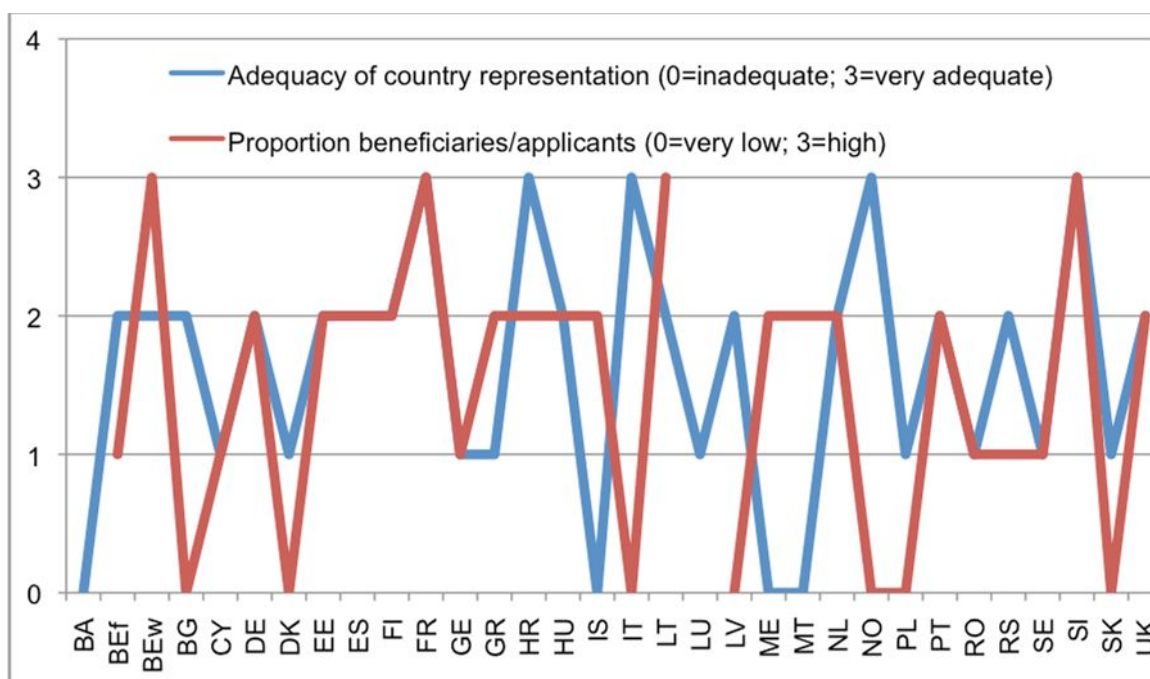
The majority of CEDs consider that funded organisations from their country are somewhat adequately (43.8% of Desks) or very adequately (15.6% of Desks) represented under the Culture Sub-programme. On the other hand, 28.1% and 12.5% of CEDs consider representation respectively not very adequate or inadequate. Countries considering themselves very adequately represented are FR, HR, IT, SI, NO. Countries that consider themselves not very adequately or inadequately represented are, respectively, the groups of CY, DK, GR, LU, PL, RO, SE, SK, GE and of MT, IS, BA and ME.

2.3.2. Conditions for the successful selection and implementations of funded projects

CEDs are rather positive toward the chances for genuinely good projects of being selected, since half of CEDs (50.0%) consider that these chances are moderate, and 34.4% of Desks that chances are high, despite the high competition in the Culture Sub-programme.

There is a somehow less positive attitude toward in the overall proportion of the number of beneficiaries with respect to the number of applicants from their country: 40.6% of CEDs esteem that this proportion is moderate, and only 12.5% that it is high, while 18.8% and 21.9% of Desks esteem that this proportion is respectively low and very low. Notice that for some countries a good proportion beneficiaries-applicants does not necessarily mean an adequate representation of funded organisations from their country, and vice versa, as it is illustrated in the Figure 7. This may be due to a different popularity of the Culture Sub-programme among cultural operators (potential applicants from one country to another).

Figure 7: Adequacy of country representation vs. proportion of beneficiaries/ applicants



As expected, the majority (62.5%) of CEDs esteem a high or moderate proportion of funded co-organisers with respect to funded leading partners from their country. Yet according to a number of CEDs (37.5%) this proportion is low and especially very low.

