

Baseline assessment

Project: Regional Network for Cultural Diversity (READ)



Contents

1. Introduction	2
2. Project Logic: Review of Project Objectives and Related Indicators	2
2.1. Project Results and Related Indicators	10
2.2. Methodology.....	14
2.2.1. Data collection methods	16
3. Project Baseline Indicators: Research Findings	17
3.1. Methodology of the baseline assessment	17
3.2. Networking Among CSOs in the Field of Culture	18
3.3. Fundraising Effectiveness and Financial Sustainability of CSOs in the Field of Culture	21
3.4. The Role of Cultural CSOs in Promoting Intercultural Tolerance and Democratic Values.....	27
4. Bibliography	33
Annex 1. Interview respondents	34
Annex 2. Evaluation matrix.....	35
Annex 3. Participant questionnaire (PQ) for project partners	41
Annex 4. Participant Questionnaire (PQ) for Grantees.....	44
Annex 5. Survey Results of Round 1 Applicants	46

1. Introduction

The report represents a baseline assessment of the project Regional Network for Cultural Diversity (READ). The project is implemented by Goethe Institut Skopje, Center for Balkan Cooperation – Loja (North Macedonia), Instituti i Librit dhe i Promocionit (Albania), Kalem Culture Association (Turkey), Association Krokodil (Serbia) and Qendra Multimedia (Kosovo). The project activities take place in five target countries: North Macedonia, Kosovo, Albania, Serbia and Turkey.

This report aims to provide an independent overview of the status of the cultural CSOs, as a key project stakeholder group, within the project context in relation to identifying indicators, baseline values and methodology for data collection. It aims to provide a critical reference point for assessing changes and impact, as it establishes a basis for comparing the situation before and after an intervention, and for making inferences as to the effectiveness of the campaign. The baseline assessment and this report are the first step of the project and provide the foundation for the subsequent activities and outputs.

2. Project Logic: Review of Project Objectives and Related Indicators

The project Regional Network for Cultural Diversity (READ) is implemented by Goethe Institut Skopje, Center for Balkan Cooperation – Loja (North Macedonia), Instituti i Librit dhe i Promocionit (Albania), Kalem Culture Association (Turkey), Association Krokodil (Serbia) and Qendra Multimedia (Kosovo).

As per the project's logical framework, the overall objective of the project is: "to enable civil society actors to foster and contribute to intercultural literacy, tolerance and democratic values with particular focus on youth in accordance with the Guidelines for EU support to civil society in enlargement countries, 2014-2020."

Subsequently, the project's specific objectives (SOs) are to:

S01: Promote intercultural literacy and democratic values through reading culture and exposure to interregional qualitative literary works.

S02: Foster regional cooperation between civil society actors to promote reconciliation and normalisation.

S03: Strengthen intercultural and multilingual capacities of CSOs to better advocate intercultural tolerance.

The project overall and specific objectives provide a general, yet insufficiently specific framework of intervention. It is clear that the promotion of regional cooperation, and in particular intercultural regional cooperation is an overarching priority of the project.

Thereat, intercultural cooperation is understood in terms of reconciliation and promotion of multiculturalism in a region with a recent tumultuous past and at present beset by complex political problems. By a common account, the roots of such political complexities are predominantly cultural, in the sense of cultural (ethnic, and religious) identity related.

The project description (as provided in the full application form) provides a sound analysis of the political and cultural context and need for the project and makes a strong case for the proposed intervention. The rationale notes that:

“In Western Balkan societies, the ongoing processes of nation-building interact and intersect with the manifold challenges of post-socialist transition, post-conflict reconciliation, democratization and European integration. In this context, communication between citizens in Western Balkan countries still remains very low, especially in the sense of reconciliation and intercultural dialogue and exchange.”¹

The project rationale further notes the distinction between the formal progress in terms of promotion and realization of cultural rights and entitlements and the reality of inter-cultural communication both in-country and regionally:

