

# Culture 2000 with Eastern Eyes

CULTURAL CO-OPERATION BETWEEN OLD,  
NEW AND FUTURE EU MEMBERS A STATISTICAL ANALYSIS



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**CULTURAL CO-OPERATION BETWEEN OLD,  
NEW AND FUTURE EU MEMBERS – A STATISTICAL ANALYSIS**

by the Budapest Observatory

**Péter Inkei**  
(Director, leader of the team)

**Daniela Langusi**  
**János Z. Szabó**

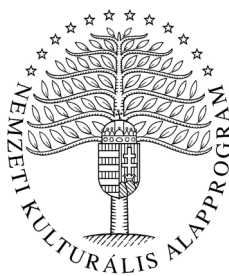
**Budapest 2004**

The Budapest Observatory – short for Regional Observatory on Financing Culture in East-Central Europe – is a non-profit organisation, whose mission is to collect and provide information about the ways cultural life – cultural activities and products – are being financed in east-central European countries. The nations of the region, due to common historical and cultural legacy, share similar prospects and challenges, and of course represent important differences. The Budapest Observatory facilitates research, collects and provides information, establishes contacts in areas that include the financing of culture, cultural policy, legislation and statistics. [www.budobs.org](http://www.budobs.org) has more.

Abbreviations:

Austria	AT	Greece	GR	Netherlands	NL
Belgium	BE	Hungary	HU	Norway	NO
Bulgaria	BG	Iceland	IS	Poland	PL
Croatia	HR	Ireland	IE	Portugal	PT
Czech Republic	CZ	Italy	IT	Romania	RO
Denmark	DK	Japan	JP	Slovakia	SK
Estonia	EE	Lithuania	LT	Slovenia	SI
Finland	FI	Liban	LB	Spain	ES
France	FR	Latvia	LV	Sweden	SE
Germany	DE	Luxembourg	LU	United Kingdom	UK

Cultural heritage	Heritage
Multidisciplined creativity	Multidisc.
Literature, books and reading	Book
Performing arts	Performing
Visual arts	Visual



The Budapest Observatory is supported  
by the National Cultural Fund of Hungary

ISBN 963 216 423 7

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Cover design, prepress: Vetula Visual Bt / Print: Starkiss Bt. – Hungary

# Culture 2000 with Eastern Eyes

The Budapest Cultural Observatory “observes” conditions of culture in east and central Europe, the geographical belt between the Baltic and Adriatic seas, composed of 18 countries that share similar cold war experiences. European integration has been the main agenda in the past fifteen years in these societies. Integration became a political and administrative reality for 10 of these countries, exemplified, among others, by their gradual integration into Culture 2000, the cultural co-operation programme of the European Commission<sup>1</sup>. In 2000, eastern countries were eligible as partners; from 2001 they could apply on their own right<sup>2</sup>.

Based on the lists of winning projects in the four years between 2000–2003, as displayed on the Culture 2000 pages of the Europa website, we examined how this integration of eastern countries into this form of cultural co-operation progressed.

This exercise took us through a jungle of numbers. We ourselves have lost our paths all too often, therefore our intention is to make your way through this maze as easy as possible.

## 818

Culture 2000 granted support to 818 projects between 2000 and 2003. The 818 winning projects included 187 grants given to publishers in support of literary translations. Translation projects, however, did not involve a co-operating partner and should not therefore be compared to the remaining cases, where cultural organisations from various countries engaged in trans-national co-operation.

Dropping the 187 translation projects from this exercise does not mean neglecting them. On the contrary, we believe that translation grants deserve more than being

<sup>1</sup> This 10 is not the same as the 10 entering the Union last Mayday. Our observations do not cover Cyprus and Malta: they have not participated in Culture 2000 anyway. We have, however, included Bulgaria and Romania.

<sup>2</sup> Except for Slovenia, which joined one year later.

an appendix of the cultural co-operation programme. They should be treated as part of a complex programme that affects the entire scope of publishing on minor languages, concentrating on translation but involving production, distribution and marketing as well – in many ways similar to the way in which the Union promotes the European cinema.

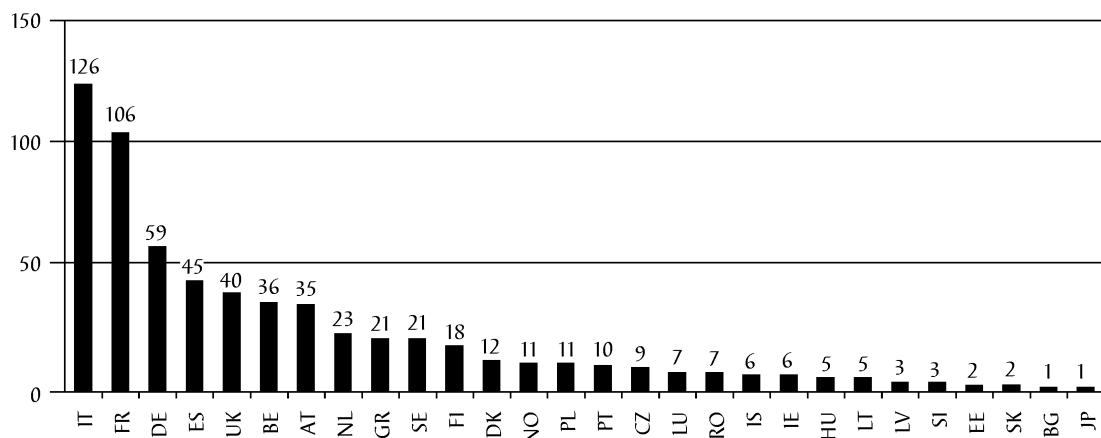
In short, the 187 translation projects have also been analysed and will be published in another form.

## 631

818 – 187 = 631. This analysis covers the 631 cultural co-operation projects, those that by definition involve operators from three countries or more.

The 631 projects are composed of 530 annual and 101 multiannual ones. This is the basic dividing line – the very structure of the relevant web pages of the European Commission implies the same. The fact that annual projects received an average of 112 thousand euros against 662 thousand of the multiannual programmes, sufficiently justifies this division. However, it would take a more sophisticated apparatus to take this distinction into account in our analysis. Therefore the 631 projects will be treated on the same footing, whether annual or multiannual.