According to CEDs, the most important conditions for the successful implementation of funded projects under the Culture Sub-programme are, in the order: strong and sustainable partnership at European level; operational capacity; substantiated strategy to implement the project; in-scope, quality and innovation of project ideas; financial capacity; and communication and dissemination strategy. Experience in projects funded under previous programmes (Culture 2007-2013, Culture 2000) is considered as the least important condition.

Finally, 56.3% of CEDs esteem that beneficiaries find the guidance in project reporting somewhat adequate, and 15.6% of them even very adequate.

2.3.3. Elements of success

CEDs were asked to identify one or two best examples of selected projects with at least one cultural operator from their country that they consider most successful so far and to outline their best characteristics. Projects mainly from the European Cooperation and European Platform schemes were indicated with at least some of the following properties:

- High artistic quality
- Vision and innovation of ideas as well as in ways of operating, clear mission, pioneer
- Clear strategy and organisational structure, good communication with partners and motivation
- Interdisciplinary networking
- Strong and complementary partnership and close cooperation and motivation, starting from the project creation through its development and implementation and beyond the project
- Innovative and effective way to reach and involve young, new, remote or diverse audiences or the local community, exchanging with professionals
- Linking the business sector with the public and civil society
- Strong and professional management, well-developed and implemented communication and dissemination strategy
- Good planning and realistic project
- Project leadership
- Combination of artistic content and management of high quality
- Digital dimension/use of new technologies
- European/large scale
- Small-scale project and small organisations
- Real impact of the project
- Career internationalisation, involvement of artists and cultural programmers
- Emerging talent
- Excellent implementation of policy priorities

2.4. Project application process

In this section, through the impressions of CEDs, we try to infer the experience of cultural operators when applying for the Culture Sub-programme.

2.4.1. Support to cultural operators applying for the Culture Sub-programme

According to the great majority of CEDs, the overall opinion of cultural operators from their country about the Culture Sub-programme is rather positive (62.5% of Desks) or even positive (12.5%). 18.7% of Desks have neutral feelings, and only 6.3% of Desks are negative.

CEDs esteem that cultural operators find as best sources of information and advice to apply for the Culture Sub-programme the following, in the order:

1. Their Desk (organised activities or in person)
2. Feedback on their application
3. Website of their Desk
4. Website of the Education Audiovisual and Culture Executive Agency (EACEA)
5. Programme guidelines
6. The EACEA (when contacted)
7. The EACEA (organised activities or in person)
8. Website of the Directorate General for Education and Culture (DG EAC)
9. DG EAC (when contacted)

According to these findings, a decentralised information and assistance to applying for the Culture Sub-programme, in particular at national level, seems crucial, even though a certain bias cannot be excluded.

As for main reasons cultural operators contact their Desk, they are, in the order, for:

1. Assistance in setting up the project
2. Information only
3. Assistance in filling in documents
4. Assistance in budget
5. Assistance in partner search
6. Information on funding opportunities other than Creative Europe programme
7. Feedback on the selection results
8. Administrative assistance in the reporting of funded projects

Therefore the nature of support of CEDs looks especially technical, while informative support has a scope that goes beyond the Creative Europe programme.

The proportion of applicants that get assistance from CEDs to submit a proposal is, in their opinion, high (37.5% of Desks) or even very high (31.3% of Desks). 25.0% of Desks esteem instead that this proportion is fair. Furthermore, according to CEDs, cultural operators that contact them do not contact that much also the European Commission (the EACEA, or even less DG EAC), or other CEDs outside their country. However, when asked if cultural operators from other countries contact National Desk for any reason connected with Creative Europe Culture Sub-programme, a great majority of Desks (75.0%) esteem that this happens at least sometimes, if not mostly.

2.4.2. Encouragements vs. constraints or obstacles for cultural operators applying for the Culture Sub-programme

CEDs were asked their opinion on a series of aspects and conditions of applying for the Culture Sub-programme, that is whether they constitute an encouragement or, on the

contrary, a constraint or even an obstacle (or none of them, therefore meaning a position of neutrality or uncertainty).

The aspects that Desks find most an encouragement for cultural operators are, in the order:

1. Experience in previously funded projects(s) (75.0% of Desks)⁶
2. Quality of project's partnership/network/platform at European level (65.6% of Desks)
3. Relevance and quality of content and activities proposed by the project (56.3% of Desks)
4. Frequency of similar calls of the scheme (53.1% of Desks)
5. Project's capacity in communication and dissemination (50.0% of Desks)

CEDs also tend to consider the additional following conditions rather an encouragement, yet with a number of Desks being especially neutral:

- Required period of duration of a project
- Novelty of the scheme
- Other admissibility and eligibility criteria (such as eligible countries, eligible applicants, eligible projects and eligible activities) and exclusion criteria

The main constraint or obstacle for cultural operators to apply for the Culture Sub-programme is the aspect of financial capacity (65.6% of CEDs).