“Post-conflict normative solutions, such as initiatives for improved protection and promotion of minority rights in public life and involvement of minority groups in power-sharing mechanisms, have contributed to the re-establishment of, at least, formal cooperation and, to a degree, to the normalization of relations between different ethnic communities across the region. However, these actions contributed very little to interethnic rapprochement and the reduction of the social distance between the different ethnic communities.”²

Subsequently, the project rationale underlines the need which is to be addressed by the project:

“Very little has been done to effectively improve interethnic tolerance and intercultural cooperation. This renders the conclusion that present normative and institutional mechanisms are insufficient to foster reconciliation and systemic promotion of tolerance. More importantly, the reconciliation and intercultural dialogue do not only have a political dimension and cannot be confined only to technical matters but must include a retrospection of historical relations between communities in the cultural and social sense. In this respect, the essence of reconciliation and cultural exchange, as a deeper understanding of roots of tensions between the societies, is rarely addressed.”³

The key strategy of intervention is cultural work, with strong focus on literary work. The project S01 is to: “promote intercultural literacy and democratic values through reading culture and exposure to interregional qualitative literary works.”

¹ Narrative application form of the project.

² Ibid.

³ Ibid.

SO1 clearly refers to “reading culture” and “literary works” as means for promoting interculturalism. In addition, the second dimension which is clearly indicated by SO1 is the promotion of “democratic values”.

This dimension is already indicated at the level of the project overall objective which requires the project to “contribute to intercultural literacy, tolerance and democratic values”. It is then subsequently channeled further down the hierarchy of project logic by being integrated in SO1.

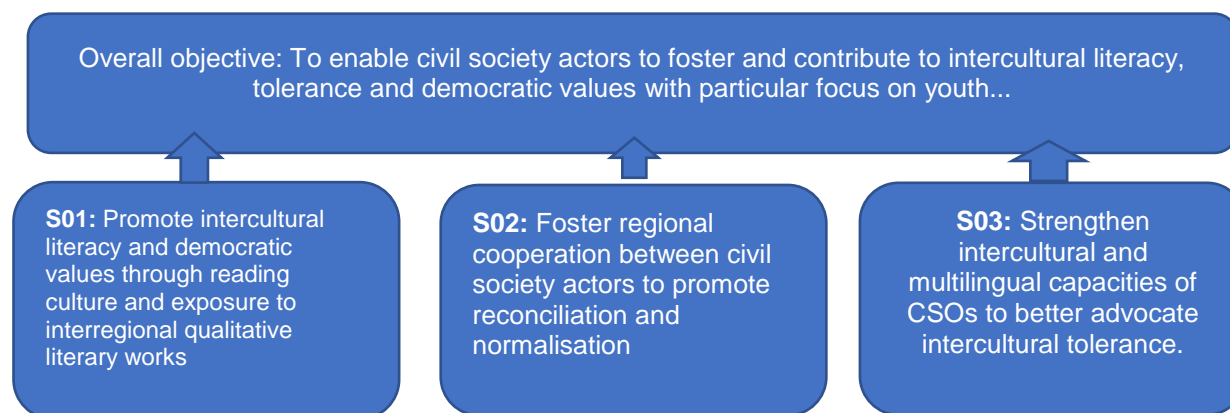
SO2 requires the project to “foster regional cooperation between civil society actors to promote reconciliation and normalisation.”

SO2 accentuates the regional dimension of the project, as well as the key role of CSOs. This in particular involves CSOs active in the field of culture.

The SO2 focus on CSOs is further sharpened by SO3 which is to “strengthen intercultural and multilingual capacities of CSOs to better advocate intercultural tolerance.”

Basically, SO3 of the project makes a strong focus on strengthening the capacity of CSOs, with the clear interpretation that this denotes primarily cultural CSOs, or CSOs active in cultural work.

Graph 1. Project overall and specific objectives.



