



Network of European Foundations for Innovative Cooperation

Cultural Cooperation in Europe what role for Foundations?

**Research report by
Fondazione Fitzcarraldo**



FONDAZIONE FITZCARRALDO

Research group:

Ugo Bacchella

Laura Cherchi

Ilda Curti

Luca Dal Pozzolo

Christopher Gordon

Maddalena Rusconi

Our special thanks to the experts Raj Isar and Rupert Graf Strachwitz for their commitment to the project and their thoughtful and critical contributions that enriched the research.

Furthermore our special thanks go to the NEF Steering Committee: Raymond Georis (NEF), Dan Brändstrom (Stiftelsen Riksbankens Jubileumsfond), Francis Charhon (Fondation de France), Dario Disegni (Compagnia di San Paolo), Gottfried Wagner (European Cultural Foundation).

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INTRODUCTION

Compagnia di San Paolo, European Cultural Foundation, Fondation de France, and Stiftelsen Riksbankens Jubileumsfond - four Foundations belonging to the Network of European Foundations for Innovative Cooperation (NEF) - commissioned the Fondazione Fitzcarraldo (Torino, Italy) to conduct the study from January 2003.

The reason for the assignment derives from the observation that the cultural cooperation framework in Europe has been deeply affected in the last few years and is currently rapidly changing. The increasing will of the arts community to cooperate and to move into a “European cultural space” is not always supported by adequate financial resources or by the existing forms of support. Furthermore the process of European Union enlargement and the related rethinking / redefinition of its founding principles are bringing new perspectives, actors and issues to the debate that need to be taken fully into the account.

If the European dimension is increasingly becoming a natural arena for arts communities and their networks, the public and private national and supranational supporting institutions’ policies need to develop a new framework able to cope with these ongoing developments. There is an increasing mismatch between cultural needs on the one hand and available tools on the other. Institutions have to learn to deal with the current economic insecurity/ instability and the difficulties involved in piloting a critical mass of funds and resources in the direction of cultural cooperation.

An understanding of the new framework of international cultural cooperation and of its implications in terms of policies, tools and actors, a comprehensive evaluation of the experiences and practices developed in the past few years and of the key strategies set down for the near future (2003-2005) are preconditions identified by the main public and private policy makers for defining appropriate and innovative strategies, action plans and methodologies.

To quote some of the main actions, the Council of Ministers, the European Commission and the European Parliament have taken specific initiatives in the last year to fill this gap.

The DG Education and Culture has launched some major studies and researches that include:

- the *Interim evaluation of Culture 2000 programme*;
- the restricted tender to carry out of a “*Feasibility study concerning the creation of a European observatory of cultural co-operation*”;

- the open tender to perform a *“Study on cultural cooperation in Europe in various cultural and artistic fields”*;
- the open tender to perform an *“Inventory of the best practices linking culture with education in the Member States, the 12 candidate countries and the EEA countries”*;
- a consultation process on a new cultural framework programme.

Although not strictly speaking about 'cultural cooperation' in a narrow sense, also the DG Employment & Social Affairs' recent call for a *“Thematic study using transnational comparisons to identify and analyse cultural policies and programmes which contribute to preventing and reducing poverty and social exclusion”* should be considered a sign of interest towards the potential of the cultural cooperation in broader field.

In line with such developments the above mentioned Foundations felt the need to carry out their own independent initiative, focusing on their own understanding, priority ranking, and methodology.

A self critical approach to past experiences based on sound data and a shared reflection on failures and achievements is essential to Foundations as a whole, in order to be able to maintain overall credibility and to strengthen their public role.

The current study fits in the investigation and promotion of the Foundations' innovative practices as it has been carried out in the directory *“Funding Minorities and Multiculturalism in Europe: Funders' Activities against Racism and for Equality in Diversity”* (2001). It is furthermore a complement to the explorations on the conditions for adopting innovative approaches and actions, outlined in the research *“Creative Europe”*, the *“Europe in the World”* investigation and the current discussions on the potential of a possible future European Cultural Observatory.

Starting from this standpoint, the aim of *“Cultural Cooperation in Europe: What role for foundations”* is to provide private Foundations with a quantitative and qualitative analysis of support for cultural cooperation in Europe, to supply the inputs necessary for designing a framework/ environment for future action, and to offer an illustrative identification of current and possible future partners. In other words the investigation is an attempt to draw the structure of a new environment, a map of (joint) opportunities that could be part of a new cooperative model, and to help encourage best use of the available resources and strategies already committed by foundations.

PART I

A Picture of the State-of-the-Art

1. THE CONTEXT OF REFERENCE

The field of cultural cooperation is extremely complex, and rich in its nuances. If the concept and the definition of culture and cultural cooperation adopted are too broad, the risk is for them to become all-embracing.

To avoid such a possibility and the alternative of selecting a priori an artificial reference framework, the choice adopted for this research was to take an empirical approach, in order cumulatively to map the boundaries and outline the key issues. The working process was carried out through a balanced mixture of interviews, round table discussions, questionnaires and desk research.

The first step to delimitate the context of reference was the analysis of cultural cooperation programmes of foundations operating at European level that declared to be very active in arts and culture.¹ Geographic priority was given to cases from the European Union, Accession Countries, and - in smaller measure - the former Soviet Union.²

In the context of this study, the term "foundation" was taken at face value, irrespective of widely different histories, legal frameworks, organizational structures, affiliations (or non-affiliation) and, importantly, funding patterns. This corresponds with the general current practice of collaborative approach within the foundations community that does not dwell on these differences.

The foundations included in the survey declare their support either for international cultural cooperation generally, or for arts and cultural organisations and programmes with international scope at national level. As the preference was granted more to initiatives than to institutional/legal forms, different types of foundations were considered: independent, corporate, government-supported or -linked, and fund-raising.³ At the same time the dimension as well as the background history were not decisive factors for the inclusion of a particular foundation in comparison to the quality of implemented initiatives.

In addition programmes carried out by a sample of foundations supporting international cooperation in fields different from culture (e.g. core focus on civil society, education/ training, international development, scientific research) were also taken into account, with the aim of identifying examples of good practice and highlighting those programmes that nevertheless impact on culture.

¹ Statistical data on the foundations' sample is available in Annex I and II.

² All project managers of the "Arts And Culture Network Program" at Open Society Institute were contacted. The OSI/Soros foundations build a system on their own, for their origin and history. The investigation revealed a tension between the current opening up of policy to Eastern European Countries and the abrupt disappearance of the economic backbone that guided cultural cooperation for so long in these countries. Most OSI/Soros foundations art departments closed down activities between 2000 and 2001, with a dramatic financial downscaling, and radical departmental reorganization. For our research aims a first concrete consequence is that most feedback received necessarily relates to past experiences, or to projects which are being phased out. To help understand the impact of today's reorganization phase and the entity of past initiatives, the Arts and Culture Network Programme has collapsed from 2,700,000 USD in 2002 to 500,000 USD in 2003. Today the destiny of the programme is still uncertain: For the year 2004 500,000 USD were granted.

Such extension of the framework of reference was necessary since during the analysis it became more and more clear how programmes supporting international cultural cooperation and cross-cultural dialogue are understood by foundations as a means not only of facilitating exchange, mobility or artistic co-productions, but also for considering cultural diversity and multiculturalism with regard to the impact of recent and historical migration to a region or community, by promoting programmes aimed at bridging “guest” and “native” citizens in cultural terms⁴, or by tackling sensitive issues relevant at a very local/ community level.

Accordingly analysed programmes offered in the European context cover a wide range of actions, that will be described in the next chapters. In summary, artistic and cultural criteria play different roles and vary in meaning from one situation to another. Partners can be cultural operators, arts administrators, artists, citizens (in particular young people), policy makers, urban developers, scientists/ researchers/ academics. In all cases local links with grassroot organizations are sought and valued: the majority opinion is that these organisations are the ones most likely to be committed for the long-term. Within this context, the initiatives that stand out (with different impact levels and backgrounds) are those that encourage an approach deriving from “democracy through culture” in its different aspects (e.g. society vs. culture, interculturalism, social equality, education for democracy, cultural policy).

In terms of the sources used, information has been drawn from the foundations’ own primary sources - e.g. annual reports, policy documents, programme descriptions, mission statements, organizational charts, work programmes, internal appraisal studies, budgets, best practice statements, application forms, newsletters, and grant lists.⁵ In the absence of pre-existing empirical data, quantitative indicators have therefore to be viewed with caution and are used here only to underpin qualitative arguments.

Common to the official documentation and the work programmes is the search for excellence, and the effort to nurture innovation in all activities undertaken. High quality is declared and looked for through the implementation and/or support both of model projects and experimental approaches. According to official statements, foundations are willing to act as catalyst/ incubator of processes (intellectual and practical), which would possibly not otherwise come into being. The will to promote innovation is not linked to the size of the foundations. It appears that any foundation with the appropriate mentality and methodologies feels able to act effectively as an “agent of change”.

The process of defining the framework of reference was moreover regularly balanced through a series of interviews with representative key agents (both beneficiaries and grant makers) whom we were able to identify, as well as adding new programmes and/or foundations and offering particular perspectives on emerging key issues.⁶ The attempt was to give priority to those interlocutors who have

³ Definition taken from “Funding Minorities and Multiculturalism in Europe”, EFC, p. 13.

⁴ On the implications of “bridging”, see: Robert Putman, *Making Democracy Work*, Princeton 1994

⁵ Clearly the quantity and quality of material varies considerably, depending on the policy of the particular foundation.

⁶ For a complete list of interviews please refer to Annex III.

both a major role in programme implementation and a considered opinion on the existing rationales for and trends in cooperation.

Finally, the EFC Annual Assembly⁷ was a valuable platform not only to enrich the debate on cultural cooperation and test the initial research outcomes, but also to increase the number of players in the context of reference.

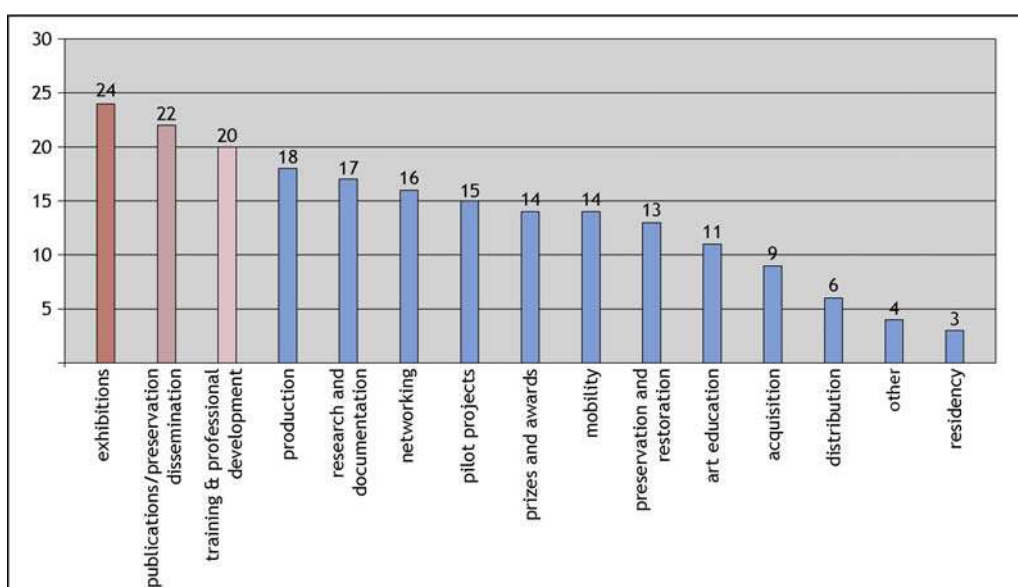
The most significant issues we have been able to identify through the research process are drawn from a combination of the various methodologies and programmes communicated to us. The result is a complex and somewhat fragmented picture, which combines the policies and practice of a widely differing range of foundations which nevertheless coexist and often coalesce.

1.1. Sectors of intervention

The following paragraphs sketch out the main features of the context of reference of foundations' practice, by focussing on common trends and individual specificities, by concentrating on programmes, actions, and best practices.

In terms of funded activities, foundations reveal an impressive energy and range of action. Exhibitions (24) and publication and dissemination activities (22), alongside training initiatives (20) are the most popular, while distribution (6) and residencies (3) seem to attract a much lower level of interest.⁸

Core funded activities in arts & culture



⁷ Lisbon, 1-3rd June 2003

⁸ Of these results, there is a balance between Western and Eastern practices. Eastern foundations have carried out an interesting mix of activities with a strong focus on own countries and on Central and Eastern Europe regions.

With regard to the main subsidized sectors within arts and culture, while all areas seem to be covered in one way or another, significant differences exist between performing arts and visual arts (followed at some distance by cultural heritage) and, e.g. community arts and new media.⁹ In more than 50% cases the respondents declared that they had specific programmes to foster international cooperation. For circa 41% this did not represent a core issue, but was tackled in a transversal way, as part of programmes broader in scope.

Strategies typically implemented range from short (one year only) to medium-term (four year maximum) duration. This allows for a constant updating and redefinition of programmes depending on urgent needs, strategies, short-term fluctuations and budgetary issues. This means that the programmes implemented have to relate both to internal and external agendas and contingencies.

1.2. Features of the working approach: cooperation tools

As a rule, most foundations do not have dedicated departments, administrative structure or budgets for international activities in general terms, let alone with regard to international cultural cooperation specifically. In many cases activities include an international focus that is carried out in a transversal way. In a few cases international issues are clearly the responsibility of the management or of the public relations department.

Often, the need for crossing borders is satisfied through very simple means, such as participation in (or organisation of) international conferences, events, exhibitions, or through mobility or training programmes.

The task of internationalisation is often achieved through informal, non structural, almost “incidental” networking activities. This approach include instances such as feedback provided by grant applicants, or agreeing applications that are partly international in scope, or where the involvement of international players ends up having an impact on the foundation itself. Such informal approaches to international relations suggest the existence of quite adaptive behaviour, which is not captured by specific evaluation processes, but still allows for a flexible case by case response.

Where defined programmes for international cooperation exist (when these are not a transversal task in broader initiatives), these are often implemented through bilateral agreements (involving foundations, governmental institutions and local organisations from a specific country or region). This approach can be linked to defined inherited historical factors such as an established colonial tradition, or a “cultural diplomacy” approach which acts as a driving force behind design strategies and

⁹ For details please refer also to Annex I.

implementation policies. Cultural cooperation, cultural diplomacy, cultural relations and marketing plans¹⁰ then often seem to expand the possible range of initiatives driving responses.