CEDs also tend to consider the additional following conditions rather a constraint or obstacle, yet with a relative minority of Desks considering them an encouragement:

- Time to put together and complete the application (59.4% of Desks)
- Available budget of the scheme and chances of being selected (56.3% of Desks)

Remarkably, on the following aspects or conditions, CEDs seem rather divided on whether they constitute an encouragement or, on the contrary, a constraint or obstacle for cultural operators to apply for the Culture Sub-programme:

- Selection process of the applications
- Funding conditions (such as contractual provisions and payment procedures, the Pre-financing Guarantee, the Principle of noncumulative award, the funding method and eligible costs)
- Expertise in filling in the form and in the procedure for the submission of the application (including the registration in the Participant Portal and the submission of grant applications).

As for other aspects or conditions, CEDs' opinion is less clear cut. These aspects include:

- Maximum financial contribution (in proportion to the project's total budget)
- Required scale of the partnership/project
- Operational capacity
- Required supporting documents and other requirements of publicity, communication, dissemination, etc. (data protection, subcontracting and award of procurement contact).

Therefore cultural operators seem to be encouraged to apply for the Culture Sub-programme by their experience and by the quality of their proposed project and partnership, besides the regularity of calls and elements of scheme novelty. On the other

⁶ Notice that previous experience is the relatively least important condition for successful implementation of funded projects.

hand, they are retained by the required financial capacity and the trade-off between the application efforts compared to the financial support and chances if obtaining it.

Not surprisingly, this generates a certain sense of frustration among cultural operators, as the relative majority of CEDs consider (37.5%, against 28.1% of Desks inclined to a sense of satisfaction of cultural operators, 34.4% of Desks being neutral or without an opinion). Notice that when Desks answered "neutral", they feel that there are about as many positive as frustrated reactions.

2.5. What has changed from Culture 2007-2013 to Creative Europe Culture Sub-programme

In this Section we present the opinion of CEDs on changes introduced by the new Culture Sub-programme, from the particular perspective of their country.⁷

The great majority of CEDs consider that the new priorities of the Culture Sub-programme are relevant (56.3%) and even very relevant (28.1%) to the needs of the cultural sectors of their country.

Compared to the previous Culture 2007-2013 programme, the majority of CEDs esteem that the work methods of the new Programme (such as exchange of information, guidance, etc.) have changed at least partially (53.1% of Desks), if not entirely (6.3%). 21.9% of Desks that do not have an opinion are mainly those operating since the current Programme.

Overall, the changes that have been introduced are for the better, according to CEDs. In particular, the majority of CEDs consider that the new Programme implementation is better working than in the past, (65.5%). Furthermore, 62.5% of Desks esteem that the new Programme has been simplified. According to 56.3% of Desks there have been changes also in potential applicants as compared to the previous Culture 2007-2013 programme.

However, the changes introduced in the new Culture Sub-programme have not been influenced by the CEDs, the majority of them esteem (53.2%).

The great majority of CEDs also consider that overall the Culture Sub-programme is well (65.6%) or very well (15.6%) managed by the European Commission. Similarly, they are satisfied (53.1%) or very satisfied (40.3%) with the exchange of information their Culture section has with the DG EAC of the European Commission and with the received assistance. As for the information exchange with the EACEA of the European Commission and with the received assistance, satisfaction is slightly higher.

As to the question whether CEDs would prefer a separated or integrated Desk (Culture and Media), the majority (53.1%) is in favour of integration, while 12.5% do not know.⁸

2.6. Other remarks by CEDs

CEDs were given the opportunity to express free final comments about the implementation of the Culture Sub-programme. It emerged, among others, the following comments, in part confirming previous findings:

⁷ National Desks not having expressed an opinion for these aspects are mainly those that have not been operating before the current Programme.

⁸ This result is also in line with a perceived underrepresentation of the audiovisual sector within the Culture Sub-programme.