In summary, both SO2 and SO3 have a clear focus on CSOs, with that the focus of SO2 is on regional cooperation, and the focus of SO3 is on the strengthened capacity of CSOs.

The design of SO2 and SO3 essentially follows the requirements of the Call for proposals Support to regional thematic networks of civil society organisations, support to a regional network for women’s rights and gender equality and support to small scale projects promoting cooperation between communities and citizens from Serbia and Kosovo/EuropeAid/162473/DH/ACT/Multi (the Call).

The SO2 and SO3 focus on CSOs is consequently reflected in the overall objective which is also defined in terms of “enabling civil society actors” to contribute to the causes or intercultural tolerance and promotion of democratic values in the region.

The project objectives, both the specific and the overall one, are qualitative (narrative) descriptions of expected outcomes and thus they do not include measurability per se. Their measurability is found in the additional key elements of the logical framework, specifically the indicators and the targets. The baseline values are also of interest to this report. These elements will be discussed in the remainder of this section. They will be discussed in a bottom-up direction, starting from SO3 and ending with the overall project objective.

SO3 is equipped with three (3) indicators and targets (Graph 2 below). The indicators refer to improved access to regional partnerships (Indicator 1), benefit from networking (Indicator 2), and share of CSOs involved in regional activities (Indicator 3). The last column in Graph 2 indicates the targets for these indicators, which are 60%, 70%, and 60% respectively. Indicators 1 and 2 refer to professionals, which is to mean cultural CSO workers and activists, other cultural professionals, and of course artists.

Indicators 1 and 2 are predominantly subjective; they are defined in terms of “professionals’ confirmation” of increased access” (Indicator 1) and “profit from networks” (Indicator 2). It can be of course debated that these indicators have objective substance, in that the professionals’ confirmation refers to a fact (of increased access or profit from networks) as opposed to a perception. Still, the level of factual realization is still interpreted through an individual perception.

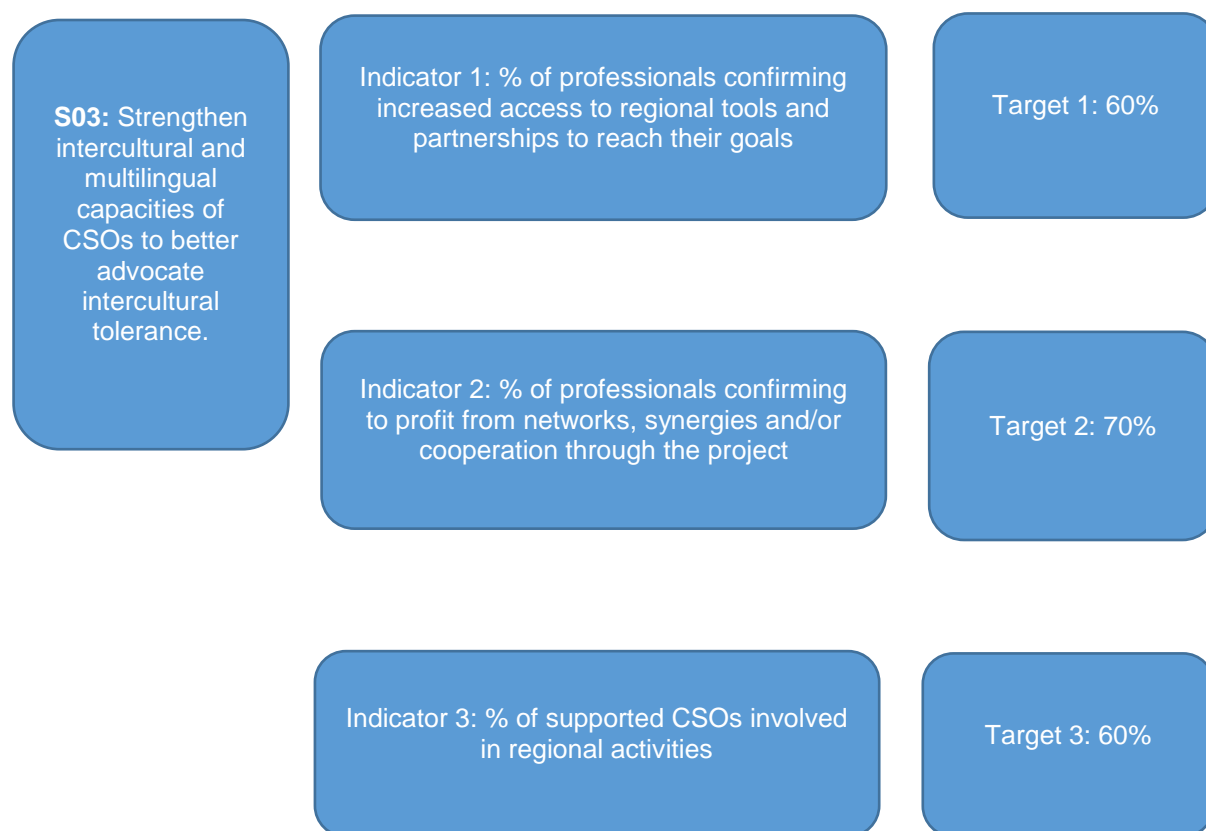
Indicator 3 is an objective indicator, as it refers to a share (%) of the CSOs which will have been supported, to be involved in regional activities. The logic is clear. The project aims to promote regional intercultural cooperation, the main vehicles for which are cultural CSOs. This requires that opportunities for regional CSO cooperation in the field of culture are created. Indicator 3 measures the extent of this achievement.