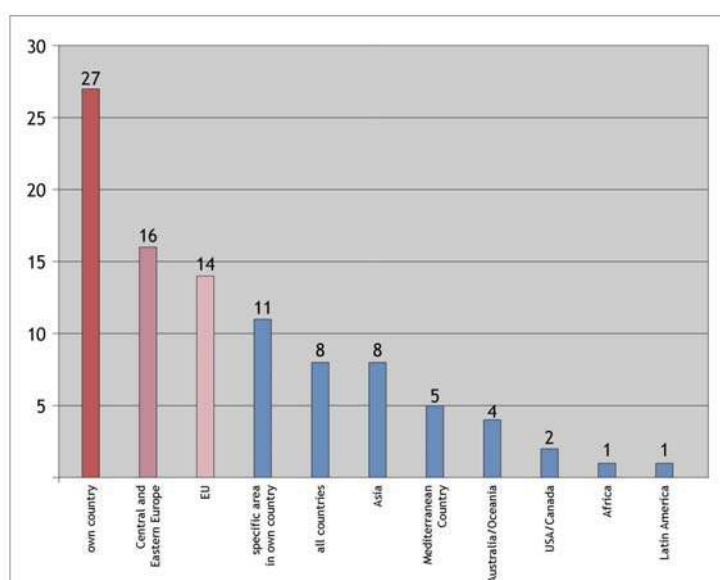
Extensive information is not always available on the partnerships and operational frameworks. Existing information shows that these programmes are rarely implemented with foundations from other countries (the Soros foundations being the exception here). More frequently these are developed with one or more foundations coming from the same country. Local cultural organisations, NGOs, local government agencies, or departments of the secondary and higher education system take the place of privileged international partners. In a very few cases (highlighted in the questionnaire) preference is given to galleries and museums or to supra-national or national government agencies (European Commission, UNESCO, Council of Europe).

1.3. Territorial scope

The activities supported in the arts and culture demonstrate wide territorial scope: if the local and the territorial link plays a highly relevant role, the cooperation with EU member countries and with Central, Eastern and South-East Europe remains central. All the remaining geographical areas (Asia, USA/Canada, Latin America, Australia/Oceania, Africa) are more sparsely covered.

The impression is that only a few programmes end up being open without restriction to all countries, and that a bilateral approach can be linked both to fixed geographic preferences or priorities as well as to working practices (development of initiatives with well known partners).

Territorial scopes of programmes (all categories)



¹⁰ In the case of at least one company foundation, the programmes were originally set up to fulfill the need of the company to market its brand and to carry out significant social activities in the host country, de facto exerting a particular influence on the timing and operative framework of the programmes.

1.4. Obstacles to international cooperation

If cooperation practice is far from unusual for foundations, there is clearly a variety of obstacles that slow down the process of setting up new or stronger cooperation programmes.

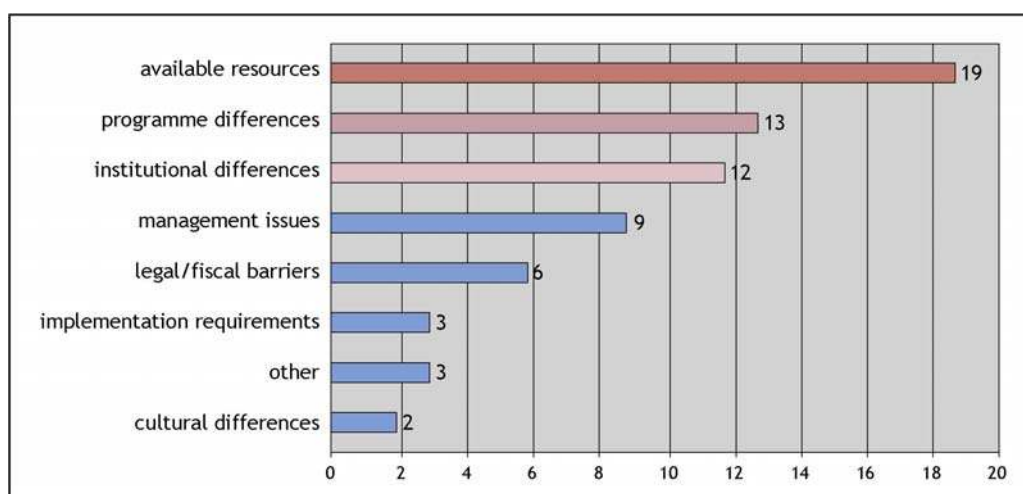
To a degree the same constraints are quoted as significant barriers to the construction of international partnerships. Part II of the study analyses in greater depth the reasons behind practice which is sometimes unsatisfactory but first we describe the foundations' own views.

The main obstacles foundations cite over the implementation of international programmes are predominantly financial (44,6%).¹¹ Ranking in second position, with 17,8%, are structural constraints, closely followed by historical/cultural and legal issues (this last with 12,5%). Additional information also identifies as risks:

- political instability;
- inadequate private/public partnerships;
- a lack of qualified cultural managers;
- understaffed and overworked internal resources;
- concern over high administrative costs.

In relation to the main difficulties/ barriers to working with other players at international level, again the primary obstacle is the availability of resources (19 preferences). Some distance behind follow programme (13) and institutional differences (12)¹².

Main barriers to working w. other players at international level (all categories)



¹¹ Out of a total of 57 answers.

¹² Out of a total of 67 answers

2. PROGRAMMES¹³

2.1. General remarks

This chapter is not intended as a directory of foundation programmes (useful compendiums already exist)¹⁴, but as an overview of work in the particular area of international cultural cooperation. The aim is to cover related convergences and overlapping (e.g. in terms of methodology, geographical scope, approaches, and objectives), by focusing on common features and patterns. The purpose is to give an insight into what foundations are now doing and plan to do in the future.

In general priority is given to programmes/projects carried out recently and to the diversity of possible models of cooperation.

2.2. Mobility schemes

From the analysis of the activities carried out by foundations it emerges that mobility schemes form a rather widespread type of programme although the demand by artists for studio space and residencies often far exceeds the opportunities available.

This type of scheme seems quite attractive and common to foundations in general. This is true for foundations which are not necessarily active in international cultural cooperation. The working mechanism of the different programmes is quite similar. In fact today international mobility programmes (e.g. travel/residency/training/research scholarships) cover a wide range of activities (e.g. research, production, teaching posts, formal and informal training, networking). They also cover wide geographical areas (often with a specific focus on South Eastern and Eastern Europe and/or with a clear bilateral intention). The aims are quite varied (e.g. contribution to a specific regional/national community, support for specific professional categories, or to make good educational gaps, age restrictions, financial requirements). To avoid the risk of funding exchange just for the sake of it, applicants are increasingly asked to be very clear about motivation, goals, skills, methodology, location, work plan, timing and partnerships. Beneficiaries can be both individuals (whether linked to a defined structure or not) and institutions (e.g. research centres, academies, university departments).

Generally the objective of any such choice is to prompt local people (students, academics, cultural operators, artists, policy makers) to raise their vision beyond their own horizons (including job shadowing practices), to acquire better professional skills, and often to contribute indirectly to the country or region of origin (especially in the case of research and higher education). A lateral aim is clearly to strengthen dialogue and mutual understanding between different cultural groups.

¹³ Programme descriptions have been acquired through specific publications and exchanges with project managers. Obviously the listed programmes represent just a sample.

¹⁴ see e.g. European Foundation Centre, "Independent Funding: a directory of corporate and foundation members of the EFC", Brussels, European Foundation Centre, 2002

Foundation support is often crucial since it sustains initiatives in international collaboration for which it would be difficult to gain other types of support.

Finally, foundations seem particularly to value the opportunity to build up ad hoc networks of alumni with ex-bursary holders. This practice allows them to follow and “broker” careers, and to create a monitored platform of exchange and international networking. A good example of this capacity to build on programmes and relationships is the *Alexander von Humboldt Stiftung programme Feodor Lynen-Forschungsstipendien*, where ex-bursary holders (academics) are actively involved in the tutoring and hosting of new fellowship holders (mainly PhDs).

The following chart presents a few illustrative examples of mobility programmes that offer different opportunities for practitioners. The chart does not pretend to be exhaustive, but simply offers good examples of different openings which are currently available.

Gulliver Connect (Felix Meritis Foundation)

Aims at facilitating collaborative partnerships between arts practitioners with 2-3 work experiences from neighboring countries in Central and Eastern Europe, the former Soviet Union and Mongolia, and at encouraging the process of 'learning from practice'. Arts practitioners can apply as a visitor or a host. Exchange lasts between 3 and 8 weeks.

S.T.E.P beyond (European Cultural Foundation)

Supports individuals (artists, cultural operators, cultural journalists, translators, researchers) in setting up new initiatives to stimulate innovative cross-border projects and cooperation between the current European Union, the countries joining the EU in 2004, and the EU's future eastern neighbours.

Looking Inside (Arts and Culture Network Programme)

The programme addresses arts managers and cultural administrators who are interested in sharing experience and knowledge, learning about other cultural practices and improving their professional skills.

Applicants must be employed by a state, municipal or private non-profit cultural institution. The programme is exclusively addressed to professionals living in the region of Central and Eastern Europe, Central Asia, the Caucasus and Mongolia.

Silk Road Project - Artist in Residence (Siemens Corporation & Siemens Arts Programme)

The programme awards scholarships to the USA for six composers from Asian and European

countries along the ancient 'Silk Road' trade routes. These artists in residence live for two months with the family of a Siemens Corporation employee. During the day, the musicians work in special studios within Siemens manufacturing facilities at various locations in the United States. Artists are encouraged to display their talents at various scheduled community events. The Silk Road Project, Inc. is a not-for-profit arts organization. Its purpose is to illuminate the Silk Road's historical contribution to the cross-cultural diffusion of arts, technology, and musical traditions. Among supporters: The Aga Khan Trust for Culture, Ford Motor Company, Siemens, Sony Classical

2.3. Support for education and training processes

Apart from direct support to individuals, foundations also support universities, research centres, academies in their own countries and abroad, fostering activities connected to the foundation's own international interests and, in some cases, filling gaps in training and research opportunities. Again there is a sizeable number of bilateral agreements and, more generally, of programmes with a specific geographical focus. Such practices are also frequent outside the cultural sector, with foundations supporting international colleges (e.g. in politics, international relations, business administration, public management, international law) which foster international understanding and, as in case of Accession, and South Eastern States, building and consolidating democracy.

There are also cases of foundations linking their name (with differing levels of involvement) to local cultural training opportunities which pursue a clear international and/or artistic aim. A good example is the *Amsterdam-Maastricht Summer University*, in part hosted by Felix Meritis Foundation. This multidisciplinary curriculum provides short courses for over 500 young professionals from all over Europe. Another relevant case is the *International Arts Centre Mousonturm*, which at the beginning of 2000 established, together with the Kultur Stiftung der Deutschen Bank, an international grants programme for young theatre directors.

The *Caucasus University* (founded in 1998) transfers know how in the field of arts management through international courses, with the aim of making local students aware of competition from an early stage. Founders are Amsterdam Maastricht Summer University, Stichting Caucasus Foundation, Chavchavadze University of Language and Culture.

A further noteworthy initiative is the *Stiftungsinitiative Johann Gottfried Herder* (by Alfried Krupp von Bohlen und Halbach-Stiftung, Fritz Thyssen Stiftung, Gemeinnützige Hertie Stiftung, Robert Bosch Stiftung, Stifterverband für die Deutsche Wissenschaft, ZEIT Stiftung Ebelin und Gerd Bucerius, together with DAAD and Hochschulrektorenkonferenz). Retired German professors from all disciplines are invited to teach at universities in Central and Eastern Europe for one to two terms. Besides encouraging academic debate, lecturers are expected to provide insights into the progress of the transformation process currently under way in Central and Eastern Europe.

2.4. International “think tanks”

International “think-tanks” offer yet another significant area of activity. These very important platforms enable foundations to take a central role in the debate on international cooperation issues, by tackling different points of views and by involving a wide range of stakeholders. Foundations can be involved in a variety of ways (e.g. acting as initiators, or carrying out more conceptual and organisational tasks that imply a good knowledge of local, national and international actors and of the decision-making processes). Today a whole range of opportunities addresses key issues from European integration to cultural identity vs. cultural diversity. These forums, think-tanks, colloquia, and conferences address both national and international issues, as well as a variety of interest groups: e.g. artists, cultural managers, policy makers, politicians, citizens, and scholars.

The following examples are again purely illustrative of the broad range of possibilities.

Think- tank (since 2002 - European Cultural Foundation). A reflection group of leading cultural experts set up to re-think the cultural dimensions of European integration and make recommendations for enhancing advocacy of culture also in the direction of a European laboratory. In parallel with the “advocacy for culture” initiative is the co-organisation by the foundation, together with the European Policy Centre, the European Forum for the Arts and Heritage and the support of Compagnia di San Paolo, King Baudouin Foundation - under the aegis of NEF - of the *EPC Dialogue* on “Building a Democratic Europe and Strengthening European Citizenship: the place of Culture and Education within the Constitutional Treaty”. This initiative aims to persuade those responsible for drawing up the European Convention to give increased prominence to education and culture in the new EU Constitution. Towards this end, a petition which had been carefully crafted was signed by prominent politicians, decision makers and experts.

International forum for culture (since 2001): the Bertelsmann Foundation is the sole organiser of this demanding event (twice so far: International Culture Forums in Cairo and Tokyo, during 2001) that involves top decision makers and experts from the countries pinpointed. The third planned event (Beijing, 2003-4) should also involve key interlocutors of the previous two forums.

Gulliver (since 1987): the Felix Meritis Foundation’s mechanism for debating change in Europe. Informal and continuous working body linking 100 writers, academics, film makers, composers and architects throughout Europe.

Asia-Europe Dance Forum (Asia-Europa Foundation). In this biannual forum, selected young dancers and choreographers share experiences through discussions, workshops and public performances. Contemporary dance is the focus of this forum.

Berlin Conference for European Cultural Policy (Kulturstiftung des Bundes): is about setting up a European summit meeting of culture. The conference will establish a substantial dialogue between politics, business and culture at the highest levels. The conference focuses on the cultural dimension of political and business developments and aims to show that culture represents a fundamental

strength of the European unification process. A working group made up of international representatives from business, politics and culture is responsible for the agenda, while a newly formed association "Forum Zukunft Berlin" will act as organizer. Prospective members of the Committee include Jacques Delors (President of "Notre Europe", Paris; former President of the European Commission), Timothy Garton Ash (historian, Oxford University), Richard von Weizsäcker (former President of the Federal Republic of Germany) and Hans-Dietrich Genscher (former German Foreign Minister).

The conference is planned for autumn 2004.

