

Final Report

EVALUATION OF THE SECTOR CULTURAL HERITAGE UNDER THE EEA AND NORWAY GRANTS 2004-09

For the Financial Mechanism Office



Ljubljana, April 2012

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LIST OF ABBREVIATIONS

Abbreviation	Description
BGN	The currency code of the Bulgarian Lev
CIE	Centre for International Heritage Activities (<i>Centrum voor Internationale Erfgoedactiviteiten</i>)
CPMA	Central Project Management Agency (LT)
DAC	Development Assistance Committee (of the OECD)
Donors	Norway, Iceland and Liechtenstein
EEA and Norway Grants	European Economic Area Grants and Norway Grants
EEA	European Economic Area
EC	European Commission
EU	European Union
FMO	Financial Mechanism Office
IR	Inception Report
MoU	Memorandum of Understanding
MCNH	Ministry of the Culture and National Heritage (RO)
MoC	Ministry of Culture (BG)
NFP	National Focal Point
NGO	Non-government organisation
NIKU	Norwegian Institute of Culture and National Heritage
OECD	Organisation for Economic Co-operation and Development
PLN	The currency code of the Polish zloty
QA	Quality Assurance
TL	Team Leader
ToR	Terms of Reference for this Evaluation

EXECUTIVE SUMMARY

European Economic Area (EEA) and Norway Grants 2004-09 provided more than M€ 250 for cultural heritage projects in fifteen countries. For this evaluation, field studies were undertaken in seven countries, Bulgaria, Hungary, Lithuania, Poland, Romania, Slovakia, and Slovenia (26 sample projects). Desk studies of a further 25 projects were undertaken, bringing the total value of the evaluated projects to nearly M€ 70, or 27 % of the total grant funds.

The overall conclusion of the evaluation is that the EEA and Norway Grants were of great importance for the conservation of cultural heritage in the beneficiary countries. End beneficiaries were able to invest effectively in the restoration or construction of cultural heritage objects, and in the development of activities around the objects. Many examples show that the EEA and Norway Grants provided a spin-off effect, resulting in new activities and new funding after the completion of the evaluated projects. Pride in cultural heritage and the awareness of its significance has increased in local communities and in local, regional and even national authorities.

Relevance was high. All of the assessed projects were relevant to the achievement of the objective of the EEA and Norway Grants to reduce economic and social disparities in the European Economic Area. Promotion of the diversity of heritage in Europe was achieved. At the same time the projects followed the priorities of national strategies and programmes. All the evaluated countries have updated strategies on cultural heritage prepared, but the strategies differ in terms of forward thinking and complexity. They focused mostly on saving actual monuments, and less on how the monuments might be integrated into other aspects of life. In most countries there was not yet consideration of creative reuse of buildings. Countries allocate approximately 1-3 % of the state budgets to culture.

The quality of public calls for proposals and project applications were technically better in countries where the Ministry of Culture was actively involved in implementation. The objectiveness and transparency of the assessment processes was higher when external assessors were used. In some cases, Donor-state expertise was very valuable (e.g. expertise on wooden structures and knowledge on technical documentation and equipment).

Improvement of assessment process. It is advisable to include the Ministry of Culture in preparation of applications, defining selection criteria, providing technical support and guidance to applicants during the call for proposals, perhaps even to act as the Intermediary body during implementation (but avoiding conflict of interest). To achieve the most transparent and objective assessment, external assessors should be involved, whose competence should be approved by the Steering Committee.

Given in more detail in the main text in Recommendation 8.

Implementation was predominantly efficient. Co-operation between the different bodies involved in the management and implementation of cultural heritage projects was efficient in the seven beneficiary countries visited. The projects were manageable even though the implementation process was plagued with many different problems.

The observed key factors for success were the project teams, with good project management and supervision of contractors, regular and open communication between project partners (including Donor-state partners), persistence and enthusiasm, and a focus on community and

regional needs. A few projects managed to save money that was then used for additional activities.

The problem areas included time consuming application and public procurement processes, shortcomings in building designs, complex preparatory works, delay in obtaining a building permit, unexpected works arising during excavations, and inadequate liquidity. A significant problem was the burden of unexpected costs due to changing currency exchange rates between the times of application and implementation.

Avoidance of unnecessary implementation delays. To avoid unnecessary waiting for a building permit, the NFP could consider incorporating a condition into the application form that the applicant should already be in possession of a building permit at the time of application or at least be able to provide proof that a building permit has been applied for. To avoid liquidity issues, applicants should prepare investment plans with analysis of cash flows and identification of resources to finance project activities in cases of delay. The NFP could consider requesting applicants to provide statements from banks or other guarantors that the necessary funding would be available to a Project Promoter to overcome a temporary liquidity problem.

Given in the main text in Recommendation 3

Costs of changing currency exchange. As cultural heritage is of national value, governments should consider covering the risks of unexpected costs caused by differences in exchange rates used at different times in the implementation cycle.

Given in the main text in Recommendation 9.

Cultural heritage expertise is necessary. Preservation and promotion of cultural heritage is an expertise that has usually been developed over years and often is very specific and costly. Where funding is limited, or commercial interests are involved (the need to make a profit), there may be a temptation to take short cuts in preservation activities. In addition, private companies are usually not experts on heritage and may lack the expertise to implement the project at the same level that professional cultural organisations do. This was often the case in the evaluated projects where Project Promoters for EEA and Norway Grants were private (commercial) companies/institutes, and the observed level of execution was lower than government heritage institutions or NGOs.

Cultural heritage expertise. It may be advisable for future EEA and Norway Grants in the cultural heritage sector to have cultural heritage expertise available that can be consulted by Project Promoters (especially small organisations), in addition to the usual administrative and financial consultations through the NFP. This could be provided in country through the Ministry of Culture, or by a centre of expertise in the Donor states. Otherwise, a criterion for the award of a grant should be the presence in the implementation team of a recognised cultural heritage expert (either internal staff or project partner, or a commitment by the organisation/company to hire appropriate cultural heritage expertise for the project).

Given in more detail in the main text in Recommendation 5.

The great majority of the assessed projects achieved their objectives, and delivered sustainable results that were of great significance. Good results included successful revitalisation and preservation of buildings, increases in numbers of visitors, success in reaching a large number of different target groups, and increased management ability within the organisations. Positive effects of projects that focused on community or regional needs

were observed in changes in the attitudes of citizens, local professionals and local politicians.

Job creation was one of the results in many projects, but the created jobs were often paid for by ministries and municipalities and often only for the duration of the project preparation and implementation and this is not what is meant by economic benefit. Economic benefit can be created by the stimulation of tourism, and this was a target in some cases, but it is important to include tourism expertise in the project team, or to cooperate with a tourist board, as a renovated building does not generate tourism on its own. Such tourism expertise was usually not involved.

Importance of tourism. Where economic benefit of a proposed project is sought on the basis of tourism, a criterion for the award of a grant should be the presence in the project team of a recognised tourism expert, or a plan to cooperate with a tourist board.

Given in more detail in the main text in Recommendation 6.

Partnerships were important. Working with partners at local and regional levels brought the evaluated projects alive among the communities in which the heritage was situated. Partnerships in general are an important element in capacity building and community awareness. It is generally known that strong partnerships at local and regional level, with municipalities, schools, cultural institutes, local businesses and community associations, contribute strongly to the sustainability and impact of projects, and this was observed with the evaluated projects. Including stakeholders at different levels in the planning and implementation process and creating strong partnerships in country add significant value to the heritage. International partnerships can contribute to knowledge exchange and expertise, while local and regional partnerships stimulate a sense of pride and identity. The projects that were reviewed in this evaluation as highly significant were those that had strong partnerships at a local level.

Bilateral cooperation was effective. The majority of the 29 evaluated projects which included Donor-state partners had successful partnerships, with a high degree of sustainability (many planned to continue partnerships in the future on a project basis, if sufficient funding could be found).

Bilateral cooperation with Donor-state organisations was not an explicit objective for 2004-2009 EEA and Norway Grants and was thus not considered as a priority in many countries, and partnerships were neither encouraged nor discouraged. Although in some cases the inclusion of a Donor-state partner scored additional points, the number of such points was relatively small, and the quality of partnerships was not taken into account in the assessment of applications in any country. No strategic approach had been considered on how to establish links between bilateral partners. Usually such initiatives were left to the proactiveness of project applicants. Project applicants usually started to look for Donor-state partners when the calls for proposals were published, which did not give them adequate time to involve Donor-state partners in projects from the start, when project ideas were developed, or to create joint proposals. Early collaboration in project development was found to be a key factor for effective partnerships.

Conditions for successful partnerships. The following should be considered:

- **Kind of project being supported.** Strong partnerships are not likely in projects that focus on technical reconstruction, unless special expertise from the bilateral partner is required. Bilateral co-operation can be more easily achieved in 'soft projects' in which knowledge exchange and bilateral co-operation are the main aims.
- **Time for partner search.** A few months before publication of calls for proposals, a preliminary notice should be published to allow applicants to start searching for Donor-state partners.
- **Fluency in a common language.** Either partners on both sides should be fluent in a common language, or consideration should be given to provision of resources to allow for assistance where necessary (translation or interpretation) especially for defining roles, objectives etc., and describing key findings and lessons learned.
- **System to help partner search.** The Donor states should consider how to make their expertise available more visibly for project applicants. One recommended possibility is an on-line application system where potential Donor-state partners and applicants from beneficiary countries could place their requests.
- **Assess partner quality.** Rather than giving scores only for inclusion of Donor-state partners, the quality of partnerships should be assessed.
- **Pro-active Donor-state partners.** Donor-state partners should be encouraged to find their own interest in projects. The best partnerships are where both partners gain. Interest is usually higher where there is a financial contribution.

Given in more detail in the main text in Recommendation 7.

Impact of cultural heritage comes in many forms, and can be difficult to quantify. Heritage is important for people in an emotional way, so that they feel ownership and pride, which is not immediately quantifiable. The added value of projects should therefore be sought in the impact that the heritage sites have on the local, regional and national communities, and the opportunity to use the sites for education (of both children and adults) in heritage, history, culture and art. For this evaluation, impact was assessed under seven categories, which would be useful for future evaluations.

Typology of impacts. The requirements for project proposals should require applicants to describe the expected project impact in as many of the following categories as possible:

- Impact within government (skills and capacity building etc.);
- Impact on site management (capacity building of management of the heritage site);
- Impact on local identity (involvement of/with local community etc.);
- Impact on the local economy (increased tourism etc.);
- Impact on vulnerable/excluded groups;
- Impact of partnership;
- Impact at national level (job creation; tourism development; feelings of ownership).

Given in more detail in the main text in Recommendation 1.

While many of the results and impacts are not easily quantifiable, it is nevertheless necessary for the purposes of good project management to have indicators against which progress can be monitored (and later to allow proper evaluation). The indicators for the evaluated projects were mostly expressed in terms of outputs (for example, area of restored building) instead of results or impact.

Indicators. A set of common indicators of achievement of results should be set in all countries, including quantitative indicators such as number of visitors expected, number of events organised, number of partnerships, or number of jobs created. Such indicators cannot be met without a high-quality approach focusing on the intrinsic value of the heritage. The project applicant should describe how s/he will improve intrinsic value, the effect of the proposed project on the target groups, and the benefit stakeholders would gain through investment in the project. A stakeholder analysis could be useful to obtain this insight.

Given in more detail in the main text in Recommendation 2.

The assessed projects made good impacts, especially at local and regional levels. A key element in achieving impact and sustainability in the majority of projects was combining construction or renovation works with educational, social, and cultural programmes and events. In several cases (for example *Boleslawiec* in Poland) the construction of the building provided an opportunity to develop many different activities in the building, which became an important cultural landmark and centre for the community. A number of examples of good practice projects are given in the main report which either (i) combined construction or renovation works with functionality and particularly a clear role in, and impact on, the community, or (ii) combined heritage preservation with intangible aspects and activities and events for the community and visitors (e.g. educational programmes for children), and by means of partnerships (especially at local and regional level), or (iii) increased heritage skills and community awareness.

End-of-project workshop. Beneficiary countries should follow the example of Slovakia and organise a workshop for all Project Promoters at the end of the funding period to exchange lessons learned in order to augment capacity building and sustainability.

Given in the main text in Recommendation 10.

Sustainability was mixed. Results were for the most part financially sustainable, but sustainable community involvement was not ensured. An important element of heritage preservation is having a long-term strategy for the maintenance, management and marketing of the cultural heritage. Community involvement and capacity building are important elements to keep up the awareness and feeling of ownership. This requires a management plan and marketing strategy and these were not evident. There was not much information on other indicators that are necessary to ensure sustainability (e.g. community involvement and a sense of identity and ownership etc.).

Management plan and marketing strategy for sustainability. The requirements for project proposals should encourage applicants to include in project activities the preparation of a management plan and marketing strategy in order to establish a long-term strategy for the maintenance, management and marketing of the cultural heritage. Having a clear view of the relevant stakeholders of a project would support the effectiveness of the management plan and the implementation of the marketing strategy.

Given in more detail in the main text in Recommendation 4.

Sustainable site management. To ensure sustainability of the benefits accrued to cultural heritage sites, it is important to ensure that there is adequate site management capacity with appropriate cultural heritage expertise. If the cultural heritage expertise is not in house, it is important that external contracted professionals work closely with the in-house staff.

Given in more detail in the main text in Recommendation 11

Synergy with EU funds to enhance sustainability. The impact and sustainability of projects funded by EEA and Norway Grants could be enhanced if the grants included assistance and guidelines to help Project Promoters to take full advantage of money available from the EU (Europe for Citizens Programme), which is specifically intended to promote and support cross-border exchanges, meetings, and courses that could be used to fill the beds and meeting rooms created by the funded projects.

Given in the main text in Recommendation 12

1. INTRODUCTION

1.1. EVALUATION PURPOSE

This evaluation is primarily formative, and is intended to contribute to a learning process and inform future policy-making. The primary users of the evaluation will be the three Donor states, the National Focal Points, the Programme Operators and the Financial Mechanism Office (FMO). The purpose of the evaluation is to provide an overview of the various aspects of support to cultural heritage within the European Economic Area (EEA) and Norway Grants 2004-09. This includes assessing the degree to which the goals have been achieved, as well as pointing to lessons learned and giving recommendations for future programmes. The FMO seeks to:

- Learn from previous experience;
- Improve the knowledge of how projects were implemented and managed at national level;
- Identify areas of improvement for future cultural heritage programmes;
- Consider capacity building needs for the future;
- Identify synergies and complementarities with national and EU funding and strategies, including national targets and strategies.

The contract for the evaluation formally started on 31 August 2011.

1.2. BACKGROUND

According to the terms of reference (ToR), the 2004-2009 EEA and Norway Grants for cultural heritage supported 221 individual projects and three Cultural Heritage Funds, totalling approximately M€ 253. At the start of the evaluation, data had been gathered from the EEA web portal to assist in the selection of projects suitable for detailed evaluation (see Section 2.3). This data (Table 1) shows the grants and number of projects in descending order of magnitude by country in two groups, the countries identified in the ToR for in-country visits, and the remaining grant recipients.¹ The first group represent two thirds of the total EEA and Norway cultural heritage grants. Table 1 also shows the number of concluded projects at that time (August 2011) and the number of projects with partners. As time passes, the number of projects completed increases, and by April 2012 all the projects are likely to be completed.

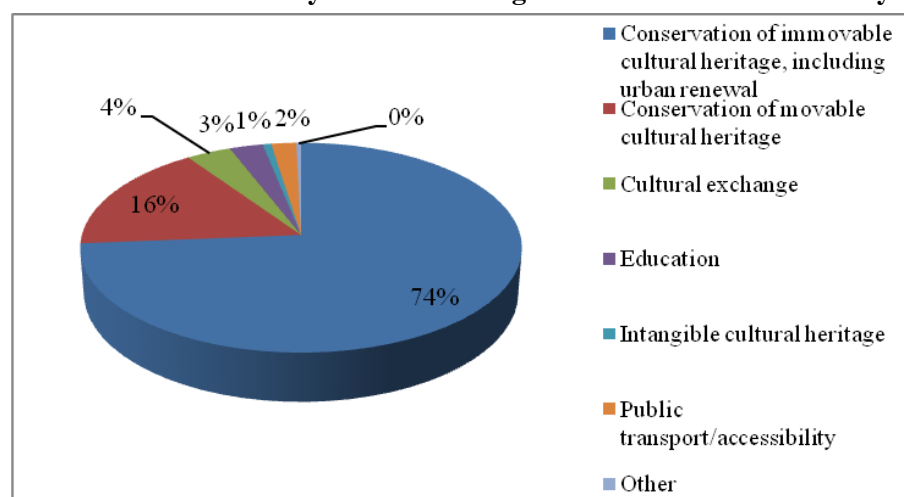
¹ Nearly all the cultural heritage projects are classified on the EEA web site under the sector 'cultural heritage', but there are a few projects with cultural heritage content classified as 'academic research' or 'environment and sustainable development'. Table 1 covers only those classified as cultural heritage.

Table 1 Status of Cultural Heritage Grants 2004-2009 (August 2011)

Country	No. of projects	Total Grants (rounded) (M€)	% of total funding	No. of concluded projects	Projects with partners
<i>Countries to be visited</i>					
PL	36	97.8	39%	16	13
HU	21	31.3	12%	2	2
LT	23	11.2	4%	3	0
SK	16	9.7	4%	8	0
RO	6	8.1	3%	0	3
SI	9	6.4	3%	3	2
BG	8	4.1	1.6%	0	2
<i>Other countries</i>					
CZ	59	43.2	17%	16	6
ES	8	15.0	6%	0	0
EE	9	8.2	3%	5	0
PT	8	6.3	2%	0	5
EL	8	4.0	2%	0	0
LV	6	2.7	1%	2	2
CY	3	1.6	0.7%	0	0
MT	3	1.1	0.4%	0	0
Total	223	251		51	35

The term ‘cultural heritage’ is usually divided into tangible and intangible heritage. **Tangible cultural heritage** includes immovable cultural heritage (monuments, archaeological sites, etc.), movable cultural heritage (paintings, sculptures, coins, manuscripts), and underwater cultural heritage (shipwrecks, underwater ruins and cities). **Intangible cultural heritage** includes traditions, oral history, performing arts, practices or rituals, expressions, knowledge and skills (e.g. traditional craftsmanship) that are recognised as part of a person’s, group’s, or community’s cultural heritage. Of the above funds, 74 % were categorised as conservation of immovable cultural heritage and urban renewal, 17 % as conservation of movable cultural heritage and the remaining 10% were categorised as cultural exchange, education, public transport/accessibility and intangible cultural heritage (see Figure 1). However, the categorisation may not always indicate the most significant sub-sector because immovable components tended to be the costliest, and projects were marked as immovable first, and components in other sub-sectors appeared in second place.

Figure 1 Allocation of funds by cultural heritage sub-sector in 15 beneficiary countries



2. EVALUATION METHODOLOGY

2.1. EVALUATION TEAM

The Evaluation Team was made up of experienced evaluators, international cultural heritage experts provided by the CIE (historian, archaeologist, museologist and architect),² and local cultural heritage experts in the seven field-study countries.

2.2. EVALUATION APPROACH

In line with the approach proposed in the Expression of Interest, the combination of international and local experts was seen to offer significant benefit. While the international experts would primarily focus on the evaluation of selected EEA and Norway cultural heritage projects and assessing them in an EU context both for in-country and desk studies, the local experts in the countries to be visited would review the national cultural heritage policies and put the selected EEA and Norway cultural heritage projects into a national context.

2.3. LIST OF PROJECTS TO BE ASSESSED

The ToR included field visits and desk studies. The field visits were to Bulgaria, Hungary, Lithuania, Poland, Romania, Slovakia, and Slovenia, and 3-4 projects were selected per country. For the desk studies, the ToR required 25 projects.

Two important factors were identified in the ToR for project selection; use of partners, and the need to learn from implemented projects. In its Expression of Interest, Pitija noted that learning would be maximised by looking at completed projects, and that partnership projects could be used to demonstrate the strengthening of political, social and economic ties between the donor and the beneficiary states, which is a key aim of the EEA and Norway Grants. On this basis, using as criteria the presence of a partner and the degree of completeness, Pitija undertook a preliminary selection of projects. A third factor for the selection of projects was the size of the grant, partly to give a range of sizes, and partly to ensure the inclusion of large grants which should have more chance of making a significant impact (although this is not always the case).

The preliminary list was reviewed by the FMO and a few changes were requested. There was to be more emphasis on partners in Poland (which was considered as more important than the criterion of completed projects). Attention should be given to real and successful partnerships in order to identify factors for success where the partnerships worked well rather than just identifying good or poor partnerships.

The final agreed selection of 26 projects for **in-country visits** is given in Table 2, indicating the sub-sector, those projects that were concluded, those that had partners, and those that were large.³ The total value of the field study projects was M€ 36, or 14 % of the total EEA and Norway Grants to the cultural heritage sector (see Annex 4).

² Centre for International Heritage Activities in the Netherlands (*Centrum voor Internationale Erfgoedactiviteiten*).

³ Some projects such as RO0032 and RO0030 had been exceptionally extended.

Table 2 Selected projects for in-country visits

Country	Project No.	Sub-sector	Criteria (status August 2011)			Total per country
			Reporting concluded	Partner	Large grant	
BG	BG0051	Immovable cultural heritage			✓	4
	BG0047	Immovable/movable cultural heritage				
	BG0046	Movable cultural heritage			✓	
	BG0043	Immovable cultural heritage		✓		
HU	HU0021	Immovable cultural heritage	✓		✓	4
	HU0047	Immovable cultural heritage	✓		✓	
	HU0120	Immovable/ movable/ Intangible cultural heritage		✓	✓	
	HU0116	Movable cultural heritage		✓	✓	
LT	LT0014	Immovable cultural heritage	✓			3
	LT0072	Immovable cultural heritage			✓	
	LT0078	Immovable cultural heritage			✓	
PL	PL0027	Immovable cultural heritage	✓	✓	✓	4
	PL0238	Immovable cultural heritage	✓	✓	✓	
	PL0240	Immovable cultural heritage	✓	✓	✓	
	PL0250	Immovable cultural heritage		✓	✓	
RO	RO0032	Immovable cultural heritage			✓	4
	RO0029	Immovable/movable/ intangible cultural heritage		✓	✓	
	RO0030	Immovable/movable/ intangible cultural heritage		✓	✓	
	RO0031	Immovable cultural heritage		✓	✓	
SK	SK0073	Immovable cultural heritage	✓			4
	SK0074	Immovable cultural heritage	✓		✓	
	SK0124	Immovable cultural heritage	✓		✓	
	SK0125	Immovable cultural heritage	✓		✓	
SI	SI0001	Immovable cultural heritage	✓	✓	✓	3
	SI0005	Immovable cultural heritage	✓		✓	
	SI0028	Immovable cultural heritage		✓	✓	
						26

Table 3 presents similar information for the 25 projects agreed for **desk studies**. The total value of the desk study projects was nearly M€ 34, or 13 % of the total EEA and Norway Grants to the cultural heritage sector (see Annex 4).

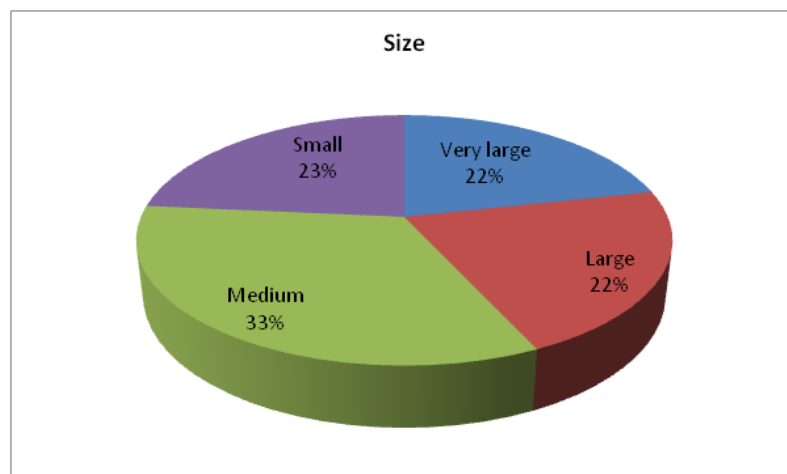
Figure 2 shows that the majority, 33%, of the selected projects were of medium size, with a financial allocation of between M€ 0.5-1, followed by an equal distribution of small projects with allocations lower than M€ 0.5, large projects with financial allocations between M€ 1-2, and very large projects with allocations over M€ 2 with 22 % each.⁴

⁴ The size of project does not seem to have any effect on implementation (see 4.3, Figure 9).

Table 3 Selected projects for desk studies

Country	Project No.	Sub-sector	Criteria (status August 2011)				Total per country
			Reporting concluded	Partner	Size	Fund	
CZ	CZ0034	Immovable cultural heritage		✓	✓		9
	CZ0060	Movable cultural heritage	✓		✓		
	CZ0066	Immovable cultural heritage		✓	✓		
	CZ0163	Immovable cultural heritage		✓	✓		
	CZ0166	Education		✓	✓		
	CZ0024	Immovable cultural heritage				✓	
	CZ0012	Cultural heritage				✓	
	CZ0149	Movable cultural heritage		✓			
	CZ0028	Movable cultural heritage					
EE	EE0031	Immovable cultural heritage	✓		✓		3
	EE0037	Immovable cultural heritage	✓		✓		
	EE0023	Immovable cultural heritage	✓				
LV	LV0094	Immovable cultural heritage		✓	✓		2
	LV0033	Immovable cultural heritage		✓			
PL	PL0242	Immovable cultural heritage	✓	✓	✓		6
	PL0243	Immovable cultural heritage		✓	✓		
	PL0466	Immovable cultural heritage		✓	✓		
	PL0239	Immovable cultural heritage		✓	✓		
	PL0346	Immovable cultural heritage		✓	✓		
	PL0020	Movable cultural heritage	✓				
PT	PT0026	Immovable cultural heritage		✓	✓		5
	PT0044	Immovable cultural heritage		✓	✓		
	PT0045	Immovable cultural heritage		✓	✓		
	PT0022	Other		✓			
	PT0019	Immovable cultural heritage		✓			
Total						25	

Figure 2 Size of selected projects



2.4. EVALUATION QUESTIONS

A list of preliminary evaluation questions were prepared on the basis of the ToR and included in the Expression of Interest. These were discussed at the kick-off meeting and amended on the basis of this feedback. The final evaluation questions are given in Table 4. Based on these questions, a project-sheet template and questionnaires were prepared to support the semi-structured interviews (see Annex 6).