Indicators 1-3 do not have baseline values defined in the logical framework. This is consistent with their logic; these results are to derive from project activity. Indicator 3, defined in terms of % of supported CSOs, already has some baseline values in the results defined further down in the project logical framework. Specifically, the project is expected to fund at least 40 multi-lingual projects (Activity 3.2) and at least 50 multi-cultural projects (Activity 3.3.). These projects are to be supported through the sub-grants to be awarded. On the assumption that the number of CSOs which will get more than one sub-grant will be limited (to the extent that this will be allowed by the sub-grant rule), this results with up to 90 CSOs in 5 partner countries (Albania, Kosovo, North Macedonia, Serbia, and Turkey) to be supported. This already sets baseline value for Indicator 3. However, it should be noted that other CSOs may come to benefit from the project in other ways, without actually being sub-grantees. For example, additional CSOs may take part in some of the project capacity building work, or they may take part in the festivals and benefit from the related activities. Thus, the overall number of supported CSOs which is to serve as the base for calculating the target of 60%, may be larger than the estimated 90 CSOs to benefit from sub-granting. Nonetheless, restrictively, the baseline can be considered to be 90 CSOs. The target of 60% of these 90 CSOs should primarily refer to regional cooperation opportunities created directly and/or facilitated by the project.

Indicators 1 and 2 which are defined in terms of share of professionals, do not provide additional information on the types of project activities these beneficiaries should be

involved in. The definition of SO3 indicates that these professionals are to a large extent associated with the beneficiary CSOs, and hence the sub-grant component. However, there is room for broader interpretation. The project includes components, such as the festivals (R2), and residencies (R3) which may also involve cultural professionals in various ways. For example, the regional festivals will provide ample opportunity for creating and facilitating regional cultural networking, developing various partnerships and exploring and promoting synergies in the work of the various CSOs, artists, professionals, and overall, the cultural communities from the project target countries. Hence, it is logical that these project components are also taken into account when considering the level of delivery against SO3/Indicators 1 and 2. This will be further discussed in the section on the methodology.

Graph 2. Specific objective 3 (SO3), indicators for measurement and targets.



SO2 is equipped with two (2) indicators (Graph 3 below). Indicator 1 is defined in terms of share of CSOs which agree that the project has succeeded in promoting regional cooperation and reconciliation. Indicator 2 is succinctly defined in terms of % of regional participants in the festivals to be organized by the project.