A different approach and aim is carried out with the *International Cultural Fair - Caucasus*, an initiative of Caucasus Arts Managers Network, Stichting Caucasus Foundation in cooperation with Ministry of Culture (Georgia) and European Economic Chamber of Trade, Commerce and Industry. The event took place on 10th - 17th October 2003 with the aim of setting up a cultural platform where arts producers, promoters, founders and suppliers could meet, merge and foster the creation of a market.

2.5. Networks and networking

Networking practices are well represented within the overall operational framework. Although no precise data can be extrapolated on how many formal internal/ external networks are funded by foundations on a regular basis, it is clear that foundations positively value the role and actions of the cultural networks in enhancing international cultural cooperation. The past and future positive role of networks in fostering international cultural cooperation is not questioned¹⁵ and the 'added value' in terms of contacts, information exchange, partnership building etc. is stressed by different players. Nevertheless there are a number of foundations whose conviction is not entirely without reservation. Such doubt is broadly linked to the risks and limitations that are endemic in the networks as a whole and which are identified and analysed in sector-based literature. Some of the criticisms specified are: excessively rigid and formal procedures/ bureaucracy, conflict of interest among members, lack of common agendas, competition with other networks, and difficulty in proving any really representative or accountable capacity. Furthermore in some cases a network is perceived as the best solution for the single practitioner but not necessarily for his institution.

To present some quite interesting initiatives, the added value of networking practices is fully explored in two networks launched and funded by the Asia-Europe Foundation. *ASEMUS (Asia-Europe Museum Network)* aims to develop mechanisms and projects to redress the asymmetry in museum collections, to pool resources and jointly use collections, to develop professional expertise, and to produce new types of joint, innovative exhibitions and public programmes. Today some 70 museums across Europe and Asia have joined the network. *ASEARTS (Asia-Europe Arts Promotion Agencies Network)* aims to promote the exchange among public policy makers and arts funding agencies at

¹⁵ A positive evaluation of the past role of formal networks is given by 32 out of 41 answers and again 30 positive answers on the future role of networks are given out of 42 answers-

Government level in order to lay necessary, basic and much-needed foundation for artist exchange and artists' mobility.

2.6. Prizes and awards

A further area of activity that seems to match the aims and requirements of foundations well is the support for organization of prizes & awards and of festivals. Again these appear to be an important means of promoting the values and image of foundations. The level of involvement in such activities varies a good deal, ranging from simple partial sponsorship to the complete management of the initiative. Clearly the three types of activity can usually be organised in the home country of the foundation in question, but have a definite international orientation, or else are capable of being organised in a foreign country. Some examples follow.

Filmfestival goEast - Festival of Central Eastern European Film: promotion of films from Eastern Europe (by Deutsche Filminstitut). Among other supporters, the Hertie Foundation has since 2002 offered a documentary award for productions that deal with film makers' perspectives on the transformation of their own countries.

Prix Europa: competition for the best European radio, television and, in a broad sense, programmes, developed through the use of new technologies. Created by the European Cultural Foundation and the Council of Europe in 1987.

Community arts collaboration prize: through this prize (since 2001) the Evens Foundation aims to support projects which encourage a dialogue/ collaboration between artists and local communities in European cities and their suburban or derelict areas, also by defining cross-disciplinary and transversal cultural collaborations between artists, other professionals and local community.

The field that perhaps enjoys the widest range of award opportunities is music. To record a few international initiatives, there is the *Neue Stimmen* competition (of the Bertelsmann Foundation) addressed to talented young opera singers. This aims to follow candidates' development closely, and also offers specific master classes on how to deal with the opera world. Another example is the *International Conductors' Competition* which confronts the issues of the changing generations of conductors, as well as offering master classes. The Kultur-Stiftung der Deutschen Bank is one of the initiators of the competition. Fundação Oriente supports the *International Competition for Young Conductors* which aims to bring oriental, European and Portuguese speaking musicians together. The Finnish Cultural Foundation is organizing in 2004 the fifth *Mirjam Helin International Singing Competition* addressed to women and men from all countries.

2.7. Integrated approaches: some examples

There is a whole range of programmes which tackle social and community issues using the arts and the media with varied emphases by linking artistic expression to social empowerment and

regeneration. Since cultural cooperation can be related to issues such as social exclusion, tolerance and understanding, participation and respect for democratic values, the idea is that such programmes can have a strong influence on social stability, by contributing to the shaping of developmental processes.

In general terms, many of these programmes have similarities in their efforts to improve the strengths, skills and capabilities of local communities/ actors. As in all other programme categories, the roles and direct involvement of foundations varies quite considerably, ranging from pure grant giving to the complete management of initiatives.

2.7.1. Community Development through the Arts

A first set of examples can be grouped under the heading “community development through the arts”. These are interesting to analyse because of the different weightings given to cultural/artistic issues, the different local and international partnerships/ collaborations brought into being, and their general ability to adopt a cross-sectoral approach. Some trouble has therefore been taken to make a more detailed presentation of these. As far as possible, the same type of information is offered for all programmes.

International Urban developments (2003-2004). A new grant programme of Kulturstiftung des Bundes to support young international scientists and artists in carrying out interdisciplinary fieldwork at a location outside Europe for a period of six months, and to foster local projects dealing with the cultural and social conditions of urban development. The projects are to be carried out in close cooperation with local organisations, which have experience in urban development.

Living Heritage (King Baudouin Foundation)

Duration: 3 years

Geographic scope: South Eastern Europe. Macedonia (2001), Bulgaria (2001), Romania (2002); Bosnia and Herzegovina (2002).

Aim: to support the development of civil society, using heritage as resource for employment, education and capacity building. Three aims are pursued simultaneously: a) community development; b) local improvement; c) cultural development.

Work methodology: proactive, locally orientated approach. 'Regional development team' with international experts and consultants, and the KBF Programme Officer. Locally, a three-year contract between KBF and a National Contact Point is signed. Projects to be funded - with no call for proposals - are identified together, also involving organizations with no previous strong project/management experience. Today there are 27 local initiatives, from large-scale projects (e.g. major restoration schemes) to small pilot projects in rural areas. Projects should be site specific, replicable, sustainable, and have a multiplier effect.

Partnership: strong responsibility is placed on local and national partners, both of whom are financial partners (e.g. Soros) and local co-ordinating organisations (NGOs).

Future of the programme: should phase out after the 3 years. Future priorities of KBF in South East Europe are due to be more orientated toward ‘minority’ issues. Today KBF in the region - besides Living Heritage - supports projects on 3 themes: inter-ethnic relations between minorities (with Soros Foundations and Mott), highly vulnerable children (in cooperation with OSI Bulgaria and OSI Macedonia), and grants for talented students.

Policies for Culture (European Cultural Foundation, ECUMEST)

Duration: phase 1 (2000-2002); phase 2 (2002-2004)

Geographical scope: South Eastern Europe

Aim: Fosters participatory policy making, and flexible cultural policies in countries of South East Europe, by forging a working relationship between the Ministry of Culture, the Parliament and the independent cultural sector.

Work methodology: triangular working relationship between civil society, executive and the legislature in the policy making process affecting the cultural sector. Emphasis is placed on finding channels of communication between these levels and on encouraging participatory policy making in the field of culture, and on empowering the independent sector to voice its opinion. Tools used are: workshops, training and action projects, support to set up new structures that help organise civic initiatives.

Partnership: jointly managed by ECF and ECUMEST (Romania) and implemented in partnership with local organisations (cultural, local authorities, art producers, university institutions).

Future of the programme: To tackle some of the aspects emerged during the first phase (e.g. value of the participatory policy-making approach, expansion of the project platform as interface between the expertise assembled in SEE regions and the cultural policy debate as it is taking place in the EU, role of the “inter-regional expertise group”) . The focus for 2002-2004 will be on strengthening the project platform and on providing an interface.

Art for Social Change (European Cultural Foundation)

Duration: since 1996

Geographic scope: South-Eastern Europe, Baltic States and Poland.

Aim: sustaining artists working in the service of the community, by supporting participatory arts projects with young people e.g. in disadvantaged areas, where the intervention of an artist can contribute to the area’s development. Each project should be a process of discovery for all involved, developing a creative attitude in the young person and a sense of social responsibility in the artist. Between 1997 and 2000 two sub programs emerged: Play against Violence (South Eastern Europe) and Art in Action! (Baltic States).

Work methodology: Supports innovative projects involving artists and young people as equal partners. Organizes workshops and job-shadowing schemes for professional artists. It functions as a platform for evaluation and raising awareness. Action grants enable independent cultural organisations to develop projects in which professional artists work with people in the community, empowering people and strengthening their communities. Information grants encourage NGOs to analyse and document their work in this field, and then to communicate the results across borders.

Partnership: Agreements with local Soros initiatives (co-funders) and with different local organisations.

Future of the programme: Current rethinking phase that involves programme participants, actors involved in art work & community, policy makers, experts, NGOs. Effort to grasp strategic development concept and possible partnerships, and also to understand what is going on outside Eastern Europe.

mobile.culture.container (Fund in the Defence of our Future)

Duration: since 2000

Geographic scope: ex Yugoslavia

Aim: tackles the issue of media responsibility, to foster a critical attitude towards media in youth by learning from the inside how media operate. Also supports creativity, and collaborative working methodology.

Partnership model: implemented within the framework of the Stability Pact for South-East Europe. Managing body is the Fund In Defence of our Future). Main sponsors up until have been States (Germany, Luxembourg, Czech Republic, Norway, Switzerland, Liechtenstein, Austria, Spain), private sponsors (Allianz Kulturstiftung, Volkswagen AG), and other institutions (mobikom Austria and Kulturkontakt Austria). Close cooperation of local municipalities, schools, social and cultural operators.

Work methodology: The environment is made up of 16 containers assembled in a circle. Inside there is an open space and the hub of the media container. Young people (through workshops) can get in touch with media tools, understand their functioning, potentials and risks and develop projects (e.g. school newspapers - today connected in a network- radio programs and films). The container spends 4 weeks in each town. On arrival the team contacts schools, teachers, NGOs, youth organizations, local radio and television stations.

Future of the programme: In July 2003 the project ended after supporting 11 school and youth newspapers and radio groups in many cities. The project management has been temporarily transferred to the city of Mostar, but will be soon taken over by a youth NGO network. The Fund in Defence of our Future has however decided to supply radio groups with equipment.

New Patrons (Fondation de France)

Geographical scope: the programme has been put into effect in different countries and implemented by other foundations or cultural institutions (King Baudouin in Belgium, Fondazione Adriano Olivetti in Italy, the Royal College of Art in UK and additionally in Finland, in Sweden, etc.).

Aim: the program aims at filling the gap that exists between contemporary art and society thus providing a new social value to the work of art and to better respond to citizens' cultural needs. It supports actions intended to regenerate a place, building an area, to renew in a modern way an ancient tradition, or to give new life to regions threatened by decline.

Work methodology: The model works around three main actors: a patron, a mediator and an artist. The mediator is the key figure who works between the other two agents and is usually a cultural operator. The patron can be a single person or a community that would like to take the responsibility of committing a contemporary and original work of art for the territory. The idea is to allow citizens, individually or in groups, to commission a work of art and to acquire an active role in the local cultural life. The programme also offers an opportunity for the artist to get in touch directly with society, have a critical understanding of its cultural needs and try to restore the dialogue between contemporary art and society.

Operationally, the patron contacts the local mediator appointed by the Fondation de France. The mediator contacts the potential patrons and stimulates them so that he can express clearly his "cultural" vision and requirements. Once a decision is taken, the mediator chooses an artist able to provide a suitable interpretation of the patron's ideas. The final result will be the production of a new work of art. The main strength of the model lies in its flexibility and adaptability to every context, situation, level and size. The role of Fondation de France is to set the main rules (explained in the protocol *New patrons*), to choose the mediator and to provide him/her with some strategic contacts. Furthermore the foundation creates the conditions for the development of the project - also by increasing credibility through its own image - and guarantees the quality of the process. It does not play a role in either the process itself or in its results.

Partnership: The responsibility for the success of the project - including its financing- is actually shared by all actors involved - according to the principle of "culture partagée".

Future of the programme: New Patrons has recently gone through an evaluation process and is ready to be proposed and transmitted as an operational model to any field and sector.

TRANS:IT Moving Culture through Europe (Fondazione Adriano Olivetti, European Cultural Foundation, Evens Foundation, Fondation de France, SMART Project Space)

Geographical scope: journey through Italy, France and the Netherlands.

Aim: itinerant project on culture and creativity as features related to the dynamics of their territory of origin. It aims to record and compare the diversity of practices of artistic production according to the context and the country in which these take place.

Working methodology: 1. the project focuses on international artists working in regional European areas and promoting their work in an international forum.

2. the physical organisation of the project attempts to provide an alternative solution to the institutional white-cube exhibition space, by transferring the artistic/social/cultural information collected throughout Europe.

The preliminary phase of the project involves a detailed analysis of some significant examples of institutions and interdisciplinary artists/groups that work in close relation to the social, cultural and environmental context, and that develop innovative projects whose aims are multi-cultural integration, the regeneration of urban areas and poor districts, and the development of projects of artistic intervention outside the institutional spaces. On the basis of the data collected, a map of the most innovative experiments at European level has been producing and a network of contacts established. This has led to the organisation of an itinerary from Rome to Amsterdam, through France and the Netherlands, followed by the curator of the project, Bartolomeo Pietromarchi, together with a video crew, to meet and interview artists, cultural operators, and communities and to film and record the development of the projects, the experience, and the memory of the places. At the end of the itinerary (July 2003) the material has been edited to make an official documentary that will be presented in December 2003 at the seat of the Fondazione Adriano Olivetti in Rome and at the Smart Project Space in Amsterdam,

Partnership: The project is promoted by Fondazione Adriano Olivetti in collaboration with European Cultural Foundation, Evens Foundation, Fondation de France, SMART Project Space. The project involves 10 projects carried out in the Netherlands, France and Italy. The projects are developed within the framework of different programs implemented by each organisation.

Future of the Project: A daily diary of events will be posted on TRANS:IT website, which is intended to become the tool to record the future developments of the project, laying the foundations for the creation of a network of exchange between public and private European institutions, artists, interdisciplinary groups, and cultural operators involved in the organisation of artistic and cultural projects of social importance and in the realisation of new forms of intervention on the territory.

2.7.2. Multiculturalism/ Interculturalism

Multiculturalism/interculturalism is another field that inspires and enriches the international debate. There is growing evidence that it could be an effective means of fighting social exclusion and strengthening democratic culture in everyday life in school, art, work and society.