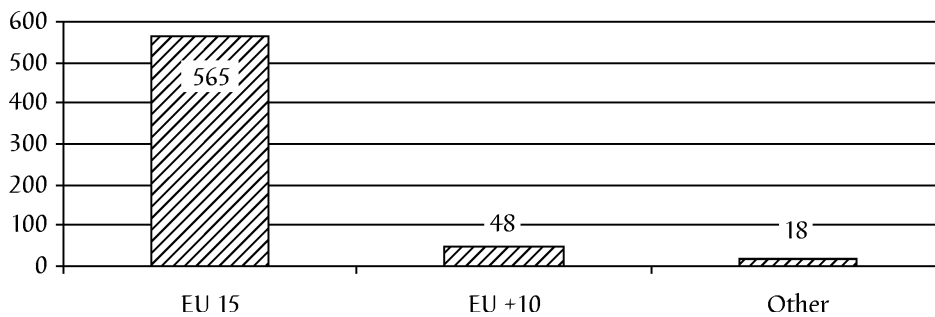
The 631 projects were led by organisations from 28 countries – see **Diagram 1**. Italy and France have given by far the greatest number of leaders, 126 and 106 respectively (20.0% and 16.8%).



**Diagram 1**  
The 631 projects by country of the leader

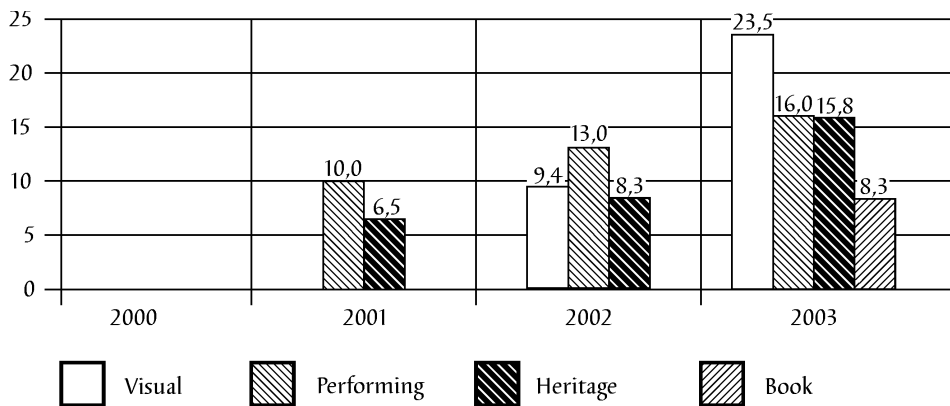
# 48

To focus now on our chosen theme, the score of the eastern countries, we find 48 projects led by organisations from this region. **Diagram 2** might imply a very low level of involvement, nearly a failure of integrating the new democracies into Culture 2000. Indeed, the ten eastern countries came up with less than half of what Italy or France have produced. There is, however, a brighter picture to be shown with this analysis.



**Diagram 2**  
The 631 project leaders by group of countries

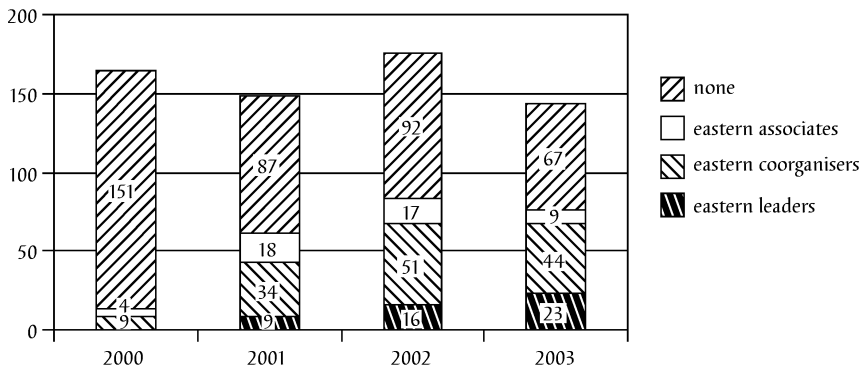
**Diagram 3** shows that in all three great fields (visual and performing arts, heritage), the eastern ten have reached or surpassed the rate that is proportionate to population sizes by 2003. On the whole, the number of eastern leads shows a steady rise of 8 - 16 - 24 from 2001 on.



**Diagram 3**  
The 48 eastern projects as % of all winners by field and year the leader

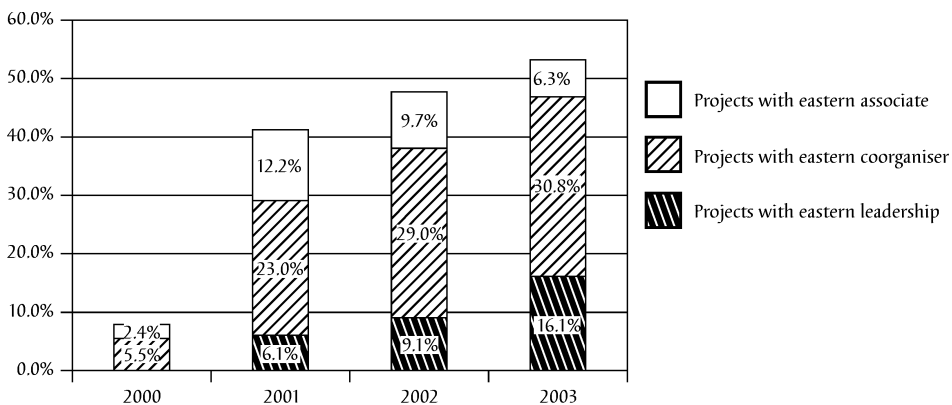
# 234

Digging deeper, one finds 138 west-led projects with eastern co-organisers. One step further reveals 48 cases where eastern operations were co-opted as “associates” only, the loosest form of participating in a Culture 2000 project: 48 + 138 + 48 = 234. **Diagram 4** displays how the 234 projects have spread in the course of the four years.



**Diagram 4**  
The 234 projects with eastern involvement by year and highest level of participation

Yes, the eastern involvement has been growing by proportion and by substance as well. In 2003 more than half of all programmes had east European engagement – see **Diagram 5**. Curious about the point of saturation? So are we.