Table 4 List of Evaluation Questions

Relevance
<p>Is there an up-to-date cultural heritage policy in each selected country, and how is it determined? Who is responsible for this policy?</p> <p>How are cultural heritage priorities and funding priorities determined?</p> <p>How are cultural heritage needs and funding matched?</p> <p>At what point are EEA and Norway and other funding sources integrated with national funding?</p> <p>How close is this integration (is there one responsible body, or are responsibilities split across several bodies?)</p> <p>Does the national strategy ensure complementarity between national and other funding?</p> <p>Are there examples of synergy or duplication between EEA and Norway and other funding?</p> <p>To what extent are the selected projects in line with the objectives of EEA and Norway Grants, European cultural heritage policy, national and regional strategy and priorities?</p> <p>To what degree is the support promoting local identity?</p> <p>To what degree are projects considered to be part of more comprehensive local and regional development strategies based on local knowledge?</p>
Impact
<p>What has been the planned and unplanned impact of the selected projects on the targeted areas/groups?</p> <p>To what extent have the cultural heritage projects been visible in the selected countries?</p> <p>To what extent has the support enhanced heritage management capacity?</p> <p>To what degree is the support building skills to restore and renovate cultural heritage?</p> <p>Whose history and heritage is being protected? How is it affecting vulnerable/excluded groups?</p> <p>To what extent has the project had economic impact (tourism, creation of jobs etc.) and thus contributed to greater sustainability?</p> <p>To what extent has the objective of strengthening of partnerships in the beneficiary and donor states been achieved?</p>
Effectiveness
<p>To what extent have the planned activities taken place, outputs been delivered, and results been achieved in the selected projects</p> <p>To what extent were the target groups reached?</p> <p>How effective was the contribution of partners?</p>

Efficiency
What is the role of Donor-state partners? What possibilities are there to improve such partnerships in the future? What did the partners gain from their cooperation? Did the projects benefit from having a Donor-state partner?
Did the structures set up at national level have any influence on cultural heritage projects?
What were the problems and constraints during the implementation of projects, specifically with reference to Project Promoters and National Focal Points (NFP)?
Do project results represent good value for money?
Have the calls for proposals been sufficiently focused and clear?
Have they been targeted in response to known needs, national or regional strategy taking into account EU cultural heritage policy?
Has the selection process/ranking system been influenced by known needs, national or regional strategy, taking into account EU cultural heritage policy?
Has the selection process taken into account the likely impact and sustainability of projects?
Has the selection process taken into account the need to ensure complementarity?
Have anticipated activities and outputs been delivered on time and according to specifications?
Were there success stories which could be replicated in future projects and Funds?
How efficient was the selection of partners?
Sustainability
To what extent are the results and impact of the selected projects sustainable?
To what extent is there ownership of the project results?
How could the sustainability of results be improved?
To what extent are the cultural heritage partnerships sustainable?
How great was the effect of partnerships on the sustainability of the results achieved?

2.5. COLLECTION AND ANALYSIS OF DATA

In each of the seven field-study countries, face-to-face semi-structured interviews were carried out with end beneficiaries, representatives of the Donor-state Embassies, the National Focal Point and national policy makers, using the prepared project sheets (Annex 6) as a guideline. For the desk studies, telephone interviews were carried out with the Project Promoter of each selected project.

From the completed project sheets, the Evaluators transformed the descriptive evaluations in the categories of effectiveness, impact and sustainability into a standardised score to enable a simple numerical analysis to be carried out, and these are given in Annex 4. The scores were categorised as:

HS	Highly Satisfactory or Highly Significant
S	Satisfactory or Significant
MS	Moderately Satisfactory or Moderately Significant
MU; MI	Moderately Unsatisfactory; Moderately Insignificant;
U; I	Unsatisfactory; Insignificant;
HU; HI	Highly Unsatisfactory; Highly Insignificant

National policy and strategy for cultural heritage were reviewed in the seven field-study countries. Information was sought in the following categories:

- I. Current cultural heritage policy;
- II. Changes in policy while the project was running;
- III. Did the selected grant projects fall under national cultural heritage strategies or were there specific regional strategies/policies that concerned the projects?
- IV. Key priorities within the National Cultural Heritage Policy;
- V. Allocation of money within the government budget for the protection and promotion of cultural heritage;
- VI. Other government or inter-government (strategic) documents.

The collected information is summarised in Section 3.1.1.

2.6. LIMITATIONS AFFECTING THE EVALUATION

While care was taken to select samples of projects that covered partnerships and various levels of completeness, or size or regionality, the 51 projects selected represent only 23% of the number of total cultural heritage projects funded under EEA and Norway Grants, and by country the selected projects represent between 15 and 67% of the country totals. The ability to draw conclusions about the whole EEA and Norway cultural heritage programme, or about cultural heritage in particular countries is therefore reduced by the limited number of projects. Where numerical analysis has been carried out (for example percentage of evaluated projects that were highly successful), this cannot necessarily be extrapolated to all EEA and Norway cultural heritage projects.

In addition, for the **desk studies**, the amount information collected is much less than for the field studies, as there were interviews only by telephone with one person, and the collection of information was hindered in some cases by the interviewee being responsible for only part of the implementation or having limited language capability. For the desk studies there were no discussions with parties other than the Project Promoter (such as NFP, Ministry of Culture, or donor embassies) as was done in the field studies. This means that there are fewer findings and conclusions that can be drawn for the countries where only desk studies were undertaken; the Czech Republic, Estonia, Latvia and Portugal, and these findings are less reliable than those from the field studies.

3. ALIGNMENT OF CULTURAL HERITAGE PROJECTS

This section covers, for the seven field-study countries, Bulgaria, Hungary, Lithuania, Poland, Romania, and the Slovak Republic, (i) a review of national cultural heritage policies and strategies, (ii) an assessment of the alignment of cultural heritage projects with the objectives of EEA and Norway Grants, European cultural heritage policy, and national and regional strategies and priorities, and (iii) the role of the Ministry of Culture in relation to EEA and Norway Grants.

3.1.1. Review of national cultural heritage policies and strategies

In all the selected countries, the responsibility for policy on cultural heritage was under a dedicated sectoral ministry, usually called the Ministry of Culture. The implementation of the policy was carried out through different departments of the Ministry or specially established bodies that operate under the umbrella of the Ministry of Culture. All countries have updated strategies on cultural heritage prepared, but the strategies differ in terms of forward thinking (long-term, mid-term, or short-term), complexity (covering only selected aspects of culture like immovable heritage or wooden heritage or all aspects).

Countries allocate approximately 1-3 % of the state budgets to culture. The majority of these funds is allocated to investment in immovable heritage or to investment into surrounding infrastructure in order to develop the cultural heritage into tourist attractions. EU Structural Funds were considered as an important source of financing investment for cultural monuments. EU funding supported investment in surrounding environmental infrastructure (sewage systems, roads, parking lots, and parks) or internal infrastructure like water pipes, while EEA and Norway Grants focused on the cultural heritage object itself. In other cases, EU funding was matched by EEA and Norway funds in renovating different sections of one object.

Bulgaria

The main principles on national cultural policy in Bulgaria are defined by the Protection and Development of Culture Act (1999) and the Cultural Heritage Act (2009). The latter defines the main scope of cultural heritage (differentiating between intangible, industrial, underwater, audiovisual, landscapes, etc.) and the main areas of its preservation and protection. It sets down a new national system for protection, management and sustainable use of cultural heritage. According to the Act, the responsibility for policy preparation and implementation is under the Ministry of Culture and its directorates, such as the “*Inspectorate for Protection of Cultural Heritage*”, and some connected with cultural heritage issues, i.e. “*Legal Affairs and Property Management*”, “*Coordination of Programmes and Projects*”, and “*Cultural Policy*”. The National Institute of Monuments of Culture, which is in charge of the protection of cultural landscapes, protected sites and monuments, is an autonomous legal body with its own budget.

Implementation of cultural heritage policy is determined by the Strategy for Developing Cultural Tourism in Bulgaria (October 2009) and the Concept for Leading Museums in Sofia (February 2010). The Strategy for Developing Cultural Tourism divides Bulgaria into 13 cultural and historic areas where some 300 archaeological and historic sites were considered of special tourist importance. These would receive support to become attractive tourist destinations. By 2013, approximately M€ 200 was envisaged from EU funding for investment into these areas, including investment in roads, water and sewage systems. The

Concept for Leading Museums in Sofia aims at developing a new vision for the museum network in Sofia and defines the link between tangible and intangible cultural heritage and urban planning. Between 2004 and 2009, approximately 1.5 billion BGN (€ 0.76 billion) were allocated to culture, 42% from the national budget, 57% from municipal/local budgets and 1% from other sources.⁵

In its recently adopted medium-term budget forecast for 2010-2012, the Ministry of Culture devoted two of seven priorities to cultural heritage preservation and promotion:⁶

- Preservation of cultural heritage in Bulgaria as an important factor for the development of tourism and cultural industries and an integral component of national identity;
- Promotion of tourism related to cultural heritage through building the necessary environment, personnel training, preservation of folklore and other traditions and increasing the role of museums in the educational process.

Hungary

There is no specific integrated approach to cultural heritage policy and its management in Hungary. An Act on Archives was passed in 1995, and Acts on Archaeological, Built and Movable Cultural Heritage were passed in 1997. These Acts define the specific ownership requirements of state, local government and private (including church) enterprises, and stipulate the rules for the protection and utilisation of cultural heritage.

In 2001, an Act was passed on the Protection of Cultural Heritage covering the areas of archaeology, built heritage and protection of movable objects. It defined the protection of archaeological sites, rules and procedures of archaeological excavations, the protection of monuments, lists of movable objects, and the export of protected goods. It also provided grounds for the establishment of a new national authority for the protection of cultural heritage, with eight regional offices - the National Office of Cultural Heritage. This is a government organisation under the professional supervision of the Ministry of Education and Culture. It is the administrative authority for historic monuments, archaeological sites and movable cultural heritage. It is responsible for nearly 12,000 listed historic sites, buildings, conservation areas and historic gardens all over Hungary, as well as for more than 100,000 archaeological sites, 35,000 movable cultural heritage items and 240 collections in private ownership.

In 2007, a Specialised Agency for the Protection of Cultural Heritage was given the task of coordinating excavations within the required archaeological exploration of a site preceding an investment (e.g. construction of motorway). In 2010, the new Government returned the priority to execute such works to the county museums, which provides them considerable income. Legislation on World Cultural Heritage aimed at the protection of Hungarian venues passed parliament in early 2011 and is expected to enter into force in early 2012. Within the 2010 state budget, M€ 559 were allocated for culture, representing about 1.7 % of the total budget.

⁵ Financial allocations from regional budgets were not found.

⁶ The other priorities concerned expanding participation of citizens and businesses in decisions about development and financing of cultural institutions and activities; proactive support for creation and dissemination of art and cultural products and services; reorganisation of the network of performing arts and increase effectiveness and attractiveness of cultural products; and development and technical upgrading of the museum network.

Lithuania

According to the Constitution of the Republic of Lithuania, the state of Lithuania supports culture and science and takes care of the protection of Lithuania's monuments of history and art as well as other cultural monuments and property. The Law on the Basic National Security of Lithuania (1996) defines cultural heritage as a national security issue. The policy on immovable cultural heritage policy is regulated by the Law on Protection of Immovable Cultural Heritage.⁷ According to this law, national policy on the protection of immovable cultural heritage is formulated by Parliament (*Seimas*), the Government and the Minister of Culture, taking into account proposals submitted by the State Commission for Cultural Heritage. The Minister of Culture, the Department of Cultural Heritage and municipalities are responsible for organising the administration of the protection of immovable cultural heritage. The law requires that immovable cultural heritage is integrated into public life and that it is rehabilitated to create a public understanding of its importance from the point of view of national identity, social and economic welfare, etc. The heritage laws are supposed to be revised in 2012.

The Lithuanian government has made progress in integrating the protection and promotion of the country's cultural heritage with other sectors of government (educational, artistic, musical, and cultural activities). The benefits to Lithuania's economy could be enhanced through integration with other areas of government dealing with tourism, and by using the cultural heritage as an asset to attract cultural/educational exchanges within the EU, and to attract visitors (also business) from overseas. There is scope to extend the tourism focus beyond the two biggest cities.

The main priorities of national cultural heritage are arranged in specific cultural heritage programmes. All these programmes are designed in accordance with the Council of Europe and UNESCO heritage conventions. There are several programmes available for the preservation of cultural heritage, and they seem to focus on conserving the actual buildings from encroaching and severe decay. The Long-term Preservation of Cultural Heritage Programme (2002-2017) aims to preserve Lithuanian cultural heritage for future generations by conserving state cultural property, and *inter alia* promoting public interest in cultural values, and fostering research. The Manor Heritage Preservation Programme (2003-2008) aimed to support the integration of diverse heritage estates in the country's overall economic, social and cultural development, and to preserve the cultural heritage values. A provision to preserve the heritage of estates helps to strengthen the national identity and raise awareness of the world history of Lithuanian culture.

Despite great progress made in restoring Lithuania's wooden architectural heritage, much still remains to be done and the Programme for the Protection of Wooden Architecture of 2008-2010 maintains the focus on this important type of building before the remaining un-restored buildings collapse from decay. Thereafter, the focus can move to integrating cultural heritage into other policy areas and exchanges.

On the basis of analysis of different programmes the current National Heritage Policy entails: safeguarding the 16,200 listed monuments, protecting wooden architecture and manor houses and estates, encouraging sustainable development, democratising heritage and decentralisation of the heritage system, building cooperation between the State and municipalities and owners, focusing on heritage education in schools, attracting investment

⁷ http://www3.lrs.lt/pls/inter3/dokpaieska.showdoc_l?p_id=326112.

for heritage protection and management, developing professionalism in the heritage field, and spreading information about the value of heritage among owners.

In 2010, the State budget allocated only 0.16% to cultural heritage, representing 21.5 million Litas (approximately M€ 6.2). The EEA and Norway Grants are the only available aid in Lithuania for small cultural heritage projects, as EU funds only support cultural heritage projects if they relate to improving attractions, facilities or infrastructure to encourage tourism. The advantage of the EEA and Norway Grants is that they cover a wide range of monuments in the regions (religious objects, manors, fort-hills, wooden architecture etc.), which might otherwise get rejected; and they provide enough money so that a project can be completed in one go or without having to find matching funding.

Poland

In Poland, protection of monuments is the responsibility of Minister for Culture and National Heritage who delegates this task to the General Conservator of Monuments and Voivod, who delegates the tasks to the Voivodship Conservator of Monuments. Strategic objectives regarding the protection of cultural heritage at national level are reflected in the '*National Culture Development Strategy 2004-2013*' and the '*Supplement of National Culture Development Strategy 2004-2020*'. These established strategic functional areas, which were the basis of five National Culture Programmes that were subsequently replaced by the Minister of Culture and National Heritage's Programmes.

The programmes have two main priorities, the first focusing on improving the material conditions of monuments, their adaptation and revitalisation and increasing their accessibility by residents, tourists and investors. The second priority focuses more on increasing capacities of human resources working in the area of protection of cultural heritage, increasing public awareness, and supporting actions against unlawful importation, exportation and transportation of cultural heritage across the border. There were 853.66 million PLN foreseen in the period 2004-2006 for the implementation of the above mentioned priorities, of which the majority, 96% of funds, were allocated for measures of the first priority. More than half (51.5%) of the planned funding derived from EU Structural Funds and other European funding, followed by other sources (including EEA and Norway grants) 29.6% and national budget 18.9%.

According to the Operational Programme '*Infrastructure and Environment*', Priority 11: '*Culture and cultural heritage*', M€ 490 are foreseen for implementation of projects in the period 2007-2013, mainly focusing on renovation, construction or maintenance of historic buildings, culture infrastructure, movable monuments and infrastructure for art education. A Social Capital Development Strategy 2011-2020 is currently being prepared by the Ministry of Culture and National Heritage, which will update the National Culture Development Strategy 2004-2013.

Romania

The current cultural heritage policy in Romania is outlined mainly by the provisions of Government Decision 90/2010 on the organisation and operation of the Ministry of Culture, a proposed Public Policy on National Cultural Heritage (officially endorsed by the Ministry of the Culture and National Heritage, MCNH), and awaiting adoption by the government), a proposed National Cultural Heritage Strategy (not yet officially endorsed by the MCNH), and the Government Programme 2009-2012, Chapter 22 '*Culture*'. The main policy is set in the Government Decision 90/2010, which states that the cultural heritage policy is aimed at the protection of cultural heritage, including the heritage of national minorities and

intangible heritage, by *inter alia* the implementation of specific programmes and measures regarding the evaluation, restoration, conservation, enhancement and incorporation into community life.

The National Development Plan for 2007-2013 considers national heritage as a key priority for sustainable development of regions through the promotion of tourism. The National Regional Programme has allocated M€ 250 for 2007-2013 from ERDF for the restoration of historical monuments in Romania (Priority Axis 5, Measure 1). In addition, the Council of Europe Development Bank has loaned M€ 230 to Romania for the restoration or rehabilitation of fourteen historical monuments and four cultural buildings. EU funds in the culture sector are mainly used for restoration of historical monuments, rehabilitation of historical centres, and encouragement of crafts, cultural tourism, creative industries and adult education in the field. Between 2007 and 2011, 51 projects have been contracted, with a value of approximately M€ 210. The restoration needs are far greater than the available funds, there is a very long waiting list for this programme, and allocations are granted only for interventions of highest emergency (such as roofs about to collapse).

Slovak Republic

In the Slovak Republic, the responsibility for conservation, renewal, restoration, and presentation of cultural heritage lies with the Ministry of Culture. Legislative, organisational and practical provisions for identifying, surveying, documenting, protecting, using and presenting individual types of material and intangible cultural heritage are set down in the Declaration of the National Council on the Protection of Cultural Heritage. In 2004, a Strategy of State Cultural Policy and an Action Plan for its implementation were adopted, focusing on actions related to the protection and renewal of monuments and restoration of audio-visual cultural heritage.

There are three programmes targeting cultural heritage at the state level, ‘*Renewing Our House*’, ‘*Cultural activities relating to heritage institutions*’, and ‘*Intangible cultural heritage and cultural education activities*’. The first allocated M€ 9.3 in the period 2010-11 to support renewal and restoration of cultural monuments, renewal and restoration of monuments located at World Heritage sites, cultural policy activities, and publishing activities relating to heritage conservation. The second allocated M€ 2.1 in the period 2010-11 to support museums, galleries and libraries in the acquisition of collection objects, for the use of information technology in libraries, for the protection of collections and making them accessible to the public, for educational activities, research, exhibition activities, and others. The last programme allocated M€ 1.8 M€ in the period 2010-11 for supporting tours, festivals, competitions, educational activities, research and publicity activities in the area of intangible cultural heritage.

Different projects that aim to protect cultural heritage are supported by various sources of funding, including EEA and Norway Grants. Without the use of several sources, it would not have been possible to undertake such comprehensive restoration and protection projects. No overlapping of funding is evident.

Slovenia

In Slovenia the basic principles for cultural heritage are provided in the Constitution of the Republic of Slovenia (1991) and in the Act on the Enforcement of Public Interest in Culture (2002). The latter provides the basis for the preparation of a four-year National Programme for Culture (NPC). A long-term strategy of (integrated) conservation of cultural heritage

does not yet exist. Currently the NPC for the period 2008-2011 is being implemented, emphasising multi-disciplinary support for culture and thus co-operation amongst different ministries (notably Economy, Environment and Transport, Defence, and Agriculture, Forestry and Food) in joint projects particularly concerned with restoration of cultural heritage, protection against natural disasters, creation of better tourist facilities, creation of new jobs, rehabilitation of the central parts of the historical centres, and restoration of rural built heritage as a part of rural development. In 2009, the state budget allocated over M€ 204 for culture.

A new NPC (2012-2015) is currently being prepared by the National Institute for Cultural Heritage at the Ministry of Culture, the institution responsible for cultural policy. The focus of the new programme will include:

- Provision of comprehensive maintenance and protection of cultural heritage by proclaiming cultural monuments of local and national importance, establishing protected areas, introducing heritage protection into spatial planning acts, introducing tax breaks and other financial instruments that would encourage investment in cultural heritage; by promoting scientific and technological research in the area of cultural heritage, and supporting activities that promote the conservation of living heritage.
- Increase the efficiency of public service in protecting and preserving cultural heritage through provision of an unified public service implementation system, norms and standards; ensure adequate staffing, development and implementation of educational programmes related to the protection of cultural heritage; ensuring minimum spatial and technical conditions for the operation of state public institutes, etc.
- Reconstruction, development and management of cultural monuments owned and operated by the Ministry of Culture and state public institutes in the field of culture.
- Improve access to cultural heritage and its communicative potential, and encourage the integration of heritage into educational and training systems, and collaboration with providers of education.
- Provide visibility and promotion of Slovenian cultural heritage in the international arena.

Protection of natural heritage is determined primarily in the Environmental Protection Act and in the Resolution on the National Programme of Environmental Protection 2005 – 2012. These deal primarily with inter-sectoral co-operation in biodiversity and protection of natural resources (because in the past inter-sectoral cooperation had existed only as good intentions and was not implemented in reality). The Act on Preservation of Nature and the National Programme of the Natural Protection further elaborate the policy on natural heritage and express the need for inter-sectoral co-operation.

3.1.2. Alignment of projects with donor priorities and national strategies

This sub-section reviews the alignment of projects with the objectives of EEA and Norway Grants, European cultural heritage policy, and national and regional strategy and priorities.

In general, the selected cultural heritage projects were relevant to the achievement of the objective of the EEA and Norway Grants and are likely to contribute to the reduction of economic and social disparities in the European Economic Area. Most (78%) of the evaluated projects were investments in reconstruction, conservation of different culture heritage objects (e.g. museums, galleries, monumental buildings and churches), resulting in renovated, upgraded and extended capacities that would result in extended services,

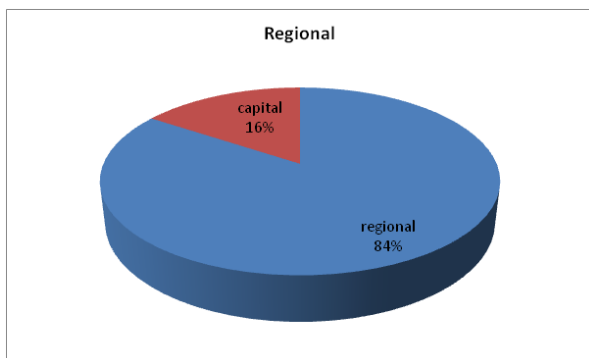
increased numbers of visitors, and improved tourist attractions in certain local or regional areas.

Box 1. Example of good strategic approach with EEA and Norway Grants

Estonia made a conscious decision to concentrate its projects on manor houses, which are integral to Estonian history. By planning several manor houses together, and planning a combination of reconstruction and education facilities, Estonia was able to plan a significant impact. The whole approach can be seen as an exercise in nation building at a grass-roots level, and was well coordinated between various government ministries.

In all countries, the funding needs preceded the availability of funds. Local or regional bodies had identified their cultural heritage priorities within their regional strategies and programmes, and they applied to the calls for proposals when these were published.

Figure 3 Spread of selected projects between capital and regions



Within the assessed sample of 51 projects, 84 % were implemented in the regions and only 16 % in capital cities (Figure 3). This could indicate that project selection took local and regional needs into account and helped to achieve the organisations' desires to preserve local heritage or expand cultural activities. However, regional projects might be over-represented in this evaluation as the Evaluators were keen to include them in their sample, so care has to be taken in putting weight on the above conclusion.

As most of the evaluated countries usually followed a bottom-up approach in the preparation of the national strategy, the wide objectives of the latter allow the implementation of a wide range of projects.

Despite references in the application form, very few projects were able to identify clearly to what extent they were in line with EU strategies and policy. EU policies and regulations are too complicated to expect all project applicants (especially small organisations) to identify to what extent their project proposal is aligned, and the responsibility for ensuring alignment more logically rests with the National Focal Point or the Ministry of Culture.

The types of projects funded by EEA and Norway Grants are similar to the cultural heritage funding that derives from EU Structural Funds. There is a clear need for renovation in the beneficiary countries and the EEA and Norway Grant projects are contributing to this. Both sources of funding have the same general aim to reduce disparities in Europe. The contribution to heritage conservation from the EU differs per country. The EU also focuses on mobility of people, knowledge and collections through their Cultural Programme. Although this could have been funded by EEA and Norway Grants as well, this is mostly not the case. Promotion by EEA and Norway Financial Mechanisms of the role of a Donor-state project partner to exchange people and knowledge would contribute to EU goals concerning mobility, and this is included in the 2009-2014 EEA and Norway Grants as a separate (new) programme area.

3.1.3. Alignment by country

In **Bulgaria**, the four selected EEA and Norway Grant projects fell under national cultural heritage strategies and programmes. They have the potential to increase the knowledge of common cultural heritage, boost knowledge exchange, raise awareness and strengthen the local support base. After the adoption of the *Cultural Heritage Act*, there are clearly defined responsibilities for protection, management and sustainable use of cultural heritage at national and local level. There is an ongoing process of *transfer of management rights for cultural heritage sites from the state to local – municipal or regional - bodies*. As with many other countries, conservation and restoration of cultural heritage in regional cultural strategies is often addressed within the objective of improvement of tourist attractions and promotion of cultural heritage sites.

In **Hungary**, little can be said about the alignment of the four evaluated projects with national strategy as there was apparently no integrated National Heritage Strategy, but the projects contributed to Hungary's objective in safeguarding its tangible and intangible cultural heritage, and contributed to the promotion and preservation of European cultural heritage. The project '*Roma Special College of Music*' (HU0120) is clearly in line with EU strategy with regard to inclusion of minorities and the project '*Preservation of episcopate of Pécs*' (HU0047) concerns a World Heritage site. The overall objectives of the "*Baroque heritage - Flowering community*" (HU0021) are in line with regional developments plans and Stage 3 renovations are being financed by the EU.

In **Lithuania**, the EEA and Norway Grant projects are associated with the typical wooden heritage, and heritage conservation, rehabilitation and integration in various areas of public interest. This is entirely consistent with national cultural heritage strategies. There are no specific regional strategies/policies in Lithuania that bear on the selected projects directly.

In **Poland**, the selected grant projects are in line with the aim of the Third Priority of the National Culture Development Strategy 2004-2013 - *Conservation of European Cultural Heritage*. The focus of the Third Priority is on increasing the attractiveness of tourism, housing and urban investment through, *inter alia*, preservation and restoration of cultural heritage of European significance, together with its surroundings, and to create national cultural tourism attractions in the historic Polish cities of Warsaw, Kraków, Gdańsk, Wrocław, and Poznań.

In **Romania**, although the public policy on National Cultural Heritage has not yet been adopted by the Government and the National Cultural Heritage Strategy is at a proposal stage, each of the eight development regions in Romania has adopted a Regional Development Strategy that includes culture and cultural heritage restoration and enhancement as a priority for economic growth. At the same time, the selected projects financed under EEA and Norway Grants fall under the objective of the National Strategy on Cultural Heritage, which aims at the protection and '*the implementation of specific programmes and measures regarding the evaluation, restoration, conservation, valorisation, including their insertion into community life, by developing integrated projects and cooperation networks*'.