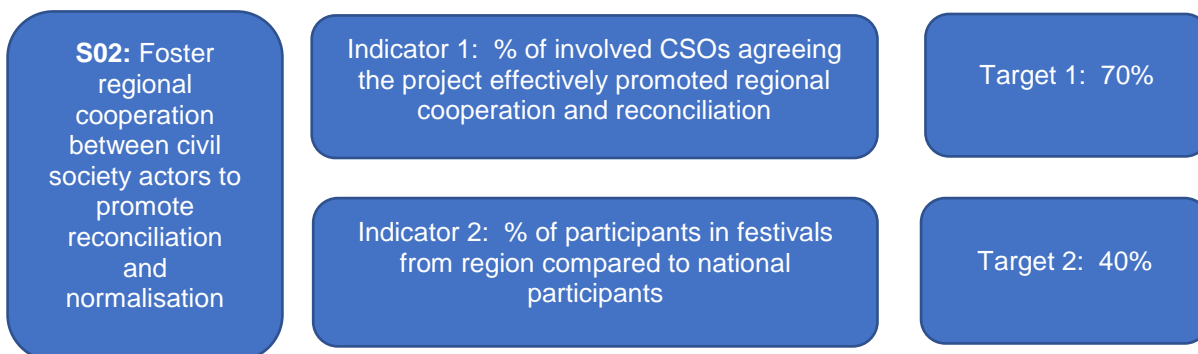
The indicators to SO2 do not have baseline values, that is, the results they measure are to be produced originally by the project. Indicator 1 is defined in terms of regional cooperation and reconciliation to be promoted by this project, hence, logically, there is no baseline existing prior to project intervention. As regards Indicator 2, it can be argued of course that some objective baseline does exist for festivals which are organized and exist independently of the project. However, the identification of such a baseline (in numeric terms) is difficult, and it is not of essential relevance to measuring project results. There would also be many methodological issues involved, such as for example, which cultural festivals should be considered? There are, arguably, many festivals which do not have the goal of attracting regional audiences. Hence, the indicator is designed to measure only the results to be delivered by this project, hence no need of baseline.

Indicator 1 is a subjective indicator; in that it reflects “CSO agreement” with a certain statement of fact. Indicator 2 is an objective indicator; it simply counts the regional participants in the festivals. Here an important question is: what is a festival participant? This could be interpreted to mean both artists, performers, and other contributors to the festival program, and it could also mean visitors. The overall logic dictates that the term should be interpreted more restrictively to denote participants in the program, that is artists, performers, and so forth.

From the definition of Indicators 1 and 2 to SO2, it is clear that they at least related to R2 (festivals) and R4 (multi-lingual and intercultural projects).

Additional information on the measurement and the collection of data for populating SO2/Indicators 1 and 2, will be provided in the section on methodology.

Graph 3. Specific objective 2 (SO2), indicators for measurement and targets.