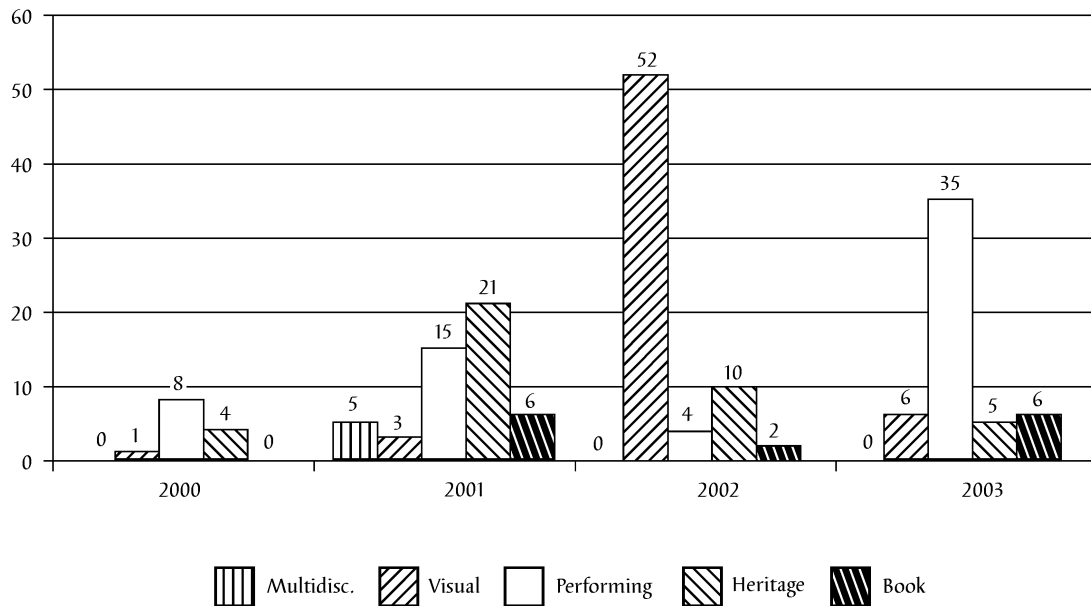
**Diagram 5**  
The 234 projects with eastern involvement by percentage, year and highest level of participation

# 183

In this section the degree and distribution of western openness towards the east is examined. Out of the 565 winning projects, whose leader came from one of the 15 old members, eastern co-organisers or associates were selected in every third case, that is in 183 projects<sup>3</sup>. These were voluntary decisions: Culture 2000 announcements did not oblige applicants to include partners from the accession countries (although this was encouraged).

On **Diagram 6** (back cover) Italy appears to be the champion of west-east collaboration in every field of culture. Germany comes in second in general and in two of the major sectors, except for the performing arts where the silver medal goes to France. Not surprisingly, the most distant members of Ireland and Portugal close the list with one case each.

In 2002 the visual arts were declared the priority theme. That produced a high concentration of cases when an organisation in an old member state brought in eastern



**Diagram 7**  
The 183 projects where west chose east by year and field

<sup>3</sup> Deleting the 48 east-led projects from the 234 total with eastern involvement one gets 186. However, from now on the non-EU-run 3 projects (Iceland and Norway) will be disregarded.



co-organisers into a Culture 2000 visual arts project. **Diagram 7** shows that such frequency could not be repeated a year later by performing artists. Incidentally, both in the visual and performing arts there were 62–62 west-east projects in the course of the four years. For this and similar findings, study **Table 1**.

**Table 1**  
The 183 projects where western leaders  
chose eastern partners

	AT	BE	DE	DK	ES	FI	FR	GR	IE	IT	LU	NL	PT	SE	UK	All
Multidisc.		1					1			1				2		5
Visual	7	1	8	1	3	6	7	2		12	1	3	1	5	5	62
Performing	7	5	7	3	1	1	12	1	1	12	2	3		1	6	62
Heritage	5	1	8		3	1	8	3		8	1				2	40
Book	1	1				2	4	2		2		1			1	14
<b>All</b>	<b>20</b>	<b>9</b>	<b>23</b>	<b>4</b>	<b>7</b>	<b>10</b>	<b>32</b>	<b>8</b>	<b>1</b>	<b>35</b>	<b>4</b>	<b>7</b>	<b>1</b>	<b>8</b>	<b>14</b>	<b>183</b>

## 284

Till this point projects were the unit of calculation: in the next examination the participating countries have been computed. Since by definition a project contained partners from at least three countries, the number of such occurrences is higher than the amount of projects.

Keeping in mind eastern activeness, from this exercise organisations participating as associate operations were left out.

We identified 284 cases when an eastern country was represented by a leader or one or more co-organisers<sup>4</sup> – see **Diagram 8** (back cover).

Poland and Hungary top the list with 50 and 45 occurrences respectively of leading or co-organising a winning project. Latvia and Slovakia are at the other end with 14 and 16 such cases respectively. Taking a glance at the leaders only, here Poland is followed by the Czechs and the last position goes to Bulgaria, leading one single programme.

In detecting national strengths, the Polish case attracts attention: half of the occurrences affects the performing arts; the 10 leadership cases is respectable by itself. The figures of Bulgaria and Romania are also high, particularly in relation to the general participation level from these two countries. Involvement into projects of theatre,

<sup>4</sup> When in the same project there were more than one co-organisers from the same country, this was counted as one occurrence only.

music or dance is rather low from Estonia, Latvia and Slovenia and is a striking nil from Slovakia.

Slovenians' main bias is towards the visual arts, with more than 50% of cases. The relative scarcity in eastern project leaders at the visual arts has been counterbalanced by an abundance of co-organisers, museums in most cases. This is particularly apparent with a few individual countries: Poland – no lead, 15 partners; Estonia – no lead, 7 partners; Hungary and Slovenia – 2 against 15; Slovakia – 1 against 6.

In the realm of cultural heritage Romanian and Slovak organisations came close to one third of their Culture 2000 occurrences and no other eastern country went higher. In absolute terms the Czechs do best in the heritage sector, where Lithuania and Slovenia demonstrate low figures in relation to their overall scores.