In the **Slovak Republic**, the only specific state strategies in the field of cultural heritage that were in force during the period of the 2004-2009 EEA and Norway Grants programme are the Strategy for the Development of Slovak Library Science 2008-2013 (previously 2001-2006) and the Strategy for the Development of Museums and Galleries of the Slovak

Republic 2006-2011, which has been in force since 2006.⁸ The projects supported under the EEA and Norway Grants followed the strategic goals of the Strategy for the Development of Museums and Galleries of the Slovak Republic, which aims at the improvement of the specialised administration and protection of movable cultural heritage; installation of new information technologies in the activities of museums and galleries, development of human resources, and revitalisation of presentation work with an emphasis on educational activities.

In **Slovenia**, EEA and Norway Grants were used to support investment in objects protected under the cultural heritage preservation and protection law. The national regulations state that protection and preservation of cultural heritage is primarily the responsibility of the owner. Project Promoters were mainly municipalities, NGOs or Regional Development Agencies, and the projects were therefore based on local needs and initiatives. The National Strategy on Cultural Policy sets rather wide objectives and all the evaluated projects were well in line with them. For example, the strategy expects support for planning and reconstruction programmes and projects for the enhancement of monuments and sites. Measures addressing the second objective under immovable cultural heritage foresaw renewal and revival of cultural monuments, which was addressed by all three projects visited in Slovenia during the evaluation.

3.1.4. Government involvement in EEA and Norway Grants

Considering the involvement of the Ministry of Culture in the EEA and Norway Grants in the seven field study countries, this ranged from a very proactive role in the form of an Intermediary, focusing on the content (in Poland), or the role of advisory/consulting body during the preparation for calls for proposals (Romania), or acting as Project Promoter (in Romania), to a very limited role (Hungary and Slovakia). In general, involvement of the Ministry of Culture (MoC) proved to be of benefit for project applicants or Project Promoters.

In **Bulgaria**, the MoC was involved in project design and implementation in a marginal way. The MoC participated in the selection committee, but influence on the selection process was limited (only one MoC expert was involved). It also participated in the Monitoring Committee, where project progress was discussed, problems identified and corrective measures identified. The role of the MoC was more significant in providing assistance to Project Promoters. For example, the MoC facilitated the transfer of rights to municipalities for restoration of state-owned museum property (otherwise in the case of the *Museum of Karlovo*, the municipality would not have had the right to invest from its own budget), and the MoC provided an archaeological permit for the Council for Archaeological Works in the case of the *Bratya Daskalovi* excavation.

With the adoption of the *Culture Heritage Act* (in April 2009), the MoC provided additional support to selected Project Promoters in the preparation of the Interim Reports (submitted by the Project Promoters), identification of risks factors and risk mitigation measures, and on-the-spot checks.⁹

In **Hungary**, the Ministry of Culture had no real responsibility in programming or implementation of 2004-2009 EEA and Norway Grants. It had not been involved in the

⁸ These derived from the Declaration and the State Cultural Policy of 2004.

⁹ The MoC plans to establish an expert group within the Ministry of Regional Development – the main actor in implementation of EU Operational Programme ‘*Regional Development*’ – for technical assistance to Project Promoters.

listing of priorities, the selection of projects, or in the monitoring of the projects, as the National Focal Point regarded this as a conflict of interest.

In **Lithuania**, the government in the past had only covered emergency costs as for example outlined in the case of the LT0072. The ability of the state to finance objects of cultural heritage is extremely limited, even for the most valuable sites. Such projects could not have been implemented without donor support. The impact of the projects within the government has been significant, as for the majority of the projects municipalities were main partners or project promoter. The capacity building through the projects will be lasting and has broadened the horizons of the involved municipalities. The Department of Cultural Heritage in the Lithuanian Ministry of Culture, as well as the regional equivalent, are proud of final results and use them as examples for other regional Cultural Heritage Departments and specialists.

In **Poland**, the Ministry of Culture and National Heritage acted as the Intermediary. It reviewed the content of projects and supervised administrative and financial issues relating to their implementation. This ensured the coherence with the national heritage strategies. It was helpful for the Project Promoters to have a counterpart at the Ministry that was able to understand their difficulties in project implementation and to obtain with extra funding when the EEA and Norway funding was not enough to realise all the project goals (which was the case in most of the projects).

In **Romania**, during the programming phase, the Ministry of the Culture and National Heritage (MCNH) maintained permanent contact with the Ministry of Public Finances to establish the priorities for culture. The MCNH submitted points of view to the Romanian negotiating authority on the guidelines and eligibility criteria to be applied to projects funded by the EEA and Norway Financial Mechanisms.

The MCNH acted as government contributor to the implementation of the EEA and Norway Financial Mechanism in Romania and as an advocate for potential applicants. In this respect it largely promoted the EEA and Norway Grants to cultural heritage operators. It promoted the benefits for the cultural sector, and national heritage of European importance through specific activities such as organising conferences, attending various meetings and undertaking direct meetings with potential applicants.

In **Slovakia**, in the programming period 2004-2009, the Ministry of Culture had no direct responsibility for programming or implementation of EEA and Norway Grants. It was neither the National Contact Point nor Intermediary nor applicant. During the appraisal phase of project applications, some employees of the Cultural Heritage Division of the Ministry of Culture acted as assessors. Projects were recommended on the basis of individual assessments. The general opinion of the Ministry of Culture had no influence on the selection. The effect of such an arrangement is seen in the implemented projects, which contribute to known needs, mostly at a local level, but do not contribute in a constructive way to the national strategy.

In **Slovenia**, The Ministry of Culture was not particularly involved in programming or implementation of the 2004-2009 EEA and Norway Grants. Its only involvement was through the National Cultural Point, which helped to assess project proposals, but the Ministry was not involved directly.

The EEA and Norway Grant projects were new for many people, and brought with them significant administrative burdens, especially for smaller organisations. Assistance was provided in the field of finance/administration, but not in the field of heritage management and project implementation. Project Promoters stated that they would have appreciated having a central point where they could ask questions about heritage management and reconstruction etc. This need has been recognised by the Ministry of Culture, which is trying to co-operate actively in all phases of the implementation of the next round of EEA and Norway Grants in Slovenia. It will try to support the NFP in all issues related to project implementation, except processing financial claims. This should create a two-way information flow, enabling a close link between strategies and projects, as the Ministry can advise the NFP and potential project promoters and also adjust the cultural heritage strategy.

4. PERFORMANCE OF CULTURAL HERITAGE PROJECTS

This section summarises the evaluated efficiency (project and site management), strengths and weaknesses, effectiveness (achievement of objectives and delivery of results), impact and sustainability of the examined projects. A summary of the evaluation of projects is given in Annex 4.

4.1. EFFICIENCY (PROJECT AND SITE MANAGEMENT)

Overall the implementation of the selected cultural heritage projects in all the visited countries is considered as efficient, and the Evaluators judge the magnitude of the project results in terms of community development, regional attractiveness and the preservation, protection and promotion of cultural heritage to be proportional to the investment made.¹⁰

In many countries, Project Promoters were faced with similar implementation problems associated with national legal frameworks and management set ups, such as a lengthy appraisal process, a lengthy process of reporting progress and related approval of payments, complicated national public procurement frameworks, and financial losses due to the use of different exchange rates at different times. Most of those problems were seen as an inconvenience, but still manageable, especially when administrations proved to be supportive and flexible. Examples of this flexibility were that administrators made themselves available for communication when problems occurred, in person or over the phone, regardless of official hours, they provided unofficial consultations in order to speed up processes, they provided assistance in the drafting process of the documents, and they responded with comments or approvals more rapidly than required by legislation. The public administration apparatus was not as rigid or strictly official as with EU programmes. In some cases project objectives or plans changed and the Project Promoters appreciated that the FMO listened to the arguments and approved these changes. Those with experience with EU systems found these to be more demanding than with EEA and Norway Grants.

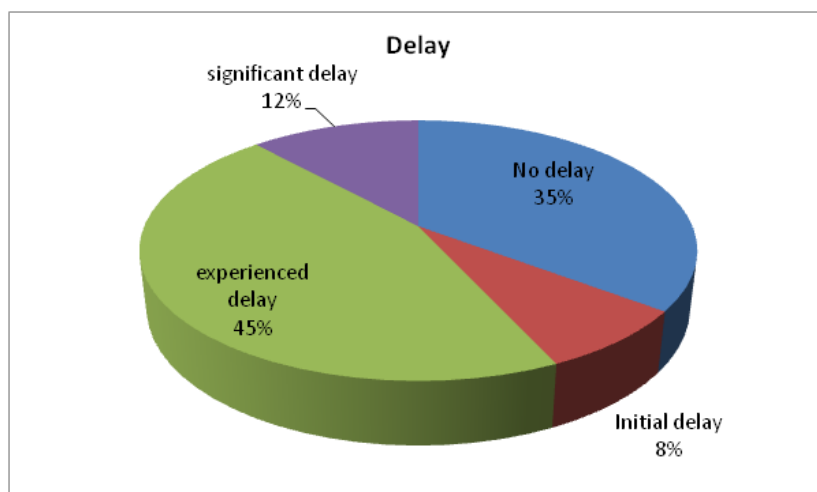
The main unresolved problems are financial losses due to the use of different exchange rates at different times. Up to now these unexpected costs have been covered by the beneficiaries. The beneficiaries thought that the exchange losses should be carried by national governments, which could be done by introducing a fixed exchange rate between Euro and national currencies that would remain from the application stage till the end of implementation stage, or by setting up contracts in the national currency, as is done with EU Structural Funds.

Around 65 % of the assessed projects experienced delays (see Figure 4). About 8 % of projects were delayed in the initial stages before real implementation began, 45 % experienced mild to serious delays (1-9 months) during the implementation of planned activities, and 12 % experienced severe delays (more than 9 months).

Delays in the initial stages were caused by changes in budget and objectives respectively in HU0047 and PL0466 (and amendments in application forms), securing co-financing before works could be tendered or obtaining all necessary permits, such as building permits in time (PL0346), lack of staff compared to the scope of work, and liquidity problems.

¹⁰ Within the limited scope of this evaluation, no cost/benefit analysis was undertaken. The above judgement was formulated on basis of all the interviews and visits and in comparison to what has been achieved in other countries with similar levels of investment.

Figure 4 Delay experienced by projects



Delays during the implementation of planned activities were mostly caused by:

- complex and changing public procurement process/tender procedures, including law suits (BG0047, PL0240, PL0346, RO0030, and RO0032);
- unexpected or unforeseen works arising before or during excavations (finding archaeological objects) (CZ0149, PL0250, and RO0032);
- external factors, such as weather (PL0346 and SK0124);
- delays in the selection of the most suitable contractor/supplies (CZ0166);
- liquidity problems (HU0120 and PL0466);
- delays in supplies or problems during execution of works (LT0014, LT0072, PL0239, and SI0005);
- more complex and demanding works than anticipated (PT0026 and PT0045);
- increase in number of activities due to reallocation of budget savings (LT0078 and LV0033)(see Box 2);
- changes in expert team (RO0032);
- delay in the case of final payments due to lengthy waits for final comments from the NFP in order to complete the administration (CZ0024, CZ0034, and CZ0163).

The severely delayed projects required extensions. The reasons for the delays were mostly the same as above, only the solution of the problems took longer (PL0027 - delay of 10 months due to problems with public procurement and large-scale renovations undertaken by the Municipality in the surroundings of the Art Gallery; *Sukiennice*; PL0243 - delay of approximately 15 months caused by errors in design of technical documentation, appeals of rejected tenderers to the selection decision, and unexpected archaeological findings; or SI0005 – more than one-year delay due to financial problems, and complexity of work).

There was no evidence of duplication of funding between

EEA and Norway Grants and other funding. Synergies could be identified in the funding of

Box 2. Examples of delays due to 'positive' actions

LV0072 – Extra funds from cost savings were used for development of a detailed design for the restoration of indoor premises and the creation of a monastery museum exhibition. This prolonged the project for a year.

LT0078 – Project savings were used for purchase of additional furniture and display equipment for renovated parsonage building.

PL0020 – Through the savings in the budget, an additional 13 historic manuscripts could be conserved and a promotion campaign carried out. Additional works required a one-year prolongation of project activities.

some big renovations using different sources (e.g. PL0346 received money from the Trust for Central and Easter Europe and PL0020 received EU regional programme funding). The projects in *Szczecin* and *Boleslawiec* are funded by EU programmes as well (or are applying for this funding). However there is a clear division in the objectives and activities under each of the funding sources, and they are complementary, not overlapping (for example, focusing on exchange of cultural festivities and arts or focusing on the renovation of another building on the same premises). Another example is the restoration of manor houses in Estonia (see Box 3). As stated in 3.1.1, EU funding tended to support tourism through investment in large cultural heritage and surrounding infrastructure, while EEA and Norway Grants tended to focus more on local cultural heritage objects. There is also EU money available for projects funding educational exchanges, religious retreats, seminars, life-long learning, etc. through the EU Culture Programme or the Europe for Citizens Programme,¹¹ but these have not been obviously exploited to benefit the evaluated projects supported by EEA and Norway Grants. Such funding could help with the sustainability of newly restored facilities by bringing in citizens from other countries.

Box 3. Example of complementary funding in Estonia over several years - Vasta Manor complex

- In 2002 the National Investment Programme (NIP) gave funds to reconstruct the main house (€ 88,901);
- In 2003, the non-profit organisation Estonian Manor Schools Union and the NIP gave funds to reconstruct the main house's electricity network (€ 27,140);
- In 2004, the Estonian Manor Schools Union and the NIP gave funds for the reconstruction of the main manor house (€ 44 738);
- Between 2001 and 2005, the national investment programme for educational institutions (RIP) allocated € 319,760 to renovate the interior rooms of the main manor building and the outbuilding. Own financing of the respective activities was € 112,540;
- In 2006, the Estonian Manor Schools Union paid for replacing the old furnace (€ 25,000).
- Between 2007 and 2009, Norway Grants (€ 477,658) funded renovation works of the main building, landscaping and site work, total renovation of adjacent building so called 'doghouse' (EE0023).
- In 2009, the Viru-Nigula Rural Municipality received additional funding from the Environmental Investments Centre to start the revitalisation of the surrounding manor park by cutting and planting trees (€ 4,547);
- Currently, EU Structural Funds are co-financing the reconstruction of the town and the Manor House's waster purifications system (€ 1.1 million).

While it is advantageous for donors to fund complementary parts of larger projects to obtain synergy (increased aid effectiveness compared with support from a single donor), there is also an argument for EEA Donor states to address the needs of smaller local projects, because Project Promoters of these often do not or cannot apply for other funds, such as the EU Structural Funds, due to the burdensome administration and financing.

Detailed comments on project management and efficiency of implementation in the seven field visit countries (Bulgaria, Hungary, Lithuania, Poland, Romania, Slovakia and Slovenia) are given below.

Bulgaria

The 2008-09 call for proposals was managed by the National Focal Point (at the time at the Ministry of Finance), while employees of the Ministry of Culture (MoC) participated as experts in the selection committees. In total eleven projects were approved, focussed partly

¹¹ providing that there are enough partner countries.

or entirely on cultural heritage, of which one was cancelled, seven are at the time of this evaluation completed, and three were extended until 30 April 2012.¹²

Aside from the burdens of the complex public procurement process and heavy bureaucracy within the Bulgarian public administration (which are national problems), the EEA and Norway Grants were considered as very flexible compared to other available EU funding in Bulgaria, and co-operation between the various actors was efficient. The key factor for efficiency was the personal approach oriented to problem solving, which allowed informal discussions from the side of the NFP and the FMO. Problems or outstanding issues were quickly resolved, which reduced the effect or hindrance to project implementation. The effective management structure enabled Bulgaria to deliver good results even though the implementation period was reduced compared to the other beneficiary states because the MoU was not signed until October 2007.

The Norwegian Embassy had no role in the selection of projects funded by EEA and Norway Grants, but was very interested them, particularly the Sofia Arsenal project. It undertook publicity in cooperation with the NFP, and it visited all but one of the heritage projects.

Hungary

There were three rounds of applications, and 99 applications received. A total of 22 projects were granted funds. The NFP was responsible for the daily management of the programme and it had three levels of checks on the financial management of projects. The NFP visited all the projects at least once. Amendments to project activities (and budgets) could be made after approval, and about 15% were handled by the NFP, and the remainder by the FMO.

Some project delays were caused by the permit requirements for building renovations. The public procurement process was long-winded and was seen as the most challenging issue for Project Promoters.

Based on interviews with the Norwegian Embassy and the NFP, communication and co-operation between them, and with the FMO, was judged to be very good. The Norwegian Embassy was active in promoting the projects and in finding partners, although only one partnership with one project was accomplished (the MTI News Agency, HU0116).

Lithuania

For the EEA and Norway Grant period 2004-2009, the National Focal Point in Lithuania (Ministry of Finance) published two calls for proposals (at the end of 2006 and at the end of 2008). Only public organisations could apply for the grants (municipalities, churches, and local organisations). There was tough competition, attracting about 200 applications from all sectors, of which 82 were selected. Cultural heritage accounted for 23 projects. The projects had to be in line with the Lithuanian Cultural Heritage Strategy whose priorities were defined by the Ministry of Culture. A pre-selection of projects was carried out by the Implementing Agency, the Central Project Management Agency (CPMA) and then a final selection by a Monitoring Committee (made up of national level representatives from different ministries, regional authorities, municipalities and NGOs). The CPMA was responsible for the management of the projects receiving grants.

¹² Eight of the approved projects were classified in the sector cultural heritage, one as academic research and one as environment and sustainable development.

The Focal Point was responsible for the management/implementation of the 2004-2009 EEA and Norway Grants, and for organising events, and conferences. The Norwegian Embassy played a liaison function between the Donor states and the beneficiaries, undertaking publicity and promotions to help make the grants better known and more visible (by for example organising photo exhibits), and helping to create partnerships. It did not have a large role in implementation.

From the stakeholder interviews there were comments that the EEA and Norway Grants were not publicised enough, which led to low general public awareness. However, in practice wide public awareness was not necessary, because due to the scarce funding in the cultural heritage sector all the potential applicants knew that the EEA and Norway Grants were one of the few sources available, and they were already looking out for calls for proposals.

Poland

The Ministry of Regional Development acted as the National Focal Point, responsible for overall implementation of EEA and Norway Grants in Poland. The Ministry of Culture and National Heritage (Intermediary), reviewed the content of the projects and supervised administrative and financial issues related to their implementation. In the selected projects, regional or local authorities were involved in project execution or were the Project Promoters. The system seems to work in a very efficient way, without major bureaucratic obstacles.

There were two calls for proposals undertaken in 2005 under Priority 3 – Conservation of European Cultural Heritage (including public transport and urban renewal), and another one in 2007. There was a high level of interest in applying for EEA and Norway Grants and the promotion activities led by the Ministry were therefore conducted at a general level, including organisation of conferences, and press advertisements, rather than direct mailing.

In total, 34 projects were selected for financing from 215 applications received. After assessment, a ranking list was created and passed for recommendations to the Steering Group and for final approval by the Minister.

The quality of applications was good, and the quality of the unsuccessful applications did not differ much from the successful ones (in terms of points granted), which indicates that any greater allocation of funds would be easily consumed. Being experienced, the Project Promoters implemented the selected projects in an efficient manner, and the strong engagement of the Project Promoters was noticeable at all stages of project implementation. Despite the successful implementation, there were several challenges faced by the Project Promoters as well as by the management of the programme:

- (a) The time between the submission of a project and the decision on its financing. In most cases this was more than a year for the two-stage assessment process i.e. at national and donor level. The consequent delays in receiving the grant money threatened timely completion of the projects, especially where construction works were involved. This should be partly solved through the set-up of the EEA and Norway Grants 2009-2014, whereby the final decision on project financing is carried out at national level.
- (b) Bureaucracy created around the Euro exchange rate. All reporting is conducted in the Euro, while all expenditures are incurred in local currency (the Polish *złoty*, PLN). This was an obstacle for the beneficiaries as they were often affected by the fluctuation of the exchange rate.

- (c) Over-ambitious planning of project duration. This caused problems with implementing projects on time. There were different problems affecting the timescale of projects, such as the necessity of using a tender procedure that took up more time than expected, delays due to unforeseen construction works, and omission of technical research due to time pressure.
- (d) Problem with materials. In some projects constructors worked with material that caused problems. There were unforeseen additional costs due to higher priced supplies/material and currency fluctuations.
- (e) Changes within project teams. Some larger projects faced difficulties because the same people were not involved in implementation from start to finish. This led to discontinuity in knowledge and experience and resulted in unnecessary complications and delays.
- (f) Changes of the contact person in the Intermediary. This caused confusion with Project Promoters about who to address in the Intermediary, and frustration due to repetition of questions and requests for information and documents.

The Norwegian Embassy saw itself as a facilitator, but it had no formal role. It considered the EEA and Norway Grants as important for public diplomacy as well as for visibility, publicity and networking.

Romania

In Romania, priority in the cultural heritage sector was given to infrastructure projects and restoration for financing under 2004-2009 EEA and Norway Grants as it was considered easier to measure their success, whereas intangible heritage was considered difficult to measure.

Project applications were assessed by external evaluators with expertise in the field of heritage. Six projects were supported from the 2004-2009 EEA and Norway Grants. As of October 2011, two had been extended until 30 April 2012, while the others are completed.

The responsibility for implementation of the 2004-2009 EEA and Norway Grants was with National Focal Point, while the Ministry of Culture and National Heritage (MCNH) played a twofold role; Project Promoter and government contributor to the implementation of the EEA and Norway Financial Mechanism in Romania (see 3.1.4).

The MCNH acted as Project Promoter for two projects, RO-0032 and RO-0033. The decision of the MCNH to act as Project Promoter for the submission of the two projects in partnership with local authorities (the owners of heritage monuments) was taken with the explicit objective of providing assistance in the cultural sector in applying for grants for cultural heritage, because of the limited capacity of the sector at that time to implement projects successfully, and because of the high heritage value of the proposed monuments to be restored (5th Gate of *Alba-Iulia Vauban* fortress and the *Gabroveni Inn* in Bucharest). These required the full involvement of a national government authority, and therefore the possible conflict of interest, due to the role of the MCNH in setting eligibility criteria, was not deemed significant.

Implementation of projects was negatively affected by difficulties/delays at the beginning. These were due to complexity of public procurement documents, confusion amongst Project Promoters about what was required, late transfer of advance payments, lengthy processes in reimbursement of funds, and problems caused by the use of different exchange rates at different times (time of the application and time of implementation) which were not

favourable for the Project Promoters. In addition to the technical and legislative burdens affecting implementation, a further bottleneck was identified as insufficient numbers of staff in the NFP to deal efficiently with all the Project Promoters and all the issues.

The role of Norwegian Embassy was mainly in public relations (being present at project completion ceremonies and a study tour for the Norwegian Ambassador) and promotion (it assisted with a touring exhibition by the National Museum which included the funded projects, and it financed television time in Romania for promoting the EEA and Norway Grants).

Slovak Republic

Two factors were identified that reduced the efficiency of implementation of projects and caused problems for Project Promoters. Firstly, the lengthy process of public procurement reduced the time available for project implementation. Secondly, the lengthy process for approval of progress reports and connected interim payment claims delayed reimbursement of funds. The Project Promoters found very time-consuming describing all activities, sorting out all costs, and minimising all risks. In the end, all the projects worked out very well, but the earlier processes were only practicable for larger organisations. The smaller Project Promoters expressed the need for seed money to be available to help them work through the application process (preferably with an external professional project manager).

Slovakia organised a workshop for all Project Promoters at the end of the funding period to exchange lessons learned. This is a good example of sustaining and exchanging knowledge created during project implementation (see Recommendation 9).

The 'private' call for proposals under which private companies could apply for funding resulted in interesting projects on paper but the level of execution could have been more effective. The exploitation and presentation of heritage whether intangible heritage like handicrafts or moveable heritage (museum collections) is something that needs a good vision and a certain level of professionalism to give satisfactory results comparable with the level of government heritage institutions. This was not the case (see Recommendation 4).

The role of Norwegian Embassy was mainly in public relations.

Slovenia

At the start of the EEA and Norway Grants 2004-2009, the National Focal Point was faced with the implementation of the grant for the first time and lacked experience and a regulatory framework, which had to be established. The role of a Paying Agency in the Ministry of Finance was very strong and this caused some tension between the two institutions at a later stage, when the NFP built up strength, which at times affected efficient communication and increased the administrative burden on Project Promoters. Administration of projects was further burdened by excessive paperwork at the beginning, when there were no guidelines or instructions for reporting (the first guidelines were introduced in 2008, while the first project started in 2006).

The Norwegian Embassy showed an interest in the projects, especially SI0001, which provided a showcase for the Embassy for the value of the spin offs, but it was not actively involved, other than a site visit. There could have been more knowledge exchange between the Embassy and the EEA programme in Slovenia, especially with regard to assisting with bilateral partnerships.

4.2. STRENGTHS AND WEAKNESSES OF PROJECT MANAGEMENT

4.2.1. Strengths

The main observed factors for success or internal strengths were the **project teams** according to 57% of the interviewed Project Promoters, while the most important elements identified were good control over project implementation and supervision of contractors, regular and open communication between project partners, persistence and enthusiasm (see Table 5). In some projects it was possible to accumulate some savings due to lower prices than expected that could be used for the implementation of additional activities (e.g. LT0072, LT0078 and PL0020). This is considered as highly effective and it brings extended added value to project results. Excellent co-operation with the Norwegian partner and focus on community and regional needs were two strengths common to more than one project beneficiary.

4.2.2. Weaknesses

There were no outstanding weaknesses or problems affecting the preparation and implementation of projects apart from the ones that are usually observed when dealing with public funds which require compliance with public procurement rules, and implementation under certain rules and systems, and within a defined timeframe. The application process was generally lengthy, and affected by complicated and demanding application forms, which were especially difficult to understand and follow for smaller organisations (see Table 6).

The most problematic issues that negatively affected the implementation of projects were the appearance of unexpected and unpredictable costs due to currency fluctuation. Almost 20% of the assessed Project Promoters across several different countries raised this issue. Prices of items or services often increased due to changes in the exchange rate between the time when the application was submitted and actual implementation.¹³ Over 15% of Project Promoters complained about high administrative burden in the preparation of progress reports, overwhelming financial reporting, and insufficient flexibility and adaptability of the system to absorb challenges in the field.