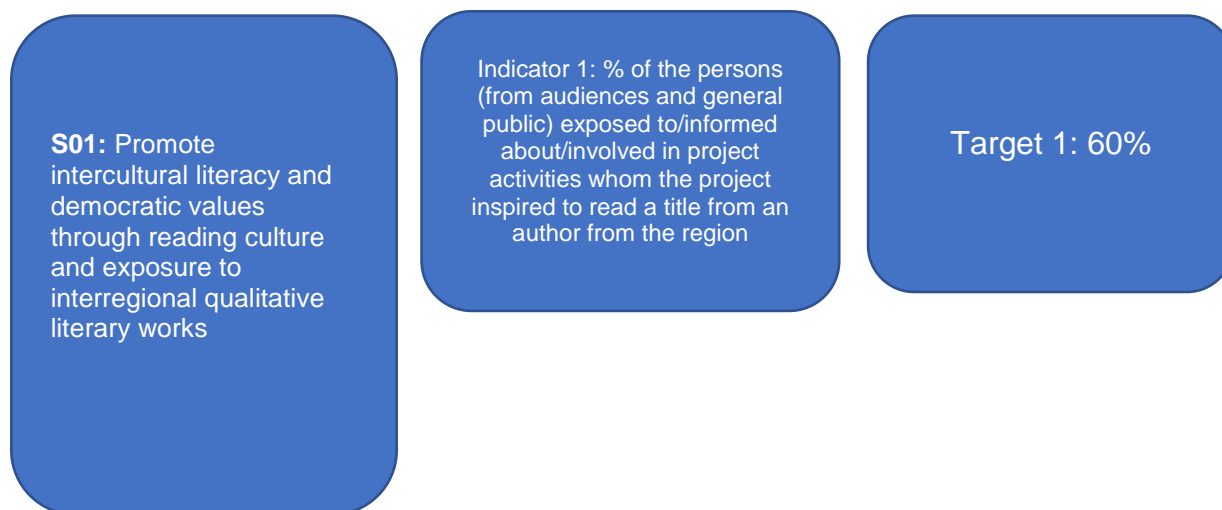


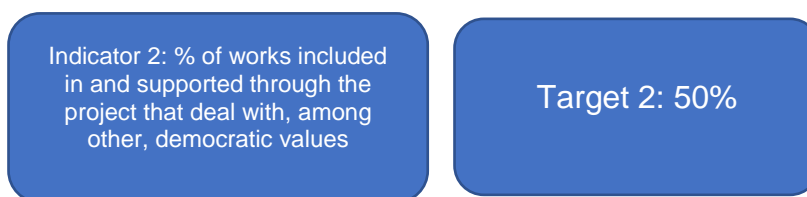
SO1 is equipped with two (2) indicators. Indicator 1 is an example of a beautifully designed indicator, both relevant and direct. It basically counts the people who the project will have inspired to read an author from the region. Basically, the project is about promoting intercultural understanding and tolerance through culture and arts, with a strong focus on literature. Thus, the will to read an author from the region is an indicator of accepting that author and its national culture; it is an indicator of tolerance and reconciliation. Despite its good design, and the fact that the data to populate it can be collected unequivocally (via a short personal survey question), still, some measurement complexities are involved, such as for example, in determining the base population. The indicator extends to “persons (from audiences and general public) exposed to/informed about/involved in project.” This can be a potentially large population. Related to this, the indicator measures the personal feeling of being inspired to read a regional author, and not the fact of the project beneficiary having read a regional author. Nonetheless, it should be noted that the personal interest, or inspiration is a valid indicator of cultural acceptance and appreciation. Hence it matters more that a project beneficiary has developed a feeling of respect for an author from the region; it matters less whether the actual act of reading the author has occurred. Second, it should be noted that collecting the data at the time when the feeling of interest/inspiration was promoted, for example during a festival, is fairly straightforward and cost-efficient. Conducting a follow-up study in in order to collect the data at a later moment in time, to check whether reading has actually taken place, is more complicated and costly.

It does appear that the target is set rather high, at 60%. The target obviously reflects the ambition of the project and its commitment and desire to be successful.

Indicator 2 is set to measure focus on promotion of democratic values. The project uses culture and arts as media for promotion of cultural understanding, reconciliation, and liberal, democratic values. Therefore, there is the clear goal of the project to support the kind of art and cultural works that can actually promote such values. It is an objective indicator.

Graph 4. Specific objective 1 (SO1), indicators for measurement and targets.