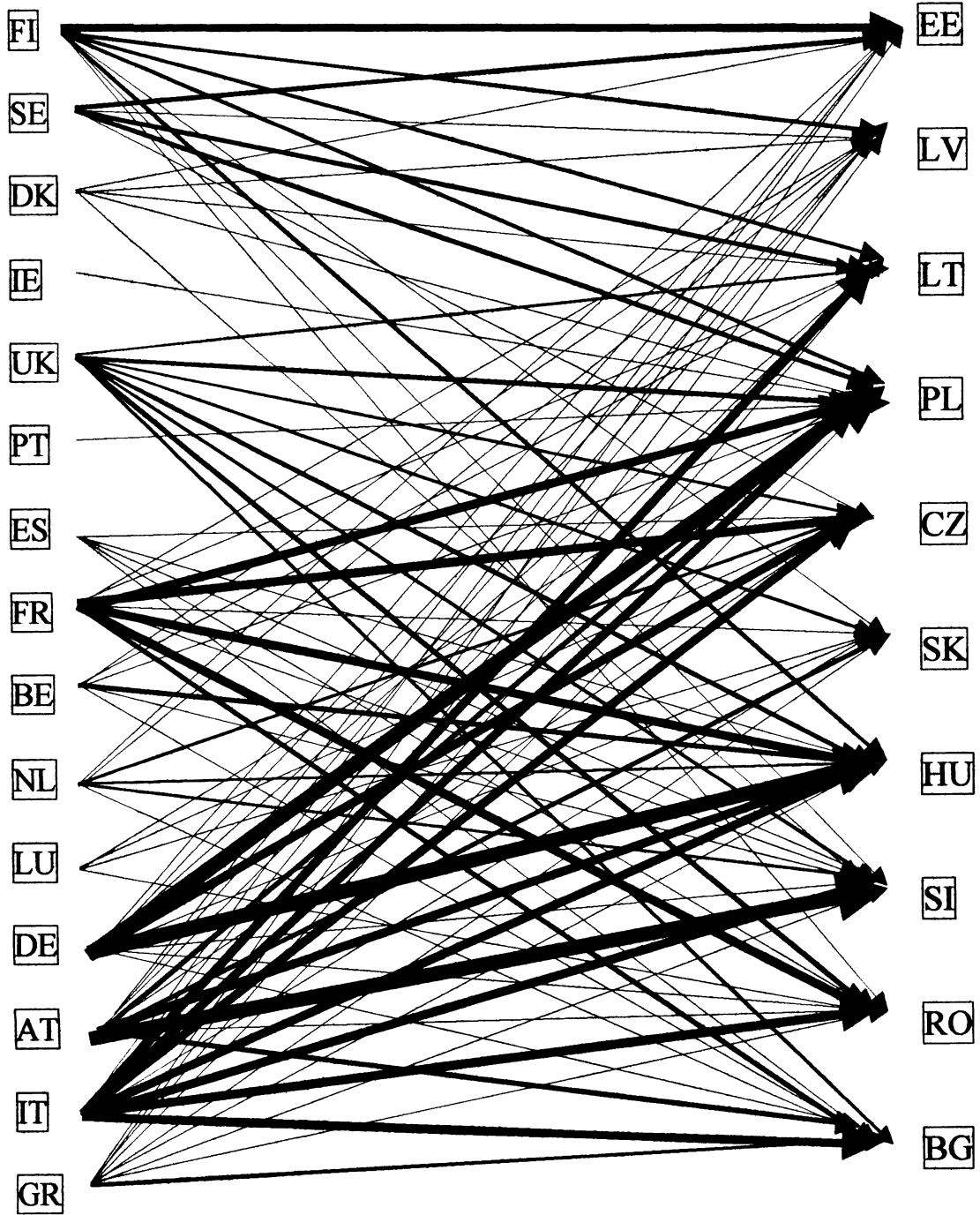
## 320

We shall next focus on co-operation between old members and eastern candidates. The units of research are the bilateral co-operation bonds embedded into Culture 2000 projects. Dissecting the 183 western-led projects with eastern involvement, we encounter 320 instances of west-east inter-country co-operation.

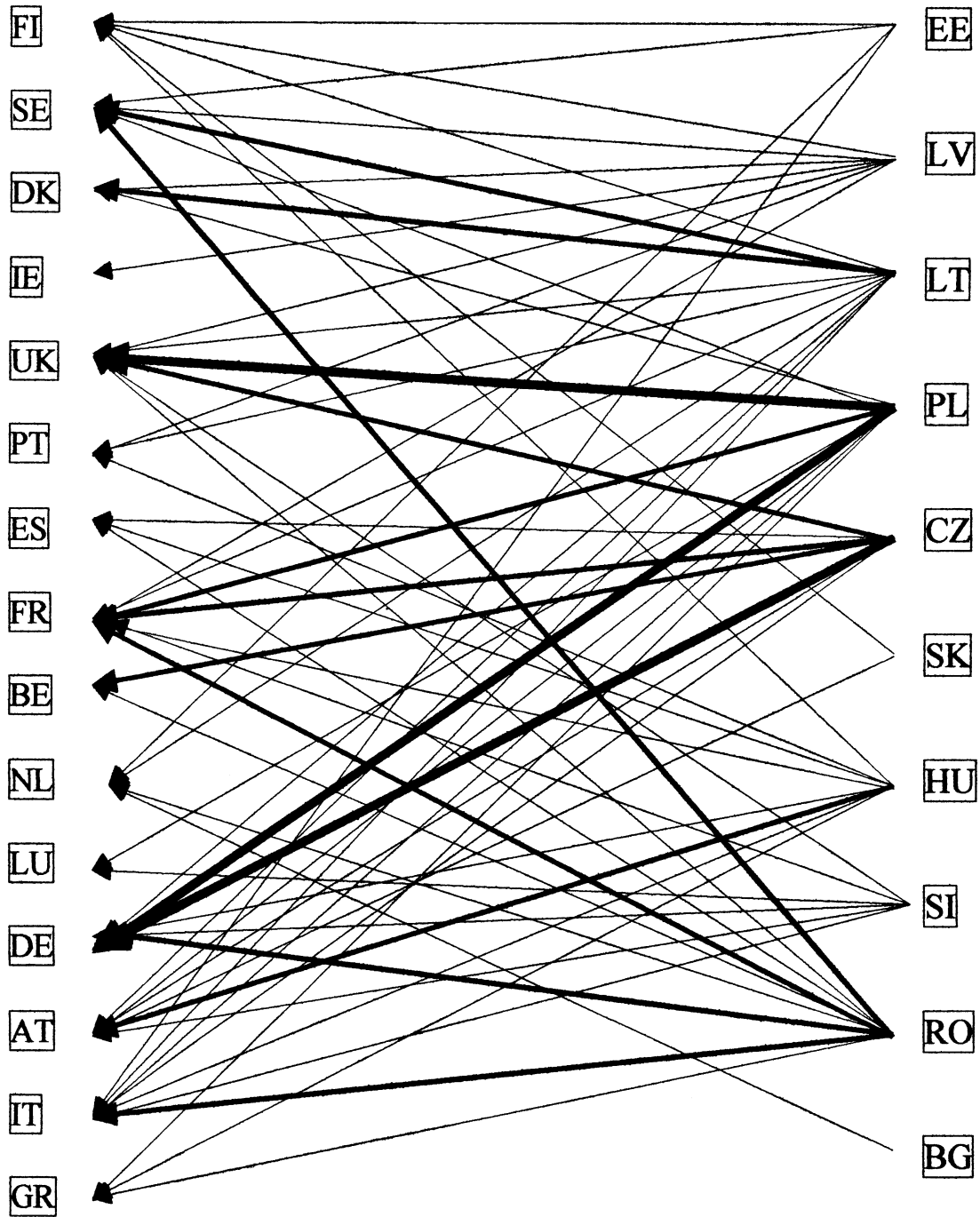
**Table 2** takes a bit more attention to read. Here is an example: Austrians, who won 35 projects in four years, co-operated with the east in 20 projects. This included 4 instances of involving a Bulgarian organisation as co-organising partner; 3 cases only with neighbouring Czechs, etc. Co-operation between the leading country and the participating country was reckoned only once, even if more than one operator from a given country participated in the same project. Focusing on the west-east relationship, the figures are not indicative of partners assembled from fellow old members or countries outside the EU.