Table 5 Observed strengths

Key success/strengths	No. and approx. % of assessed projects	
<i>Application process</i>		
Project Promoter had clearly outlined the guidelines for applying for the funds	1	2 %
Clear and good prepared call for proposals	1	2 %
<i>Implementation</i>		
Good management, communication among the project team, good team work (hard work, good control, persistence, and enthusiasm), enhancing partnerships, and strict supervision	29	57 %
Excellent cooperation with Donor-state partner	2	4 %
Selection of good contractor	1	2 %
Focus on community/regional needs	3	6 %
Strengthening of the human resources within the Project Promoter	1	2 %
Good communication with the implementing agency	1	2 %
Good project design, engineering and restoration works	1	2 %
Project savings could be used for new activities that were included	2	4 %

¹³ Although in some cases prices were lower than expected due to the financial crisis (4.2.1).

Other issues affecting the implementation of projects were complicated (and time consuming) public procurement rules, shortcomings in building designs, more complex than expected preparatory works, unplanned and unexpected works arising during excavations which all resulted in delays, and modifications of budgets or even increase of costs for which additional funding had to be secured.

Some problems encountered during the implementation were the effect of inappropriate planning or insufficient consideration at the project design stage, such as too small a project group compared to the scope of work, underestimation of some costs, problems associated with the source of water supply for the mills, or inclusion of preparation of technical design and works within one procurement tender. Some of them were common to few projects while there were also a number of problems that only occurred once, and are therefore specific to a particular circumstance (see Table 6).

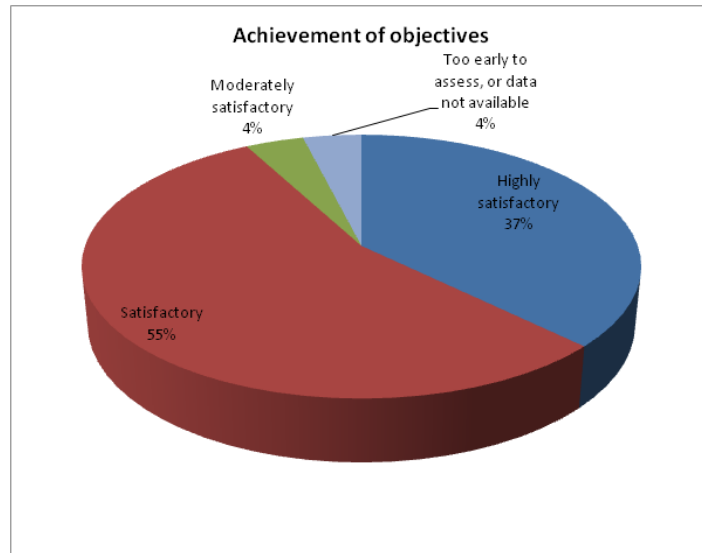
Table 6 Observed weaknesses

Key weaknesses	No. and approx. % of assessed projects	
<i>Application process</i>		
Application forms were complicated and demanding – too much for small organisations (good if seed money was available for this)	3	6 %
Lengthy application process, and delays in the preparation phase, which led to excessive time before actual implementation commenced	3	6 %
<i>Implementation</i>		
Unexpected costs/financial problems due to the currency fluctuation, underestimation of some costs (materials, etc.)	10	20 %
No external expert/partners could be involved to provide technical consultations before the purchase of the equipment or with preparation of the application	2	4 %
Too much administrative burden in preparation of progress reports, overwhelming financial reporting, insufficient flexibility and adaptability of the system to challenges in the field	8	16 %
Difficult to find contractor for a purchase of specific equipment	2	4 %
Shortcomings in building design, more complex than expected preparatory works and design plans, too optimistic time planning of projects	4	8 %
Complicated (time consuming) public procurement causing delays in tendering	4	8 %
Difficulties in defining proper indicators to measure works performed	2	4 %
Unexpected works (during excavations), problems during construction (mistakes of contractors) caused delays or required changes in the budget	7	14 %
Delay in delivery of equipment, construction works	3	6 %
Long time waiting for the final response of the NFP to complete the project	2	4 %
Liquidity problems	2	4 %
<i>Problems specific to a particular circumstance</i>		
Weak communication and dissemination of information during preparatory phase	1	2 %
Difficult to persuade partners to follow the policy and guidelines of the FMO/EEA and not just national regulations	1	2 %
Project group too small compared to the scope of work	1	2 %
Changes of staff within Intermediary (changes in responsible persons), discontinuity in the process due to which same things have to be repeated several times and process delayed.	1	2 %
Changes in project teams/No continuity of employment	1	2 %
Preparation of technical design and works were included within one procurement	1	2 %
Problem associated with the source of water supply for the mills	1	2 %

4.3. EFFECTIVENESS (OBJECTIVES AND RESULTS)

In the sample of 51 assessed projects in 11 different countries, it can be concluded that the cultural heritage programme was highly effective in achieving the project objectives and delivery results. As illustrated in Figure 5, 37 % of projects achieved their objectives in a highly satisfactory manner, 55 % satisfactorily and only 4 % moderate satisfactorily.¹⁴ For 4% of the projects it was too soon to comment on the achievement of project objectives as projects were still being implemented.

Figure 5 Success in achieving project objectives

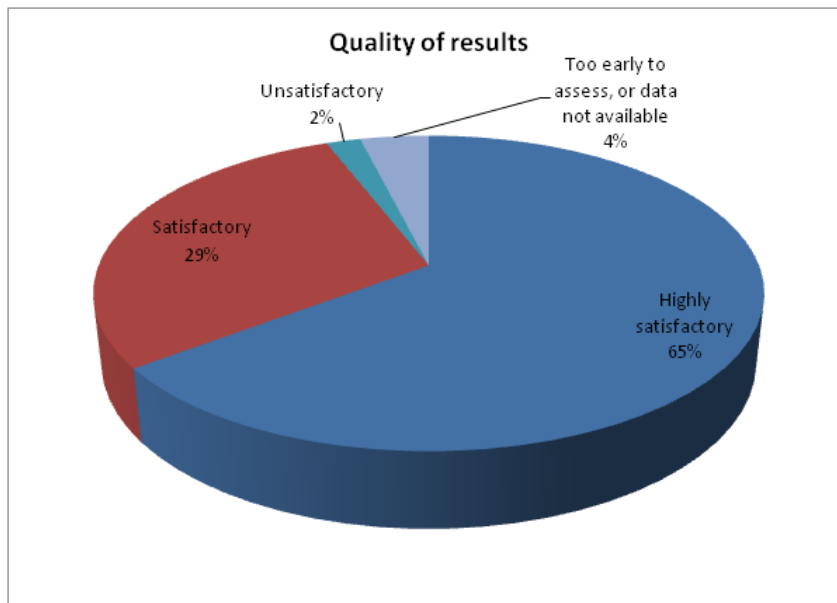


In a similar way, 65% of the assessed projects delivered sustainable results that were of great significance and good or even excellent quality, 29% of projects delivered satisfactory results, and 6 % were still under implementation with results yet to some (see Figure 6).

Over 60% of the Project Promoters of the 51 assessed projects expressed pride in the outcomes and results accomplished within their projects. Good results included successful revitalisation and preservation of buildings, increases in numbers of visitors, success in reaching a large number of different target groups and increased management ability within the organisation. Positive effects of projects that focused on community or regional needs were changes observed in the attitudes of citizens, local professionals and local politicians.

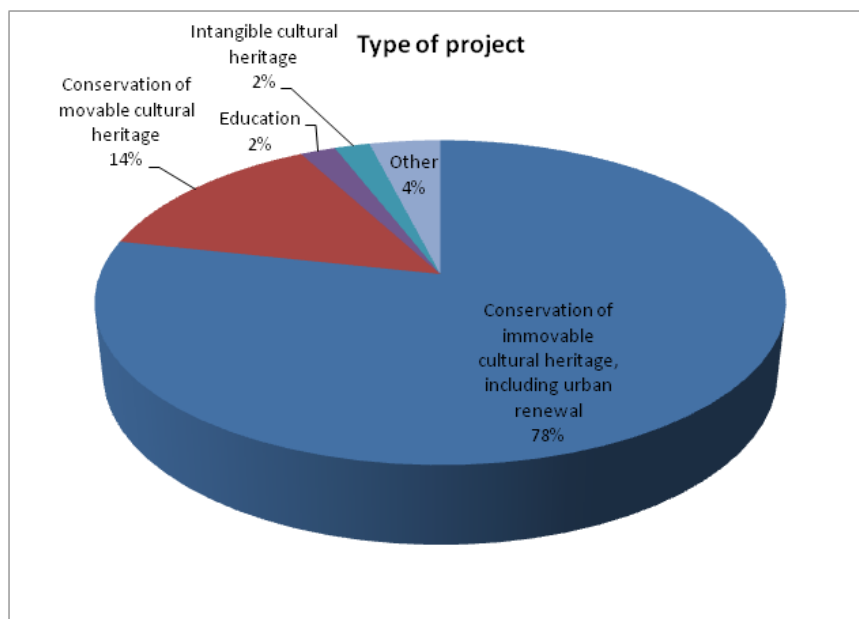
¹⁴ This numerical analysis is only indicative, as the sample was not homogenous – see 2.6.

Figure 6 Success in achieving results



Most (approximately 80%) of the results of the assessed projects were categorised in the area of conservation of immovable cultural heritage and urban renewal, while around 15% were categorised in the area of movable cultural heritage. Less than 10% of the assessed projects focused on intangible cultural heritage and education (see Figure 7).¹⁵ However, the evaluated projects were categorised on the basis of where the majority of the budget was allocated, and more than a third of projects included activities, outputs and results that concerned two or more sub-sectors (see Box 4). This means that any analysis by sub-sector is only indicative and not rigorous.

Figure 7 Types of cultural heritage



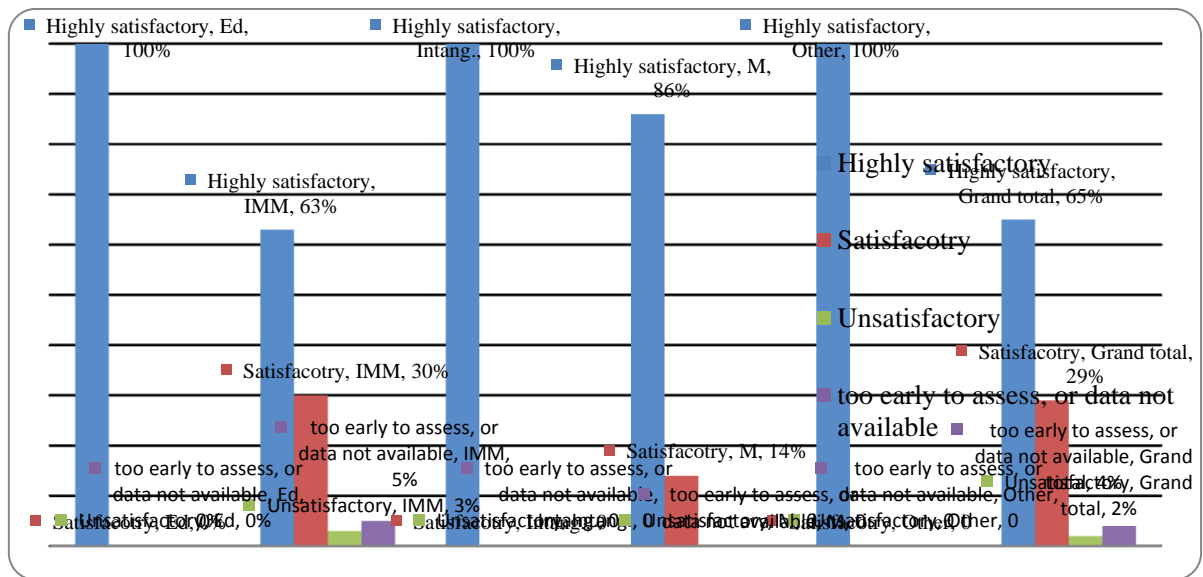
¹⁵ This is comparable with the overall allocation of EEA and Norway Grants to the cultural heritage sector (see Figure 1), where 74 % of funds were categorised as conservation of immovable cultural heritage and urban renewal, 17 % of funds were categorised as conservation of movable cultural heritage and the remaining 10 % were categorised as cultural exchange, education, public transport/accessibility and intangible cultural heritage. However, the categorisation may not always indicate the most significant sub-sector because immovable components tended to be the costliest, and projects were marked as immovable first, and components in other sub-sectors appeared in second place.

Box 4. Examples of projects including activities related to different cultural sub-sectors

- The most frequent case (6 projects, 12 % of the total) was a combination of addressing immovable cultural heritage and support addressing target groups (promotion, opening exhibitions for target groups, etc.);
- In 5 cases (10 % of projects) the projects addressed a combination of immovable cultural heritage with movable cultural heritage and addressed target groups (for example reconstruction of a building, where an exhibition was mounted, supported by promotion activities);
- In another 5 examples, projects addressed a combination of immovable cultural heritage, movable cultural heritage and education activities (for example reconstruction of a building, where an exhibition was mounted and special workshops organised for learning crafts displayed);
- Five projects combined immovable and movable cultural heritage, but no other activities;
- In four projects (8 % of projects) beneficiaries tackled immovable cultural heritage and supported it with educational activities, in another 4 projects supported also with promotion activities;
- Two projects (4 % of projects) combined movable cultural heritage with education but no other activities;
- Other combinations occurred only once in the project sample. One of the most complex combination seemed to be the activities under project LV0094, where renovation works of historical buildings (immovable cultural heritage), equipped warehouse (movable cultural heritage), training module, training events for local craftsmen and specialists (education), provision of services for tourists (promotion) and vision of development of old town *Valmiera* (other) have all been realised.

When looking at the success in achieving results by supported sectors (Figure 7), differences emerge. The most effective were soft projects, focusing on education and intangible cultural heritage, although this was a small sample. There were two such projects and results of both of them were considered as highly satisfactory. The projects addressing movable cultural heritage were also effective, and all their results were awarded scores of highly satisfactory (86%) or satisfactory (14%).¹⁶ The projects addressing immovable cultural heritage were overall still effective, but also showed some shortcomings (see Figure 8). One project was judged unsatisfactory, as it did not provide the planned professional services, although it achieved its objective to create a museum. A further twelve projects were considered as satisfactory, whereas almost two thirds of projects delivered highly satisfactory results. The two projects focused on other aspects of cultural heritage both delivered satisfactory results.

Figure 8 Effectiveness by sub-sector

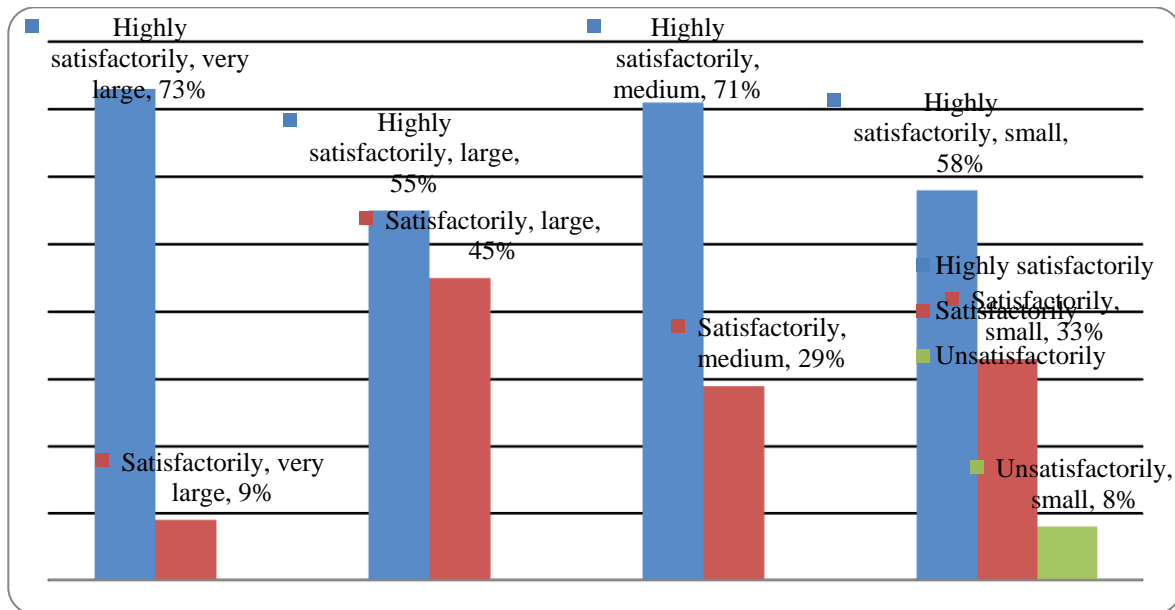


Axis: Ed = Education; IMM = Immovable; Intang = Intangible; M = Movable

¹⁶ This numerical analysis is only indicative, as the sample was not homogenous – see 2.6.

There seems to be no obvious correlation between the size of the project and its effectiveness in delivering results (see Figure 9). There was only one project that was awarded a score of unsatisfactory, which happened to be small, but no conclusion should be drawn from this.

Figure 9 Effectiveness by size of project



Although most of the evaluated projects revitalised objects in order to increase the number of visitors and to enhance local tourist attractions, only a few projects included related indicators and target values set in terms of number of visitors expected in first/second year after completion, or number of different events organised, or increase in number of employees. Instead indicators were mostly set to measure/quantify works carried out in terms of square meters of renovated floor or number of rooms reconstructed, which is the output rather than the result of the project.

4.3.1. Immovable Cultural Heritage

Immovable cultural heritage was by far the most popular theme under the examined projects (included in activities of 44 (86%) of them). Twelve projects were effective and delivered their results satisfactorily. They all have in common that they achieved their objectives, delivered their results and reconstructed buildings in line with the plans. However, they did not go beyond this and the long-term effects (e.g. success in reaching target groups) remained unclear at the time of the evaluation. Another 25 projects delivered their results highly satisfactorily, reached their intended target groups or even surpassed the planned outputs and results (e.g. in number of addressed people, in reviews received as a consequence of the project, etc.). Examples of the delivered results in effective and very effective projects are given below, combined according to the different types of support implemented.

Of the supported projects, reconstruction and renovation of different cultural heritage buildings predominated. These reconstructions occurred in all the evaluated countries and ranged from local, small-scale reconstructions to reconstruction of important cultural monuments. Among the more

Box 5. Need for indicators

The Norwegian Embassy in Hungary would like to see measurable indicators that would provide a better idea about the success of a project, particularly where different approaches are used and it is difficult to measure the effectiveness of a project.

important reconstructed buildings were the *Monserate Palace* and *Garden of the Countess of Edla* in Portugal, the Museum of Contemporary Arts in Bulgaria, and the National Museum of *Kraków*.

Reconstruction of churches and church-related buildings were also often realised (Church of the Assumption of the Virgin Mary in *Vranov nad Dyjí*, *Tower Church* and a church alter were renovated in the Czech Republic, facades of the *Pécs Basilica*, *Prebendal Archives* and *Palace of Episcopo* were renovated in Hungary, *Nemajunai Saints Peter and Paul's Church* building complex and an auxiliary building of the *Pažaislis* Monastery outside Kaunas were restored in Lithuania, orthodox churches of *Our Lady Falling Asleep* and *Simeon the Stylite* and the *Święta Lipka* church complex were renovated in Poland and the evangelic church in *Bátovce* was renovated in Slovakia).

Some buildings of great cultural heritage value host different activities and were also renovated. These were for example *Vasta Manor School* and its surroundings in Estonia, *Hiemer-Font-Caraffa* in Hungary providing community and commercial space (restaurant and wedding facilities), the tram depot in *Szczecin* to establish a museum and an old foundry in *Starachowice* in Poland, a brewery in Slovakia and youth hostel building in Slovenia serving as a “*museum as a living space*”.

Reconstruction of small-scale infrastructure was realised in different countries as well. For example, three buildings of the Wallachian Open Air Museum in *Rožnov pod Radhoštěm* were reconstructed in the Czech Republic, wooden details of the *Kuldiga* district museum and historical buildings of the old town of *Valmiera* were reconstructed in Latvia, a traditional fisherman's boat was restored in the Portuguese coastline region and 46 buildings were recovered in Portuguese schist villages, eight traditional wooden houses at the Open Air Museum at Romanian *Dumbrava Sibiului* were reconstructed and 32 were renovated, seven old town monuments were regenerated and over 3,000 m² were reconstructed for public use in Slovenia.

In addition to reconstruction and renovation, new structures were built. Among them were a jetty for boats on the *Gauja* river and a historical medicinal herb garden in Latvia, an architectural plastic composition at the entrance of a memorial complex in Bulgaria, a training centre for hosting European Roma Special College of Music in Hungary, a new building as part of the redevelopment and expansion of the a maritime museum in Gdansk, and parts of the *Boleslawiec* Centre of Arts in Poland, a Conservation Centre for cultural heritage material in *Dumbrava Sibiului*, a courtyard along *Butcher's Tower* and water-powered cultural heritage (waterways, watermills, dam and fences) in Romania, and a museum of vehicles in Slovakia.

A smaller number of projects were categorised as immovable cultural heritage but primarily dealt with the pre-construction phase or community awareness raising. For example, development of conservation methodologies in the *Alentejo* region in Portugal and geophysical and archaeological examination of *Gorno Bevevo*, *Cherna Gora* and *Granit* in Bulgaria.

4.3.2. Movable Cultural Heritage

The projects dealing with movable cultural heritage (23 (45%) of the reviewed projects) achieved results in digitisation, and provision of equipment and objects for exhibitions. They all delivered results satisfactorily or highly satisfactorily, with the exception of a

vehicle museum in Slovakia that failed to provide professional museum services and was reviewed by the Evaluators as unsatisfactory. Examples of delivered results are given in the following paragraphs.

The digitisation projects included digitisation of books, creation of a database of stolen, found, seized and other items of cultural heritage, digitisation of historical Prague-related manuscripts (*Pragensia*) and other rare documents from the collection of the Municipal Library of Prague, equipment and digitisation of 40,000 pictures in Hungary, and digitisation of 5100 documents of historic pieces in Poland. In Bulgaria, one project went even further and created a Digital Centre of the National Library of Bulgaria's written heritage, and digitised more than 58,000 files from many historic documents in their collection that are now available through the internet to everyone.

Different exhibitions were realised and objects put on display throughout the beneficiary countries. For example, in the Czech Republic, new exhibitions and new forms of presentation of cultural heritage were prepared by the beneficiary museums in the *Zlín* Region. In Bulgaria, 1500 artefacts and 250 human remains were discovered during geophysical and archaeological examination, which were included in an exhibition at the National Archaeological Institute Museum. In Romania, traditional craft equipment was displayed at an exhibition in the Butcher's Tower, in Slovakia, a vehicle collection was expanded, and in Slovenia a museum exhibition was made on films in *Skratelj's* homestead and a multi-media presentation of a youth hostel in a museum.

Other projects focused on equipping rooms for exhibitions, such as the Estonian *Olustvere Manor* complex, Latvian museums in the town of *Valmiera*, the Lithuanian *Kelmė* regional museum and Slovak internal artistic craft works as interior furnishing in *Skalica*. In Bulgaria, a digitisation centre was equipped with needed scanning equipment, while a Hungarian register office, event hall, youth club and exhibition halls in *Hiemer-Font-Caraffa* were renovated and extended, and a Romanian Conservation Centre in Sibiu was built, and 45 hand-painted dowry chests conserved. The coastal heritage project by *Mutua Dos Pescadores* in Portugal also included exhibitions and the making of a traditional boat that was exhibited.

4.3.3. Education

There was one project that addressed education directly and it delivered its results highly effectively. The Prague Conservatory now has new premises that can be used by students for their theatrical performances. The results are sustainable and will be used by new generations of students, which makes this project very effective.

Other projects also included education activities. In total, fifteen of the evaluated projects (35%) included different activities related to education and training. The majority included soft activities, and only a few projects provided proper educational equipment for reconstructed rooms (e.g. Estonian *Olustvere*, *Vasta* and *Koigi Manor* complexes and Lithuanian building of southern servants' quarters of the *Pažaislis Monastery*). The soft aspects of projects included:

- workshops and educational events for different target groups (e.g. lessons for school children in an open air museum in the Czech Republic, lessons for children during renovation about the repair of the dry-stone walling and an educational programme on ceramics in Estonia;

- training for craftsmen in *Kuldiga* and *Valmiera* in Latvia, music teaching of 70 Roma students in Hungary, and the training of 45 post-institutionalised young people in Romania in the *Gabroveni Inn*). The latter young people received formal accreditation and broad training to help them find other work, and 15 were employed in the later restoration work;
- training of staff (to operate a digital database in the Czech police for manual security for collections in the Czech National Gallery, to operate computers and scanners in Bulgarian document digitisation centre, and to brew beer and manage a restaurant in Slovakia).

Some training was given in cooperation with Norwegian experts (e.g. lessons for Latvian craftsmen from *Kuldiga*, on-site training for Portuguese craftsmen on the repair of schist roofs, study visits to Norway for representatives of the Romania Conservation Centre and exchanges between Romanian and Norwegian craftsmen).

4.3.4. Addressing target groups

Many projects implemented activities that supported the main results. Often these focused on means to address the target groups.

Project Promoters used various methods to address target groups, from the creation of exhibitions to production of promotional material. Examples included posters, speeches, articles and conferences such as was done in most projects in the Czech Republic (e.g. the Municipal Library in Prague), a wooden restoration centre created in Latvia, which serves as an information point, and services provided by the city of *Valmiera* for tourists and visitors, which resulted in an increase in tourists taking part in the Hanseatic League Days. One Portuguese project focused on building a high-quality tourist destination, while another prepared a more scientific report, articles, datasheets, and a multi-media interface for educational and technical purposes and simpler publications for the broader public. The *Princes Czartorski Foundation* published printed materials, while renovation works in *Święta Lipka* church contributed to the publication of research on conservation methods. Projects such as the *Gabroveni Inn* project in Romania, and the Sofia arsenal project in Bulgaria organised competitions for selecting the best architectural and restoration designs. The Bulgarian *Onbashieva House* organised an essay competitions for school children in helping to reach this target group and to promote the aim of the project.

Other projects focused more on the local population and raising their awareness of cultural heritage (for example, among Portuguese coastal communities on local heritage and the promotion and preservation of the traditional schist architecture), which seems to have been achieved, especially as local communities were involved in project implementation. The activities did not focus only on information, but also on more concrete forms of co-operation (e.g. re-covering of roofs, where cooperation of local inhabitants was needed). The approach is therefore judged effective.

Another focus was on immovable and movable cultural heritage with the aim of attracting visitors. Although data was not always available, the following observations can be made. Various projects were able to attract the interest by the target groups after the recent completion of the projects and reopening of the buildings (for vulnerable groups see also Section 0). The renovation and refurbishment of a baroque building in *Jilemnice* in the Czech Republic attracted over 20,000 visitors in 2011, while the reconstructed National Museum in Kraków attracted 200,000 visitors. Such responses from the target groups make

the projects effective. The museum of vehicles in Slovakia attracted 5,000 visitors, and although it had a smaller target group, the quality of the services at the museum may have affected the numbers. In Portugal, the *Monserate Palace* and the *Garden of the Countess of Edla* had special visiting arrangements during the restoration works to enable as wide an access to the site as possible. In the Bulgarian *Onbashieva House*, a library and multi-media information centre were created, supported with an information campaign and popularisation of the life and work of the Bulgarian hero, *Vasil Levski*. A Slovene youth hostel in *Novo mesto* published multi-media presentations to attract visitors, and this seems to have been effective as it received good reviews in the Lonely Planet.