Commonly multiculturalism points to the availability within society of spaces and places for different cultures and ethnic groups. In other words it underlines the opportunity for different cultures

to function amicably in parallel. On the other hand interculturalism describes the relationship, the interaction between/among different cultures, by exploring a concept that goes beyond the simple consideration of coexistence. The listed programmes aim to offer a picture of foundations' attitudes and practice in this area and their use of the two concepts.

The concept of multiculturalism in foundations' programmes is used in all its different permutations: multicultural emphasis, explicit support in the fight against social exclusion¹⁶, amelioration/ monitoring of the quality of life of minorities/immigrants, evaluation of the impact of migration flows on society, dialogue between cultural majorities and minorities, teaching respect for social and cultural diversity in society, research and documentation on ethnic minorities and multilingualism. This last seems to be a very widespread initiative, where all types of activities are promoted.¹⁷

Foundations use and encourage intercultural dialogue and action by using art and culture - in its different manifestations - as a means of contributing to confidence-building, social cohesion and a better understanding between communities, regions, nations, etc. Programmes often go beyond cooperation between civic organisations, local government, cultural institutions, and artists. Cultural cooperation then often becomes an "internal", local issue and the international cooperation itself ends up playing a marginal role.

Nevertheless these programmes are worth mentioning for the complexity of issues at stake, for the methodology and solutions proposed, and for their capacity to tackle cultural cooperation on a rather different level, without crossing country borders. Furthermore, in this case the artistic and cultural criteria exercise different functions and influences. Again, illustrative examples of possible programmes and outcomes are given.

Type: Arts - Journey to the west

The Esmée Fairbairn Foundation has supported within its Arts & Heritage programme a national tour of the multi-cultural theatre event *Journey to the West*. This is an epic production about the lives of Asian people who have emigrated to the United Kingdom, based on a trilogy created and produced by a company of young Asian actors. These collected stories are about people whose ancestors were taken from India to East Africa to work on the railways and then, generations later, were forced to flee and go to Britain, during the political turmoil of post colonial Africa.

Type: Community integration prize

¹⁶ An interesting example outside the cultural sector is the *START Scholarship programme* of the Hertie Foundation for immigrant students between 14 and 18 years. The idea is to strengthen the development possibilities of promising students with an immigrant background, to facilitate entrance to higher education, and eventually to prepare for their acceptance in an academic career.

¹⁷ e.g. Multilingual Cities Project (European Cultural Foundation): publication of a survey on the status of immigrant languages spoken at home and in school in six European cities. "*Living together in Europe*" - Körber Stiftung: workbooks for German language lessons in Central and Eastern Europe, in cooperation with the Bulgarian Association of German Teachers. Problem areas in German society are covered from various perspectives and geared to youth interests.

Hamburger Tulpe für deutsch-türkischen Gemeinsinn. The Körber Foundation awards annual prizes for initiatives addressed to Hamburg and its surroundings that deal with everyday life involving both Germans and citizens of Turkish origin. Initiatives might deal with issues like school lessons and training (e.g. through radio programs and documentaries), specific territory (e.g. a street), or sports activities. Projects must already have implemented some activities and imply some voluntary work.

Type: Research: language preservation

Documentation of Endangered Languages by Volkswagen Stiftung. Approximately 6500 languages are currently spoken worldwide and it is estimated that around two-thirds of them could die out in the course of the 21st Century. The effort of the Foundation is to contribute towards stemming this irretrievable loss. In view of the foreseeable fact that some languages will rapidly become extinct within a mere one to two generations, systematic documentation has been identified as the task which most urgently needs to be tackled. Such documentation is characterized by three key terms: data orientation, multifunctionality, and general accessibility. The documentation programme also aims to develop and test new methods of researching, processing and archiving linguistic and cultural data. The programme has a strong interdisciplinary orientation.

Type: Research: cultural diversity and integration

“Unity amidst Variety” (2000-2002 but ongoing) by Volkswagen Stiftung. This priority area aims to provide new insights into the variety of Eastern Europe’s cultural area with respect to its relations and connections with the rest of Europe. The objective is to identify not only the similarities and parallels but also the differences and peculiarities with regard to developments in other parts of Europe and to examine processes of mutual influence and penetration. Emphasis is placed on supporting joint research projects between German and foreign, in particular East-European, scientists. The range of subjects includes economic, social and political development, as well as national, ethnic or religious identities, legal traditions, normative standards and systems of values, opinions and lifestyles, literature, music and art. The research may include investigations into identity creation, self-perception, prejudicial structures, and intellectual mindsets.

Type: Integration/ multicultural environments

ENGIME - Economic growth and innovation in multicultural environments. The Fondazione Mattei is involved in a European project funded by DG Research - Improving Human Potential Programme. ENGIME is a thematic network that provides European researchers with an interdisciplinary forum in which to study the complex relationships between economic growth, innovation, creativity and cultural diversity. The idea is that cities offer a natural laboratory for studying diversity at work in its interplay with economic growth and innovation. Cities are places where different cultures and languages meet, where conflicts more often break out, but where there are also examples of versatility and open-ended capacity for economic regeneration. Project partners from Italy, the Netherlands, Greece, United Kingdom, Belgium, France.

Type: Education to democracy

klub-net program, by Robert Bosch Stiftung together with Deutsche Kinder- und Jugendstiftung, Polnische Kinder und Jugendstiftung, Stiftung zur Entwicklung der Bürgergesellschaft (agreement signed in 2001). Support also comes from local authorities and institutions. The aim is to build different forms of cooperation among students and young people from Germany, Poland and the Czech Republic on projects to improve the place where they live or study, and in general to focus on the expansion of the EU. The projects - operational from 2003 - will probably last between three and six months. The intention of the foundations is thereafter to help clubs to continue projects with other financial support.

The *Asia Europe Creative Camp* is developed by the Asia Europe Foundation (ASEF) in cooperation with Ecole Nationale Supérieure des Beaux Arts de Paris within the framework of ASEF Cultural Exchange programme. In an annual creative camp, selected young visual art or music students follow courses and workshops led by an Asia-Europe team of professors, artists and cultural professionals. The aim is less on common artistic product but more on cultural exchange and opening of career in the arts. The camp focuses on the creative process and in particular on team working amongst artists, on suitable ways for the transfer of skills and knowledge, and on the opportunities offered by a multicultural environment. The Camp aims at providing both new ideas from art history and current development in Asia and Europe and a professional experience in terms of opening of new perspectives, working in multicultural environments, and international networking.

PART II

Opportunities and Challenges

1. THE EMERGING FRAMEWORK

1.1. A possible definition of cooperation

The majority of foundations state clearly that developing and/or strengthening a cooperative approach amongst foundations could be an appropriate means for enhancing support for international cultural cooperation and to act as catalysing force. This however has to be seen against the background that the sample and the positive reactions indicate an already existing orientation towards this approach .

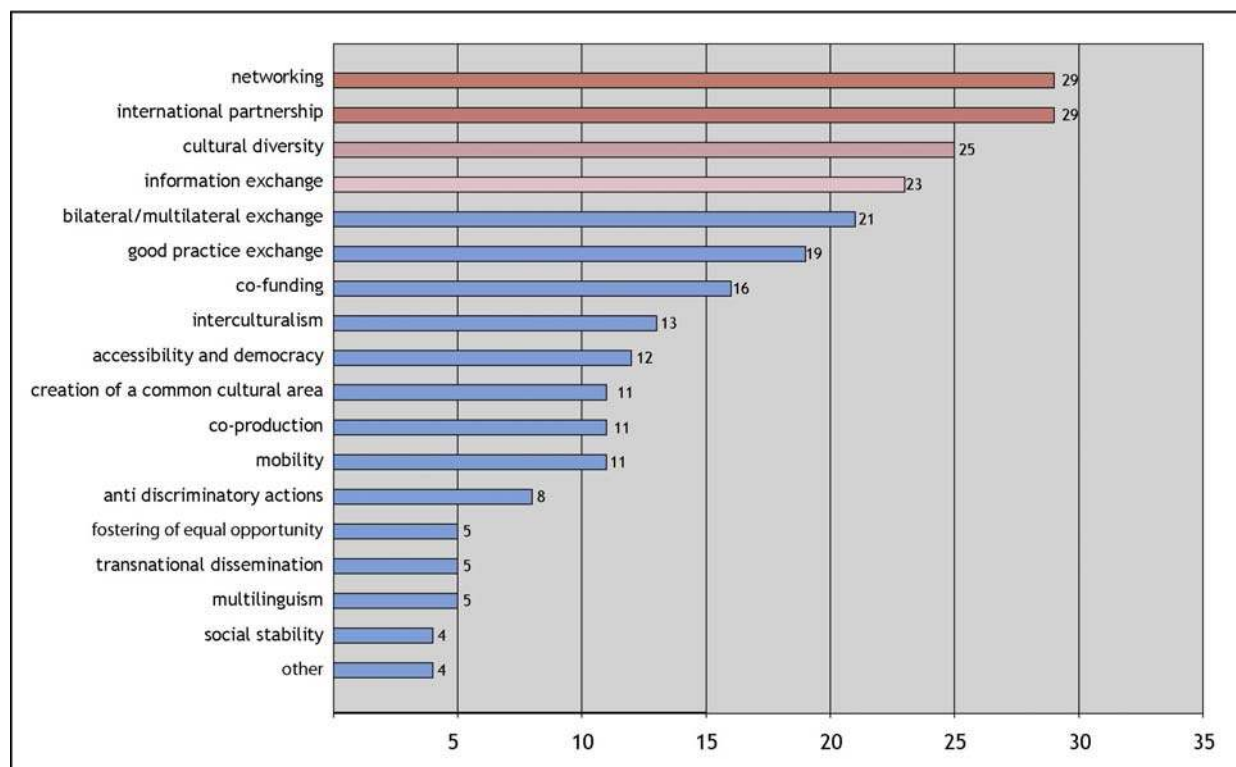
Examples of successful cooperation that stand out have a common feature. This is an approach based on knowledge, know-how and knowledge networks (of programmes, initiative evaluation, etc), and on the sharing of this intangible accumulation. This specific feature of the cooperative approach was confirmed in almost all the interviews, and was often rooted in the results of some experiences, and in the hope that some degree of coordination could reinforce and complement the respective initiatives, by leading to a stronger impact and to a reduction of the risk of fragmentation: The objective is to coordinate efforts to safeguard a common legacy that is mainly based on knowledge and information and not on empirical practice.

This trend in intangibly-based cooperation is also to be found in the outcomes of the following chart.¹ Of the first six positions, five are taken up by attributes that refer to exchange, information and cooperation: international partnerships and networking opportunities (29), information exchange (23), bilateral/multilateral exchange (21), and the exchange of good practice (19). The sixth element (ranking in third position) refers to the value and the empowering potential of cultural diversity.

Co-funding opportunities rank only in seventh position, with co-production in tenth. Again this suggests that cooperation is mainly perceived on an intangible level of knowledge and information and not on that of concrete practice.

¹ Refers to the questionnaire's question: "*Which of these elements in your opinion are embodied in international cultural cooperation?*"

Elements of cultural cooperation (all categories)



This understanding of cooperation does not include planning and programming within fixed schemes. If foundations are able to identify potential benefits arising from a knowledge-based cooperative approach, the risks deriving from the introduction of over- restrictive processes and paper-driven methods of cooperation are always looming in the background.

Overigid planning is perceived by many interviewees as unnecessary, hampering cooperation and potentially interfering with the *raison d'être* and independence of individual foundations as well as limiting their visibility.

Thus the open attitude towards specific forms of collaboration emerges along with a certain degree of reluctance, giving rise to something that could be described as “collaboration under certain conditions”.

Nevertheless it is in certain cases considered to be more effective through the development of joint programmes and projects - by 35 out of the 36 foundations which answered this question² - with a strong balance between Western and Eastern European foundations. The need to create synergies and coordinate efforts in specific fields and programmes can be vital to reach a critical mass, a multiplier effect and a stronger dimension not otherwise achievable. But for most sectors of intervention the coordination has to maintain a “soft approach”.

The critical issues are the fragmentation of knowledge and experience, the impossibility of transferring know-how, and the risk of losing the accumulation of comparative experience. The risk of

² Again, 10 positive answers from the OSI network

fragmentation is not in the implementation of similar programmes in different European regions. Such duplication might even be welcomed, as it does not inevitably lead to overlapping and does not call for a joint planning. One reason for this is that beneficiaries in general do not think of foundations as a layered world active above the local level. On the contrary beneficiaries tend to turn to those foundations that they find within easy reach. As a result a more systematic dissemination of practices within and between foundations could bring about easier access opportunities.

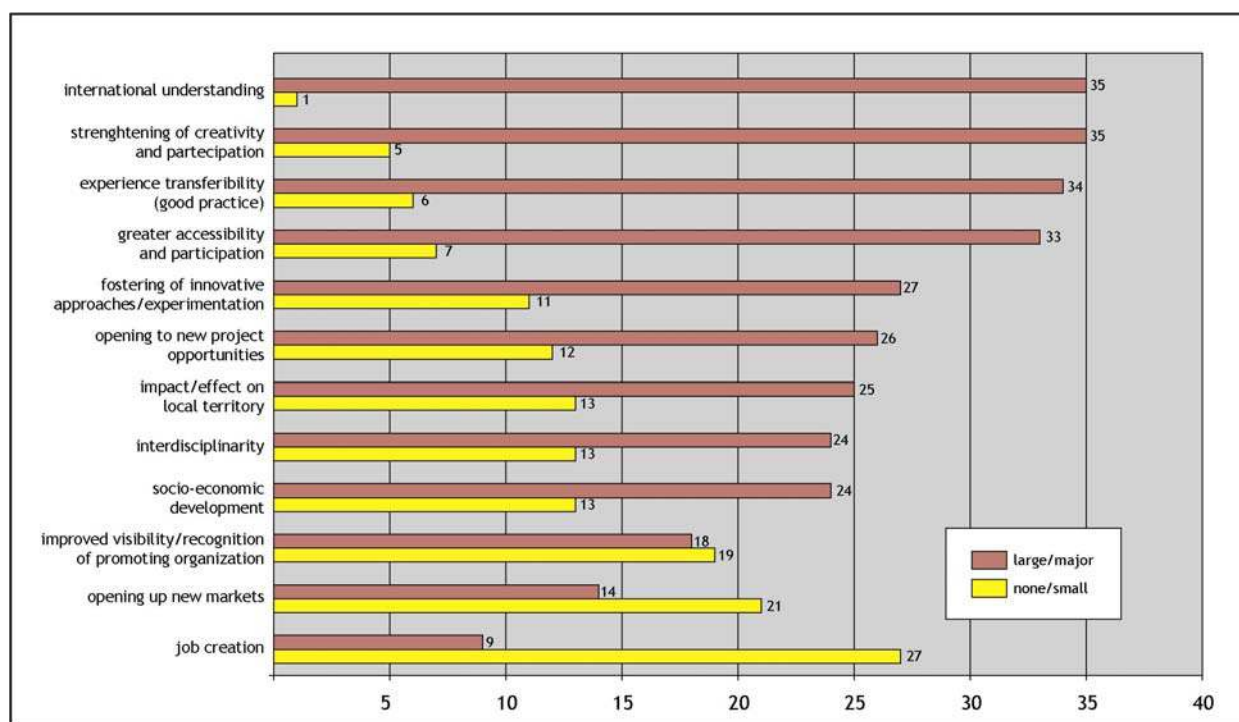
Referring once again to the graph, real assets (e.g. social stability, equal opportunity, etc) do not seem to play a major role. A possible interpretation is a non direct relation between cooperation activities and local effects. This reading is confirmed when looking at the next graph: practical effects enjoy very low priorities and once again intangible effects are at the centre of attention.