**Diagrams 9** and **10** are easier to follow. The 320 cases imply an average of 32 instances of co-operation for the ten eastern countries and an average of 1.7 participating eastern countries per project. Hungary and Poland were selected the most frequently, with 53 and 52 partakings respectively, Slovenia is third, with 41 instances of co-operation. Latvia and Slovakia with 17 and 16 respectively, graciously share the red-lantern of the series.

Gazing on the other side of the fence, one finds that Italian-generated co-operation instances represented 18.8% of the 320 total with 60 couplings. This is nearly the same proportion as the 20% that Italians won of all Culture 2000 projects. Moreover, Italy chose partners from all ten countries in the east fairly evenly, most favoured Czechs and Slovenes enjoying 10 bonds each. Other countries were more selective. Germans, for example, expressed considerable bias towards Hungarians and Poles



**Figure 1**  
West looks east – an illustration of partnerships  
between EU-15 members and eastern countries



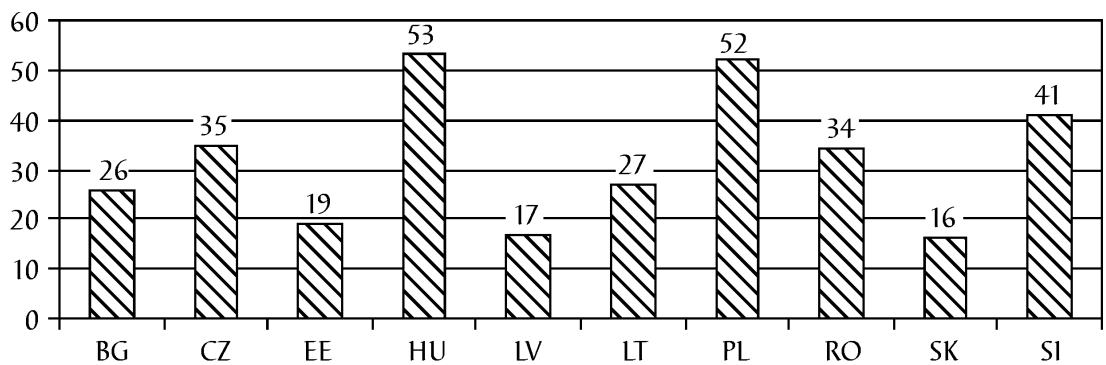
**Figure 2**  
East looks west – an illustration of partnerships  
between eastern countries and the EU-15 members

(13 – 11 cases), and France demonstrated leaning for Polish and Romanian co-operation (10 – 9 cases).

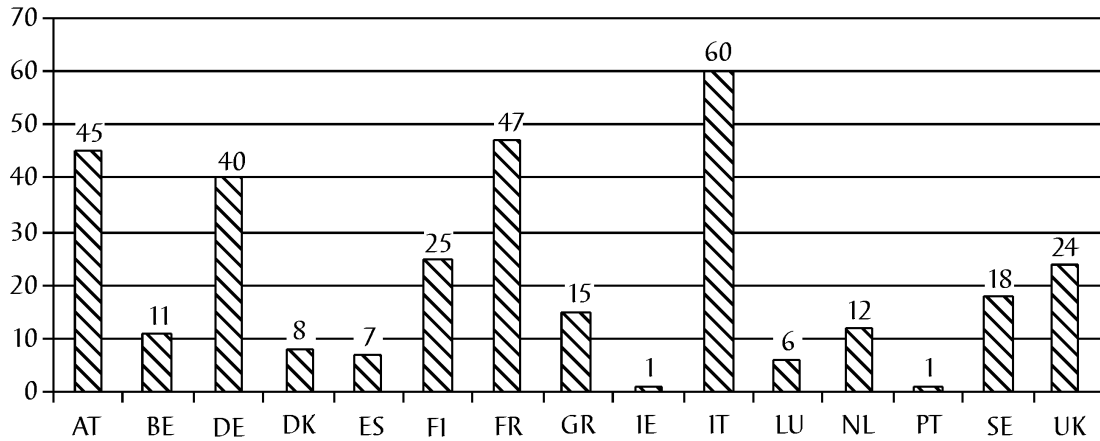
However, a closer look at the other variables under scrutiny shows Austria in a better light than the rest. The 45 instances of co-operation reached by Austria have been

**Table 2**  
The 320 instances of eastern inclusion  
in western projects

	BG	CZ	EE	HU	LV	LT	PL	RO	SK	SI	All
AT	4	3	1	9	1	2	6	3	4	12	45
BE	2			4		1	1	1		2	11
DK			1		1	1	2			3	8
FI			7	3	4	4	3	1	2	1	25
FR	5	7		7	1	2	10	9	3	3	47
DE	1	7	1	13	1	2	11	2	1	1	40
GR	4		3	1	1	1	1	2	1	1	15
IE							1				1
IT	6	10	1	7	3	7	7	8	1	10	60
LU		1					1	2	2		6
NL	1	2	2	3	1					3	12
PT							1				1
ES	1	1		1				2		2	7
SE		2	3		4	5	4				18
UK	2	2		5		2	4	4	2	3	24
<b>All</b>	<b>26</b>	<b>35</b>	<b>19</b>	<b>53</b>	<b>17</b>	<b>27</b>	<b>52</b>	<b>34</b>	<b>16</b>	<b>41</b>	<b>320</b>



**Diagram 9**  
The 320 instances of eastern inclusion  
in western projects by target country



**Diagram 10**  
The 320 instances of eastern inclusion  
in western projects by country of project leader

established within the framework of 20 projects, which represent an impressive 57.1% out of the total 35 Culture 2000 projects the country initiated over the four years. Down the hill, we encounter Denmark with 8, Spain with 7, Luxembourg with 6, and far below, Ireland and Portugal, each with a single project experience with eastern partners.