4.3.5. Intangible Cultural Heritage

A smaller number of projects focused on intangible cultural heritage. Among the reviewed projects, only two (4 %) addressed this topic, while only one project supported intangible cultural heritage directly. Its results are considered to be highly satisfactory. It established a College of Music in Hungary, which has already hosted 70 Roma students and supported the development of their musical and general skills. Infrastructure was created and it was upgraded with the content of the studies, which can now be further implemented in the life-course of the college. The project results are therefore considered as very effective.

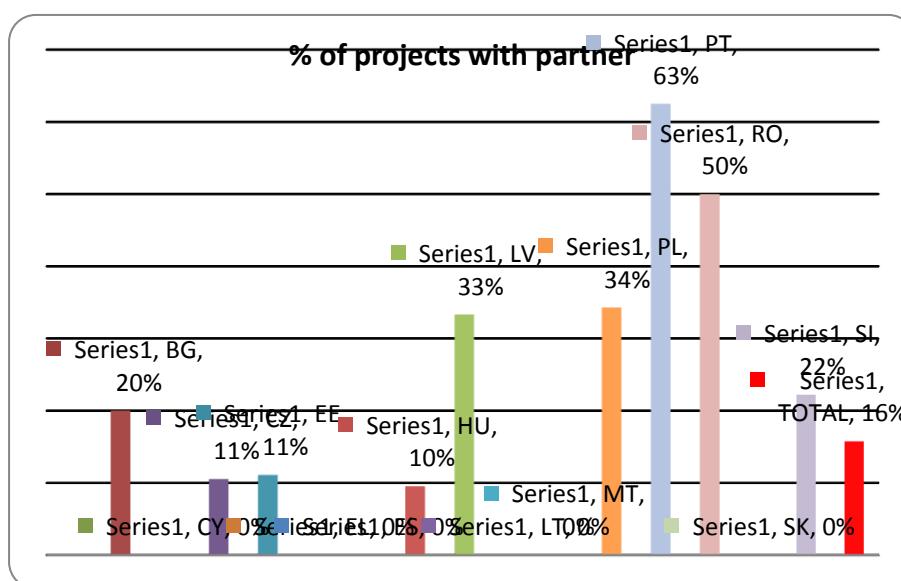
Among other projects addressing intangible cultural heritage were Portuguese projects collecting stories (oral history) and local crafts and revitalising traditions. A network of local inventory makers of stories in the coastal regions was created. In addition, the Hercules Centre Materials Research Unit was established for the protection and revitalisation of the authenticity of intangible heritage.

4.4. ROLE AND EFFECTIVENESS OF DONOR-STATE PARTNERS

Across all the EEA and Norway Grants allocated to cultural heritage in 15 beneficiary countries, Donor-state partners were only involved in the implementation of 16% of projects. This might be considered rather low in the light of the proactive roles of the NFPs and Donor-state embassies in some countries (such as Hungary and Slovakia). On the other hand, the second overall objective of the EEA and Norway Financial Mechanisms laid down in the Memoranda of Understanding for the 2009-2014 EEA and Norway Grants “*strengthening of bilateral relations between the Donor States and the Beneficiary States*” was not included explicitly in all the Memoranda of Understanding for the 2004-2009 EEA and Norway Grants, so the proportion of projects that successfully attracted Donor-state partners could be considered as a good start.

The proportion of projects implemented in partnership with Donor states was high in Portugal (62 %), followed by Romania (50 %), Poland (37 %) and in Latvia (33 %). On the other hand there were several countries where no partnership was initiated under grant projects, such as Cyprus, Greece, Spain, Lithuania, Malta and the Slovak Republic (see Figure 10).

Figure 10 Proportion of projects with Donor-state partners



This evaluation paid special attention to partnerships with Donor-state partners (bearing in mind the overall objective of the EEA and Norway Financial Mechanisms) and included 29 of the total 35 partnership projects (83%) in its sample of projects. In the sample of assessed projects, 57% included a partner, all of them from Norway. A summary of the roles of Donor-state partners and strengths and weaknesses of partnerships is given in Annex 5.

4.4.1. Establishing bilateral partnerships

The establishment of bilateral partnerships faced a number of hurdles, including insufficient time to find a partner (especially if there was no previous contact), mismatch of administrative procedures and levels of authority, and language problems (examples of particular problems experienced are given for one Donor-state partner in Box 6 and for beneficiary countries in Box 7 and Annex 5).

Box 6. Examples of hurdles for Donor-state partners in bilateral partnerships

The *Norwegian Directorate for Cultural Heritage* identified two significant hurdles in bilateral partnerships:

- Difficulties in communication due to lack of adequate fluency in a common language (on both sides). This problem may be underestimated, and there is a case for considering more resources for translation.
- Mismatch of administrative authority and procedures. There is a high level of trust in the Donor states, and negotiators had a wide mandate, whereas partners in beneficiary countries had relatively low levels of trust and complex systems requiring decisions to be referred to one or more higher levels for approval. This prolonged discussions and generated some frustration.

Box 7. Problems in beneficiary countries in finding Donor-state partners

Hungary - Despite a proactive role of the Norwegian Embassy, finding partners in the heritage sector proved to be more difficult than in other sectors, particularly in building restoration projects, where Hungary is well served with appropriately skilled specialists. It might be easier to find partners in intangible heritage projects.

Lithuania - According to the NFP and Project Promoters, to have effective partnerships created in the given time frame, there needed to be good contacts beforehand – which the project applicants did not have. Although there had been previous contacts at a national level (bilateral relations, study visits, town twinning), resources were not available to maintain or set up partnerships at project level.

Romania - For the projects where no Donor-state partner was involved, the reasons were:

- The low score allocated to Donor-state participation in the evaluation grid;
- The difference in the type of heritage between Norway and Romania (stonework more than woodwork for built heritage, and different areas in movable heritage).¹⁷
- The Romanian cultural operators were not well prepared at the stage of the launching of the EEA and Norway Grants in the development of tailored applications involving Donor-state expertise, despite the fact that there were common areas of interest in areas such as museology, architecture, urbanism, archaeology and maritime archaeology;
- Insufficient time between the launch of the call for proposals and the submission deadline to allow the Project Promoters to identify and negotiate participation of Donor-state partners for the submitted projects.

The evaluation indicates that achieving involvement of Donor-state partners is dependent on three main factors:

1. Encouragement of applicants to include Donor states in partnerships through the application scoring system (e.g. additional scores received if a Donor-state partner is involved). As building partnerships was not an explicit objective of the EEA and Norway Grants for 2004-2009, most countries did not seem to encourage the creation of partnerships with Donor-state institutions specifically through the scoring/assessment system in the appraisal of applications.¹⁸ It was also noted that project proposals were assessed largely on the mere existence of a partnership rather than its quality.
2. Time available for partner search. Some Project Promoters would have been interested to create partnerships with Donor states but found insufficient time available to do that.
3. The nature of project, which could limit the added value that a Donor-state partner could provide. The main reason for the low take-up of partnerships lay in the specific nature of the projects, mostly construction, where the role of foreign partners was difficult. When involved, the Donor-state partners usually provided technical advice, participated in exchange of knowhow, joint workshops, study tours, exchange of school classes, and seminars in the joint field of expertise (e.g. maritime heritage, wooden houses).

4.4.2. Significance of partnerships

From the sample countries, 45% of project partnerships were awarded scores of highly significant, 28% significant and 21 % moderately significant.¹⁹ Only 4 % of partnerships were judged to be insignificant.

Regardless of whether partnerships were encouraged in the calls for proposals, there were areas, such as wooden architecture, where beneficiaries found Norwegian partners to be knowledgeable and their participation in projects as valuable, which consequently led to good and active partnerships with good prospects for sustainability (e.g. Romania and Latvia, see Box 8).

¹⁷ Despite the differences, two of the evaluated projects in Romania involved wooden buildings, and the Project Promoters were very happy with Norwegian collaboration.

¹⁸ Although in Poland applications with a foreign partner could obtain a significant number of points.

¹⁹ This numerical analysis is only indicative, as the sample was not homogenous – see 2.6.

From the Donor-state point of view, the Norwegian partners gained from the widening of their horizons (travelling outside the country borders), from the exchange of views and technologies, and from the need to explain why Norway does things in a certain way – this gave the Norwegian partners a better insight into the basis of their own methodologies. In terms of technical gains, disappearing or lost old Norwegian traditions could be regained by interchange with countries where the traditions are still alive. There were opportunities to improve both technical and linguistic knowledge, and Norwegian craftsmen gained significantly in terms of methods, approaches and language.

Box 8. Examples of effects of good partnerships

Latvia - Two projects (LV0033 and LV0094) made very good use of their Norwegian partners and were better off for their partnerships. In both projects the learning, exchange of skills, and inspiring appreciation within the community of its own cultural, architectural, and artistic heritage were integral with the project goals. It seems that the partnerships created true bonds and friendships between the donor and recipient countries and their experts. The partnerships opened the eyes of the Latvians to the value of their own cultural heritage (seeing it appreciated by outside experts), and to new approaches, ideas, and plans for their communities (i.e. applying for World Heritage status for *Kuldīga*, and thinking of attracting tourists to the town of *Valmiera* through the building of a jetty at its river shore). The locals admitted that they would not have thought of these on their own. The Latvians also appreciated being considered as equals by their Norwegian partners. The exchange was not only one way, and the Norwegian partners were open to learn new skills from the Latvian craftsmen.

Romania – Strong links and friendship were also established in RO0030. Technical and management skills and further partnership were developed under RO0029.

The *Norwegian Directorate for Cultural Heritage* noted positive spin-off from partnerships in terms of encouraging free flow of information. The involvement of beneficiary partners in workshops or round table discussions helped them to overcome the historic reticence to share information.²⁰ Positive effects were particularly noted in Poland and Romania (RO0029).

The effectiveness of project partnerships seems to be influenced by three factors:

1. Existence of previous relationships. About 32 % of the assessed partnerships had known each other from direct or indirect previous co-operations (twinning co-operation between municipalities), and 68 % co-operated for the first time. The role of Donor-state partners was more active in projects where there was a track record of previous cooperation (see Annex 5).
2. Choosing an appropriate Norwegian partner organisation that is clearly aware of its role and expectations. Where Project Promoters have chosen a partner organisation without clearly outlining and discussing their input, inefficiencies arose in the implementation process. For example, in Portugal an academic Norwegian institute was partner of a community awareness project. In practice the partners were not compatible, as the academics were thinkers/theorists, while the Project Promoter was looking for practical implementation. The partnership could not evolve.
3. Early active involvement of Donor-state partners - already during the preparation of the application.

4.4.3. Sustainability of partnerships

More than half of the evaluated partnerships were judged to be satisfactorily sustainable, and a fifth highly sustainable. This means that partners had thought about future co-operation, and some of them had even set down the priorities of co-operation, or signed letters of intent or co-operation agreements (e.g. LV0033). Only two or three project partnerships were judged to be unsustainable, whereby it is unlikely that the same partners would continue co-operation, even if the opportunity arose (in PL0250 and PT0044 the partnerships were not

²⁰ The move towards an easier flow of information is part of a long-term process influenced through the implementation of many forms of external assistance, particularly EU pre-accession funds.

realised at all, and in EE0023 the partners only visited the Project Promoter once - for details see Annex 5). In most cases, the sustainability of partnerships depends on availability of future funding. The majority of Project Promoters had in principle a preference for further, even more intensive, co-operation although this is mostly seen as project based. This especially applies for projects where co-operation was initiated for the first time.

4.5. IMPACT

The assessment of impact at this stage of project completion cannot be conclusive because many of the expected impacts will only develop slowly over time (increase in visitors etc.). Although 26 of the 51 evaluated projects were completed in 2010 or before, another 21 only finished in 2011, and four are not due to finish until 2012. It is too early to evaluate impact of these last projects. In addition, there are concepts such as community involvement and awareness that do not lend themselves to quantification. For all forms of measurement, there were generally inadequate baseline data and indicators.

There are various aspects of impact that are important in cultural heritage, and the Evaluators used the following sub-division in their assessment of projects in the desk and field studies, as described in Section 2.4:

- Impact within government (skills and capacity building of local public sector; incorporation of project in policies and strategies);
- Impact on site management (skills and capacity building of management and maintenance of the heritage site; management plan; conservation plan; achieved accreditations);
- Impacts on local identity (involvement of and collaboration with the local community and businesses; function as a community centre; identified ownership by the community; percentage of local visitors on total visitors);
- Impact on the economy (willingness of local entrepreneurs to invest in the cultural heritage; increased income through project-related activities; increased tourism; improvement of skills and capacity of job population);
- Impact diversity or impact on vulnerable/excluded groups (inclusion and/or exclusion of minorities in site interpretation and in project implementation);
- Impact at national level (job creation, economy, tourism development; feelings of ownership).

These types of impact are discussed below. In each case, the Evaluators have assigned a score for the significance of the impact, based on the collected information, as described in Section 2.5. This is only intended to give an indication of the relative success of the evaluated projects, and is not a rigorous statistical derivation (see 2.6). Impact of partnerships is discussed in Section 4.4.

4.5.1. Impact within government

Impact within government includes skills and capacity building of local public sector and incorporation of project in policies and strategies. Of the evaluated projects, 39 % were judged to have highly significant impact, 33 % significant, and 18 % moderately significant. The rest were either not measured or were judged to be insignificant.

Various projects were implemented by or in close collaboration with local and regional authorities or governmental cultural institutes (such as CZ0024), which contributed to internal capacity building of the heritage sector at governmental level. In addition, some

project activities included invitations to policy people and politicians to workshops and events (e.g. PT0019).

4.5.2. Impact on site management

Impact on site management includes skills and capacity building of management and maintenance of the heritage site, management and conservation plans, and achieved accreditations. Of the evaluated projects, 53 % were judged to have highly significant impact on site management, 31 % significant, and 6 % moderately significant. The rest were either not measured or were judged to be insignificant. Examples of heritage management capacity are given in Box 9, and examples of impact on heritage building skills are given in Box 10.

Box 9. Examples of impact on heritage management capacity

Czech Republic - The majority of projects has led to a strengthening of capacity and knowledge of staff in heritage management. Capacity building is often not the main objective, but incorporated in the project through the construction works and heritage management.

Poland – Mixed impact: some projects had clear management with a future vision to sustain impact and to ensure preservations (PL0027 *Sukiennice*, PL0346, PL0240 *Szczecin*, and PL0243), while others did not focus on long-term sustainability and increase of efficiency of management, but purely on the restoration of the building. In general capacity building was not an aim of the projects. Capacity building of local community: some good practice through the organisation of workshops, training and participating in seminars (*Boleslawiec* is a good example). Project teams learned by doing, especially those teams that were not large (national) heritage institutes.

Slovenia – Project SI0005 was initiated by a student organisation, and students learnt to build capacity, which may contribute to their future careers.

Box 10. Examples of impact on heritage building skills

Poland - Various projects stand out (PL0243, PL0346) because of their efforts in training in restoration, preservation, conservation etc. and their efforts to involve the public in the renovation and preservation processes. In many cases conservation skills were linked to the experience of local constructors, rather than particular experts. Increase of accessibility (through digitisation) has contributed to research on the historical documents available. The majority of projects has led to a strengthening of capacity and knowledge of staff in heritage management. Capacity building was often not the main objective, but was incorporated in the project through construction works and heritage management.

Portugal - Greatly supported building skills and capacity in the restoration of cultural heritage. All the evaluated projects organised workshops, seminars or included capacity building and support in restoration skills. Two projects focused on the traditional crafts of the region (PT0019 and PT0022).

Slovakia - Building skills seemed not to be an aim for the selected projects. Professionals were hired for the job that needed to be done and they left the site when the project was finished.

Slovenia -A primary focus on creating more local awareness and improve attractiveness of the region through preservation and promotion of the significance of the local or regional heritage and stimulating tourism.

4.5.3. Impact on local identity

If local communities identify with, and feel proud of, local heritage, they are more likely to be involved in its preservation and promotion. Impact on local identity can be assessed by the degree of ownership by the community, the involvement of and collaboration with the local community and businesses; the heritage functioning as a community centre; and the number of local visitors in comparison with the total number of visitors. Of the evaluated projects, 55 % were judged to have highly significant impact on local identity, 25 %

significant, and 10 % moderately significant.²¹ The rest were either not measured or were judged to be insignificant

Many different projects supported by EEA and Norway Grants used the cultural heritage as a catalyst for local community and regional development. A good example is the *Boleslawiec* project in Poland where the cultural heritage was used as an instrument in the development of an overall community centre. This centre has a significant influence on the promotion of regional cultural heritage and at the same time has greatly impacted the community on a social level. The Slovenian Situla Hostel project is an example showing the use of cultural heritage to increase local and regional attractiveness, thereby generating economic benefits. The project relies on the efforts of local volunteers and students, which could not be possible if they did not feel proud of the heritage and see the local impact. Further examples of impact on local identity taken from the project sheets are given in Box 11.

Box 11. Examples of ownership of the project results

Baltic States – The small-scale projects of wooden architecture and manor houses helped the grass roots in these countries to regain their pride in their cultural heritage and thus the feeling of self worth and value. In small communities, heritage buildings are the centre of the community – they are their pride and joy.

Bulgaria - There was a very high level of ownership in all the evaluated projects in Bulgaria. The local community has a strong sense ownership of the Vasil Levski Museum and all that is associated with it. This ownership was enhanced by the project activities, the essay competition and presentation in Norway, and the establishment of the multi-media resource centre and library.

Czech Republic - The majority of assessed projects led to more local awareness, a sense of ownership and pride in the cultural heritage. All the projects stimulated a sense of pride for architecture or objects. Various projects combined their activities with other cultural activities (e.g. concerts and exhibitions in CZ0024, CZ0034, CZ0066 and CZ0149) and directly promoted the significance of cultural heritage (CZ0034, CZ0060, CZ0066, and CZ0163). One third of the Project Promoters indicated that they organised educational programmes (CZ0028, CZ0034, and CZ0166) or workshops (CZ0034, CZ0060, and CZ0163).

Hungary - There was a very high level of ownership in all the evaluated projects in Hungary. They took great pride in what they had completed and made available to their community. A good example of this was the Baroque Heritage - Flowering Community, Municipality of *Székesfehérvár* (HU0021).

Poland - In all the evaluated projects, the target groups became aware of the significance of heritage and the need for preservation. There was a sense of ownership and pride. Various projects included the community (e.g. volunteers and programmes for children).

Portugal - In all the evaluated projects, target groups were aware of significance of the heritage and the need for preservation. A sense of ownership was present.

Romania - There was a very high level of ownership in all the evaluated projects in Romania. They took great pride in what they had completed and made available to their community. A good example of this was the Butcher's Bastion project.

Slovakia - All Project Promoters were very happy with the funding and with the results which they show with a lot of pride and ownership.

Slovenia – High level of ownership. The evaluated projects did a good job in involving local communities. This increased the awareness of locals, children and the general public (e.g. through Lonely Planet) about the significance regional heritage.

4.5.4. Impact on the local economy

For this impact, evaluators looked at the willingness of local entrepreneurs to invest in the cultural heritage; increased income through project-related activities; increased tourism; improvement of skills and capacity of the job population. Of the evaluated projects, 27 %

²¹ The assessment of impact on local identity is more reliable for the field study projects than for the desk study projects where the information derived only from the Project promoter and project documents. Nevertheless, the same percentage (80 %) of scores for both the field and desk study projects were either 'HS' or 'S'. There was a difference within this percentage, and 62 % of the field study projects scored 'HS' compared with 48 % for the desk study projects.

were judged to have highly significant impact, 31 % significant, and 33 % moderately significant. The rest were either not measured or were judged to be insignificant. Examples of impact on the local economy are given in Box 12.

Box 12. Examples of impact on employment etc.

Baltic states - Much of these countries' tourism comes from nationals discovering other parts of their country where they are especially interested in visiting heritage sites and monuments, and participating in cultural heritage activities. The projects funded by EEA and Norway Grants helped greatly in furthering this national exploration by preserving heritage off the beaten track and thus helped to raise the general economic and social levels of activities throughout the countries.

Bulgaria – The *Vasil Levski* Museum is a prominent cultural tourism attraction for *Karlovo* and the additional resources created by this project will add some value in terms of student, scholarly, and community events rather than in greatly increasing economic growth.

Czech Republic – Several projects included long-term job creation (10 work spaces relating to the digitisation process resulted from CZ0028, 13 work places resulted from CZ0034, and four technical staff for the operation of the theatre resulted from CZ0166), and an increase in tourism/visitor numbers (CZ0034 and CZ0066) that is likely to be maintained after the end of the projects.

Lithuania – the projects will generally have a positive impact in helping the inhabitants generate income and employment. The *Pažaislis* Monastery has been made more attractive and this will bring economic benefits. The *Kelmė* Barn has helped make the small city of *Kelmė* and its whole region more attractive and interesting to tourists. The projects have energised the people to look for other and more projects. They have created job opportunities for young people. In *Kelmė*, 40 projects are currently going on, in some way spun off from these restoration grants to restore the museum buildings.²²

Poland - Smaller renovation projects rarely had direct impact on the unemployment rate. In the case of the larger museums (PL0466 and PL0243), renovation/refurbishment etc. may lead to a flow of more visitors in the future, but in both cases the projects are not finished yet. Many projects outlined that the project resulted in additional jobs. But those jobs are most of the time paid with public money from the (local) authorities. It is not a result of (sufficient) extra income that is generated through the projects.

Portugal - All the evaluated projects in Portugal had clear effects through, for example, tourism, and increase of regional attractiveness. In addition, post-doctoral places (PT0044), jobs and a social programme for inmates (PT0026/45) were created.

Slovakia – The an outcome of the Green House – cultural preservation in *Banska Stiavnica* project was the employment of 19 people, many from the local community.

Slovenia –The evaluated projects did a good job in involving local communities. Projects increased the attractiveness of the towns (even regions by becoming part of a historic towns' network) and achieved creation of new jobs, and an overall increase of livelihood. For example, project SI0005 has directly boosted the attractiveness of buildings around *Situla*.

4.5.5. Impact on vulnerable/excluded groups

This aspect of impact deals with the inclusion and/or exclusion of minorities in site interpretation and in project implementation. Although the protection and promotion of Europe's cultural and linguistic diversity is part of EU strategy, and was sometimes specifically mentioned as an additional focus in the Memorandum of Understanding (e.g. Czech Republic), the meaning of diversity itself was sometimes not understood within the EEA and Norway Grants. Stimulating diversity and including excluded groups or minorities can have a significant impact on awareness, and can help to create a social and cultural dialogue on various levels. However, promoting diversity was not a priority in many projects, and they did not have activities focussed on vulnerable or excluded groups. For a third of the evaluated projects there was no effect, or an effect was not measured.

²² See <http://www.kelme.lt/eng/Culture>, and http://ec.europa.eu/agriculture/analysis/external/employment/good-practices_en.pdf, an example of the establishment of micro enterprise for processing organic products.

Nevertheless, in practice, different social groups (e.g. children and handicapped) were included in various projects, and folklore festivals have promoted multi-culturalism with many visitors including those returning for a second time. Restored cultural heritage objects (museums, libraries etc.) and events such as concerts can be available to all groups, including the vulnerable (attention was paid to accessibility for handicapped people), and 18 % were judged to have highly significant impact, 27 % significant, and 22 % moderately significant effect on vulnerable and excluded groups. The rest were either not measured or were judged to be insignificant. Examples of impact on vulnerable/excluded groups are given in Box 13.

Box 13. Examples addressing vulnerable/excluded groups

Czech Republic – CZ0034 organised festivals and events for a multi-cultural community, folklore and the Roma community. Other projects only addressed accessibility for handicapped people.

Hungary – The Roma Special College of Music (HU0120) included Roma minorities (and other students, circa 10-15 %) where poverty had played a role in their development. Roma children were given a great opportunity to further their music and general education.

Poland - Mainly local community and youth through exhibitions, educational programmes and workshops (e.g. PL0346 and PL0243).

Portugal – The restoration of *Parques de Sintra* was particularly interesting because of the inclusion of inmates of a local prison, which helped them later in their rehabilitation process. The evaluated projects included interest in children and the elderly, but no specific mention of ethnic minorities.

Romania - 45 disadvantaged youth were offered a training event during the restoration of the *Gabroveni Inn*, leading to the selection of 15 young disadvantaged people who will participate in the building restoration.

4.5.6. Impact at national level

In many of the evaluated projects the heritage was of a particular regional or local significance. These projects, apart from those based in the capital or inscribed as World Heritage (e.g. Sintra, Portugal), do not generally have the scope to make an impact at **national** level. Impact at national level covers job creation, the national economy, tourism development, and national feelings of ownership. Of the evaluated projects, 49 % were judged to have highly significant impact at national level, 20 % significant, and 20 % moderately significant. The rest were either not measured or were judged to be insignificant.

The Project Promoters mentioned in the interviews that economic benefits would come from:

- a) increase of tourists to the site, resulting in more tourist activities;
- b) protection of heritage against crime;
- c) generation of additional income through revenues, ticket sales etc.
- d) stimulation of future funding through good practice and an increase in the attractiveness of a project due to the results arising from the support of EEA and Norway Grants.

Improvement at the local level may increase the attractiveness at regional levels and hence make an impact at the national level, but the direct economic impact was generally not significant enough to have a social, cultural or economic effect at the national level. Very few projects actually indicated that a significant increase in the number of (paying) visitors was achieved, thus supporting the idea of increase economical benefits through tourism. Visitors cannot always be counted if there are no ticket sales (e.g. in churches and public buildings) or if there is free access (for example for school children). The number of created jobs is often not that significant or sustainable, and data to support the argument that a project results in economic benefits are not yet available (e.g. measured visitor numbers/entrepreneurship).

Impact at national level did occur when the heritage was based in the capital and was hosted in national institutes, such a national gallery. The preservation and protection directly affected ‘national heritage’ or cultural objects of national significance, and visitors’ numbers were generally higher. Also digitisation helps to increase impact at the national level, as it provides national accessibility, in contrast to collections in regional and local museums that are only accessible when visiting the site. Some examples of impact at national level are given in Box 14.

Box 14. Examples of impact at national level

Czech Republic – One third of the evaluated projects outlined that they resulted in additional jobs. Projects CZ0060 and CZ0163 directly contributed to the preservation and protection of cultural objects of national significance and contributed to combating illicit trade through collaboration with international organisations such as Interpol and ICOM.