- In general, cultural operators consider the Creative Europe Culture Sub-programme a very important programme promoting and enabling international cooperation.
- In the eyes of applicants there have been improvements in the procedures compared to the previous Programmes. However, the evaluation process still takes a long time, and it is not clear why there are guidelines for each call.
- Due to the considerable amount of applications, there is a high discrepancy between applied projects and supported projects, due to the lack of funding, and unfortunately many quality projects do not get elected. Therefore is a large need for more budget, in particular for the European Cooperation scheme. Furthermore, it is a problem for desks to promote the Programme with this small success rate.⁹
- It would be appropriate to have more smaller-scale cooperation projects and very small independent cultural organisations funded, in particular supported by the European Cooperation scheme.
- In a situation of a lack of funding it is important that national Culture ministries support participation in EU Programmes through other funding or means, that they integrate European and international cooperation in their strategies and help CEDs to set up training schemes.
- A number of Desks stressed that it is somewhat hard to assess the impact of projects at this stage (and of the Programme) as all supported activities are still on-going, and CEDs do not dispose of enough of statistics and data on selected and non-selected projects (rather at the disposal of DG EAC and the EACEA). The information that CEDs get from the Commission is more detailed than in the previous Programmes, but it could be even more detailed (e.g. applicant list not only with leaders but also with co-organisers).
- The EACEA appears to be understaffed and applicants and beneficiaries feel this. Even if officially CEDs have the mandate to inform applicants only until they submit their application, CEDs get quite solicited by beneficiaries also for the project implementation and especially for the final report, because they do not get answers from the EACEA in time. CEDs should get more training on these matters. In addition, there were delays in the appointment of CEDs.
- CEDs would like to see more integration between the Media and Culture Sub-programmes, yet keeping some independence between them.

⁹ Exact figures were not provided by National Desks. Notice also that, as mentioned above in the results, Desks consider not having enough access to data on Programme implementation.

3. CONCLUSIONS AND RECOMMENDATIONS

KEY FINDINGS

- Compared to Culture 2007-2013, the new Programme seems to have introduced improvements in terms of new priorities. With respect to the Sub-programme and the Programme priorities, the Culture Sub-programme is successfully implemented, even if some priorities are relatively better implemented than others.
- The Commission should consider consolidating priorities and other aspects that are most successfully implemented (such as the promotion of the transnational mobility of artists and cultural professionals, the promotion of cultural and creative sectors' capacity building to operate transnationally, and the support to the showcasing of European creators and artists), and facilitate or reconsider priorities and other aspects that seem relatively less successfully implemented. The latter typically imply technical skills and know-how insufficiently and unequally shared by cultural operators. The Commission should better disentangle and support these skills and their modalities of implementation.
- The Commission should also more concretely address the promotion of linguistic diversity and Europe's cultural heritage.
- Possible measures to limit the disproportion of the number of beneficiaries and the number of applicants (and hence frustration and consequent discouragement of less favoured operators) include, among others, Programme budget increase, higher turnover of beneficiaries, more adequate representation of all cultural and creative sectors, more support to smaller-scale projects, and dissemination of beneficiaries' success stories (together with their developed skills). In all that the Commission should maintain a certain consistency with country representation.
- As for Programme management, the Commission should consolidate the achieved improvements in terms of implementation and simplification, integrate more CEDs in the decision-making process (including a better sharing of data and a higher integration of Culture and Media sections).

According to the majority of CEDs, compared to Culture 2007-2013, the new Programme seems to have introduced improvements in terms of new priorities. With respect to the Sub-programme and the Programme priorities, the Culture Sub-programme is successfully implemented, even if some priorities are relatively better implemented than others. Therefore the Commission should consider consolidating priorities that are most successfully implemented, and facilitate or reconsider priorities that seem relatively less successfully implemented.

Consolidation of priorities and other aspects most successfully implemented

The priorities that are most successfully implemented, and that the Commission should consolidate, include the promotion of the transnational mobility of artists and cultural professionals, the promotion of cultural and creative sectors' capacity building to operate transnationally, and the support to the showcasing of European creators and artists

(scheme of European Platforms). Similarly, the Commission should consolidate other successful aspects within the implementation of the Creative Europe Culture Sub-programme, such as the production of artistic or cultural works or events of high quality, the production of strong and enduring partnerships between co-ordinators and co-organisers, and an increased European commitment of the involved organisations. In such a consolidation the Commission should try to better address micro cultural operators and smaller-scale projects.