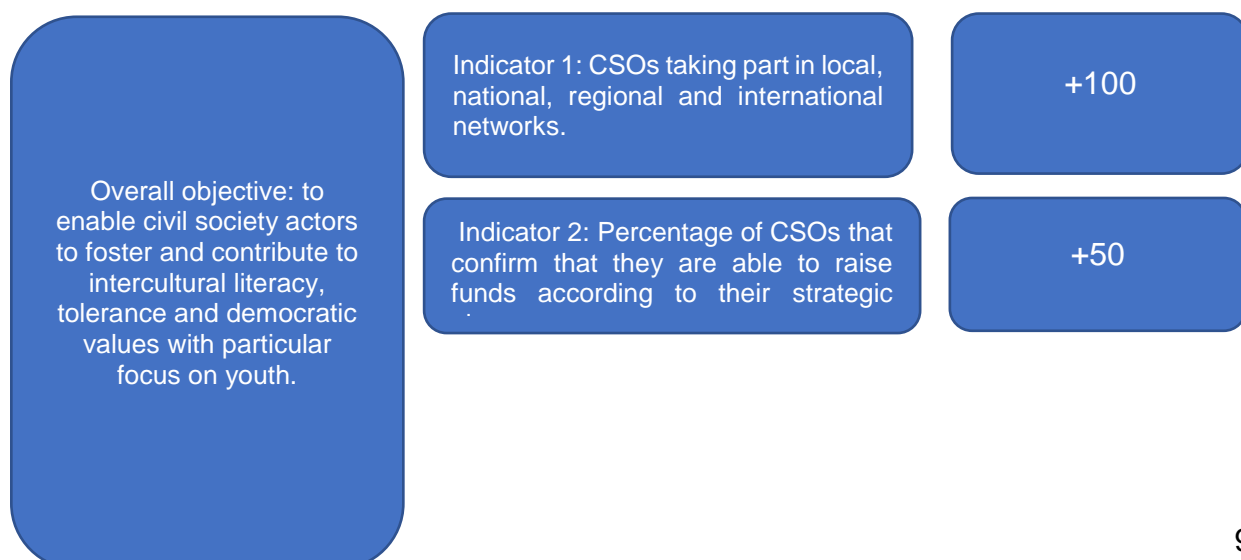
The project overall objective includes three (3) indicators. Indicator 1 is objective, and it is defined in terms of numbers of CSOs networked regionally, which have benefitted from the project. The target set for the indicator is “+100” which is to interpret that at least 100 CSOs should be helped with regional networking by the project. The logical framework sets the baseline value “tbc” in this baseline report. Given that the project does not build on previous work and on pre-existing results, and that the target is expressed in nominal numbers, the baseline is zero. Alternatively, the baseline value can be set based on the share of CSOs (surveyed for the baseline report) networking, and then the difference, which could be attributed directly to the project based on assessment by the beneficiaries themselves, could be considered. The nominal number is a fair solution.

Indicator 2 is subjective (rests on individual CSO assessment) and it is defined in terms of CSO ability to fundraise. This is closely related to the project goal of building the capacity of CSOs. The logical framework sets the target at “+50”, however the indicator is defined in terms of “percentage of CSOs”. The indicator is set to measure the extent of change compared to the baseline.

The final, Indicator 3 is a subjective indicator (measures individual perceptions) and it is defined in terms of share of people who will have been reached by the project, who confirm the importance and impact of CSO work in promoting intercultural literacy, understanding, as well as democratic values. The target is set at 70%.

The specifics of data collection needed for populating the indicators at the level of project overall objective will be further discussed in the section on methodology.

Graph 4. Overall objective of the project, indicators for measurement and targets.



Indicator 3: % of people reached confirming the importance and impact of CSOs activities in the area of intercultural literacy, tolerance and democratic values.