Lithuania - Pilgrimage tourism is growing which will benefit the two evaluated church/monastery restorations. This could benefit from cross-border exchanges now that the two churches have room and board facilities.

Poland - The restored buildings function as landmarks (e.g. PL0239) and have made tourist regions relatively more attractive. Some Project Promoters indicated that an increasing numbers of foreign visitors were achieved, thus supporting the idea of increase economical benefits through tourism.

Romania – The conservation laboratory facilities that were established at *Sibiu* by the ASTRA Museum (RO0029) are world class. They have already treated a number of dowry chests and can now adequately store and conserve their other material (>20,000 objects). The conservation laboratory also has a strong education focus with local and national universities.

Portugal – The evaluated projects have contributed to an increase of foreign tourism (e.g. *Park Sintra*) and regional attractiveness (Schist Network).

Slovenia – There was economic impact in the following areas: increase of foreign tourists to sites resulting in more tourist activities, combination of processes and small-scale investments, generation of additional income through revenues, ticket sales etc., stimulation of future funding through good practice and increased attractiveness of projects due to results supported by EEA and Norway Grants, and by combining the project with commercial activities (e.g. restaurant, café and hostel).

4.5.7. Visibility of grants

Project Promoters generally respected the requirement to acknowledge the contribution of EEA and Norway Grants to their projects in terms of signboards etc. Very often, especially larger projects, visibility was enhanced by other means, such as television, print media, brochures, books, signage and web sites, sometimes through the Norwegian Embassy. Examples of visibility are given in Box 15.

Box 15. Examples of visibility

Lithuania – Lithuania is a country working hard to restore and rebuild its infrastructures, buildings and objects and sites of cultural heritage value. All over the cities and along the highways sign boards are evident at construction sites of buildings or highways acknowledging EU funding (Structural or Regional Funds), and occasionally there are also boards acknowledging EEA and Norway Grants.

Poland - Very visible at local level and regional levels.

Portugal - Extremely visible at an international level through World Heritage, at a European level through European exchanges/new projects (PT0019) and at a national level through capacity training, further research and a very specific community project with children.

Romania – All evaluated projects had good visibility. The ASTRA Museum stood out with rebuilding of 32 houses, each with at least one sign next to it advertising the support from EEA and Norway Grants. Every piece of conservation equipment in their laboratory has a sticker to this effect as well.

Slovakia – The focus was at the local level, where the projects are very visible, especially *Batovce* and *Skalica*. The biggest project in Slovakia, not included in the evaluation, in Bratislava, has better visibility.

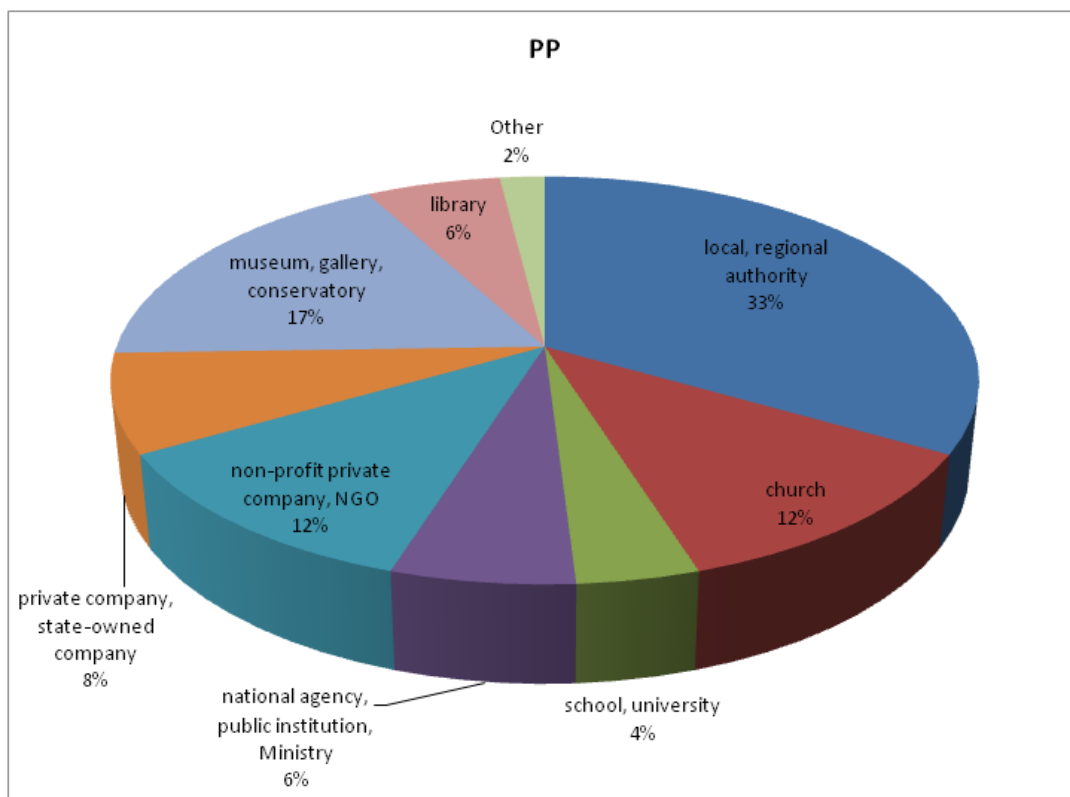
Slovenia – Very visible nationally and internationally (e.g. mention in the Lonely Planet). The evaluated projects are also part of larger events or heritage trails (e.g. network of historic towns) and function as good example for other projects (e.g. SI0005).

4.6. SUSTAINABILITY

All of the evaluated projects were judged to have planned resources to ensure the sustainability of the results achieved. In all cases, the Project Promoters took responsibility for ensuring sustainability by establishing a maintenance contract for 5 or 10 years with every project, in line with Donor conditions. In some cases the sustainability was relatively easy to guarantee as the Project Promoter was a government department, or had guarantees from municipal or regional authorities. Of the selected Project Promoters, 33 % were local and regional authorities, and 33 % were government institutions, or institutions supported by government funds, such as museums, libraries, galleries, university, school, and musical conservatory (see Figure 11). An additional 8 % were private companies or state-owned companies. For the remaining 24 % (half churches, and half non-profit private companies and NGOs), the sustainability was more difficult to ensure. For about a third of the restored objects, ticket sales were planned to contribute to future resources for maintenance.

However, there is more to sustainability than financial provisions for maintenance. To preserve the heritage and to attract visitors in the future and to keep up the awareness and feeling of ownership, there needs to be plans for future community involvement and capacity building. In addition, local awareness and commitment alone are not enough to ensure sustainability, and there is a need to secure the involvement of regional and national authorities. There was a general absence of long-term strategies, management or marketing plans for the maintenance, management and marketing of the concerned cultural heritage.

Figure 11 Type of Project Promoters



Examples of sustainability are given in Box 16.

Box 16. Examples of sustainability

Bulgaria – Sustainability of the Sofia Arsenal project was promising. The museum falls under the management of the National Museum of Bulgarian Visual Arts, the largest and oldest state-owned art gallery in Bulgaria. The design and restoration of the arsenal together with its very effective location has attracted significant ministerial interest and support, and there is a sense that contemporary artists and the community see it has having a strong sense of space for contemporary art. In general, throughout Bulgaria, the NFP wanted assurances and a plan that projects would be maintained for 10 years.

Czech Republic – Sustainability of the projects was positively influenced by capacity building and local awareness deriving from strategies combining renovation with activities.

Hungary - The Roma special school was very concerned about its sustainability and was investigating ways to make it sustainable through diversifying activities that could take place there.

Poland - The majority of the projects were very sustainable. They had a management plan and/or strategy for the forthcoming years. Dependency on funding may be a threat to the projects (if not earning sufficient revenue from activities and ticket sales). In one evaluated project the focus was primarily on the restoration of the building, and there was no clear programme relating to long-term management or local awareness raising, such as educational programmes to involve children. The increase of the attractiveness of the surrounding may not be enough in the long run to ensure sustainability in its widest sense.

Portugal - Generally very sustainable. The majority of projects had a management plan and/or strategy for the forthcoming years. Dependency on funding might be a threat to the projects (if not earning revenue from activities and ticket sale), especially in the current economic climate in Portugal.

Slovakia - Renovations are sustainably done by professional teams. For the coming period the sustainability is not in question,²³ but they will need external money for bigger restorations. The activities in Trenčín (Museum of Wheels) were not performed by professionals nor was there any attention to capacity building within the team. This makes the sustainability very questionable.

Slovenia – Sustainable, if funding can be ensured and flow of tourists and visitors be sustained to realise revenue from ticket sales, restaurant, hostel etc.

²³ Because of the general obligation to establish a fund for maintenance for the forthcoming years.

5. CONCLUSIONS

The EEA and Norway Grants were clearly of fundamental importance to the conservation of cultural heritage in the beneficiary countries. End beneficiaries were able to invest effectively in the restoration or construction of cultural heritage objects and in the development of activities around the objects. Many examples show that the EEA and Norway Grants provided a spin-off effect, resulting in new activities and new funding after the completion of individual projects. Local communities and local, regional and even national authorities have increased their pride in their cultural heritage and are more aware of its significance.

Relevance was high. All of the assessed projects were relevant to the achievement of the objective of the EEA and Norway Grants to reduce economic and social disparities in the European Economic Area. Promotion of the diversity of heritage in Europe was achieved. At the same time the projects followed the priorities of national strategies and programmes. The national strategies mostly focused on saving actual monuments, and less on how these monuments were to be integrated into other aspects of life or in other policy areas. Ideas of creative reuse of buildings had in most countries not yet been considered.

Implementation was predominantly efficient. A crucial element in achieving efficient implementation is the adoption of an appropriate timeframe and planning of the different phases of project preparation and implementation. The more thorough the preparation and technical documentation, the less likely unforeseen complications, delays and additional costs will occur. Co-operation between the different bodies involved in the management and implementation of cultural heritage projects was efficient and flexible in the seven beneficiary countries visited. This made the projects manageable even though the implementation process was anything but smooth, being plagued with many different problems. The problem areas included time consuming application and public procurement processes, shortcomings in building designs, complex preparatory works, and unexpected works arising during excavations. A significant problem was the burden of unexpected costs due to changing currency exchange rates between the time of application and implementation.

Cultural expertise is necessary. Cultural heritage preservation and promotion is an expertise that has usually been developed over years and often is very specific and costly. Where funding is limited, or commercial interests are involved (the need to make a profit), there may be a temptation to take short cuts in preservation activities. In addition, private companies, unless heritage experts are specifically hired for the project, are usually not experts on heritage and may lack the expertise to implement the project at the same level as professional cultural organisations do. This was often the case in the evaluated projects where Project Promoters for EEA and Norway Grants were private (commercial) companies/institutes, and the observed level of execution was lower than government heritage institutions or NGOs.

The quality of public calls for proposals and project applications were technically better in countries where the Ministry of Culture was actively involved in implementation. The objectiveness and transparency of the assessment processes was higher when external assessors were used. In certain cases, Norwegian expertise was very valuable (e.g. expertise on wooden structures and knowledge on technical documentation and equipment).

Partnerships were important. Partnerships in general are an important element in capacity building and community awareness. It is generally known that strong partnerships at local and regional level, with municipalities, schools, cultural institutes, local businesses and community associations, contribute strongly to the sustainability and impact of projects, and this was observed with the evaluated projects. Including stakeholders at different levels in the planning and implementation process and creating strong partnerships in country add significant value to the heritage. International partnerships can contribute to knowledge exchange and expertise, while local and regional partnerships stimulate a sense of pride and identity. Working with partners at local and regional levels brought the evaluated projects alive among the communities in which the heritage was situated, and the projects that were judged in this evaluation as highly significant were those that had strong partnerships at local level.

Bilateral cooperation was effective. The majority of the 29 evaluated projects which included Donor-state partners had successful partnerships, with a high degree of sustainability (many planned to continue partnerships in the future on a project basis, if sufficient funding could be found).

Bilateral cooperation and/or creation of partnerships with Donor-state organisations was not an explicit objective for 2004-2009 EEA and Norway Grants and was thus not considered as a priority in many countries. Partnerships with Donor states were not actively encouraged to the same extent. Although in some countries, additional points could be obtained if a Donor-state partner was involved, the number of such points was relatively small compared with the total, and the quality and intensity of partnerships was not assessed. No strategic approach had been considered on how to establish links between partners from beneficiary countries and Donor states. Usually such initiatives were left to the ingenuity and pro-activeness of project applicants. Project applicants usually started to look for Donor-state partners at the time that the calls for proposals were published, which did not give them sufficient time to involve Donor-state partners in projects from the start, when project ideas were developed, or to create joint proposals. Besides the existence of previous contacts, early collaboration in project development was found to be the most important factor for effective partnerships.

The assessed projects made an impact, especially at local and regional levels. EEA and Norway Grants were considered as crucial, as they provided a significant investment in the restoration or preservation of cultural heritage and have helped with further development of programmes and attracting new funding. They provided a major milestone in the development of most of the larger projects.

In general, measuring impact of heritage projects can be quite difficult because the added value of a project is most of the time intangible. Nevertheless crucial elements in the sustainability, impact and effectiveness of the heritage preservation are the combination of the construction or renovation works with educational, social, cultural programmes and events. In several cases (e.g. *Boleslawiec* in Poland) the construction of the building provided an opportunity to develop many different activities in the building. The building became an important cultural landmark and centre for the community. This combination of preservation with functionality positively influenced the sustainability and impact of the project. Similarly, a restoration or digitisation project alone is not enough to create significant impact at a local level, but it is the combination of preservation with promotion, awareness programmes, capacity building, educational tools and cultural events that make projects sustainable and of significant impact. The majority of projects seem to have achieved that (see good practice projects in Box 17, below).

When considering the added value of cultural heritage projects there are a few important issues to keep in mind. Rather than looking at the economic value of a heritage project, the added value should lie in the impact that a heritage site has on the local, regional and national community in giving them a sense of identity and pride, and the opportunity to use the sites for the education of both children and adults in heritage, history, culture and art. History is valued in other ways than the value of a building.

Job creation was one of the results in many projects. However, the created jobs were often paid for by ministries and municipalities and this is not what is meant by economic benefit. Economic benefit can be created by the stimulation of tourism, and this was a target in some cases, but it is important to include tourism expertise in the project team, or to cooperate with a tourist board, as a renovated building does not generate tourism on its own. Such tourism expertise was usually not involved.

Results were financially sustainable, but no plans for sustainable community involvement.

An important element of heritage preservation is having a long-term strategy for the maintenance, management and marketing of the cultural heritage in question. It requires regular attention and monitoring to preserve the heritage and to attract visitors and to keep up the awareness and feeling of ownership. Community involvement and capacity building are important elements. This requires the drafting of a management plan and marketing strategy by the body responsible for the object/site, to ensure the sustainability and impact after the completion of the project. These documents were not evident. While future financial support was usually planned (especially for government or municipal objects) there was not much information on other indicators that are necessary to ensure sustainability (e.g. community involvement, and a sense of identity and ownership etc.). Therefore the conclusions on sustainability could not be supported with much quantified evidence.

There were many examples of good practice. The evaluated projects were all of different types (ranging from building restoration to community awareness). From the sample of evaluated projects were a number that can be highlighted as demonstrating good practice. The criteria for good practice were that:

- projects were able to combine construction or renovation works with functionality and particularly a clear role in, and impact on, the community;
- projects combined heritage preservation with intangible aspects and activities and events for the community (e.g. educational programmes for children and/or other social groups) and visitors (through concerts, events, and exhibitions), and by means of partnerships (especially at local and regional level);
- projects increased heritage skills and community awareness.

Examples of good practice projects are given in Box 17.

Box 17. Examples of good practice projects

Good practice was assessed through the combination of heritage preservation with capacity building, local awareness and a clear impact of the heritage in the community (e.g. through a new function, through rehabilitation of the surrounding and an increased feeling of pride).

BULGARIA: BG0043 – *“Reconstruction of the Onbashieva House as part of the Vasil Levski National Museum in Karlovo ...”*:

- Reconstructed architectural plastic composition at the entrance of the memorial complex;
- Established library and multi-media information centre, created information databases, launched information campaign and popularised the life and work of Bulgarian national hero *Vasil Levski*.

CZECH REPUBLIC: CZ0034 – *“Open air museum and vernacular culture in new forms of presentation ...”*

- Restored and reconstructed three buildings of Wallachian Open Air Museum in *Rožnov pod Radhoštěm*;
- Erected copies of seven historic buildings;
- Implemented lessons for school children.

ESTONIA: EE0031 – *The preservation and expansion of the potential uses of the Olustvere Manor complex ...*

- Renovated *Olustvere* manor complex distillery and horse stables and equipped exhibition and seminar rooms;
- Developed educational programme on ceramics.

HUNGARY: HU0120 – *“European Roma Special College of Music”*

- Established training centre to host the European Roma special college of music;
- During the project, 70 students aged 12 – 18 were trained/mentored in the college.

LATVIA: LV0033 – *“Restoration of Kuldīga District Museum and Establishment of Wooden Architecture Restoration Craftsmen Workshop”*

- Restored Kuldīga district museum building;
- Established wooden restoration centre, serving also as a tourist information point;
- Implemented training of local Kuldīga craftsmen in cooperation with Norwegian experts.

LITHUANIA: LT0014 – *“The restoration of Kelmė Regional Museum Barn ...”*:

- Reconstructed and equipped Kelmė Regional Museum barn for educational activities;
- Developed tourism infrastructure.

POLAND: PL0238 – *“Cultural-educational centre in Bolesławiec ... international centre of ceramics”*

- Reconstructed Cultural—Educational Centre of Ceramics in *Bolesławiec*, including modernised surrounding roads, pavements and squares, and purchase of equipment.

POLAND: PL00346 – *The international dialogue centre in Krasnogruda – revitalisation of a historical manor complex*

- Restored historical manor house and outbuilding conservation and extended former aviaries in *Krasnogruda*.

Box 17 - continued. Examples of good practice projects

PORTUGAL: *PT0044 – “Project Hercules – cultural heritage study and safeguard”*

- Implemented survey on tangible cultural heritage of the region and prepared diagnoses of their conservation;
- Established Hercules Centre Materials Research Unit;
- Prepared conservation strategy based on scientific research;
- Certified local crafts and protected and revitalised integrity of intangible cultural heritage;
- Implemented promotion activities for children, scientists, and the wider public.

ROMANIA: *RO0029 – “Conservation and restoration of the ethnographic heritage from Astra museum – Dumbrava Sibiului”:*

- Established and equipped a world-class conservation centre for conserving, restoring and promoting cultural heritage material;
- Reconstructed and renovated traditional wooden houses in the open air museum and conserved hand-painted dowry chests.

SLOVAKIA: *SK0125 – “Conservation of European cultured heritage – renewal of evangelic church in Bátovce”:*

- Renovated evangelic church, including roof, foundations, paintings and plaster and surroundings (installed drainage system, pathways, landscaping works).

SLOVENIA: *SI0005 – “Youth hostel Situla – museum as living space”*

- Renovated building, serving as a youth hostel and established youth hostel following the concept “museum as a living space”;
- Implemented archaeological excavations and multi-media presentations and promotion.

6. RECOMMENDATIONS

The recommendations cover possible improvements in the project application process, improvement in the assessment process, implementation, and partnerships with Donor states.

A. Improvements in the project application process

Recommendation 1. – Typology of impacts. Because cultural heritage has specific dimensions to the impact that it can make, the requirements for project proposals should encourage applicants to describe in detail the expected impact that their project would make in as many dimensions as possible, such as:

- Impact within government (skills and capacity building of local public sector; incorporation of project in policies and strategies);
- Impact on site management (skills and capacity building of management and maintenance of the heritage site; management plan; conservation plan; achieved accreditations);
- Impacts on local identity (involvement of and collaboration with the local community and businesses; function as community centre; identified ownership by community; percentage of local visitors on total visitors);
- Impact on the economy (willingness of local entrepreneurs to invest in the cultural heritage; increased income through project-related activities; increased tourism; improvement of skills and capacity of job population);
- Impact diversity or impact on vulnerable/excluded groups (inclusion and/or exclusion of minorities in site interpretation and in project implementation);
- Impact of partnership (creation of partnership with Donor states and with project partners, such as MoUs, new initiatives, etc.);
- Impact at national level (job creation, economy, tourism development; feelings of ownership).

Recommendation 2. – Indicators. A set of common indicators of achievement of results should be presented in all countries. There should be quantitative indicators, such as:

- Number of visitors expected in first/second year after completion of investment;
- Number of different events organised;
- Number of partnerships at local, regional or national level;
- Number of volunteers involved in the project;
- Increase in number of employees directly related to project output.

Such indicators cannot be met without a high-quality approach. The focus should be on the intrinsic value of the heritage and the project applicant should describe how s/he can improve this. S/He should be requested to indicate what difference the proposed project would make for the target groups, and what benefit stakeholders of a cultural heritage site would gain through investment in the project. A stakeholder analysis can be useful to obtain this insight, and the preparation of such an analysis could be an indicator. Small organisations might need financial assistance in undertaking such an analysis.

Recommendation 3. Avoidance of unnecessary implementation delays. To avoid unnecessary waiting for a building permit, the NFP could consider incorporating a condition into the application for grants that the applicant should already be in possession of a building permit at the time of application or at least be able to provide proof that a building permit has

been applied for. To avoid liquidity issues, applicants should prepare investment plans with an analysis of cash flows and identification of resources to finance project activities in cases of delay. The NFP could consider requesting applicants to provide statements from banks or other guarantors that the necessary funding would be available to a Project Promoter to overcome a temporary liquidity problem.

Recommendation 4. Management plan and marketing strategy for sustainability. The requirements for cultural heritage project proposals should encourage applicants to include in project activities the preparation of a management plan and marketing strategy in order to establish a long-term strategy for the maintenance, management and marketing of the cultural heritage. Having a clear view of the relevant stakeholders of a project would support the effectiveness of the management plan and the implementation of the marketing strategy.

Recommendation 5. - Cultural heritage expertise. It may be advisable for future EEA and Norway Grants in the cultural heritage sector to have cultural heritage expertise available within the programme that can be consulted by the Project Promoters, in addition to the usual administrative and financial consultations through the National Focal Point. This is especially important for small applicants. It could be provided in country through the Ministry of Culture, or by a centre of expertise in the Donor states. If programme assistance is not made available in cultural heritage, then for small organisations, and where private (commercial) companies/institutes are to be invited to apply for EEA and Norway Grants for cultural heritage, one of the criteria for the award of a grant should be the presence in the implementation team of a recognised cultural heritage expert (either internal staff or project partner, or a commitment by the organisation/company to hire appropriate cultural heritage expertise for the project).

Recommendation 6. – Importance of tourism. Where economic benefit of the proposed project is sought on the basis of tourism, one of the criteria for the award of a grant should be the presence in the implementation team of a recognised tourism expert, or a plan to cooperate with a tourist board.

Recommendation 7. – Conditions for successful partnerships. If partnerships are to be strengthened, the following should be considered:

- **Kind of project being supported.** Strong and active partnerships are not likely in projects that mainly focus on technical reconstruction of cultural heritage objects, unless special expertise from the bilateral partner is required for execution. Bilateral co-operation can be more easily achieved in 'soft projects', in which knowledge exchange and bilateral co-operation are the main aims. Renovation projects have a large impact on the budget and they create lots of good will at governmental and community level but they do not stimulate co-operation.
- **Time for partner search.** Before actual publication of the call for proposals, two or three months notice should be given, encouraging potential applicants to start searching for partners in Donor states.
- **Fluency in a common language.** Either partners on both sides should be fluent in a common language, or consideration should be given to provision of resources to allow for assistance where necessary (translation or interpretation) especially for defining roles, objectives and joint actions, and describing key findings and lessons learned.
- **System to help partner search.** The Donor states should consider how they can make the expertise in their countries available more visible for project applicants, and what systems might be created. One recommended possibility is an on-line application

system for partner search where potential Donor-state partners and applicants from beneficiary countries could place their requests.

- **Assess partner quality.** Rather than giving scores only for inclusion of Donor-state partners, the quality of partnerships should be assessed. The assessment scale could be (1 – Donor-state partner included, however without a clearly identified role; 2 – Partnership is based on exchange of information, study tours; 3 - Donor-state partner involved at the level of providing technical consultation, acting as trainer; 4 – Donor-state partner is responsible for one work package and financially contributes to the project; 5 – Project is implemented as a mirror one, where some activities are implemented in both countries; 6 – Project is implemented as joint one, where common solutions are being developed and common problems tackled.
- **Pro-active Donor-state partners.** Donor-state partners should be encouraged to find their own interest in projects. The best partnerships are where both partners gain. The interest is usually higher if organisations are requested to contribute financially to projects.

B. Improvement in the assessment process

Recommendation 8. – Improvement of assessment process. It is advisable to include the Ministry of Culture in preparation of applications, defining selection criteria, providing technical support and guidance to applicants during the call for proposals, perhaps even to act as the Intermediary body during implementation. However whenever the role of the Ministry of Culture is closely linked to preparation of calls for proposals, they should not be given the possibility to act as Project Promoter, or to be involved in project appraisals. This is perceived as conflict of interest. To achieve the most transparent and objective assessment, external assessors should be involved, whose competence should be approved by the Steering Committee. External assessors would have to sign no conflict of interest forms and statements that they would act in objective manner. In order to avoid unnecessary pressure on assessors their names should not be publically announced. If national legislation requires a higher level of transparency then competences of assessors could be published.

C. Implementation

Recommendation 9. - Costs of changing currency exchange. As cultural heritage encompasses national monuments of historic value at state level, national governments should consider covering the risks of unexpected costs caused by differences in exchange rates used at different times in the implementation cycle. This could be done by introducing a fixed exchange rate between the Euro and national currencies that would remain from the application stage till the end of implementation stage, or by establishing the project contract in the national currency, as is done under EU Structural Funds. Such a gesture would be appreciated particularly by beneficiaries whose budgets are extremely limited and who are more vulnerable to liquidity problems.

Recommendation 10. End-of-project workshop. Beneficiary countries should follow the example of Slovakia and organise a workshop for all Project Promoters at the end of the funding period to exchange lessons learned in order to augment capacity building and sustainability.

D. Sustainability

Recommendation 11. Sustainable site management. To ensure sustainability of the benefits accrued to cultural heritage sites, it is important to ensure that there is adequate site management capacity with appropriate cultural heritage expertise. If the cultural heritage expertise is not in house, it is important that external contracted professionals work closely with the in-house staff.

Recommendation 12. Synergy with EU funds to enhance sustainability. The impact and sustainability of projects funded by EEA and Norway Grants could be enhanced if the grants included assistance and guidelines to help Project Promoters to take full advantage of money available from the EU (Europe for Citizens Programme), which is specifically intended to promote and support cross-border exchanges, meetings, and courses that could be used to fill the beds and meeting rooms created by the funded projects.