1.2. The relevance of international cooperation

Asked to assign a value to a series of factors in international cultural cooperation initiatives, foundations give highest rating to creativity and cultural diversity and international understanding (that total both 35 high preferences) closely followed by transferability of experience, accessibility and participation. The lowest preference is assigned to “job creation” (27 low preferences). Job creation does not feature as a main concern precisely so as to avoid the perception of arts and culture merely as tools for attaining socio-economic goals. Most foundations seem more interested in creating a positive working environment and in fighting social and employment exclusion rather than to playing any direct role in the labour market. There is also a marked tendency not to raise expectations (in first place of final beneficiaries and of local policy makers) too high during the implementation of programmes in terms of market impact.

“Impact/ effect on the territory” and the improved visibility/recognition of the promoting organization are positioned at the centre of the scale with equal ratings. An explanation of such positioning could be that these actions are perceived as secondary effects/consequences of fostered programs.

Importance of cultural cooperation



The emphasis set on the value of international understanding, creativity and innovative approaches acquires a particular relevance when foundations are asked to appraise the means and practices used for cultural cooperation by private and public institutions of European scope.

To the question “*Given the profound change facing cultural cooperation, do you think that the policies and programs now implemented by independent and institutional players provide adequate strategies and tools?*”¹³ foundations expressed a clearly negative opinion (e.g. due to too few available ‘European’ programmes, disregard of culture in the programmes, excessive bureaucracy, low quality of results, lack of investment, unequal treatment of countries, cash flow issues), while 17 were uncertain how to answer. Only five were satisfied with the results.

Clearly this outcome is far from being exhaustive but hints at the need to work on an agreed definition and distribution of roles in the international arena.

1.3. Position of foundations in the international arena

The pressure on foundations which aim to expand their financial commitment to the arts and culture, and to international cooperation in these fields, is likely to continue increasing. This is as a consequence of the constraints in public resources earmarked for culture as well as of the impressive and rapid change in the patterns and structures that have formed the traditional framework of reference for international cultural cooperation.

Among the most relevant factors in this change it is worth pointing to the shift of priorities of most governments and their national institutions, the persistently negligible support for transnational cultural cooperation by the EU, the move back to a so-called “cultural diplomacy” approach, the emerging trend in supporting large flagship projects and the increasing competition coming from large public institutions looking for alternative sources of funding.³

There is a real danger that the cultural sector as well as policy makers will more and more mislead themselves through wrongly regarding the role of foundations as merely a source of replacement funding against a background of declining public budgets at national and international level.⁴

Such mistaken attitudes must be disputed in order to preserve the distinctive functions and intervention roles of foundations. Many foundations describe their roles in the questionnaire as complementary, or - as a second best option - supportive to those of other actors, and their task as agent of civil society.⁵ The same sample agrees that foundations could play a specific role in the international cultural cooperation framework that is not accomplished by other players. From this standpoint foundations are facilitators, intermediary between regional - European; build a link between civil society and international (European) institutions, and again between citizens, the private and public sectors, NGOs, cultural operators, and individual artists.

Foundations need to resist a mere substitute/ adaptive role and should on the contrary work towards some form of “stability pact” with public institutions at all levels. Such agreements should be oriented towards long term processes, should avoid a focus on short term outcomes and should balance institutions’ as well as foundations’ goals, guidelines and working practices.⁶

The foundations’ function would then be that of advocates and promoters of long term developments, taking full advantage of the nature of foundations which makes them less subject to the complicated vagaries of political agendas and timescales and allows them to enjoy political, structural and operational independence. However, doubts remain to what extent foundations may act independently with regards to internal and external pressures and can therefore fully realize their potential.

What the research discloses - and this is quite significant - is how a reappraisal of their international strategies does not seem to be a priority for most foundations. On the contrary there seems to be an underlying assumption about continuing with current practices. The few foundations

³ see also CIRCLE - Cultural Information and Research Centres Liaison in Europe, *Beyond Cultural Diplomacy: International Cultural Cooperation Policies: Whose Business Is It Anyway?*, 10-13 June 1999, Cracow, Conference Reader. - [S.l.], CIRCLE, 1999.

⁴ It is worth recalling that in March 2003 the European Commission published “Guidelines for successful public-private partnership” where “*The Commission has identified four principal roles for the private sector in PPP schemes: to provide additional capital, to provide alternative management and implementation skills, provide value added to the consumer and the public at large; to provide better identification of needs and optimal use of resources*”.

⁵ The other choices were additional and competitive

⁶ See also Helmut Anheier, “Visions and roles of foundations in Europe”, London, London School of Economics, forthcoming

which specify a change in their international strategies provide differing justifications, ranging from a redefinition of objectives (in terms of narrowing focus and scope) or, on the other hand, a reorientation towards European developments, the EU Enlargement process, or a general trend towards international cooperation.

2. SHAPING A COLLABORATIVE ENVIRONMENT

If cooperation among foundations is knowledge-based and not necessarily rooted in particular joint-initiatives, then building / setting up a specific (ad hoc) environment seems to be an appropriate, effective and realistic way to encourage the development of shared experience and know-how. The needs emerging from this study (as well as from other research and studies carried out during the last two years concerning the same theme of international cultural cooperation) seem to be better met by an open environment rather than by any formally constituted association.

In other words, what really seems to be important is to develop an issue-based milieu orientated towards collaborative processes rather than establishing a “club” addressed to a small circle of foundations eager to strengthen their working relationships, where the objectives and conditions for membership have been already strictly agreed in advance.

A milieu can nevertheless identify and host functions and services usually carried out by networks or associations but it differs from those kind of organisational structures.

This environment has to be primarily tailored to the needs of foundations of all kinds (grant making as well as operative) but needs to be accessible and attractive also to the foundations which are not already committed to the arts and culture or to internationally orientated activities.

Moreover it has to be a meeting point open to the variety of interested players in the field of international cultural cooperation (supranational institutions, networks, associations, umbrella organizations, arts organizations, artists, NGOs etc).

The form of such an environment could be that of a laboratory, where foundations and other players can enjoy different degrees of involvement and responsibility but which primarily concentrates on the internal needs of foundations. Within this context players who apply very different parameters but that are linked by closely-knit relations might interact productively comparing approaches and methodologies.

This environment should be also a place to discuss and identify trends, priorities, and challenges to be further debated and researched as well as the ideal platform to promote, develop and test pilot projects based on partnership and collaboration for those subjects who are willing to go beyond the mere sharing of experiences.

In a nutshell, a place mainly devoted to nurturing and supporting ground breaking processes and building conditions rather than focusing on planning policies or implementing programmes.

This approach is consistent with the current orientation of foundations and can differentiate their separate nature from that of the public authorities. However, this process of differentiation remains highly dependent on the history and funding patterns of the individual foundations and, moreover, the orientation of foundations tends to neglect cooperation with stakeholders other than foundations.

This approach might benefit boundary-breaking and cross-art form of experimental work, which is where a lot of the real energy and creativity is, but does not easily fit into the inflexible categorisation of traditional public policies as well as being disadvantaged by the mounting instrumentalisation of the “new” arts funding patterns that tend to fund the arts merely or primarily according to their social and economic impact.

All this does not call for a new organization but can be managed by a lean structure hosted within already existing organizations, nurtured by a process of strategic rethinking.

In order to build a setting consistent with this vision, some further requirements have to be taken into account while developing this environment:

- Respect for foundations’ individual features and nature: the environment must be able to meet and combine different backgrounds, missions, priorities, stakeholders’ visions;
- Reference to the needs of foundations’ staff;
- Use of available human and material resources within the foundations;
- Reference to cultural operators’ (end users, beneficiaries) needs;

Three possible key tasks within this environment suggest themselves:

- collection/storage of knowledge and of “antenna” experiences;
- dissemination and transfer channel;
- test bed for convergence models with institutions and for the promotion of an understanding of international cooperation as a multi-local system, where the connection between territories follows a local-to-local development scheme.

More in detail, foundations have developed internal knowledge and skills, and have built transversal “task forces” made by experts and local players, a strong mixture of training, on-the-job experience, and cross-over skills.

Such staff can be regarded as important “exploratory antennae”, able to provide a better understanding of the needs of specific communities of interest. They therefore represent an important asset for the international community. This vital function should be enhanced, firstly to gain valuable information concerning operational contexts, needs and trends in society / territories, and secondly to act as driving force in building a strong collaborative environment. Clearly these actions require coordination, information, systematic attitudes, and a well-planned learning process addressed to professional staff development. Any such training opportunity should be based on a learning partnership that again takes into account - through active participation - the triangular relationship between foundation staff, foundations’ *raison d’être* and beneficiaries’ needs.

The concepts of dissemination and transferability of experiences/ practices/ models/ methodologies are closely related to the function of incubator/ innovator: in this perspective innovation can lose its absolute meaning in favour of a relative and often geographically-orientated sense.

Embracing these and other challenges as a basis for open debate and a possible field of action will undoubtedly help strengthen the profile of foundations far beyond the mere international cultural cooperation arena.

ANNEX I

Data

1. DATA OF THE SAMPLE

As already indicated, the research examined different types of foundation active within Europe. Initially a distinction was drawn between foundations supporting international cultural cooperation (category 1), foundations supporting arts and cultural organisations and programmes with international scope at national level (category 2), and foundations supporting international cooperation in other fields (category 3). The distinction drawn between categories 1 and 2 has proved to be illuminating, particularly in the light of the differential understanding of what the foundations themselves assume from ‘international cooperation’ and how they apply it in their operational programmes. Nevertheless its importance lessened as it became clear that a too neat (and probably artificial) line of demarcation between cultural and non-cultural initiatives or strategies would exclude interesting “cross-fertilisation” and interdisciplinary initiatives.

Twenty eight of those contacted belong to, or were initiated by, the Soros/OSI institutes, and operate within the Arts and Culture Network Programme (Central, Eastern and South-East Europe and Central Asia).

Sixteen foundations were identified which support international cooperation in fields of interest other than culture.

With regard to the in-depth analysis, about 90 questionnaires were sent out, drawing 57 replies as follows:¹

- 47 completed questionnaires²
- 10 negative returns: giving reasons which vary, but are often quite revealing.³

Finally, a significant number of interviews (24) was carried out ⁴. These included both foundations and cultural operators. Amongst the foundations, priority has been given to those which have a clear focus on the arts and culture.

¹ For a complete list please refer to Annex II.

² Of these, 10 came from the OSI network and 8 from category three. One questionnaire’s incompleteness rendered it useless.

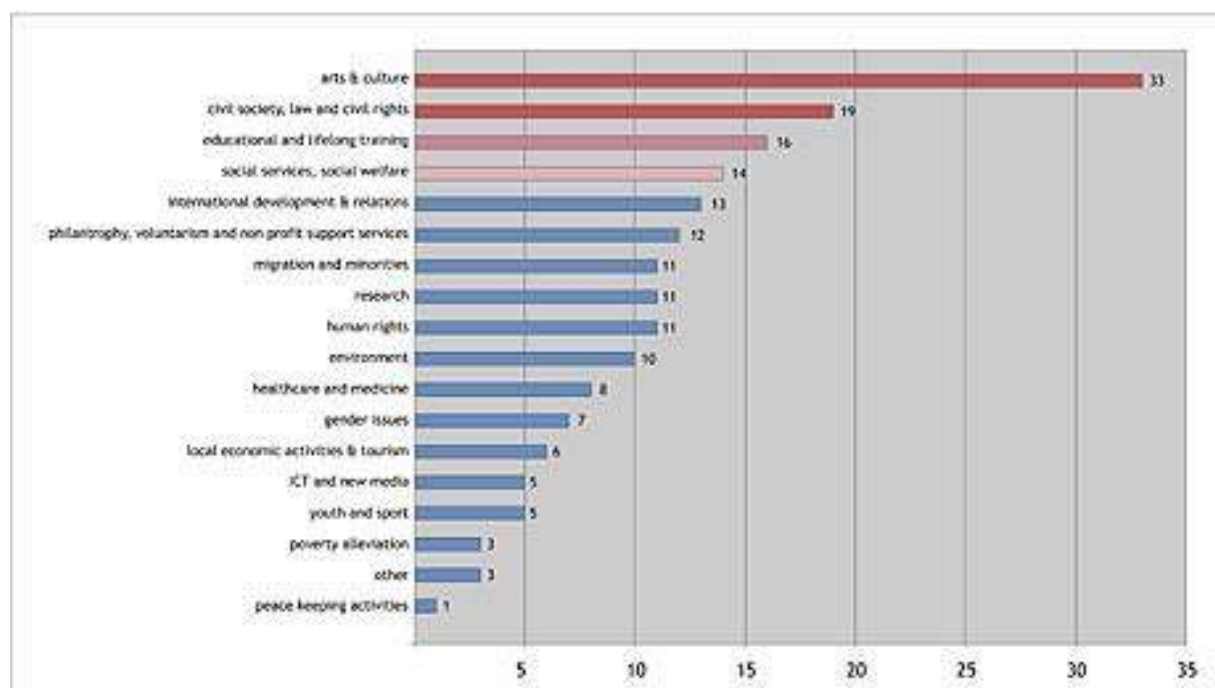
³ Four refer to specific internal policies. Two felt that the research aims were too distant from their activities. In one case the refusal was due to work overload. Three refusals came from OSI organisations, not because of any lack of interest, but because the person formerly in charge of cultural programmes was no longer employed by the organisation.

⁴ For a complete list of interviews (face-to-face, by telephone, and in one case via mail) please refer to Annex III.

2. SCOPE AND STRUCTURE OF THE SAMPLE

The following charts provide an overview of the key features of those foundations which replied to the questionnaire.