Improvement and reconsideration of priorities and other aspects relatively less successfully implemented

On the other hand, the Commission should better facilitate the implementation of priorities that seem relatively less successfully implemented, such as audience development, the reinforcement of the sector's professional capacity to operate transnationally through the scheme of European Networks and the support to the circulation, promotion and translation of European literature (scheme of Literary Translation). The first two priorities in particular imply technical skills and know-how that are not obviously possessed, or easily developable by all cultural operators with available resources (both financial and human), in particular the smallest ones and in the longer term. Dissemination of project results and achievements, and the balance between reached audience and long-term quality of projects should also be improved. The Commission should better disentangle these skills and their modalities of implementation, in order to support cultural operators to better develop and apply them. This could eventually involve rethinking at least partially these schemes, as for the scheme of Literary translation. The latter in particular seems to call for a deeper reconsideration. In terms of more general priorities, the Commission should more concretely address the promotion of linguistic diversity and Europe's cultural heritage, the latter also resulting among least adequately represented sectors within the Culture Sub-programme.

Limiting the disproportion of the number of beneficiaries and the number of applicants

The Creative Europe Culture Sub-programme is very much in demand among European cultural operators and the relatively small chances compared to intrinsic quality of projects and partnerships, among other qualities of proposed projects generate frustration and consequently a possible discouragement of certain potential applicants (for instance less experienced ones). Possible measures to reduce these drawbacks include an increase of the total budget allocated to the Culture Sub-programme, continuing with a higher turnover of beneficiaries and regularity of calls and elements of scheme novelty, more adequate representation of all cultural and creative sectors, and dedicating more attention to smaller scale projects, for instance through a dedicated scheme or "pre-scheme".¹⁰ It would also help to better disseminate success stories of beneficiaries among cultural operators, and to better transmit their developed skills – in particular the development of strong and sustainable partnership at European level, of operational capacity, of substantiated strategy to implement the project, of in-scope, quality and innovation of project ideas and audience development and communication and dissemination.¹¹ In all that the Commission should maintain a certain consistency with country representation.

¹⁰ Compatibly with the Commission's capacity, see recommendations on programme management below.

¹¹ Notice that a better dissemination of success stories would also help to better improve priorities implementation mentioned above.

Programme management

Compared to Culture 2007-2013, the new Programme seems to have introduced improvements in terms of implementation and simplification, even if CEDs consider not to have influenced these changes. The Commission should consolidate these improvements while at the same time introducing the other improvements suggested above and below. Noticeably CEDs are important “peripheral” points in the Programme management, capable of better connecting the Commission with national cultural operators, through their role not only of information and advice of applicants, but also in the project implementation of beneficiaries, also due to a perceived understaffing of the EACEA. Therefore CEDs should be integrated more in the Commission’s process of decision-making. For the better functioning of this, the Commission should share with CEDs more information and data on the Programme implementation. Finally, even if CEDs are overall satisfied with the management of the Culture Sub-programme by the Commission, they are rather in favour of a more integrated desk Culture and Media – yet keeping some independence between them.

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ANNEX

QUESTIONNAIRE

Section 1: About the Culture section of your National Desk of Creative Europe programme

1. Country of your National Desk
AL Albania; AT Austria; BA Bosnia and Herzegovina; BE Belgium; BG Bulgaria; CY Cyprus Republic; CZ Czech Republic; DE Germany; DK Denmark; EE Estonia; ES Spain; FI Finland; FR France; GE Georgia; GR Greece; HR Croatia; HU Hungary; IE Ireland; IS Iceland; IT Italy; LT Lithuania; LU Luxembourg; LV Latvia; MD Moldova; ME Montenegro; MK Former Yugoslav Republic of Macedonia; MT Malta; NL the Netherlands; NO Norway; PL Poland; PT Portugal; RO Romania; RS Serbia; SE Sweden; SI Slovenia; SK Slovakia; TR Turkey; UK United Kingdom
2. Type of organisation hosting the Culture section of your National Desk
Government or state-funded (public) organisation (e.g. ministry, council, chancellery, agency, institute, etc.); Private non-profit organisation (e.g. association, foundation, NGO); Other (please specify); Don't know
3. Does the same organisation also host the Media section?
Yes; No; Don't know
4. Size of the Culture section of your Desk (full-time equivalent, permanent and temporary)
Less than 1 employee; 1 employee; 2 employees; 3 employees; More than 3 employees; Don't know
5. Does your Desk assist also in other EU funding for culture different from Creative Europe?
Yes; No; Don't know
6. How long has your Desk been operating?
Since Creative Europe Programme; Before Creative Europe Programme (as a Cultural-Contact Point); Don't know

Section 2: Opinion of impact of the implementation of Culture Sub-programme – First impressions

In this and in the following sections we gather your views with a particular focus on your own country.