ANNEXES

ANNEX 1: TERMS OF REFERENCE

1. Background

The EEA and Norway Grants²⁴ represent the contribution of the three EEA/EFTA²⁵ states towards reducing the social and economic disparities in the European Economic Area. The grants also aim to strengthen the political, social and economic ties between the donor and the beneficiary states. The funding period 2004-09 is drawing to a close, whereas the next funding period (2009-14) is in its early stages.

Priority sectors and administrative set up in the specific beneficiary country are defined by a Memorandum of Understanding (MoU)²⁶ signed with each beneficiary state. This evaluation will focus on the Cultural Heritage sector. Protection of European Cultural Heritage is a priority sector in all the beneficiary states in the 2004-09 funding period, and 221 projects and 3 funds have benefitted from €253 million in grant support. Bilateral cooperation is encouraged under the EEA and Norway Grants, and 38 of the supported cultural heritage projects include Donor-state partners. The extent of funding going to the Cultural Heritage sector in the 2009-14 funding period is not yet known.

2. Purpose of the Evaluation

This is primarily a formative evaluation, and it shall as such contribute to a learning process and inform future policy-making. The primary users of the evaluation will be the three donor states and the FMO.

The evaluation objectives shall provide an overview of the various aspects of support to cultural heritage within the EEA and Norway Grants 2004-09. This should include, assessing the degree to which the goals have been achieved, as well as pointing to lessons learned and giving recommendations for future programmes.

Through this evaluation we want to:

- Learn from previous experiences
- Improve the knowledge of how the projects were implemented and managed at national level. The evaluation should look at how priorities were chosen and structures were set up at the national level; compare the different national set-ups and include an analyses of what worked well and what the challenges were
- Identify areas of improvement and recommendations for the establishment of cultural heritage programmes.
- Consider capacity building needs for the future
- Point to synergies and complementarities with national and EU funding and strategies, including national targets and strategies

3. Scope of Work

The section pertaining to the evaluation of the EEA and Norway Grants 2004-09 should be structured following **five evaluation criteria**:

²⁴ The EEA Financial Mechanism (2004-2009) and the Norwegian Financial Mechanism (2004-2009).

²⁵ Iceland, Liechtenstein and Norway.

²⁶ MoUs for the EEA and Norway Grants 2004-09 can be downloaded from www.eegrants.org. MoUs for the EEA and Norway Grants 09-14 will be made available as they are signed.

- Assess the **impact** and **tangible results** of the grants; what has been the planned and unplanned impact, including on the institutional capacity of the sector.
- An assessment of the **effectiveness** in terms of perceived results with respect to contributing to the achievement of the objectives of the sector.
- Assess to what extent the funding is **efficient**. Have anticipated activities and outputs been delivered on time and according to specifications? Does it represent “good value for money” in relation to the results achieved? What have been the problems and constraints faced by the project promoters during the implementation of project activities? What are the different set-ups in the countries and how efficient have they been? What have been the problems and constraints faced by the Focal Point during the implementation of projects and programmes? This section should also include a description and assessment of the different roles of the stakeholders.
- Assess the **sustainability** of the projects; in other words the extent to which they are likely to create ownership and impacts that will be preserved over time without EEA and Norway Grants. To what extent are the results sustainable? What would increase their sustainability?
- Assess the **relevance** of the EEA and Norway Grants supported projects with respect to contributing to the objectives of the EEA and Norway Grants and national and EU strategies including an assessment of the projects selected and how they fit into national/EU strategies and policies. Identify major challenges, strengths and weaknesses per country.

Furthermore the evaluation shall identify **key lessons** that are relevant for future programming for the 2009-14 funding period in terms of the above criteria and the two overall objectives of the financial mechanisms 09-14. Finally, the evaluation should assess the **visibility** of the grants in the countries identified.

4. Key questions

Within the context of the areas defined above, the following questions should also be considered:

- To what degree is the support promoting local identity?
- To what degree are these projects considered to be part of more comprehensive local and regional development strategies based on local knowledge?
- To what degree is the support building local public sector capacity to administer cultural heritage?
- To what degree is the support building the skills capacity of local entrepreneurs to restore and renovate cultural heritage?
- Whose history and heritage is being protected? How is it affecting vulnerable/excluded groups?
- What is the role of Donor-state partners? What possibilities are there to improve such partnerships in the future? What did the partners gain from their cooperation? Did the projects benefit from having a Donor-state partner?

5. Evaluation tools

The following tools shall be used to achieve the purpose of the evaluation:

- Document analysis
- Semi-structured interviews with relevant stakeholders in the countries

- An in-depth and on-the-ground review of selected projects which are significant in size and near or at completion, as selected by the Evaluators

Field visits:

As a part of the process to identify how the EEA and Norway Grants have impacted in the beneficiary states, field visits to selected countries are envisaged in this evaluation. The countries are: Bulgaria, Hungary, Lithuania, Poland, Romania, Slovakia, and Slovenia. It is envisaged that approximately 3-4 projects should be visited in each of the identified countries.

Desk study:

In addition to the projects visited as described above, a further 25 projects shall be reviewed in light of the aspects identified in the ToR sections 3 and 4.

In addition, the following tools *may* also be used, but must be justified by the evaluators:

- Focus group discussions
- Surveys to collect data which will be analysed by the evaluation team.

6. Evaluation Team

All members of the evaluation team are expected to have relevant academic qualifications and evaluation experience. Consultants should have a working knowledge of national and European cultural heritage policy and previous knowledge of evaluation of national and international cultural heritage programmes.

7. Deliverables

The **deliverables** in the consultancy consist of the following outputs:

- Travel to Brussels for a Kick-off meeting at the FMO
- Draft inception report – 2 weeks after kick-off meeting
- Final inception report – 1 week after receiving comments to the draft inception report
- **Draft Report** – by **30 November 2011** for feedback from donors, relevant stakeholders in the countries and FMO team.
- **Final Evaluation Report** – 2 weeks after receiving comments from FMO. Any other written comments to the report shall be channelled through the FMO.

ANNEX 2: LIST OF INSTITUTIONS AND PERSONS CONSULTED

Title	Name	Position	Institution
FMO Brussels (EEA and Norway Grants)			
Ms	Trine	Eriksen	Evaluation and Reporting Officer FMO
Ms	Karen	Varden	Responsible for cultural heritage sector at FMO FMO
Ms	Inger	Stoll	Head of Department FMO
Norway (telephone interview)			
Ms	Reidun	Veaa	Head International Issues Section Norwegian Directorate for Cultural Heritage
Ms	Noelle	Poppe	EEA and Norway Grants Norwegian Directorate for Cultural Heritage
Bulgaria (Field visit)			
Dr.	Todor	Chobanov	Member of expert team in Directorate for Coordination of Programmes and Projects at the Ministry of Culture; Senior Councillor at the Ministry of Economy and Tourism Ministry of Culture
Ms	Adelina	Vezenkova	Representative of Focal Point Monitoring of EU Funds Directorate - Council of Ministers
H.E. Mrs	Tove	Skarstein	Norwegian Ambassador Norwegian Embassy
Mrs.	Dagfrid	Hjorthol	First Secretary Norwegian Embassy
Mrs.	Svetla	Semerdzhieva	Programme Manager EEA Grants Norwegian Embassy
Mr.	Nikolay	Enchev	Project Leader Municipality of Karlovo
Mrs	Aneta	Doncheva	Deputy Director National Library
Mr.	Stayko	Genov	Deputy Mayor Bratya Daskalovi Municipality
Ms	Slava	Ivanova	Director National Museum of Bulgarian Visual Arts
Ms	Mariana	Petkova	Accountant National Museum of Bulgarian Visual Arts
Czech Republic (telephone interviews)			
Mr.	Pavel	Jirasek	Representative of Project Promoter for CZ0163 National Gallery in Prague
Ms.	Martina	Pšeničková	Representative of Project Promoter for CZ0066 Jilemnice Town
Mr.	Vaclav	Mikusek	Representative of Project Promoter for CZ0034 Wallachian Open Air Museum in Rožnov pod Radhoštěm
Ms.	Eva	Merinska	Representative of Project Promoter for CZ0028 The Municipal Library of Prague
Mr.	Zdeněk	Bouda	Representative of Project Promoter for CZ0060 Service of the Criminal Police and Investigation, Police Presidium of the Czech Republic
Mr.	Jan	Press	Representative of Project Promoter for CZ0149 Roman Catholic Parish Vranov nad Dyji
Mr.	Ales	Kanka	Representative of Project Promoter for CZ0166 Prague Conservatory

Ms.	Marcela	Nevyjelová	Representative of Project Promoter for CZ0024	Zlín Region
Ms.	Olga	Čermáková	Representative of Project Promoter for CZ0012	Vysocina region
Estonia (telephone interviews)				
Mr	Raido	Tetto	Municipal Buildings Manager Representative of Project Promoter for EE0023	Viru-Nigula Municipality
Ms	Marika	Šadeiko	Project Manager and representative of Project Promoter for EE0031	The Olustvere School of Service and Rural Economics
Mr	Kristjan	Kõljalg	Mayor of the Municipality and representative of Project Promoter for EE0037	Koigi Rural Municipality
Hungary				
Ms	Zsuzsanna	Kiss	Deputy Head of Department	Ministry of Human resources
Ms	Brigitta	Boldizsar	Responsible for the cultural development issue for the EEA and Norway grants	Ministry of human resources
Mr	Simon	Balázs	Representative of Focal Point	National Development Agency. Department for International Co-operation Programmes.
Mr	Vegar	Andreassen	Deputy Head of Mission	Norwegian Embassy
Mr	Tamás	Polgár	Advisor EEA/Norwegian Financial Mechanisms, Political and Economic Affairs	
Mr	Gabor	Deli	Project Manager of HU0021 Baroque Heritage	Municipality of Székesfehérvár
Ms	Judit	Kőműves	Representative of project promoter for HU0120: European Roma Special College of Music	Camp Europe Felsőörs Nonprofit Ltd.
Ms	Judit	Talyigás	Head Department Archives and Databases of Project Promoter for HU0116	MTI Hungarian News Agency
Mr.	Árpád	Duczon	Representative of Project Promoter for HU0047	Diocese of Pecs
Latvia (telephone interviews)				
Ms	Annija	Stürmane	Project specialist and representative of Project Promoter for LV0033	Kuldiga Municipality
Ms	Maija	Zäiamane	Representative Municipal Department of Development and Project Coordinator: both representatives of Project Promoter for LV0094	Valmiera Town Municipality
Ms	Indra	Vilistere		
Lithuania				
Mrs.	Irma	Grigaitiene	Head of Protected Areas and Heritage Division	Ministry of Culture
Ms	Audronė	Niksaitė	Head of Int'l Financial Assistance Coordination Division	Ministry of Finance

Ms	Lina	Kliukiene	Chief Specialist of International Financial Assistance Coordination Division	Ministry of Finance
Ms	Sandra	Remeikienė	Head of EEA and Norwegian Programmes Unit	Central Project Management Agency (Implementing Agency)
Ms	Inga	Lukosevičiūtė	Project Manager	Norwegian Embassy in Lithuania
Ms	Inga	Aalia	Officer for EEA Grants	Municipality of Kelmė region
Ms	Danute	Zalpiene	Director	Kelmė Regional Museum
Ms	Julija	Bendikienė	Project Manager	Pažaislis Culture and Tourism Centre
Ms	Lidija	Sicaite	Mother Superior	Pažaislis Culture and Tourism Centre
Ms	Lina	Kaulakytė	Project consultant	Brištono Tulpe
Mr.	Jonas	Dalinevičius	Parish priest, Dir. "Birštono Tulpe", Project Manager	Brištono Tulpe
Poland Field Studies				
Mr.	Marek	Gózdź	Head of Unit, Department for European Funds	Ministry of Culture and National Heritage
Ms	Ewa	Pawlik	Head of Unit, Financial Department	Ministry of Regional Development, Department for Aid Programmes
Ms	Małgorzata	Glowacka	Chief Expert, Representative of Focal Point	Norwegian Embassy
Ms	Małgorzata	Wierzbicka	Head of Department	National Museum in Kraków
XX	Stein Inge	Nesvåg	Counsellor	Bolesławiecki Ośrodek Kultury
Mr.	Leszek	Bednarz	Representative of PL0027	Urban Municipality of Szczecin
Ms	Ewa	Lijewska-Małachowska	Representative PL0238 Cultural-Educational Centre in Boleslawiec	Nature and Technology Museum
Mr.	Łukasz	Pundyk	Representatives PL0240 Museum of Technical Science and Transportation - Art Depot in Szczecin	
Mr.	Rafał	Książpolski		
Ms	Magdalena	Gorykowicz		
Poland Desk Studies (telephone interviews)				
Mr.	Mariusz	Dworsatschek	Representative of Project Promoter for PL0020	Ossolinski National Institute
Mr.	Grzegorz	Szwed	Representative of Project Promoter for PL0242	The Orthodox Diocese of Lublin-Chelm
Ms.	Maria	Dyrka	Representative of Project Promoter for PL0243	The Polish Maritime Museum in Gdansk
Ms.	Małgorzata	Sporek-Czyżewska	Representative of Project Promoter for PL0346	Fundacja Pogranicze
Ms. Mr	Katarzyna Leszek	Migacz Bednarz	Representatives of Project Promoter for PL0466	Princes Czartoryski Foundation in collaboration with the National Museum of Poland in Kraków
Ms.	Arkadia	Napiórkowska	Representative of Project Promoter for PL0239	The Convent House of the Society of Jesus in Święta Lipka

Portugal (telephone interviews)				
Ms.	Maria	do Ceu Baptista	Representative of Project Promoter for PT0019	Mutua dos Pescadores
Ms.	Ana	Cuhna	Representative of Project Promoter for PT0022	Pinus Verde – Associacao de Desenvolvimento
Mr.	Antonio	Candeias	Representative of Project Promoter for PT0044	Universidade de Evora
Mr.	Antonio	Lamas	Representative of Project Promoter for PT0026	Parques de Sintra – Monte da Lua, S.A
Mr.	Antonio	Lamas	Representative of Project Promoter for PT0045	
Romania				
Mr.	Alexandru	Oprea	Head of Project Implementation Unit	Ministry of Culture and National Heritage
Ms	Iulia	Gugiu	Representative of Focal Point	Ministry of Economy and Finance of Romania
Ms	Hilde	Berit Eide	Deputy Head of Mission	Norwegian Embassy
Ms	Diana	Sacarea	EEA & Commercial Officer	
	Valeriu	Olaru	General Manager ASTRA Museum Complex and representative of the Project Promoter of RO0029	ASTRA National Museum
Ms	Mihaela	Lite	Head of International Relations Office, representative for the Project Promoter for RO0030	Maramures County Council
Mr	Mihai	Dancus	Project Coordinator and representative of the Project Promoter for RO0031	Maramures Museum Sighetu
Mr	Alexandru	Oprea	Representative of the Project Promoter for RO0032	Ministry of Culture and National Heritage
Slovak Republic				
Ing.	Eva	Majchráková	Representative of the Cultural Heritage Division	Ministry of Culture
Ms	Denisa	Zdechovanová	Representative of the Cultural Heritage Division at the Heritage Conservation Department	Ministry of Culture
Ms	Alena	Orenicova	Representative of Focal Point	Government Office of Slovak Republic – National Focal Point
Ms	Eva	Gašperanová	Representatives of the Norwegian Embassy	Norwegian Embassy
Ms	Soňa	Sulíková		
Mr.	Marek	Gula	Representative of the Project Promoter for SK0124	Municipality of Skalica
Mr.	Eduard	Rada	Representative of the Project Promoter for SK0074	ERB – Eduard Rada Breweries, s.r.o.
Ms.	Zorica	Horáková	Representatives of the Project Promoter for SK0125	Clerical body of Evangelic church a.r. in Slovakia Batovce
Mr	Jan	Mesík		
Mr.	Vladimír	Lukáč	Representative of the Project Promoter for SK0073	PRODUKT SK, s.r.o.

Slovenia				
Dr	Jelka	Pirkovic	Head of National Institute for Cultural Heritage	Ministry of Culture
Ms.	Hermina	Golob	Head of EU Territorial Co-Operation Department – representative of Focal point	Government Office for Local Self-government and Regional Development
Ms.	Rahela	Šibal	Representative of the former Norwegian Embassy – EEA Advisor	Held at the Finish Embassy in Ljubljana
Mr.	Luka	Blažič	Director and museologist representing SI0005 project	Youth Hostel Situla-Museum in Novo Mesto
Mr	Borut	Kriz		
Ms.	Zdenka	Hreščak	Representative and Director of the Project Promoter for SI0028	Municipality Divača
Mr	Iztok	Felicjan		
Ms.	Barbara	Špehar	Project Manager of Project Promoter for SI0001	Business Support Centre Kranj

ANNEX 3: LIST OF DOCUMENTS CONSULTED

Source	Title (year)
General	
EEA and Norway Grants	Evaluation Manual 2008 – 2012, January 2009
	Task Manager’s Guide for Scoring of Project for Reporting Purpose, January 2009
EEA and Norway Financial Mechanism	Programmes (groups of sub-projects), January 2006
EU Council	EU Council Regulation N°3911/92 on export of cultural valuables
Riksantikvaren	<i>EØS-midlene 2004 – 2009. Erfaringsrapport, over innsatsen i kulturarvsektoren inkl. landvise oppsummeringer</i> , September 2009
	Final master thesis, KULMI, Aleksandra Petie Einen
CrossCzech & Nordic Consulting Group	Review of Cultural Heritage Support to the Czech Republic. Prague, 1 April 2009
Yahaya Ahmad	The Scope and Definitions of Heritage: From Tangible to Intangible, International Journal of Heritage Studies, Vol. 12, No. 3, May 2006, pp. 292–300.
Project documents	
EEA and Norway Financial Mechanism	Grant agreements for all projects, except for PL0346, PL0466, PT0044 and PT0045
	Application forms for all projects, except for PL0238
	Project implementation plans for all projects, except for PL0466
	Detailed appraisal reports for all projects, except for CZ0166
	Project implementation reports for all projects, except for BG0047 and PL0250
	For some projects various other documents: Feasibility studies, project completion reports, monitoring reports, logical frameworks
In country	
Bulgarian legislation	Constitution of the Republic of Bulgaria (1991)
	Protection and Development of Culture Act (1999)
	Cultural Heritage Act (2009)
	Law of Cultural Monuments and Museums (1969)
	Strategy for Developing Cultural Tourism in Bulgaria (2009)
	Concept for Leading Museums in Capital (2010)
	Mid-term budget forecast for 2010 - 2012
	OP Regional Development, OP Human Resources Development and OP Rural Areas Development
Hungarian legislation	Ordinances № H-3 (2009), № H-00-0005 (2010), № H-00-0005 (2010), H-№ 00-0001 (2011), № H-3 (2011), № H-2 (2011)
	Law LXIV (2011), modified by the law LXXXIX (2005) on cultural heritage
	Government decree 324/2010 on founding of the Cultural Heritage Agency
	Government decree 191/2011 on the cultural heritage penalty regulation
	Ministerial decree 10/2006 on the procedures of the Cultural Heritage Agency
	Ministerial decree 14/2010 on the export of cultural movable goods falling under cultural heritage protection
	Ministerial decree 5/2010 on the rules and procedures of archaeological sites excavations
	Ministerial decree 3/2002 on the cultural heritage registration
Ministerial legislation 17/2002 on rules of the registration of cultural heritage	
Hungarian Ministry of Culture	The Culture of Freedom: Hungarian Cultural Strategy 2006 – 2020 (2006)
	The Directions of Cultural Modernisation (2006)
Lithuanian Legislation	Law on protection of immovable cultural heritage (1994)
	Protected Areas Law
	Law on Territorial Planning
	Construction Law
	State Monument of Cultural Heritage Policy (1997)

	Long-Term Preservation of Cultural Heritage Programme 2002 – 2017
	Manor Heritage Preservation Programme 2003 - 2008
Polish Legislation	National Culture Development Strategy 2004 – 2013 (2001)
	National Culture Programme “Monuments and Cultural Heritage Preservation for 2004 – 2013”
	National Strategic Framework (National Cohesion Strategy)
Romanian legislation	Government Decision 90/2010 on the organisation and operation of the Ministry of Culture
	Proposal of the public policy on National Cultural Heritage
	National Cultural Heritage Strategy
	Government Programme 2009-2012, chapter 22 Culture
	National Development Plan 2007 – 2013
	National Restoration Programme
Slovak Legislation	Declaration of the National Council of the Slovak Republic on the Protection of Cultural Heritage (2001)
	Proposal of measures for the fulfilment of the objectives of the Declaration of the National Council of the Slovak Republic on the Protection of Cultural Heritage (2002)
	Strategy of State Cultural Policy and Action Plan for Its Implementation (Resolution No. 1064/2004) (2004)
	Strategy for the Development of Slovak Library Science 2008 – 2013
	Strategy for the Development of Museums and Galleries of the Slovak republic to 2011 (2006)
	Act No. 42/2002 Coll., on the Protection of monuments and historic sites
	Government Directive No. 1159/2001, on the Protection Areas of Bardejov, Bratislava, Kežmarok, Levoča, Prešov, Spišská Sobota
	Declaration of the National Council of the SR on the Protection of Cultural Heritage No. 91/2001 Coll.
	Act No. 42/2002 Coll., on the Protection of monuments and historic sites as amended in Act No. 479/2005 and Act No. 208/2009.
	Act of the National Council of the SR No. 200/1994 Coll., on the Chamber of Restorers and the Performance of Restoration Work by Its Members.
	Directive No. 253/2010 Coll., procedural legislation through which the Act on Heritage Conservation is executed.
	Act No. 206/2009 Coll., on Museums and Galleries and the Protection of Objects of Cultural Significance
	Act No. 207/2009 Coll., on the Conditions for the Import and Export of Cultural Goods and completion of some acts as amended
	Act No. 416/2001 Coll., on the Transfer of Certain Competencies from Bodies of State Administration to the Municipalities and to Upper-Tier Territorial Units
	Slovene Legislation
Slovene Act on the enforcement of public interest in culture (2002, last amendment (2011))	
National Programme for Culture 2008 – 2011 (2008)	
Cultural Heritage Protection Act (2008)	
Act on Protection of Documents and Archives and Archival Institutions Act (2006)	

	<p>Local web pages:</p> <p>Bulgaria:</p> <p>http://mc.government.bg/page.php?p=58&s=244&sp=246&t=0&z=0; http://mc.government.bg/images/docs/Microsoft%20Word%20-%20Spisuk%20na%20REZERVATI.pdf; http://www.minfin.bg/bg/page/426; http://www.novinite.com/view_news.php?id=128855; http://mc.government.bg/images/Raboten%20variant%20na%20Spisyk%20s%20obekti.xls; http://abitare.bg/en/story/one-more-time-about-contemporary-museum-centre-yanko-apostolov; http://www.theartnewspaper.com/articles/Bulgaria-misses-out-on-the-Venice-Biennale-again/23197; http://abitare.bg/en/story/lost-museum; http://www.youtube.com/watch?v=pF1d-6L9LTc; http://www.independent.co.uk/arts-entertainment/art/bulgaria-showcases-communistera-art-in-new-museum-2360732.html; http://www.eufunds.bg/en/page/62; http://www.eufunds.bg/en/page/46; http://www.minfin.bg/bg/page/426; http://www.minfin.bg/en/page/520; http://www.minfin.bg/en/page/645; http://sofiaecho.com/2011/03/14/1059293_america-for-bulgaria-foundation-to-allocate-43m-for-projects-in-the-country; http://www.americaforbulgaria.org/grants/area/archeology/year/all http://www.bg.emb-japan.go.jp/bg/culture_education/culture_help/results.html; http://www.glbulgaria.bg/en/page.php?c=76; http://www.seecorridors.eu/?w_p=2&w_l=2</p> <p>Slovakia:</p> <p>http://www.culture.gov.sk http://www.pamiatky.sk/pamiatky/en http://www.culturalpolicies.net/web/index.php http://www.culture.gov.sk/uploads/85/nX/85nXpVJCfFOoErtDIz2vw/en_eurovkm_zakon_opf.pdf</p> <p>Slovenia:</p> <p>http://www.mk.gov.si</p>
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ANNEX 4: SUMMARY OF PROJECT DATA

FIELD STUDIES

Country/ Project No.	Project title	Grant value (€)	Partner	Completion date	Achievement of objectives*	Quality of results*	Sustainability of results*	
BG	BG0043	Reconstruction of the Onbashieva House as part of the Vassil Levski National Museum in Karlovo	233,984	Bulgarian-Norwegian Association	Apr-11	HS	HS	S
	BG0046	Digitalizing and preserving the written legacy of Bulgaria	508,235	None	Apr-11	S	HS	S
	BG0047	Archaeological examination of a Thracian – Roman Dynasty Centre in the region of the Chirpan Eminences ...	293,968	None	Apr-11	S	S	S
	BG0051	"Sofia Arsenal" Museum for Contemporary Art - SAMCA	1,060,621	None	Apr-11	S	S	S
HU	HU0021	Baroque heritage - flowering community	2,854,740	None	Aug-08	HS	HS	S
	HU0047	The preservation of the cultural and historical heritage of the thousand year old Episcopate of Pécs	1,199,853	None	Oct-08	S	HS	S
	HU0116	Project to digitalize a portion of the MTI Hungarian News Agency's historical photo archive to preserve images and enable broad scale access	419,726	Norwegian Wire Service Scanpix	Apr-11	HS	HS	S
	HU0120	European Roma Special College of Music	2,677,866	Norwegian Jazz Society	Apr-11	S	HS	S

* The rating of performance is described in Section 2.5.
 The abbreviations used are as follows:

HS	Highly Satisfactory or Highly Significant
S	Satisfactory or Significant
MS	Moderately Satisfactory or Moderately Significant
MU; MI	Moderately Unsatisfactory; Moderately Insignificant;
U; I	Unsatisfactory; Insignificant;
HU; HI	Highly Unsatisfactory; Highly Insignificant