Main fields of interest (cat. 1, 2)

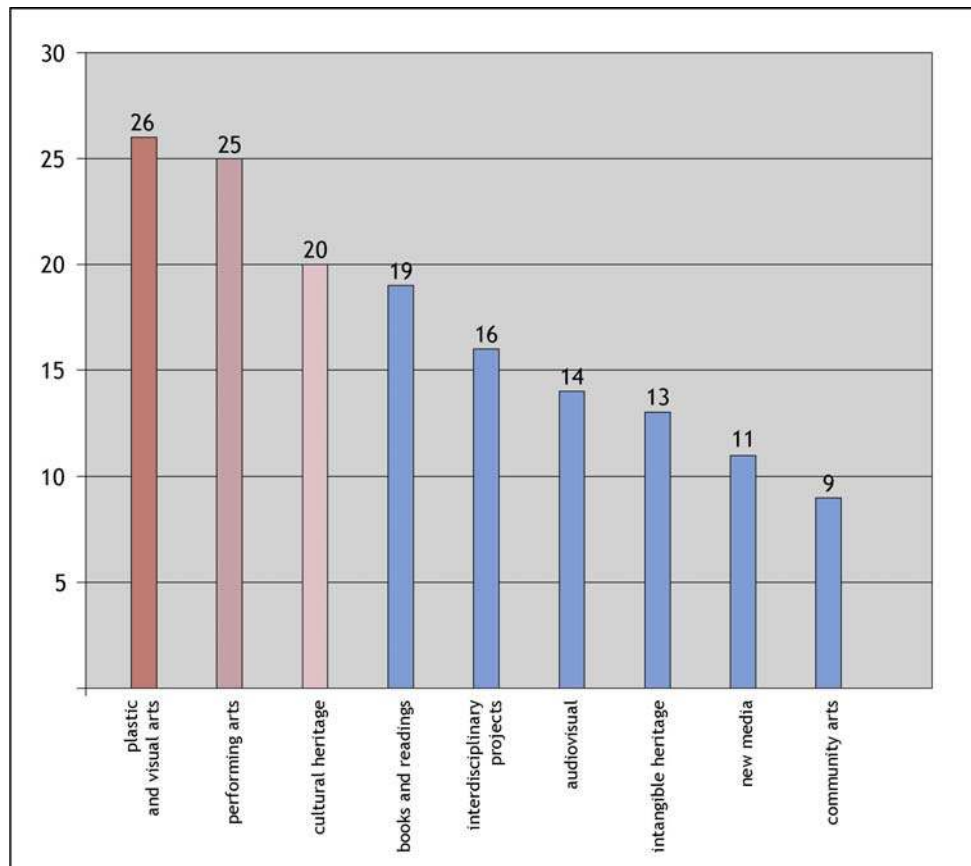


Arts and culture is clearly the strongest activity field (with 33 preferences),⁵ followed at a relevant distance by civil society (19), education (16) and social services (14), international development (13), philanthropy (12).

With regard to the main subsidized sectors within arts and culture, while all areas seem to be covered in one way or another, significant differences exist between performing arts (25 preferences) and visual arts (26) and, e.g. new media (11) and community arts (9). In between we find books and reading and cultural heritage (17).

⁵ Another effect of the Soros reorganization policy on our research is visible in this graph: some foundations, once active in art&culture programs did not select art&culture as one of their activity field, while others ticked the field, for their past experiences or still running, phasing out initiatives.

Main funded sectors (cat. 1, 2)



Furthermore 28 of the foundations investigated declared that they had a specific department for arts and culture, but without providing relevant information on the size of the department.

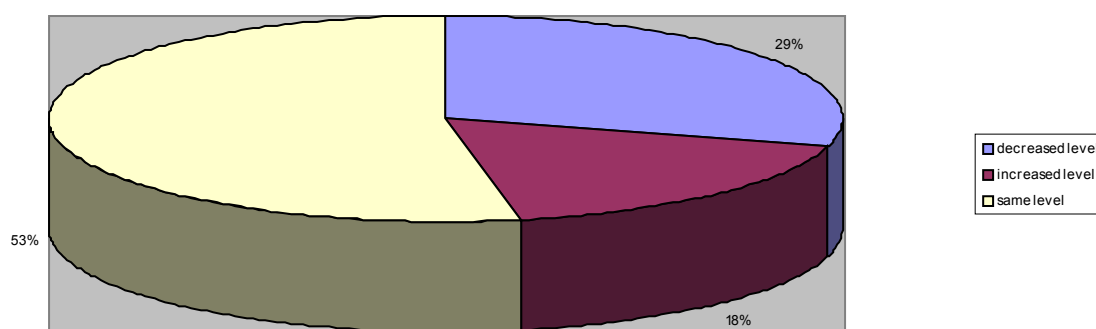
The activities promoted/supported by foundations belonging to category 3 include fellowships and research awards, in-house research on a broad spectrum of issues, work in education (compulsory and higher), and support for the private-public decision making process.

3. BUDGET TRENDS

Due to particular policy or other strategic constraints, not all foundations were prepared to put their detailed budget data at the research team's disposal. When available, very marked differences in the data structure were observed (e.g. it was not always clear how far budgets did, or did not, include items such as administrative costs or how much was allocated to particular programmes). Nevertheless, it was possible to collate a fair amount of information from annual reports, questionnaire responses and secondary sources. There was sufficient information to allow for some outline trend analysis and interpretation of data.

Of the 34 foundations that answered the question on future trends in relation to their arts&culture budgets, 18 predicted stability for the years in the immediate future, whilst in ten cases a decrease was envisaged. It should be observed that this negative data refers, with only one exception, to foundations belonging to the OSI/ Soros network.

Trends of arts and culture budget (2004 - 2006)



Among the foundations confident about future budgetary stability, it should be noted that in at least four cases maintaining a comparable level of investment follows a rather sharp decrease over previous years. At the same time, in at least three 'stable' cases there is a variable growth trend by comparison with previous years. In five further cases, stable budgetary forecasts for the near future rely on a strong continuity with past practices.

In at least one case the increase is linked to the very recent establishment of the foundation. In another, the foundation had suffered from severe budget cuts in the previous years.⁶

⁶ The period under consideration was 1998-2002

ANNEX II

Foundations and other actors analysed

Foundations and other actors analysed

January - September 2003

Name	Internet address	Country
Foundations		
A.G. Leventis Foundation	http://www.leventisfoundation.org/	Cyprus
Aga Khan Foundation	http://www.akdn.org/agency/akf.html	United Kingdom
Alexander von Humboldt Stiftung	http://www.humboldt-foundation.de/	Germany
Allianz Kulturstiftung	http://www.allianz-kulturstiftung.de/	Germany
Asia-Europe Foundation	http://www.asef.org/	Singapore
Batory Foundation	http://www.batory.org.pl	Poland
Bernard van Leer Foundation	http://www.bernardvanleer.org/	Netherlands
Bertelsmann Stiftung	http://www.bertelsmann-stiftung.de/	Germany
C. Gulbenkian Foundation	http://www.gulbenkian.pt/	Portugal
C. Gulbenkian Foundation UK Branch	http://www.gulbenkian.org.uk/	United Kingdom
Carnegie Trust UK	http://www.carnegieuktrust.org.uk/	United Kingdom
Carpathian Foundation	http://www.carpathianfoundation.org/	Slovakia
Caucasus Foundation	http://www.kafkas.org.tr	Turkey
Center for Contemporary Arts	http://www.cca.ee	Estonia
Charles Stewart Mott Foundation	http://www.mott.org/	USA/ CZECH Republic
Compagnia di S. Paolo	http://www.compagnia.torino.it/	Italy
Concept Foundation	http://www.concept.ro/	Romania
Co-operating Netherlands Foundation for Central and Eastern Europe	http://www.cooperatingnetherlandsfoundations.nl/	Netherlands
Ekvaf Foundation	<i>no website</i>	Turkey
Ernst von Siemens Musik Stiftung	http://www.ernst-von-siemens-musikstiftung.org/	Germany
Esmée Fairbairn Foundation	http://www.esmeefairbairn.org.uk/	United Kingdom
European Cultural Foundation	http://www.eurocult.org/	Netherlands

Evens Foundation	http://www.evensfoundation.be/	Belgium
EVRIKA Foundation	http://www.evrika.org/	Bulgaria
Felix Meritis Foundation	http://www.felix.meritis.nl/	Netherlands
Finnish Cultural Foundation	http://www.skr.fi/	Finland
Fondation Charles Leopold Mayer	http://www.fph.ch/	Switzerland
Fondation de France	http://www.fdf.org/	France
Fondation EDF	<i>no website</i>	France
Fondation GAN pour le Cinéma	http://www.fondation-gan.com/	France
Fondation René Seydoux	http://www.rep-mediterra.org/	France
Fondation UBS pour la culture	http://www.ubs.com/stiftungen/	Switzerland
Fondazione Adriano Olivetti	http://www.fondazioneadrianolivetti.it/	Italy
Fondazione Agnelli	http://www.fga.it/	Italy
Fondazione Cariplo	http://www.fondazionecariplo.it/	Italy
Fondazione Cassa di Risparmio di Venezia	http://www.fondazionecrvenezia.it/	Italy
Fondazione Eni Enrico Mattei	http://www.feem.it/	Italy
Fondazione IBM (IT)	http://www.fondazioneibm.it/	Italy
Fondazione Monte Paschi di Siena	http://www.fondazionemps.it/	Italy
Fondazione Sigma Tau	http://www.sigma-tau.it/fondazione/	Italy
Foundation Center for Contemporary Arts Slovakia	http://www.scca.sk	Slovakia
Foundation Open Society Institute Macedonia	http://www.soros.org.mk/	Macedonia
Foundation Open Society Institute Montenegro	<i>no website</i>	Montenegro
Freudenberg Stiftung	http://www.freudenbergstiftung.de/	Germany
Friedrich Ebert Stiftung	http://www.fes.de/	Germany
Fritz Thyssen Stiftung	http://www.fritz-thyssen-stiftung.de/	Germany
Fundação Luso-Americana	http://www.flad.pt/	Portugal

Fundação Oriente	http://www.foriente.pt/	Portugal
Fundacio' La Caixa	<i>no website</i>	Spain
Fundacion Academia Europea de Yuste	http://www.fundacionyuste.org/	Spain
Fundacion Juan March	http://www.march.es/	Spain
Fundacion Telefonica	http://www.telefonica.es/fat/	Spain
Gemeinnützige Hertie Stiftung	http://www.ghst.de/	Germany
German Marshall Fund	http://www.gmfus.org/	USA
Hans Böckler Stiftung	http://www.boeckler.de/	Germany
International Renaissance (George Soros) Foundation Ukraine	http://www.irf.kiev.ua/	Ukraine
J.F. Costopulous Foundation	http://www.costopoulosfoundation.org/	Greece
Fondation Roi Baudouin / King Baudouin Foundation	http://www.kbs-frb.be/	Belgium
Körber Stiftung	http://www.stiftung.koerber.de/	Germany
Kulturstiftung des Bundes	http://kulturstiftung-des-bundes.de/	Germany
Kulturstiftung der Laender	http://www.kulturstiftung.de/	Germany
Kultur-stiftung der Deutschen Bank	http://www.db-kulturstiftung.de/	Germany
Open Society Fund Bosnia- Herzegovina	http://www.soros.org.ba/	Bosnia- Herzegovina
Open Society Institut - Arts and Culture Network Program	http://www.batory.org.pl/art/	Hungary
Open Society Institute Assistance Foundation Azerbaijan	http://www.osi-az.org/	Azerbaijan
Open Society Institute St. Petersburg	http://www.osi.ru/web/	Russia
Pro Helvetia	http://www.pro-helvetia.ch/	Switzerland
Remaining OSI / Soros foundations	http://www.soros.org	
Stiftelsen Riksbankens Jubileumsfond	http://www.rj.se/	Sweden

Robert Bosch Foundation	http://www.bosch-stiftung.de/	Germany
SiemensArtsProgram	http://w4.siemens.de/artsprogram/	Germany
Soros Foundation Hungary	http://www.soros.hu/	Hungary
Soros Foundation Kyrgyzstan	http://www.soros.kg/	Kyrgyzstan
Soros Foundation Latvia	http://www.sfl.lv/	Latvia
St Cyril and St Methodius International Foundation	http://www.cmfd.org/	Bulgaria
Stichting Caucasus Foundation	<i>no website</i>	Georgia
Stichting Prins Bernhard Cultuurfonds	http://www.princeclausfund.nl/	Netherlands
Stichting Prins Claus Fonds	http://www.princeclausfund.nl/	Netherlands
Volkart Stiftung	http://www.volkart.ch/	Switzerland
Volkswagen Stiftung	http://www.volkswagenstiftung.de/stiftung/	Germany
Networks		
Theorem	http://www.asso-theorem.com/	
Netzspannung	http://netzspannung.org/	
IETM	http://www.ietm.org	
Programmes/Projects		
Amsterdam-Maastricht Summer University	http://www.amsu.edu/	
Art for Social Change	http://artforsocialchange.org/	
Asia Europe Dance Forum	<i>no website</i>	
Asia Europe Museum Network	<i>no website</i>	
Asia Europe Creative Camp	<i>no website</i>	
Asia Europe Arts Promotion Agencies	<i>no website</i>	
Caucasus University	<i>no website</i>	
Community arts collaboration prize	<i>no website</i>	
Documentation of endangered languages	<i>no website</i>	
ENGINE	http://linux.feem.it/engine/	

Europe in the World	http://www.europe-in-the-world.info	
Europe's culture conference in Europe	<i>no website</i>	
Film Festival goEast	http://www.filmfestival-goeast.de/	
Gulliver Connect	<i>no website</i>	
HamburgerTulpe fuer Deutsch-Tuerkischen Gemeinsinn	http://www.hamburger-tulpe.de/	
International Arts Centre Mousonturm	<i>no website</i>	
International Competition for Young Conductors	<i>no website</i>	
International Conductors' competition	http://www.dirigentenwettbewerb-solti.de/	
International Cultural Fair-Caucasus	<i>no website</i>	
International Forum for Culture	<i>no website</i>	
International Urban Developments	<i>no website</i>	
Klub-net	http://www.klub-net.org/	
Living Heritage	http://www.living-heritage.com	
Living Together in Europe	<i>no website</i>	
Looking Inside	http://www.batory.org.pl/art/inside/	
Mirjam Helin International Singing Competition	http://www.skr.fi/laulukilpailu2004/	
Mobile.culture.container	http://www.mobile-culture.org/	
Multilingual Cities Project	<i>no website</i>	
Neue Stimmen	http://www.neue-stimmen.de/	
New Patrons	<i>no website</i>	
Policies for Culture	http://www.policiesforculture.org/	
Prix Europa	http://www.prix-europa.de/	
S.T.E.P. Beyond	<i>no website</i>	
Silk Road Project - Artist in Residence	http://www.silkroadproject.org/events/	
START Scholarship programme	<i>no website</i>	

Stiftungsiniziativa Johann Gottfried Herder	<i>no website</i>	
Think - tank	<i>no website</i>	
Trans: it	http://www.transiteurope.org/	
Unity amidst Variety	<i>no website</i>	

Answered questionnaires are highlighted by green.