## 97

**Figure 1** attempts to present the geographical array of transnational co-operation in the frames of Culture 2000. Instead of alphabetical order, here countries have been arranged roughly from north to south. The width of lines corresponds to the number of inclusions of a given eastern country into projects of a specific western state. The 320 inclusion instances form 97 bilateral lines, the fattest of which is the one that stands for the 13 German invites extended to Hungarian co-organisers (as discussed above).

A look at the picture tells that the lively Nordic-Baltic cultural co-operation apparently largely takes place outside EU structures. On the other hand, Germany and Austria line up to the dominant couple of Culture 2000, namely Italy and France, as far as the intensity of eastern inclusion is concerned. What was said about the selectivity of Germans is nicely demonstrated by the few thick and many thin lines departing from 'DE', compared to the more balanced radiation from most other countries.

## 116

The next two entries are reciprocal to the previous two. In the earlier entries, 320 east-bound links of 97 destinations were found in 183 western projects; here 116 west-bound links of 63 destinations will be analysed in the 48 eastern projects.

While the east-bound links were recommended but not obligatory, each eastern project leader was by definition obliged to co-opt partners from the old member countries. This may be the main reason why the eastern countries scored a higher average number of instances of co-operation than EU countries: 2.4 EU partners per project, as opposed to 1.7 eastern partners in the EU-led projects. See **Table 3**.

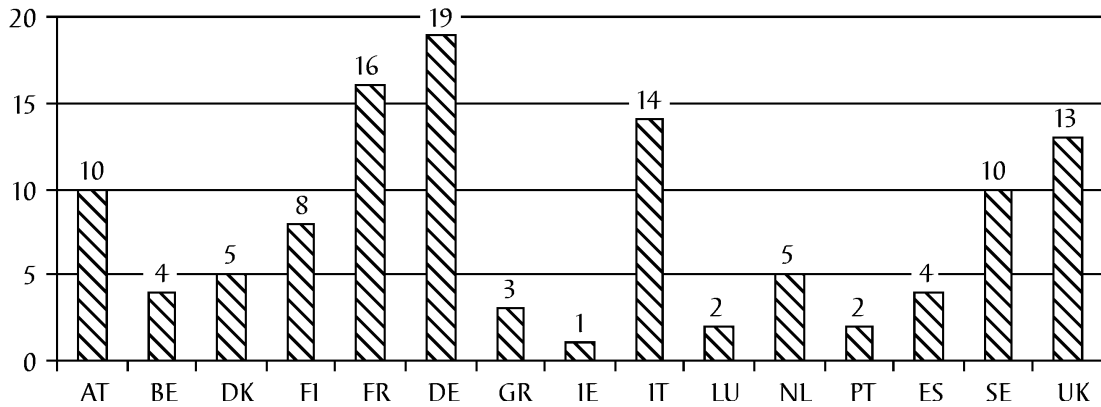
**Diagrams 11** and **12** display the three countries choosing the highest number of western partners: Poland, the Czech Republic and Romania.

The favourite target of western project leaders, Hungary, appears to be less enthusiastic in choosing partners from the old member states. Bulgaria, too, failed to return the 25 instances of being chosen, with one single western partner in the only project they ran. Lithuania, on the other hand, has engaged in projects with 10 out of the 15 EU countries and fills an unexpected fourth place in the ranking of total inter-country co-operation.

Germany, France and Italy are leading the show, with 19, 16 and 14 instances of co-operation respectively, this time in the stance of „being chosen” as partners. They are

**Table 3**  
The 116 instances of western inclusion  
in eastern projects

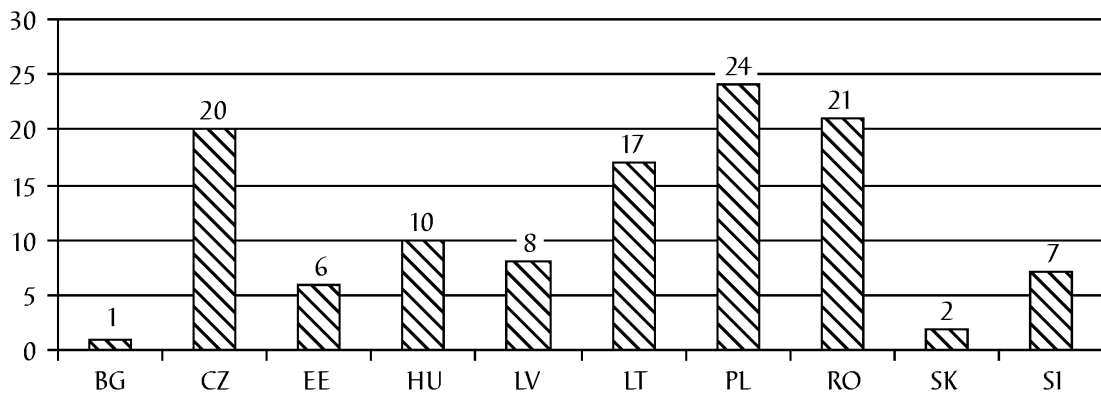
	AT	BE	DK	FI	FR	DE	GR	IE	IT	LU	NL	PT	ES	SE	UK	Couplings	Projects
SI	1				1	1			2	1					1	7	3
SK	1			1												2	2
RO		1			4	4	1		4		2		1	3	1	21	7
PL	2		1		4	7	1		2	1				1	5	24	11
LT	1		3	2	2	1			2		1	1		3	1	17	5
LV			1	2	1			1					1	1	1	8	3
HU	3			1	1	1	1		1			1	1			10	5
EE				2					1		1			2		6	2
CZ	2	3			3	5			2				1		4	20	9
BG											1					1	1
<b>All</b>	<b>10</b>	<b>4</b>	<b>5</b>	<b>8</b>	<b>16</b>	<b>19</b>	<b>3</b>	<b>1</b>	<b>14</b>	<b>2</b>	<b>5</b>	<b>2</b>	<b>4</b>	<b>10</b>	<b>13</b>	<b>116</b>	<b>48</b>



**Diagram 11**  
The 116 instances of western inclusion  
in eastern projects by target country

followed closely by Great Britain and Austria, which swapped places: the UK appeal is definitely stronger than British interest in the east.