Note: By "scheme" we refer to the four schemes/measures/actions of the Culture Sub-programme, namely European Cooperation, European Networks, European Platforms and Literary translation.

7. In your opinion, to what extent have overall funded projects been successful in promoting transnational mobility of artists and cultural professionals so far?
To a great extent; To a moderate extent; To a small extent; Not at all; Don't know
8. How important are the following barriers/obstacles to promoting the transnational mobility of artists and cultural professionals?
 - Cost
 - Legal/fiscal barriers (e.g. visas)
 - Lack of information

- Language barriers
 - Lack of co-operation/trust between partners
 - Difficulties in identifying appropriate partners
 - Other – please specify
- Very important; Moderately important; Slightly important; Not at all important; Don't know
9. In your opinion, to what extent have funded projects been successful in promoting audience development so far?
To a great extent; To a moderate extent; To a small extent; Not at all; Don't know
10. How important are the following barriers/obstacles to promoting audience development?
- Cost
 - Lack of information
 - Difficulties in identifying relevant audiences
 - Difficulties in involving citizens and in reaching a wide audience
 - Lack of co-operation between partners
 - Language and cultural barriers
 - Other – please specify
- Very important; Moderately important; Slightly important; Not at all important; Don't know
11. In your opinion, to what extent have funded projects been successful in promoting cultural and creative sectors' capacity building so far?
To a great extent; To a moderate extent; To a small extent; Not at all; Don't know
12. How important are the following barriers/obstacles to promoting cultural and creative sectors' capacity building to operate transnationally?
- Cost
 - Lack of information
 - Lack of technical skills (e.g. digital, business modelling, etc.)
 - Difficulties in identifying appropriate partners
 - Lack of co-operation / trust between partners
 - Other – please specify
- Very important; Moderately important; Slightly important; Not at all important; Don't know
13. In your opinion, to what extent have European Networks funded projects been successful in reinforcing the sector's professional capacity to operate transnationally so far?
To a great extent; To a moderate extent; To a small extent; Not at all; Don't know
14. How important are the following barriers/obstacles to reinforcing the sector's professional capacity to operate trans-nationally among European Networks?
- Cost
 - Lack of information
 - Lack of technical skills
 - Difficulties in identifying appropriate partners
 - Lack of co-operation/trust between partners
 - Lack of commitment from all partners and in the longer term
 - Language and cultural barriers
 - Other – please specify
- Very important; Moderately important; Slightly important; Not at all important; Don't know

15. In your opinion, to what extent have European Platforms funded projects been successful in supporting cultural and creative organisations showcasing and presenting European creators and artists, especially emerging talent, through a genuinely Europe-wide programme so far?
To a great extent; To a moderate extent; To a small extent; Not at all; Don't know
16. How important are the following barriers/obstacles to supporting cultural and creative organisations showcasing and presenting European creators and artists, especially emerging talent, through a genuinely Europe-wide programme among European Platforms?
 - Cost
 - Lack of a genuinely shared artistic project
 - Lack of information
 - Difficulties in identifying appropriate partners
 - Difficulties in promoting emerging talent
 - Lack of co-operation/trust between partners
 - Language and cultural barriers
 - Other – please specify
 Very important; Moderately important; Slightly important; Not at all important; Don't know
17. In your opinion, to what extent have Literary translation funded projects been successful in supporting the circulation, promotion and translation of European literature so far?
To a great extent; To a moderate extent; To a small extent; Not at all; Don't know
18. How important are the following barriers/obstacles to supporting the circulation, promotion and translation of European literature among Literary translation projects?
 - Commercial risk associated with publishing a foreign author
 - EU grant insufficient to cover cost of translation
 - Other costs (e.g. promotion)
 - Lack of translators translating into their mother tongue
 - Limited number of readers in the target language
 - Legal/fiscal barriers
 - Other – please specify
 Very important; Moderately important; Slightly important; Not at all important; Don't know
19. In your opinion, to what extent have funded projects promoted linguistic diversity and Europe's cultural heritage so far?
To a great extent; To a moderate extent; To a small extent; Not at all; Don't know
20. In your opinion, to what extent have overall funded projects produced artistic or cultural works or events of a very high quality so far?
To a great extent; To a moderate extent; To a small extent; Not at all; Don't know
21. In your opinion, to what extent have overall funded projects produced a strong and enduring partnership between co-ordinator and co-organisers so far?
To a great extent; To a moderate extent; To a small extent; Not at all; Don't know
22. In your opinion, to what extent have funded projects increased the European commitment of the involved organisations so far?
To a great extent; To a moderate extent; To a small extent; Not at all; Don't know
23. In your opinion, to what extent have overall funded projects increased the

European outlook of cultural operators, artists and audiences?