Please, note: we included negative answers as well.



ANNEX III

List of interviews

List of interviews

January - September 2003

Name	Organization	Country	Interviewee
Foundations			
Asia-Europe Foundation	Foundation	Singapore	Chulamane Chartsuwan
Bertelsmann Stiftung	Foundation *	Germany	Christopher Malte Ines Boecker Gabriele Koring Peter Schöler Julian Weiss Walkenhorts
Compagnia di San Paolo	Foundation **	Italy	Dario Disegni
Esmée Fairbairn Foundation	Foundation	United Kingdom	Shreela Ghosh
European Cultural Foundation	Foundation **	Netherlands	Gottfried Wagner Isabelle Schwarz Kirsten Van den Hul
Felix Meritis Foundation	Foundation	Netherlands	Joanneke Lootsma
Finnish Cultural Foundation	Foundation *	Finland	Paavo Hohti
Fondation de France	Foundation **	France	Francois Hers
Fondazione Olivetti	Foundation *	Italy	Flaminia Gennari
Gulbenkian Foundation UK Branch	Foundation *	United Kingdom	Sian Ede
International Renaissance (George Soros) Foundation	Foundation *	Ukraine	Anna Bernadska
King Baudouin Foundation	Foundation **	Belgium	Fabrice De Kerchove
Open Society Institute - Arts and Culture Network Program	Soros foundations network	Hungary	Lidia Varbanova
Stiftelsen Riksbankens Jubileumsfond	Foundation **	Sweden	Mats Rolén
Stichting Caucasus Foundation	Foundation	Georgia	Levan Khetaguri
Cultural operators			
Fondazione RomaEuropa	International Festival/ Foundation *	Italy	Fabrizio Grifasi

Theorem Network	Theatre network	-	Fabrizio Grifasi Chris Torch
Intercult	Multicultural and transnational theatre production agency	Sweden	Chris Torch
European Forum for Arts and Heritage	Platform for Cultural Policy Development in Europe	-	Dragan Klaic
IETM	Contemporary Performing arts Network	-	Mary Ann De Vlieg
Netzspannung	Platform for media art and design	-	Monika Fleischmann
International institutions			
European Training Foundation	Agency of the European Union	-	Ulrich Hillenkamp
DG Regional Policies: Innovative Measures	Commission of the European Union	-	Mikel Landabaso
DG Regional Policies: Interreg III	Commission of the European Union	-	Moray Gilland
DG Regional Policies: Ecos-Ouverture Programme	Commission of the European Union	-	Jonath Blokker-Rowe

* Member of European Foundation Centre (EFC)

** Member of Network of European Foundations for Innovative Cooperation (NEF)

ANNEX IV

Sample of questionnaires

CULTURAL COOPERATION IN EUROPE: WHAT ROLE FOR FOUNDATIONS?

We would be grateful if you could fill in this questionnaire. Please send it back by mail to maddalena.rusconi@fitzcarraldo.it or via fax to (0039) 011 503361 (attention of Maddalena Rusconi) by **February, 28th**. For any question, please contact Ms. Rusconi at (0039) 011 5099317. Your effort will be highly appreciated by the research team.

Name of the organization _____

Address _____

Country _____ Web _____

Name of the person filling in the questionnaire _____

Tel _____ Fax _____

Email _____

Position in the organization _____

Section 1: Activities

1.1. Please specify the main fields of interest of your organization (tick any category which is appropriate)

- | | | |
|--|--|---|
| <input type="checkbox"/> social services, social welfare | <input type="checkbox"/> local economic activities & tourism | <input type="checkbox"/> ICT and new media |
| <input type="checkbox"/> arts & culture | <input type="checkbox"/> education and lifelong training | <input type="checkbox"/> gender issues |
| <input type="checkbox"/> youth and sport | <input type="checkbox"/> international development & relations | <input type="checkbox"/> poverty alleviation |
| <input type="checkbox"/> environment | <input type="checkbox"/> healthcare and medicine | <input type="checkbox"/> migration and minorities |
| <input type="checkbox"/> civil society, law and civil rights | <input type="checkbox"/> peace keeping activities | <input type="checkbox"/> human rights |
| <input type="checkbox"/> philanthropy, voluntarism and non profit support services | | <input type="checkbox"/> research |
| <input type="checkbox"/> other (specify) _____ | | |

1.2. Does your organization have a specific policy (e.g. defined in your statute) for arts & culture?

- ☐ yes ☐ no

1.3. If yes, what type of strategies (e.g. lines of engagement and programs) does your organization prefer to implement? (tick any category which is appropriate)

- ☐ short term (1 year) ☐ medium term (2-4 years) ☐ long term (more than 4 years)

(Please specify which strategies)

1.4. Do you have specific funding and operational programs for arts& culture?

- ☐ yes ☐ no

1.5 Within arts & culture, could you indicate the main sectors your organization is funding? (tick any category which is appropriate)

- | | | |
|---|---|---|
| <input type="checkbox"/> performing arts (music, theatre, dance) | <input type="checkbox"/> new media | <input type="checkbox"/> audiovisual |
| <input type="checkbox"/> cultural heritage (museums, heritage centers, historical sites) | <input type="checkbox"/> community arts | <input type="checkbox"/> interdisciplinary projects |
| <input type="checkbox"/> plastic and visual arts (painting, sculpture, photography) | <input type="checkbox"/> books & reading (literature, translation, libraries, archives) | |
| <input type="checkbox"/> intangible heritage (oral traditions, languages, skills, folklore) | | |

1.6 Could you please indicate the core activities your organization is funding in the arts & culture sectors? (tick any category which is appropriate)

- | | | |
|--|--|---|
| <input type="checkbox"/> production | <input type="checkbox"/> training & professional development | <input type="checkbox"/> art education |
| <input type="checkbox"/> publication/ presentation/dissemination | <input type="checkbox"/> preservation & restoration | <input type="checkbox"/> exhibitions |
| <input type="checkbox"/> distribution | <input type="checkbox"/> acquisition (e.g. of artworks) | <input type="checkbox"/> networking |
| <input type="checkbox"/> mobility | <input type="checkbox"/> pilot projects | <input type="checkbox"/> research & documentation |
| <input type="checkbox"/> residency | <input type="checkbox"/> prizes and awards | |
| <input type="checkbox"/> other (specify) _____ | | |

1.7 Which territorial scope do your arts & culture programmes have? (tick any category which is appropriate)

- | | | |
|---|--|--|
| <input type="checkbox"/> specific area in own country (e.g. city, region) | <input type="checkbox"/> own country | <input type="checkbox"/> EU |
| <input type="checkbox"/> Central and Eastern Europe | <input type="checkbox"/> Mediterranean Countries | <input type="checkbox"/> Asia |
| <input type="checkbox"/> USA/Canada | <input type="checkbox"/> Latin America | <input type="checkbox"/> Australia/Oceania |
| <input type="checkbox"/> Africa | <input type="checkbox"/> all countries | <input type="checkbox"/> no specific country |

1.8 Are you developing specific initiatives with Enlargement countries?

- ☐ yes ☐ no ☐ to be implemented for the years _____

1.9 Do your arts & culture programmes have a specific target group in terms of age, gender, culture, language, education or some other criteria? (If yes, please specify the categories)

- ☐ yes ☐ no

1.10 Has your organization a structure/ department specifically committed to arts & culture?

- ☐ yes ☐ no
- (If yes, please indicate the human resources involved)

Full time _____ Part time _____ Total _____

1.11 Please indicate the overall budget of your organization allocated to arts & culture programmes (in your currency)

<input type="checkbox"/> 1998: _____	<input type="checkbox"/> 1999: _____	<input type="checkbox"/> 2000: _____
<input type="checkbox"/> 2001: _____	<input type="checkbox"/> 2002: _____	<input type="checkbox"/> 2003: _____

1.12 Could you please indicate the possible trends of your arts&culture budget for the next three years (2004-2006)?

- ☐ increased level ☐ same level ☐ decreased level

Section 2: International Cultural Cooperation

DEFINITIONS

The research core focus concerns the concept of international cultural cooperation that has a wide meaning and can be differently read from situation to situation. Consequently it is very important for us to be able to clearly understand your positioning with regard to such a key issue.

2.1. Which of these elements in your opinion are embodied in international cultural cooperation?
(please tick max 5)

- | | | | |
|---|--|---|--|
| <input type="checkbox"/> international partnership | <input type="checkbox"/> co-funding | <input type="checkbox"/> co-production | <input type="checkbox"/> bilateral/multilateral exchange |
| <input type="checkbox"/> networking | <input type="checkbox"/> information exchange | <input type="checkbox"/> good practice exchange | <input type="checkbox"/> culture diversity |
| <input type="checkbox"/> transnational dissemination | <input type="checkbox"/> multilingualism | <input type="checkbox"/> accessibility and democracy | <input type="checkbox"/> mobility |
| <input type="checkbox"/> interculturalism | <input type="checkbox"/> social stability | <input type="checkbox"/> fostering of equal opportunity | <input type="checkbox"/> anti discriminatory actions |
| <input type="checkbox"/> creation of a common cultural area | <input type="checkbox"/> other (specify) _____ | | |

2.2. In your opinion which of the following factors should play a key role in international cultural cooperation initiatives?

Factors	0 none	1 small	2 large	3 major
Strengthening of creativity and cultural diversity				
Interdisciplinarity				
Fostering of innovative approaches/ experimentation				
International understanding				
Greater accessibility and participation				
Experience transferability (good practice)				
Impact/ effect on local territory				
Socio-economic development				
Opening to new project opportunities				
Opening up new markets				
Job creation				
Improved visibility/recognition of promoting organization				
Other _____				

INTERNAL POLICY AND ORGANIZATION

Since the research focus is on the framework of cultural cooperation, our aim is to consider the different funding modalities of such initiatives: either a direct approach through ad hoc programs, or a indirect approach through transversal funding policies and programmes.

2.3 Does your organization implement a specific programme (or sub programme) to foster international cultural cooperation? (If no, go directly to question 2.7)

☐ yes ☐ no

2.4 If yes, is your organization responsible for the management, co-funding of cultural cooperation programmes with other international players? (If no, go directly to question 2.6)

☐ yes ☐ no to be implemented for the years _____

(Please specify who your partners are, and the type of agreement framing your cooperation)

2.5. If you work in partnership with other actors, what types of activities are you carrying out?

. policy and program development

. program evaluation

. program implementation

(Please specify the types of funded activities)

. production

. training & professional development

. art education

. publication/ presentation/ dissemination

. preservation & restoration

. exhibitions

. distribution

. acquisition (e.g. of artworks)

. networking

. pilot projects

. research & documentation

. mobility

. residency

. prizes and awards

. other _____

2.6 If you are implementing a specific programme to foster international cultural cooperation, on your own or in partnership with others, please fill in the grid

(1) PROGRAMME NAME _____			
PROGRAMME START DATE _____		PROGRAMME DURATION _____	
BUDGET (in your currency)	. 1998: _____ . 2000: _____ . 2002: _____ . 2004: _____ . 2006: _____	. 1999: _____ . 2001: _____ . 2003: _____ . 2005: _____	
OBJECTIVES			
FUNDED SECTORS	. performing arts (music, theatre, dance) . audiovisual . cultural heritage (museums, heritage centers, historical sites) . plastic and visual arts (painting, sculpture, photography) . community arts . books and reading (literature, translation, archives, libraries) . new media . interdisciplinary projects . intangible heritage (oral traditions, languages, skills, folklore)		
ELEGIBILITY CRITERIA			
BENEFICIARIES			
TERRITORIAL SCOPE			
FUNDED ACTIVITIES	. production . publication/ presentation/ dissemination . distribution . prizes and awards . mobility . research & documentation	. training & professional development . preservation & restoration . acquisition (e.g. of artworks) . pilot projects . art education . other _____	. residency . exhibitions . networking

(2) PROGRAMME NAME _____			
PROGRAMME START DATE _____		PROGRAMME DURATION _____	
BUDGET (in your currency)	. 1998: _____ . 2000: _____ . 2002: _____ . 2004: _____ . 2006: _____	. 1999: _____ . 2001: _____ . 2003: _____ . 2005: _____	
OBJECTIVES			
FUNDED SECTORS	. performing arts (music, theatre, dance) . audiovisual . cultural heritage (museums, heritage centers, historical sites) . plastic and visual arts (painting, sculpture, photography) . community arts . books and reading (literature, translation, archives, libraries) . new media . interdisciplinary projects . intangible heritage (oral traditions, languages, skills, folklore)		

ELEGIBILITY CRITERIA			
BENEFICIARIES			
TERRITORIAL SCOPE			
FUNDED ACTIVITIES	production . publication/ presentation/ dissemination distribution prizes and awards mobility . research & documentation	training & professional development . preservation & restoration acquisition (e.g. of artworks) . pilot projects art education . other _____	residency . exhibitions networking

(1) PROGRAMME NAME _____			
PROGRAMME START DATE _____		PROGRAMME DURATION _____	
BUDGET (in your currency)	. 1998: _____ . 2000: _____ . 2002: _____ . 2004: _____ . 2006: _____	. 1999: _____ . 2001: _____ . 2003: _____ . 2005: _____	
OBJECTIVES			
FUNDED SECTORS	performing arts (music, theatre, dance) . audiovisual cultural heritage (museums, heritage centers, historical sites) plastic and visual arts (painting, sculpture, photography) . community arts books and reading (literature, translation, archives, libraries) . new media interdisciplinary projects . intangible heritage (oral traditions, languages, skills, folklore)		
ELEGIBILITY CRITERIA			
BENEFICIARIES			
TERRITORIAL SCOPE			
FUNDED ACTIVITIES	production . publication/ presentation/ dissemination distribution prizes and awards mobility . research & documentation	training & professional development . preservation & restoration acquisition (e.g. of artworks) . pilot projects art education . other _____	residency . exhibitions networking

2.7 Although not linked to a specific international cultural cooperation programme, which of your funded projects have contributed (indirectly or directly) to fostering international cultural cooperation?