LT	LT0014	The restoration of Kelmè Region museum barn and its adjustment to museum, cultural and educational purposes	289,877	None	Apr-10	HS	S	S
	LT0072	Preservation and sustainable use of the heritage of Pažaislis Camaldolese Monastery	895,903	None	Mar-11	HS	HS	S
	LT0078	Application of Wooden Nemajunai St Peter and Paul's church buildings for public use	847,131	None	Apr-11	HS	HS	S
PL	PL0027	Renovation and Modernisation of the Gallery of 19th Century Polish Art in the Sukiennice, Kraków	5,235,799	Norwegian Institute for Air Research (NILU)	Sep-10	HS	HS	S
	PL0238	Cultural-Educational Centre in Boleslawiec - 1st STAGE - Building of Boleslawiec Centre of Arts ...	3,288,136	Municipality of Molde	Oct-10	HS	HS	S
	PL0240	Museum of Technical Science and Transportation - Art Depot in Szczecin	2,342,376	Norwegian Museum of Science and Technology	Oct-10	S	HS	S
	PL0250	Regio Ferrea – The Project of Preservation an Old Foundry in Starachowice	1,683,704	Norwegian Mining Museum	Apr-11	S	HS	S
RO	RO0029	Conservation and restoration of the ethnographic heritage from ASTRA Museum - Dumbrava Sibiului	2,461,888	SINTEF, Norway	Apr-11	S	HS	
	RO0030	Restoration and revitalization of the Butchers' Fortress from Baia Mare, Maramures.	1,518,124	Telemark County Council, University College of Telemark Faculty of Art, Folklore and Pedagogy, and West Telemark Museum	Apr-12	-	S	
	RO0031	Sector of hydro-powered technical equipment within the Maramures Museum	547,834	West Telemark Museum	Apr-11	HS	HS	
	RO0032	Restoration of the Gabroveni Inn	2,550,000	None	Apr-12	-	-	
SK	SK0073	Increase of presentation capability, heredity, historicity and extraordinary exhibits of the Museum of Wheels ...	233,916	None	Jun-10	MS	U	
	SK0074	Green house - cultural heritage preservation in Banská Štiavnica	576,967	None	Nov-10	S	HS	
	SK0124	Reconstruction of Town Hall in Skalica	887,785	None	Jun-10	S	S	
	SK0125	Conservation of European cultured heritage -	539,831	None	May-10	S	S	

		renewal of evangetic church in Bátovce						
SI	SI0001	Lively old town - Integrated approach to the old town renewal in Gorenjska region	1,211,242	Hedmark County Council	Sep-10	S	HS	
	SI0005	Youth Hostel Situla - Museum as a living space	465,434	None	Dec-09	HS	HS	
	SI0028	Renovation of Škratelj's homestead into Museum of Slovene film actors in Divaca	1,234,845	Norwegian Film and TV School - Lillehammer	Jul-11	S	S	
Total			26,810,792					

FIELD STUDIES (continued)

Country/ Project No.		Impact within government		Impact on site management		Impacts on local identity		Impact on the economy		Impact diversity		Impact partnership		Impact at national level	
		Sust.	Signif.	Sust.	Signif.	Sust.	Signif.	Sust.	Signif.	Sust.	Signif.	Sust.	Signif.	Sust.	Signif.
BG	BG0043	S	MS	S	HS	S	HS	S	MS	S	MS	S	HS	S	HS
	BG0046	S	HS	S	HS	S	HS	S	MS	S	HS			S	HS
	BG0047	S	HS	MS	HS	-	HS	-	S	-	I			-	MS
	BG0051	S	MS	S	HS	-	I	MS	MS	S	MI			MS	HS
HU	HU0021	S	HS	S	HS	S	HS	S	HS	S	HS			S	HS
	HU0047	-	HS	S	MI	S	HS	S	HS	S	MS			S	HS
	HU0116	S	HS	S	S	S	HS	S	HS	S	HS	S	S	S	S
	HU0120	U	HS	MS	HS	MS	HS	MS	HS	HS	HS	MS	HS	MS	HS
LT	LT0014	HS	HS	HS	HS	MS	HS	MS	MS	-	-			S	S
	LT0072	S	S	HS	HS	S	HS	S	HS	MS	S			S	HS
	LT0078	MS	MS	S	-	S	MS	S	S	-	-			S	S
PL	PL0027	MS	MS	S	HS	S	MS	-	MS	HS	S	S	MS	MS	S
	PL0238	HS	S	HS	S	HS	HS	HS	S	HS	HS	S	HS	MS	MS
	PL0240	HS	S	HS	HS	HS	HS	MS	MS	HS	S	MS	MS	-	-
	PL0250	S	S	MS	S	S	S	S	MS	MS	I	U	HI	S	S
RO	RO0029	S	HS	S	HS	S	HS	S	HS	S	HS	S	HS	S	HS
	RO0030	MS	S	MS	HS	S	HS	S	HS	S	MS	S	HS	-	HS
	RO0031	S	MI	S	MS	S	S	S	MS	S	MS	S	HS	S	MS
	RO0032	MS	HS	HS	HS	S	HS	S	HS	S	HS			MS	S
SK	SK0073	MS	I	MS	MI	MS	MS	MS	MS	MS	I			-	MS
	SK0074	S	HS	S	HS	-	I	S	S	MS	MS			S	HS
	SK0124	HS	MS	HS	HS	HS	S	-	I	HS	MS			HS	MS
	SK0125	-	MS	S	HS	S	S	MU	I	HS	HS			-	MS
SI	SI0001	S	HS	MS	HS	HS	HS	MS	HS	S	S	S	S	HS	HS
	SI0005	-	I	S	S	S	S	S	S	-	-			HS	HS
	SI0028	S	HS	S	S	HS	HS	HS	HS	S	S	MS	S	S	HS

DESK STUDIES

Country/ Project No.	Project title	Grant value (€)	Partner	Completion date	Achievement of objectives	Quality of results	Sustainability of results	
CZ	CZ0012	The Vysocina Cultural Heritage Fund	600,000	Fund	Jul-05	S	S	S
	CZ0024	Preservation, reconstruction and public access of the immovable cultural heritage of the Zlín Region Fund	600,000	Fund	Jun-10	S	S	S
	CZ0028	Preservation of historical Pragensia and other rare documents from collection of MLP	403,552	None	Jul-10	S	S	S
	CZ0034	Open Air Museum and Vernacular Culture in New Forms of Presentation of Cultural Heritage.	2,685,870	Norwegian Crafts Development - Open Air Museum Maihaugen	Feb-11	HS	HS	S
	CZ0060	Innovation of the system to protect movable cultural heritage of the CR	410,828	None	Jul-09	HS	HS	HS
	CZ0066	“Exposition of museum in cultural monument house number 1 – in Jilemnice”	927,189	Association for the Promotion of Skiing - Holmenkollen	Jul-05	HS	HS	HS
	CZ0149	Sounds of Baroque – Preservation of Pipe Organ and Church Decorations	470,156	Museum of Nature and History	Apr-11	S	HS	S
	CZ0163	Modernization of Security Systems in the Environment of a Museum/Gallery	857,954	Norwegian Directorate for Cultural Heritage	Apr-11	S	HS	S
	CZ0166	Environment for Developing Talents - Extension of Teaching Facilities and School Theatre Refurbishment	731,421	Heimdal Videregående Skole, Norway	Dec-10	S	HS	S
EE	EE0023	The development of the Vasta manor complex into a regional education and tourism centre	477,596	None	Sep-09	S	S	S
	EE0031	The preservation and expansion of the potential uses of the Olustvere manor complex as an architectural monument	1,212,043	None	Jul-09	S	S	S
	EE0037	Koigi manor school as an upholder of architectural and cultural heritage	959,999	None	Jan-10	HS	HS	S
LV	LV0033	Restoration of Kuldiga District Museum and Establishment of Wooden Architecture Restoration Craftsmen Workshop	383,180	Norwegian Crafts Development (NHU)	Dec-10	S	HS	S
	LV0094	Landscape Along the Gauja River - Revitalization of Historical Centre of Valmiera	590,680	Randsfjordmuseene Ltd.	Apr-11	HS	HS	S

PL	PL0020	Conservation and digitization of the Collections of the Ossolinski National Institute in Wroclaw.	1,046,811	None	Dec-10	S	HS	S
	PL0239	Vanishing monument- saving the Sanctuary in Święta Lipka	2,097,943	Patina Møbelrestaurering	Jul-11	S	HS	MS
	PL0242	Renovation of historic churches in the Orthodox Diocese of Lublin - Chelm. Szczepieszyn. Dolhobyczów. Step II.	1,571,904	NIKU ²⁷	Jul-10	S	S	MS
	PL0243	Redevelopment and expansion of the cultural infrastructure of the Polish Maritime Museum	8,559,484	Stavanger Museum	Apr-12	S	-	S
	PL0346	The International Dialogue Centre in Krasnogruda - Revitalisation of a Historical Manor Complex	1,198,913	NIKU	Apr-11	S	HS	S
	PL0466	Preservation and Protection of European Cultural Inheritance: Securing the [Princes] Czartoryski XX Foundation Collection in deposit at the National Museum of Poland in Kraków, from Deterioration; Theft and Vandalism.	4,101,852	University College of Lillehammer	Apr-12	MS	S	S
PT	PT0019	Celebration of Coastal Culture/Celebração das Comunidades Costeiras.	418,821	University of Tromsø - Department of Community Studies	Jun-10	HS	HS	
	PT0022	Schist Heritage Network	539,155	Røros Museum, Norway	Mar-11	S	S	
	PT0026	Restoration of Historic Buildings in the Cultural Landscape of Sintra, a World Heritage Site	1,496,000	NIKU	Oct-10	HS	HS	
	PT0044	Project HERCULES - Herança Cultural Estudos e Salvaguarda (Cultural Heritage Study and Safeguard)	677,484	NIKU	Apr-11	HS	HS	
	PT0045	Restoration of the Garden of the Countess of Edla and Design of a New Adjacent Garden (Park of Pena)	603,500	NIKU	Apr-10	HS	HS	
Total			33,622,335					

²⁷ Norwegian Institute of Culture and National Heritage.

DESK STUDIES continued

Country/ Project No.	Impact within government		Impact on site management		Impacts on local identity		Impact on the economy		Impact diversity		Impact partnership		Impact at national level		
	Sust.	Signif.	Sust.	Signif.	Sust.	Signif.	Sust.	Signif.	Sust.	Signif.	Sust.	Signif.	Sust.	Signif.	
CZ	CZ0012	S	S	MS	MS	S	S	MS	MS	MS	MS			MS	S
	CZ0024	MS	S	S	MS	S	HS	-	MS	MS	MI			-	MS
	CZ0028	HS	HS	S	S	HS	HS	S	S	MS	MS			HS	HS
	CZ0034	HS	HS	HS	HS	HS	HS	S	S	HS	HS	S	HS	HS	HS
	CZ0060	S	S	S	HS	S	HS	MS	MS	MS	S			S	HS
	CZ0066	MS	MS	S	HS	S	S	S	S	-	-	S	S	S	HS
	CZ0149	MS	MS	S	S	S	S	MU	MS	MS	MS	S	HS	S	MS
	CZ0163	HS	HS	HS	HS	S	S	MS	S	-	-	HS	HS	HS	HS
CZ0166	HS	HS	S	S	S	HS	HS	S	-	-	HS	HS	S	S	
EE	EE0023	MS	MS	MU	MI	S	HS	MS	MI	MS	MS	MU	MI	MS	MS
	EE0031	S	S	S	S	S	S	MS	S	-	-			S	S
	EE0037	S	S	S	S	S	HS	S	S	-	-			MS	MS
LV	LV0033	S	HS	S	HS	HS	S	MS	MS	-	-	S	MS	S	S
	LV0094	HS	S	HS	S	S	S	-	-	-	-	S	S	HS	HS
PL	PL0020	-	-	HS	HS	MU	MS	MU	MS	MS	MS			HS	MS
	PL0239	-	-	MS	HS	HS	HS	S	HS	-	I	S	S	HS	HS
	PL0242	S	S	MU	MI	S	MS	S	MS	S	S	S	HS	MS	MS
	PL0243	S	S	S	HS	HS	S	S	HS	MS	S	HS	S	HS	HS
	PL0346	S	S	S	S	HS	HS	S	S	S	S	HS	HS	S	HS
	PL0466	S	S	HS	S	HS	HS	S	HS	MS	S	S	S	-	-
PT	PT0019	HS	HS	S	S	S	S	MS	MS	S	S	MS	MS	S	S
	PT0022	HS	HS	S	S	HS	HS	S	HS	S	S	S	MS	HS	HS
	PT0026	MS	S	S	HS	HS	HS	S	S	MS	S	HS	S	HS	HS
	PT0044	HS	HS	S	S	HS	HS	S	S	-	-	U	MI	HS	HS
	PT0045	MS	S	S	HS	HS	HS	S	S	MS	S	HS	HS	HS	HS

HS Highly Satisfactory or Highly Significant; S Satisfactory or Significant; MS Moderately Satisfactory or Moderately Significant
 MU Moderately unsatisfactory; MI Moderately Insignificant; U Unsatisfactory; I Insignificant;
 HU Highly unsatisfactory; HI Highly Insignificant

ANNEX 5: STRENGTHS/WEAKNESSES OF PARTNERSHIPS

Project	Role of Donor-state partners	Strengths/Weaknesses of partnership
BG0043	<ul style="list-style-type: none"> Information campaign in Norway, including organisation of three topical days; Dissemination of information in Norway (to schools, universities and tourist agencies); Exchange of representatives. 	<ul style="list-style-type: none"> No previous relations; Weakness: None; Positive effect: the partner's role was significant and they implemented all their responsibilities as agreed, even though there were no previous relations between partners (which helps to build mutual trust).
CZ0034	<ul style="list-style-type: none"> Development of the expert assessment of the approach used in the Wallachian Open Air Museum; Participation in 22 different events (workshops, seminars consultations). 	<ul style="list-style-type: none"> No previous relations; Weakness: Language; Positive effect: Learn from others' experiences
CZ0066	<ul style="list-style-type: none"> Exchange of experience and documents, joint research of historical data; Polish experts visited Norway twice during implementation. 	<ul style="list-style-type: none"> No previous relations; Partner recommended by the Norwegian Embassy; Weakness: Limited time and money prevented a more intensive partnership; Positive effect: Exchange of experience.
CZ0149	<ul style="list-style-type: none"> Knowledge exchange through meetings and workshops; Opinions of Norwegian partner on future way of restoring the gothic Madonna. 	<ul style="list-style-type: none"> No previous relations; Weakness: No money allocated for Czech partners for a working visit to Norway; Positive: exchange of thoughts already during project application stage.
CZ0163	<ul style="list-style-type: none"> Provision of technical consultations with regard to the security system. Following their comments some changes in fire protection at the National Gallery were adjusted. 	<ul style="list-style-type: none"> No previous formal relationships; Weakness: Partner not involved in initial plans, and distance between countries which limited possibility for meetings; Positive aspect: Learning from one another, and receiving technical consultations from Norwegians.

CZ0166	<ul style="list-style-type: none"> • Exchange of teaching experience • Joint performance at the opening of the theatre 	<ul style="list-style-type: none"> • Previous correspondence and visits through a student exchange programme; • Weakness: None; • Positive: realisation of joint performance; • Future: short visits of students and teachers if funds from Comenius are obtained.
EE0023	<ul style="list-style-type: none"> • Norwegian partner visited finished building renovations 	<ul style="list-style-type: none"> • No previous relationship; • Insignificant involvement of Norwegian partners, with no real role or effect on the project; • No comments on positive aspects.
HU0116 Poor	<ul style="list-style-type: none"> • There was no co-operation during project implementation. However now Project Promoter plans to handover 100,000 images (including 40,000 from the project) to the digital cultural heritage library at the EU 	<ul style="list-style-type: none"> • No previous relationship; • Weaknesses: no real co-operation; • Positive aspects: None.
HU0120	<ul style="list-style-type: none"> • Co-operation agreement with the Norwegian Jazz Society signed • Involvement in development of pedagogical program of Special College 	<ul style="list-style-type: none"> • Previous cooperation through different projects; • No weaknesses identified; • Challenge: Complex programme that required international partnership.
LV0033 Good practice	<ul style="list-style-type: none"> • Norwegians provided technical expertise on wooden restoration for Latvian craftsman. There were two weeks training sessions in Kuldiga, one week workshop in Drobak Norway and final one week workshop. 	<ul style="list-style-type: none"> • No previous relationships; contacts were initiated through the Norwegian Embassy; • Co-operation started already during the preparation of the project application. Norwegians came to meet potential partners; • Co-operation was extended also to a co-operation agreement between the Municipality of Kuldiga and the Norwegian Frogn Commune.
LV0094 Good potential	<ul style="list-style-type: none"> • Training for local craftsmen • Provided idea to Latvians how to attract passing tourists following the Hanseatic League Route by constructing a jetty in front of the to be restored buildings 	<ul style="list-style-type: none"> • Long-term previous co-operation relationships; • Norwegians visited the Latvian Project Promoter and jointly developed the application form; • No weaknesses.
PL0027	<ul style="list-style-type: none"> • Developed a joint project on monitoring the condition and behaviour of works of art and the conditions of storage (Air institute monitored the climate after renovation and before refurbishing.) 	<ul style="list-style-type: none"> • Previous cooperation; • Positive: exchange of knowledge; • Negative: only a small part of the project activities were covered by the partnership (minor role of partners in the project).

PL0238	<ul style="list-style-type: none"> ● Exchange of experiences about implementation and further functioning of similar projects in Norway. ● Joint creation and participation in a wide cultural programme, which contributes to the status of International Centre of Ceramics. ● exchanges organised for school children; ● cooperation of artists, children from partner cities in events and exchanges. 	<ul style="list-style-type: none"> ● Previously existing twinning framework the cities ● Positive: long-term partnership, broad scope of exchange ● Negative: Exchange of people between the two cities is costly.
PL0240	<ul style="list-style-type: none"> ● exchange of experiences of the directors ● programme for schools inspired by the experiences of the Norwegian partner 	<ul style="list-style-type: none"> ● Positive: The exchange of experiences with the Norwegian Partner increased the level of the Museum in Szczecin. ● Negative: Although there are now plans for a joint exhibition, the partners had not found funding to realise this planned activity during the implementation period of the project.
PL0242	<ul style="list-style-type: none"> ● Knowledge exchange and advice by experts ● Joint meetings and regular visits etc. 	<ul style="list-style-type: none"> ● No previous cooperation / contact ● Positive: Knowledge exchange, the Project Promoter gained expertise on construction due to the exchange of knowledge and experience with the Norwegian partner. ● Negative: none, except for the lack of financial means that prevented the Project Promoter from visiting the project partner in Norway.
PL0243	<ul style="list-style-type: none"> ● Cooperation in realising the website exhibition entitled (equal contribution of partners ● promotion of the results by both partners 	<ul style="list-style-type: none"> ● Previous cooperation (in Group Monitoring the common cultural heritage of the Baltic States in working groups); ● Positive: New knowledge gained (expanded and changed perceptions of the ideas and projects; introduced new solutions for museum actions and education not used previously in the museum; exchange of experience of implementation of projects; different experience in the field of underwater archaeology and exploration of shipwrecks; different ways of realising educational tasks and the possibility of building the offer for customers from both partner countries); ● Negative: Cooperation in significant distance.

PL0250	<p>Nothing happened yet, planned:</p> <ul style="list-style-type: none"> • Exchange of experience • Exchange of good practice related to management of cultural institutions • Running information campaign 	<ul style="list-style-type: none"> • No previous contact • Positive: The Project Promoter worked to engage the partner, the Norwegian Mining Museum (<i>Norsk Bergverksmuseum</i>), providing promotional materials and invitations, and information about project progress. • Negative: The Norwegian partner did not take a significant part in the project.
PL0346	<ul style="list-style-type: none"> • Knowledge exchange and expertise 	<ul style="list-style-type: none"> • No previous contact • Positive: Norwegian partner had an opportunity to learn about the wooden architecture in Poland, which was in the sphere of their interest, and to make connections useful in their work; the cooperation on this project opened a new opportunity for future co-operation; the partnership was of crucial input to the overall reconstruction of the manor house. • Negative: None
PL0466	<ul style="list-style-type: none"> • Realisation of part of the project relating to creation of the interactive educational panel for children and teachers, based on the best practices in that field known 	<ul style="list-style-type: none"> • No previous contact – partner chosen due to their expertise in the field of developing multimedia educational tools; • Positive: Knowledge exchange and expertise and technical assistance with the website online collection/educational tool. • Negative: partnership not very intense
PT0019	<p>Not clearly defined</p> <p>Generally:</p> <ul style="list-style-type: none"> • Knowledge exchange 	<ul style="list-style-type: none"> • No previous cooperation / contact; • Positive: International cultural dialogue established, very good cooperation at the level of experts; • Negative: Cultural differences made the cooperation sometimes difficult (regarding the planning of the project, language barrier, and involvement with local communities).
PT0022	<ul style="list-style-type: none"> • Knowledge exchange (Norwegians as mentors) 	<ul style="list-style-type: none"> • No previous cooperation / contact; • Positive: The experience accumulated by representatives of the partner as a World Heritage City; a network of strong local partners that enhanced the interaction with the Norwegian partner; the training methodology in the real work of the artisans of the two nationalities. • Negative: Craftsmen did not have the same degree of specialisation; and a language barrier.

PT0026	<ul style="list-style-type: none"> • Research and advice on specific issues and exchange of relevant technical information. 	<ul style="list-style-type: none"> • No previous cooperation / contact - partner found on-line; • Positive: very successful partnership which will contribute to the strengthening of bilateral relations between Portugal and Norway (another project is being implemented consequently); • Negative: None.
PT0044	<ul style="list-style-type: none"> • None – partnership not really existing 	<ul style="list-style-type: none"> • No cooperation / contact before; • Partnership initiated but not implemented; • Negative aspects: there was no time for proper inclusion of the partner in implementation process.
PT0045	<ul style="list-style-type: none"> • Research and advice on specific issues and exchange of relevant technical information. 	<p>(the same partnership as under the project PT0026)</p> <ul style="list-style-type: none"> • No cooperation / contact before - partner found on-line; • Positive: very successful partnership which will contribute to the strengthening of bilateral relations between Portugal and Norway; • Negative: None
RO0029	<ul style="list-style-type: none"> • Provision of knowhow on wooden architecture • Study tours to and from Norway included more people than planned 	<ul style="list-style-type: none"> • There was no previous co-operation, contacts were made through Norwegian Embassy • Positive: Technical and management skills developed • Weakness: None <p>Comment: The emphasis of assessment should be on the quality of a partnership and not only on its mere existence.</p>
RO0030	<ul style="list-style-type: none"> • During study tour in Norway, Norwegian partner presented local traditions and crafts-persons, programs and measures taken to preserve and revitalize ethnography and folklore, • Support shooting relevant images for the documentary film that will present similarities between the traditional cultures. • West Telemark Museum and Telemark University College from Rauland will organise an exhibition of traditional culture and art during the inaugural event. • Experts in traditional culture and crafts-persons from Telemark are expected to attend and participate in the inaugural event in Baia Mare 	<ul style="list-style-type: none"> • Co-operation since 2006 in the field of traditional culture, exchanges among management of local administrations; • Positive: Strong links and friendship relations; • Weakness: Long distance reduced more intensive interaction.

RO0031	<ul style="list-style-type: none"> Norwegian partner provided technical input and training in Norway in wood preservation and roof restoration 	<ul style="list-style-type: none"> Partnership developed through the Municipal County Council and their collaboration with another project in Baia Mare. Weakness: the implemented collaboration was intensive (over a shorter time period) than was planned; Positive: No comment.
SI0001	<ul style="list-style-type: none"> Norwegian partners active participated in project idea creation, in implementation (organising trainings for local teams in Norway and working together with local groups in Slovenia twice) and in distance work and promotion of the project results. 	<ul style="list-style-type: none"> Partners met each other before in another project; Positive: Exchanges within trans-national team; Negative: None.
SI0028	<ul style="list-style-type: none"> None for the moment 	<ul style="list-style-type: none"> Weakness: Norwegian partnership was not active.

ANNEX 6: PROJECT SHEET TEMPLATE

I. PROJECT DATA		
Full project title		
Project Promoter		
Project partners		
Project Value <ul style="list-style-type: none"> - Grant Amount - Co-financing - Total 		
Other financial sources invested in the same CH object		
Contract duration <ul style="list-style-type: none"> - Start date - End date 		
II. PROJECT DELIVERABLES		
a. Objectives	Planned	Realised
List of objectives from application		
Objective to strengthen partnerships between beneficiary and donor states		
Overall assessment of achievement of objectives		
b. Results	Planned	Realised
List of Results:		
Overall assessment of quality of results		
c. Sustainability of results		
Who is responsible: <ul style="list-style-type: none"> • Short term • Long term 		
How is sustainability ensured: <ul style="list-style-type: none"> - Financially - Alternative sources of funding Other ways		
d. Stakeholders and Communication		
Are stakeholders identified?		
How are stakeholders involved?		
Target groups identified?		
How are target groups reached? <ul style="list-style-type: none"> - <i>Marketing strategy</i> - <i>Ways of promoting project</i> - <i>Website available?</i> 		
Are guidelines for visibility and planned publicity followed?		
Assessment of communication with NFP, and FMO, if relevant		
III. PROJECT IMPACTS		
a. Impact within government	Planned	Realised
Skills and capacity building of local public sector; incorporation of project in policies and strategies		
Sustainability of this impact		

Assessment of significance of this impact		
b. Impact on site management	Planned	Realised
Skills and capacity building of management and maintenance of the heritage site; management plan; conservation plan; achieved accreditations		
Sustainability of this impact		
Assessment of significance of this impact		
c. Impacts on local identity	Planned	Realised
Involvement and collaboration of/with local community and businesses; function as community centre; identified ownership by community; percentage of local visitors on total visitors		
Sustainability of this impact		
Assessment of significance of this impact		
d. Impact on the economy	Planned	Realised
Willingness of local entrepreneurs to invest in the cultural heritage; increased income through project-related activities; increased tourism; improvement of skills and capacity of job population		
Sustainability of this impact		
Assessment of significance of this impact		
e. Impact diversity (“whose heritage”)	Planned	Realised
Inclusion and/or exclusion of minorities in site interpretation and in project implementation		
Sustainability of this impact		
Assessment of significance of this impact		
f. Impact partnership	Planned	Realised
Creation of partnership with donor states; with project partners, such as MoUs, new initiatives, etc.		
Sustainability of this impact		
Assessment of significance of this impact		
g. Impact at national level	Planned	Realised
Job creation, economy, tourism development; feelings of ownership		
Sustainability of this impact		
Assessment of significance of this impact		
IV. PROJECT CONTRIBUTIONS		
To national strategies or objectives on cultural heritage		
To EU strategy/policy objectives on cultural heritage		
V. PROJECT IMPLEMENTATION		
a. Time implementation		
Did the project face any delays:		
What were the reasons for the delays:		
How were the delays overcome:		
If the project is still under implementation, will it be finished by April 2012?		

b. Key weaknesses	
Which key problems/obstacles were faced during implementation:	
How were problems resolved?	
c. Key factors of successes	
Identify main successes of project:	
What were key factors to the success of the project:	
d. Project design vs. implementation	
Assessment of project design in relation to implementation	
e. Efficiency of management structure	
Example of good practice Project Promoter	
Focal Point	
General assessment of project management	
f. Efficiency of Partnership	
Previous relations with Donor-state partner:	
Roles of partners: - Planned - Actual	
Positive aspects of partnership	
Weaknesses of partnership	

VI. PHOTOGRAPHS ON THE SPOT