Looking at single bilateral bonds, the 7 Polish-German partnerships top the list. We find 5-5 cases respectively of Poles choosing Britons and Czechs involving Germans. For all the other destinations, one or two instances of co-operation with EU partners are the norm.



**Diagram 12**  
The 116 instances of western inclusion  
in western projects by country of project leader



63

**Figure 2** was done at the same scale as **Figure 1** and the difference is perceptible. The number of lines is 2/3 of the east-bound ones; links pointing to the west are more confined to geographical vicinity. Germany, and to a smaller extent France have kept their dominant position as target countries with UK growing up to that role.

48

In the 48 projects that eastern operators had the privilege to lead between 2001–2003, there were 48 links with the remaining nine countries from the east; the 48 links in 48 projects are a mere arithmetic coincidence.

East-east bonds are a neglected dimension of European cultural co-operation. Understandably, when circumstances permitted, both official cultural diplomacy and the private ambitions of cultural workers in eastern countries were directed toward the western nucleus of the continent. The Culture 2000 programme has built upon these aspirations, enhancing east-west collaboration.

**Table 4** contains too few and too small figures for graphic display or analysis. We shall take the highest single digit in a cell for illustrative example: Out of the 5 projects run by Hungarian organisations, they co-opted partners from Romania in 3 instances.

**Table 4**  
The 48 instances of eastern partners selected  
by eastern project leaders

	BG	CZ	EE	HU	LV	LT	PL	RO	SK	SI
BG										
CZ				1			1		2	1
EE					1	1				
HU	1							3	1	2
LV		1	2			1	1			
LT			1		2		2			
PL		1	2	1	2	2				
RO			1	2		1	2		1	1
SK	1	2		1						1
SI				1		1			1	

We are confident, however, that very soon it will be brought home that accession does not stand exclusively for some eastern countries joining the west. The alliance that was created between, say, Slovakia and France, is nothing more valid or official than the one established between, say, Slovakia and Latvia on the same day, the 1<sup>st</sup> of May, 2004. Enlargement took place “tout azimuth”, which includes east-east as well. Not independently from the political steps, means of communication have fortunately been rapidly expanding (e.g. low fare flights also in the east).

## 24

The long list of 5283 operations appearing on Culture 2000 records during the four years contained 24 cultural organisations that were included as co-organisers or – more typically – associates from the non-member, non-accession countries in Eastern Europe: see **Table 5**. The Budapest Observatory wishes to continue to map cultural co-operation generated by EU actions, with the strong hope that occurrences from countries further to the east will multiply in the future.

**Table 5**  
The 24 organisations included  
from further to the east

	2000	2001	2002	2003	Total
Albania			1		1
Bosnia	1				1
Croatia	1		1	3	5
Macedonia				1	1
Russia	2	1	3	6	12
Serbia			1	3	4
<b>Total</b>	<b>4</b>	<b>1</b>	<b>6</b>	<b>13</b>	<b>24</b>

## 45

As part of the learning the dynamics of the cultural co-operation of the eastern countries in the frames of Culture 2000, we were curious about cases when organisations from the region acted together. Out of the 284 projects with eastern leader

or co-organiser, there were 45 with clusters of operations from at least 3 eastern countries. **Table 6** shows the list that also tells what is the share of such projects in the totals of the respective country.

Czechs and Slovaks accompanying other eastern partners at the greatest frequency? **Figures 1** and **2** suggest a western orientation for the previous and reveal passivity of the latter... And here we find these two nations as champions of eastern collaboration. The high percentage figure of 37.5% assures that this is fully true of Slovaks. There were three countries, on the other hand, that kept distant from eastern bunches: Hungary and the big ones.

**Table 6**

The 45 occurrences of 3 or more eastern countries as main or co-organisers in the same project

	BG	CZ	EE	HU	LV	LT	PL	RO	SK	SI	All
Occurrences in 3+ clusters	4	6	3	5	4	3	5	4	6	5	<b>45</b>
Projects with lead or co-org	18	39	18	45	14	18	50	34	16	32	<b>284</b>
3+ occurrences as % of all projects	22.2	15.4	16.7	11.1	28.6	16.7	10.0	11.8	37.5	15.6	<b>15.8</b>

## 30

Narrowing the filter of examination, clusters of four were picked out. There were 30 such projects on **Table 7**.

Although these figures relate to a similar set (the projects with large clusters were all included in the 45 above), **Table 7** differs at several points from the previous one. Slovaks keep the title of eastern catalyst and Poles little eager to join the pack, yet many countries swapped positions. The Baltic countries are inclined to cluster among themselves and they are out when a fourth eastern partner should be presented.

**Table 7**

The 30 occurrences of 4 or more eastern countries as main or co-organisers in the same project

	BG	CZ	EE	HU	LV	LT	PL	RO	SK	SI	All
Occurrences in 4+ clusters	3	5	1	4	1	1	3	3	4	5	<b>30</b>
Projects with lead or co-org	18	39	18	45	14	18	50	34	16	32	<b>284</b>
4+ occurrences as % of all projects	16.7	12.8	5.6	8.9	7.1	5.6	6.0	8.8	25.0	15.6	<b>10.6</b>

## 4

In searching for specific alliances, we found altogether 4 eastern triads that occurred more than once. One of these is obviously the Baltic tigresses pulling together. Not that very often though:

- Estonian, Latvian and Lithuanian main or co-organisers in the same project, 3 times.

At another part of the region organisations from the former Austro-Hungarian monarchy are frequent coalition-partners:

- Czech - Hungarian - Slovak 3 times
- Czech - Slovak - Slovenian twice
- Hungarian - Slovak - Slovenian twice

Four out of the seven projects that contain these clusters were led by - Austria! (The remaining three by Czechs, Slovaks and an odd one by the UK.)