(1) NAME OF PROJECT: _____	
PROGRAMME	
BUDGET	
BUDGET % ALLOCATED TO COOPERATION	
OBJECTIVES	
BENEFICIARIES	
INNOVATION ELEMENTS	

(2) NAME OF PROJECT: _____	
PROGRAMME	
BUDGET	
BUDGET % ALLOCATED TO COOPERATION	
OBJECTIVES	
BENEFICIARIES	
INNOVATION ELEMENTS	

(3) NAME OF PROJECT: _____	
PROGRAMME	
BUDGET	
BUDGET % ALLOCATED TO COOPERATION	
OBJECTIVES	
BENEFICIARIES	
INNOVATION ELEMENTS	

2.8 In general, does your organization have a department specifically dedicated to the development of the international dimension of programmes (with or without a specific focus on culture)?

☐ yes ☐ no staff n° _____ budget (in your currency): _____

areas of activity:

strategy implemented:

☐ short term (1 year) ☐ medium term (2-4 years) ☐ long term (more than 4 years)

2.9 If no, how does your organization focus on the international dimension?

2.10 Which obstacles/constraints do you see to the implementation of international programmes by your organization?

Legal: _____

Financial: _____

Structural: _____

Cultural/historical: _____

Other: _____

2.11 Please indicate the main difficulties/ barriers to working with other players at international level
(tick any category which is appropriate)

<input type="checkbox"/> programming differences	<input type="checkbox"/> legal and fiscal barriers	<input type="checkbox"/> implementation requirements
<input type="checkbox"/> institutional differences	<input type="checkbox"/> available resources	<input type="checkbox"/> management issues
<input type="checkbox"/> cultural differences (specify) _____		
<input type="checkbox"/> other (specify) _____		

Section 3: Future perspectives

3.1. Taking into account the mass of technological innovations in the knowledge society, do you think that technologies will play an important role in fostering international cooperation and cultural change? (Please explain your answer)

<input type="checkbox"/> yes	<input type="checkbox"/> no	<input type="checkbox"/> do not know

3.2. Do you think that the established cultural networks have played an important role in enhancing international cultural cooperation? (Please explain your answer and list some examples)

<input type="checkbox"/> yes	<input type="checkbox"/> no	<input type="checkbox"/> do not know

3.3. Do you think that the aforesaid networks will play a role in reinforcing international cooperation and intercultural exchange? (Please explain your answer: if yes: how?; if no: why?)

<input type="checkbox"/> yes	<input type="checkbox"/> no	<input type="checkbox"/> do not know

3.4. Besides networks, are you familiar with other forms of cooperation that can play a significant role in reinforcing international cooperation and intercultural exchange? (Please list some examples)

3.5 Do you think that the lessons of programs from outside the arts & culture sector (e.g. the Erasmus mobility programme) could be adapted to foster international cultural cooperation? (Please list other examples of replicable programmes)

☐ yes ☐ no ☐ do not know

3.6 Could you list 5 issues that in your opinion - in the near future - will be crucial to tackle the issue of international cultural cooperation?

3.7 Is your organization going through or planning a rethinking of its international cooperation policy? (Please explain your answer)

☐ yes ☐ no ☐ do not know

3.8 Do you think that foundations can play a specific role in the process of European integration? (Please explain your answer)

☐ yes ☐ no ☐ do not know

3.9 Given the profound change facing cultural cooperation, do you think that the policies and programmes now implemented by institutional and independent players provide the adequate strategies and tools? (Please explain your answer)

☐ yes ☐ no ☐ do not know

3.10 In your opinion, do you see a specific role for foundations in the international cultural cooperation framework that is not accomplished by other players (e.g. EU, Council of Europe, supra national institutions, national and municipal governments, etc)? If yes, how do you picture such role? (e.g. additional, supportive, complementary, competitive)

☐ yes ☐ no ☐ do not know

3.11 In general, do you think that partnerships of foundations and collaborative approaches among foundations can be the appropriate/ effective means to enhance international cultural cooperation?
(please explain)

☐ yes ☐ no ☐ do not know

3.12 If yes, do you think that the cooperation among foundations could be more effective through the development of joint programmes and projects? (If yes: please list some examples; if no: explain)

☐ yes ☐ no ☐ do not know

3.13 If yes, do you think that EFC and NEF can act as a catalyst for developing such programmes and projects? (Please explain your answer: if yes: how?; if no: why?)

☐ yes ☐ no ☐ do not know

3.14 Concluding remarks

THANK YOU!

CULTURAL COOPERATION IN EUROPE: WHAT ROLE FOR FOUNDATIONS?

We would be grateful if you could fill in this questionnaire. Please send it back by mail to maddalena.rusconi@fitzcarraldo.it or via fax to (0039) 011 503361 (attention of Maddalena Rusconi) by **February, 28th**. For any question, please contact Ms. Rusconi at (0039) 011 5099317. Your effort will be highly appreciated by the research team.

Name of the organization _____

Address _____

Country _____ Web _____

Name of the person filling in the questionnaire _____

Tel _____ Fax _____

Email _____

Position in the organization _____

Section 1: Activities

1.1. Please specify the main fields of interest of your organization (tick any category which is appropriate)

- | | | |
|--|--|---|
| <input type="checkbox"/> social services, social welfare | <input type="checkbox"/> local economic activities & tourism | <input type="checkbox"/> ICT and new media |
| <input type="checkbox"/> arts & culture | <input type="checkbox"/> education and lifelong training | <input type="checkbox"/> gender issues |
| <input type="checkbox"/> youth and sport | <input type="checkbox"/> international development & relations | <input type="checkbox"/> poverty alleviation |
| <input type="checkbox"/> environment | <input type="checkbox"/> healthcare and medicine | <input type="checkbox"/> migration and minorities |
| <input type="checkbox"/> civil society, law and civil rights | <input type="checkbox"/> peace keeping activities | <input type="checkbox"/> human rights |
| <input type="checkbox"/> philanthropy, voluntarism and non profit support services | | <input type="checkbox"/> research |
| <input type="checkbox"/> other (specify) _____ | | |

1.2. Please specify the core activities your organization is funding

1.3 Which territorial scope do your programmes have? (tick any category which is appropriate)

- | | | |
|---|--|--|
| <input type="checkbox"/> specific area in own country (e.g. city, region) | <input type="checkbox"/> own country | <input type="checkbox"/> EU |
| <input type="checkbox"/> Central and Eastern Europe | <input type="checkbox"/> Mediterranean Countries | <input type="checkbox"/> Asia |
| <input type="checkbox"/> USA/Canada | <input type="checkbox"/> Latin America | <input type="checkbox"/> Australia/Oceania |
| <input type="checkbox"/> Africa | <input type="checkbox"/> all countries | <input type="checkbox"/> no specific country |

1.4. Are you developing specific initiatives with Enlargement countries?

- ☐ yes ☐ no ☐ to be implemented for the years _____

1.5. Do your programmes have a specific target group in terms of age, gender, culture, language, education or some other criteria? (If yes, please specify the categories)

. yes . no

INTERNAL POLICY AND ORGANIZATION

Since the research focus is on the framework of international cooperation, our aim is to consider the different funding modalities of such initiatives: either a direct approach through ad hoc programs, or an indirect approach through transversal funding policies and programmes.

1.6 Does your organization implement a specific programme (or sub programme) to foster international cooperation? (If no, go directly to question 1.9)

. yes . no

1.7 If yes, is your organization responsible for the management, co-funding of cooperation programmes with other international players?

. yes . no to be implemented for the years _____

(Please specify who your partners are, the type of agreement framing your cooperation and the common activities)

1.8 If you are implementing a specific programme to foster international cooperation, on your own or in partnership with others, please fill in the grid

(1) PROGRAMME NAME _____		
PROGRAMME START DATE _____		PROGRAMME DURATION _____
BUDGET (in your currency)	. 1998: _____	. 1999: _____
	. 2000: _____	. 2001: _____
	. 2002: _____	. 2003: _____
	. 2004: _____	. 2005: _____
	. 2006: _____	
OBJECTIVES		
FUNDED SECTORS		
ELEGIBILITY CRITERIA		
BENEFICIARIES		
TERRITORIAL SCOPE		
FUNDED ACTIVITIES		

(2) PROGRAMME NAME _____		
PROGRAMME START DATE _____		PROGRAMME DURATION _____
BUDGET (in your currency)	1998: _____ 2000: _____ 2002: _____ 2004: _____ 2006: _____	1999: _____ 2001: _____ 2003: _____ 2005: _____
OBJECTIVES		
FUNDED SECTORS		
ELEGIBILITY CRITERIA		
BENEFICIARIES		
TERRITORIAL SCOPE		
FUNDED ACTIVITIES		

(3) PROGRAMME NAME _____		
PROGRAMME START DATE _____		PROGRAMME DURATION _____
BUDGET (in your currency)	1998: _____ 2000: _____ 2002: _____ 2004: _____ 2006: _____	1999: _____ 2001: _____ 2003: _____ 2005: _____
OBJECTIVES		
FUNDED SECTORS		
ELEGIBILITY CRITERIA		
BENEFICIARIES		
TERRITORIAL SCOPE		
FUNDED ACTIVITIES		

1.9 Although not linked to a specific international cooperation programme, which of your funded projects have contributed (indirectly or directly) to fostering international cooperation?

(1) NAME OF PROJECT: _____	
PROGRAMME	
BUDGET	
BUDGET % ALLOCATED TO COOPERATION	
OBJECTIVES	
BENEFICIARIES	
INNOVATION ELEMENTS	

(2) NAME OF PROJECT: _____	
PROGRAMME	
BUDGET	
BUDGET % ALLOCATED TO COOPERATION	
OBJECTIVES	
BENEFICIARIES	
INNOVATION ELEMENTS	

(3) NAME OF PROJECT: _____	
PROGRAMME	
BUDGET	
BUDGET % ALLOCATED TO COOPERATION	
OBJECTIVES	
BENEFICIARIES	
INNOVATION ELEMENTS	

1.10 In general, does your organization have a department specifically dedicated to the development of the international dimension of programmes?

. yes . no . staff n° _____ . budget (in your currency): _____
 . areas of activity: _____

1.11 If no, how does your organization focus on the international dimension?

1.12 Which obstacles/constraints do you see to the implementation of international programmes by your organization?

Legal: _____

Financial: _____

Structural: _____

Cultural/historical: _____

Other: _____

1.13 Please indicate the main difficulties/ barriers to working with other players at international level: (tick any category which is appropriate)

- | | | |
|---|--|--|
| <input type="checkbox"/> programming differences | <input type="checkbox"/> legal and fiscal barriers | <input type="checkbox"/> implementation requirements |
| <input type="checkbox"/> institutional differences | <input type="checkbox"/> management issues | <input type="checkbox"/> available resources |
| <input type="checkbox"/> cultural differences (specify) _____ | | |
| <input type="checkbox"/> other (specify) _____ | | |

Section 2: International Cooperation

DEFINITIONS

The research core focus concerns the concept of international cooperation that has a wide meaning and can be differently read from situation to situation. Consequently it is very important for us to be able to clearly understand your positioning with regard to such a key issue.

2.1. Which of these elements in your opinion are embodied in international cooperation? (please tick max 5)

- | | | | |
|--|--|---|--|
| <input type="checkbox"/> international partnership | <input type="checkbox"/> co-funding | <input type="checkbox"/> co-production/ joint development | <input type="checkbox"/> bilateral/multilateral exchange |
| <input type="checkbox"/> networking | <input type="checkbox"/> information exchange | <input type="checkbox"/> good practice exchange | <input type="checkbox"/> culture diversity |
| <input type="checkbox"/> transnational dissemination | <input type="checkbox"/> multilingualism | <input type="checkbox"/> accessibility and democracy | <input type="checkbox"/> mobility |
| <input type="checkbox"/> social stability | <input type="checkbox"/> interculturalism | <input type="checkbox"/> fostering of equal opportunity | |
| <input type="checkbox"/> anti discriminatory actions | <input type="checkbox"/> creation of a common area (e.g. ERA or similar experiences) | | |
| <input type="checkbox"/> other (specify) _____ | | | |

2.2 In your opinion which of the following factors should play a key role in international cooperation initiatives?

Factors	0 none	1 small	2 large	3 major
Strengthening of creativity and diversity				
Interdisciplinarity				
Fostering of innovative approaches/ experimentation				
International understanding				
Greater accessibility and participation				
Experience transferability (good practice)				
Impact/ effect on local territory				
Socio-economic development				
Opening to new project opportunities				
Opening up new markets				
Job creation				
Improved visibility/recognition of promoting organization				
Other _____				

FUTURE PERSPECTIVES

3.1 Taking into account the mass of technological innovations in the knowledge society, do you think that technologies will play an important role in fostering international cooperation and change? (Please explain your answer)

- | | | |
|------------------------------|-----------------------------|--------------------------------------|
| <input type="checkbox"/> yes | <input type="checkbox"/> no | <input type="checkbox"/> do not know |
| _____ | | |
| _____ | | |
| _____ | | |

3.2. Do you think that the established networks have played an important role in enhancing international cooperation? (Please explain your answer and list some examples)

☐ yes ☐ no ☐ do not know

3.3. Do you think that the aforesaid networks will play a role in reinforcing international cooperation and intercultural exchange? (Please explain your answer: if yes: how?; if no: why?)

☐ yes ☐ no ☐ do not know

3.4. Besides networks, are you familiar with other forms of cooperation that can play a significant role in reinforcing cooperation and intercultural exchange? (Please list some examples)

3.5 Could you list 5 issues that in your opinion - in the near future - will be crucial to tackle the issue of international cooperation?

3.6 Is your organization going through or planning a rethinking of its international cooperation policy? (Please explain your answer)

☐ yes ☐ no ☐ do not know

3.7 Given the profound change facing international cooperation, do you think that the policies and programmes now implemented by institutional and independent players provide the adequate strategies and tools? (Please explain your answer)

☐ yes ☐ no ☐ do not know

3.8 In your opinion, do you see a specific role for foundations in the international cooperation framework that is not accomplished by other players (e.g. EU, supra national institutions, national and municipal governments, etc)? If yes, how do you picture such role? (e.g. additional, supportive, complementary, competitive)

☐ yes ☐ no ☐ do not know

3.9 In general, do you think that partnerships of foundations and collaborative approaches among foundations can be the appropriate/ effective means to enhance international cooperation? (please explain)

☐ yes ☐ no ☐ do not know

3.10 If yes, do you think that the cooperation among foundations could be more effective through the development of joint programmes and projects? (If yes: please list some examples; if no: explain)

3.11 If yes, do you think that EFC and NEF can act as catalyst for developing such programmes and projects (Please explain your answer: if yes: how?; if no: why?)

3.12 Concluding remarks

THANK YOU!

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Please, note that some brochures, newsletters and informal document drafts provided by the interviewees have been used as well by the researchers.