To a great extent; To a moderate extent; To a small extent; Not at all; Don't know

24. In your opinion, to what extent have overall funded projects successfully disseminated their results and achievements so far?

To a great extent; To a moderate extent; To a small extent; Not at all; Don't know

25. In your opinion, to what extent are activities continuing beyond the life of EU funding so far?

To a great extent; To a moderate extent; To a small extent; Not at all; Don't know

26. In your opinion, to what extent are activities continuing beyond the life of EU funding so far?

Mostly; Sometimes; Rarely; Never; Don't know

<p>Section 3: Opinion on beneficiaries of Creative Europe Culture Sub-programme – First impressions</p>

27. In your opinion, how adequately are the following types of organisations represented among funded organisations under the Culture Sub-programme in your country?

- Public cultural organisations
- Non-profit private organisations in the cultural sector
- For-profit private companies in the cultural sector
- Other – please specify

Very adequately; Somewhat adequately; Not very adequately Inadequately; Don't know

28. In your opinion, how adequately are the following sizes of organisations represented among funded organisations under the Culture Sub-programme in your country?

- Micro organisations (<10 employees)
- Small organisations (10-50 employees)
- Medium organisations (51-250 employees)
- Large organisations (more than 250 employees)

Very adequately; Somewhat adequately; Not very adequately Inadequately; Don't know

29. For Literary translation projects only: In your opinion, how adequately are the following sizes of funded organisations/publishers represented among beneficiaries in terms of yearly turnover/revenue?

- "Very small" publishers (< € 200,000)
- "Small" publishers (€ 200,000-1,000,000)
- "Small-medium" publishers (€ 1-4 M)
- "Medium" publishers (€ 4-20 million)
- "Big" publishers (€ 20-100 million)
- "Major publishers" (> € 100 million)

Very adequately; Somewhat adequately; Not very adequately Inadequately; Don't know

30. In your opinion, how adequately are the following sectors represented among funded organisations under the Culture Sub-programme in your country?

- Cultural Heritage
- Performing Arts
- Visual arts
- Audio-visual

- Literature, Books and Reading
- Architecture
- Design and Applied Arts
- Interdisciplinary
- Other - please specify

Very adequately; Somewhat adequately; Not very adequately Inadequately; Don't know

31. In your opinion, how adequately are funded organisations from your country represented under the Culture Sub-programme?
Very adequately; Somewhat adequately; Not very adequately Inadequately; Don't know

32. In your opinion, how important are the following conditions for the successful implementation of funded projects in the Culture sub-program?

- Strong and sustainable partnership at European level
- Financial capacity
- Operational capacity
- In-scope, quality and innovation of project-ideas
- Substantiated strategy to implement the project
- Communication and dissemination strategy
- Experience in projects funded under previous programmes (Culture 2007-2013 and Culture 2000)
- Other – please specify

Very important; Moderately important; Slightly important; Not important; Don't know

33. In your opinion, what are the chances for genuinely good projects of being selected?
High; Moderate; Low; Very low; Don't know

34. Could you please mention the name(s) of one or two funded project(s) with at least one cultural operator from your country that you consider most successful so far, the scheme(s) under which it/they is/are funded, and shortly list its/their best characteristics?

35. In your opinion, what is, so far, the overall proportion of the number of beneficiaries with respect to the number of applicants from your country?
High; Moderate; Low; Very low; Don't know

36. In your opinion what is, so far, the overall proportion of funded co-organisers with respect to funded leading partners from your country?
High; Moderate; Low; Very low; Don't know

37. In your opinion, how adequate do beneficiaries find the guidance in project reporting?
Very adequate; Somewhat adequate; Not very adequate; Inadequate; Don't know

Section 4: Project application process

38. What is your feeling about the overall opinion of cultural operators from your country about the Creative Europe Culture Sub-programme?
Positive; Rather positive; Neutral; Rather negative; Negative; Don't know

39. In your opinion, how do applicants find the quality of information and advice on Creative Europe Culture Sub-programme available?