## Final notes

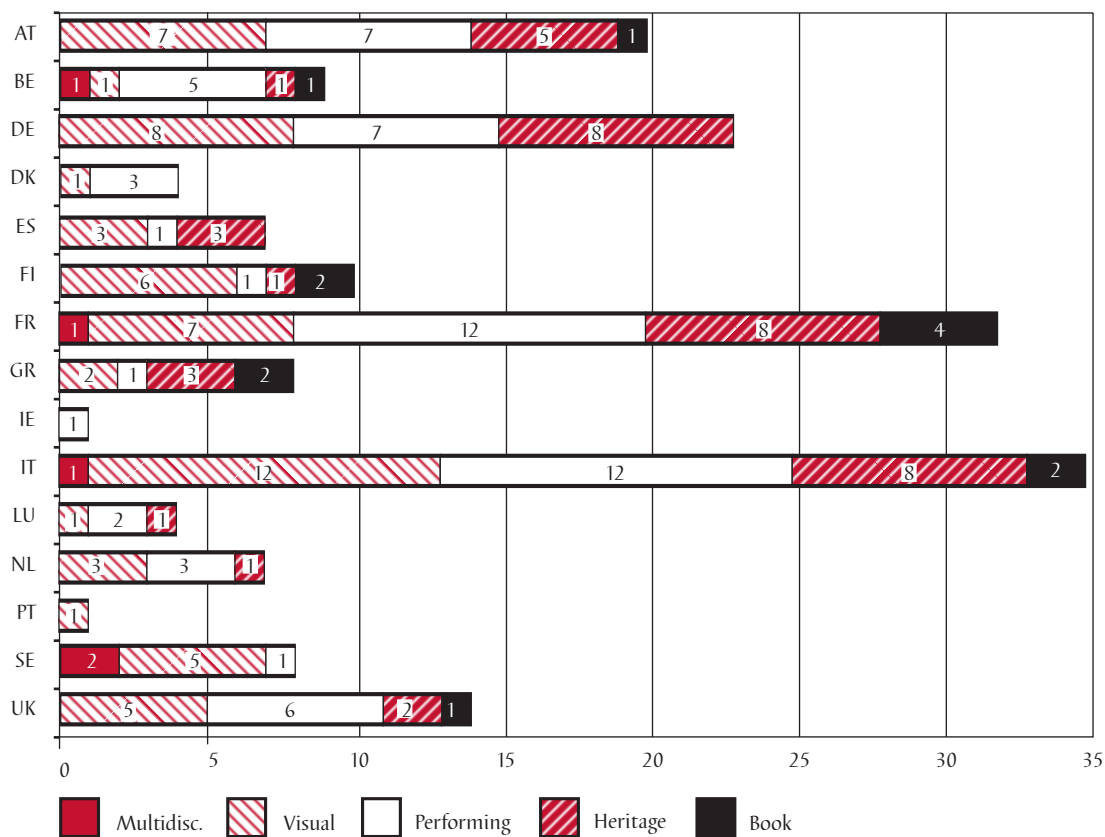
The statistical analysis of co-operation in cultural projects between old and future members within the framework of Culture 2000 over a period of four years, between 2000 and 2003, testifies about the strengthening of ties between western states and the countries in central and eastern Europe. A steady increase in eastern countries' presence into the Culture 2000 programme has materialised in a significant amount of co-operation, both in number of projects and in amount of bilateral, inter-country co-operation. The primary conclusion of our analysis is therefore that the objective of multiplying horizontal, professional trans-national co-operation instances between member countries in general, and involving the new eastern members in particular, has been achieved in the first four years of Culture 2000, and particularly in the three years of full integration. The dynamism of the data promises even more for the remaining years.

It is essential to keep in mind, however, that the financial resources of Culture 2000 represent a tiny share not only inside the budget of the Community but also in comparison with relevant figures in the member states. The annual budget of the programme equals roughly 0.5% of public cultural spending in Germany or Italy, or 1.5% of that in Austria.

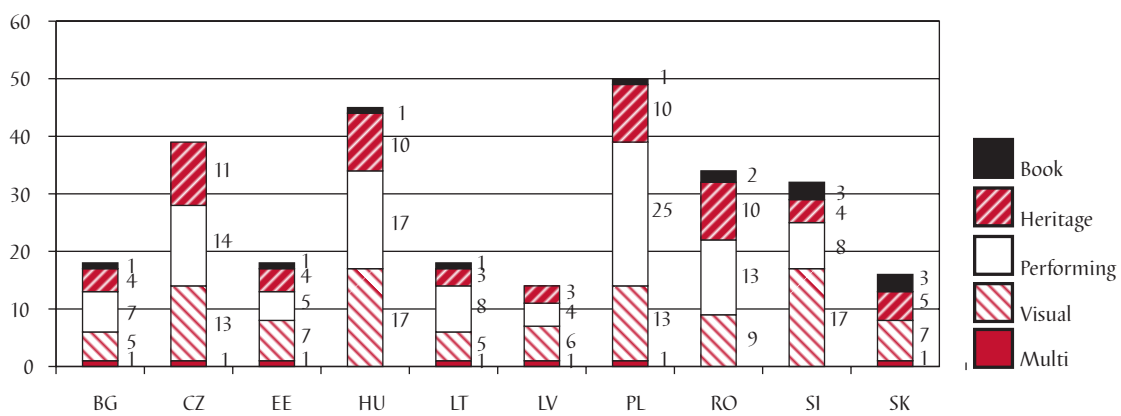
We have not embarked on inferring more specific conclusions. How to judge if country A submits and wins more projects than country B; does our judgment differ from western to eastern cases? Is activeness with regard to Culture 2000 a sign of maturity and quality, or rather a sign of financial desperation? Whether vitality in submitting proposals is in direct or reverse proportion to chances of winning project grants in a country? Obviously, surveying some of the participants would help find some answers, just as it did in the case of the evaluation<sup>5</sup> done at the invitation of the Commission.

Although our aim was not to make judgments or proposals, we are confident that our analysis helps others in making judgments of proposals; which will make us feel contented. This analysis was started by curiosity. We were encouraged by the many signs of interest towards our work in the making. Beyond the simplest figures, we were curious about the nature of the intricate texture of co-operation facilitated by the Culture 2000 programme: this has made us unfold further and further layers. All through the analysis we have tried to avoid the temptation of presenting data in the spirit of international sport events: with success, hopefully.

<sup>5</sup> [http://europa.eu.int/comm/culture/eac/sources\\_info/pdf-word/final\\_reportCulture2000.pdf](http://europa.eu.int/comm/culture/eac/sources_info/pdf-word/final_reportCulture2000.pdf).



**Diagram 6**  
The 183 projects where western leaders chose eastern co-organisers



**Diagram 8**  
The 284 occurrences of eastern involvement by country and field