- On the website of the Directorate General for Education and Culture

- (DG EAC)
 - On the website of the Education Audiovisual and Culture Executive Agency (EACEA)
 - On the website of your Desk
 - In the programme guidelines
 - In the feedback on their application
 - At the DG EAC (when contacted)
 - At the EACEA (when contacted)
 - At your Desk (organised activities or in person)
 - At the EACEA (organised activities or in person)
 - Other – please specify
- Excellent; Good; Fair; Poor; Don't Know
40. What are the main reasons cultural operators contact your Desk?
- For information only
 - For assistance in setting up the project
 - For assistance in filling in documents
 - For assistance in budget
 - For assistance in partner search
 - For feedback on the selection results
 - For administrative assistance in the reporting of funded projects
 - For information on funding opportunities other than Creative Europe programme
 - Other – please specify
- Mostly; Sometimes; Rarely; Never; Don't know
41. In your opinion, what is the proportion of applicants that get assistance from your Desk to submit a proposal?
- Very high; High; Fair; Low; Don't know
42. Do cultural operators that contact your Desk also contact:
- The Directorate General for Education and Culture (DG EAC)
 - The Education, Audiovisual and Culture Executive Agency (EACEA)
 - Other CEDs outside your country
 - Other – please specify
- Mostly; Sometimes; Rarely; Never; Don't know
43. Do cultural operators from other countries contact your Desk for any reason connected with Creative Europe Culture Sub-programme?
- Mostly; Sometimes; Rarely; Never; Don't know
44. In your opinion, do the following aspects rather constitute a constraint or are they not an obstacle or even an encouragement for applying to the Culture Sub-programme?
- Time to put together and complete the application
 - Expertise in filling the form and procedure for the submission of application (including the registration in the Participant Portal and the submission of grant applications)
 - Available budget of the scheme and chances of being selected
 - Experience in previously funded projects(s)
 - Frequency of similar calls of the scheme
 - Novelty of the scheme
 - Maximum financial contribution (in proportion to the project's total budget)
 - Required scale of the partnership/project
 - Required period of a project
 - Other admissibility and eligibility criteria (eligible countries, eligible

applicants, eligible projects and eligible activities) and exclusion criteria

- Operational capacity
- Financial capacity
- Relevance and quality of content and activities proposed by the project
- Quality of project's partnership/network/platform at European level
- Project's capacity in communication and dissemination
- Funding conditions (such as contractual provisions and payment procedures, the Pre-financing Guarantee, the Principle of non-cumulative award, the funding method and eligible costs)
- Required supporting documents, requirements of publicity, communication and dissemination and other requirements (including data protection and subcontracting and award of procurement contact)
- Selection process of the applications
- Other – please specify

Strongly encouraging; Encouraging; Neutral; Discouraging; Strongly discouraging; Don't know

45. In your opinion, what is the relationship between satisfaction/frustration among cultural operators interested in the Culture Sub-programme in your country?

Satisfied; Rather satisfied; Neutral; Rather frustrated; Frustrated; Don't know

Section 5: What has changed from Culture 2007-2013 to Creative Europe Culture Sub-programme

46. In your opinion, how relevant are the new priorities of Culture Sub-programme to the needs of the cultural sectors of your country?

Very relevant; Relevant; Fairly relevant; Poorly relevant; Don't know

47. Compared to the previous Culture 2007-2013 programme, have the work methods (exchange of information, guidance, etc.) changed or not?

Yes, entirely; Yes, partially; Not really; Not at all; Don't know

48. Did your Desk have an influence on the new Culture Sub-programme?

Yes, entirely; Yes, partially; Not really; Not at all; Don't know

49. Is the new programme implementation better working than in the past?

Yes, entirely; Yes, partially; Not really; Not at all; Don't know

50. Did any simplification occur?

Yes, entirely; Yes, partially; Not really; Not at all; Don't know

51. Is there any change in potential applicants as compared to the previous Culture 2007-2013 programme?

Yes, entirely; Yes, partially; Not really; Not at all; Don't know

52. In your opinion, how is the Culture Sub-programme managed by the European Commission?

Very well; Well; Satisfactorily; Poorly; Don't know

53. To what extent are you satisfied with the exchange of information your Culture section has with the DG EAC of the European Commission and with the received assistance?

Very satisfied; Moderately satisfied; Slightly satisfied; Not at all satisfied; Don't know

54. To what extent are you satisfied with the exchange of information your Culture section has with the EACEA of the European Commission and with the received assistance?

Very satisfied; Satisfied; Slightly satisfied; Not at all satisfied; Don't know

55. Would you prefer to have an integrated or separated Desk (Culture and Media)?

Integrated; Separated; Don't know

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