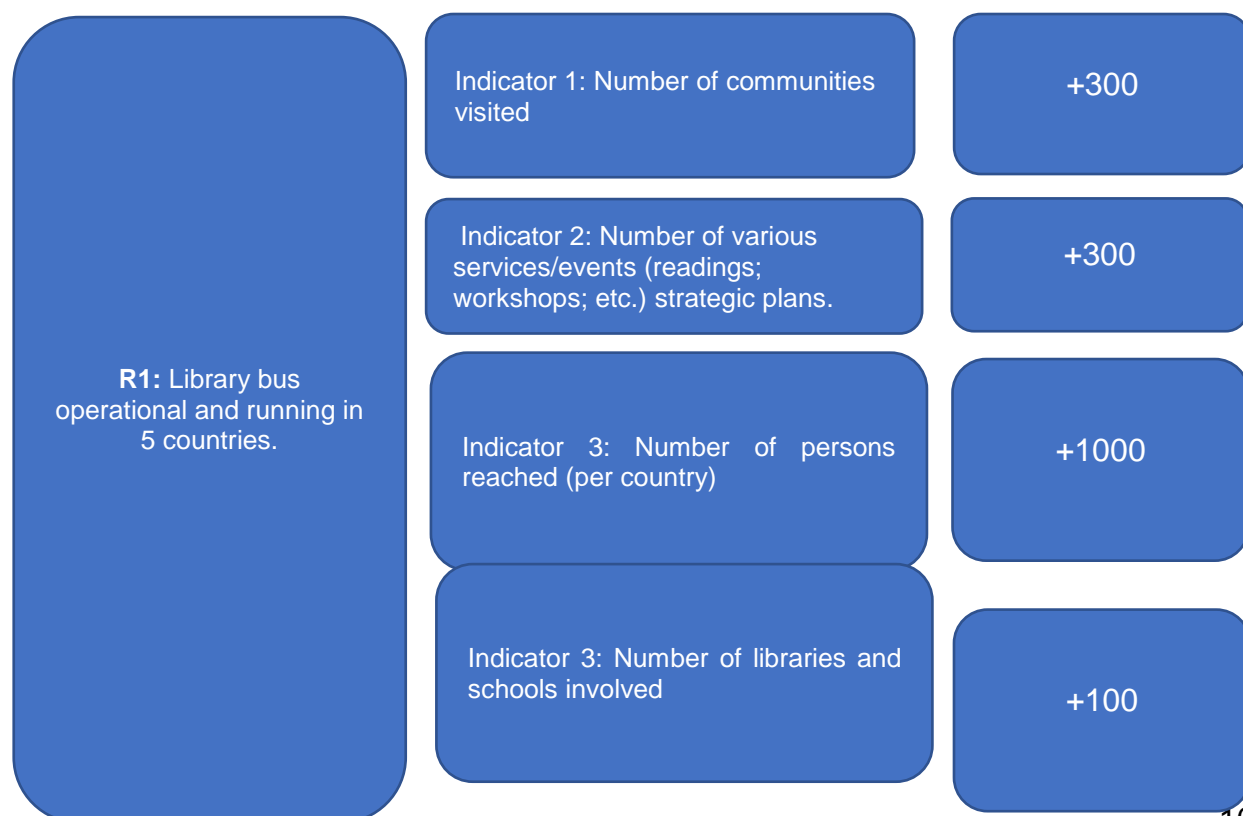
70%

2.1. Project Results and Related Indicators

Result 1, foreseeing Library bus operational and running in 5 countries, is equipped with four objective indicators (Graph 5). There are no baseline values for these indicators, since they are derived from the impact the project aims to achieve. Indicator 1 is objective, referring to the number of communities that are going to be visited by the library bus operating in the five target countries. The target value is +300, which is to be interpreted as 300 communities that are going to be visited in the frame of the duration of the project. Indicator 2 is another objective indicator, referring to the number of events or services that will be provided in the frame of the activities of the literary bus. This can refer to book promotions, reading or other events.

Indicator 3 is an objective indicator, referring to the number of people which will be reached by operating literary bus. This can involve attendees at events, visitors of the mobile library and beneficiaries of the services of the mobile library.

Graph 5. Result 1, indicators for measurement and targets.



Result 2, foreseeing festivals supported in 5 countries, is equipped with four objective indicators. As in the case of Result 1, are no baseline values for this group indicators, since they are derived from the impact the project aims to achieve (Graph 6).

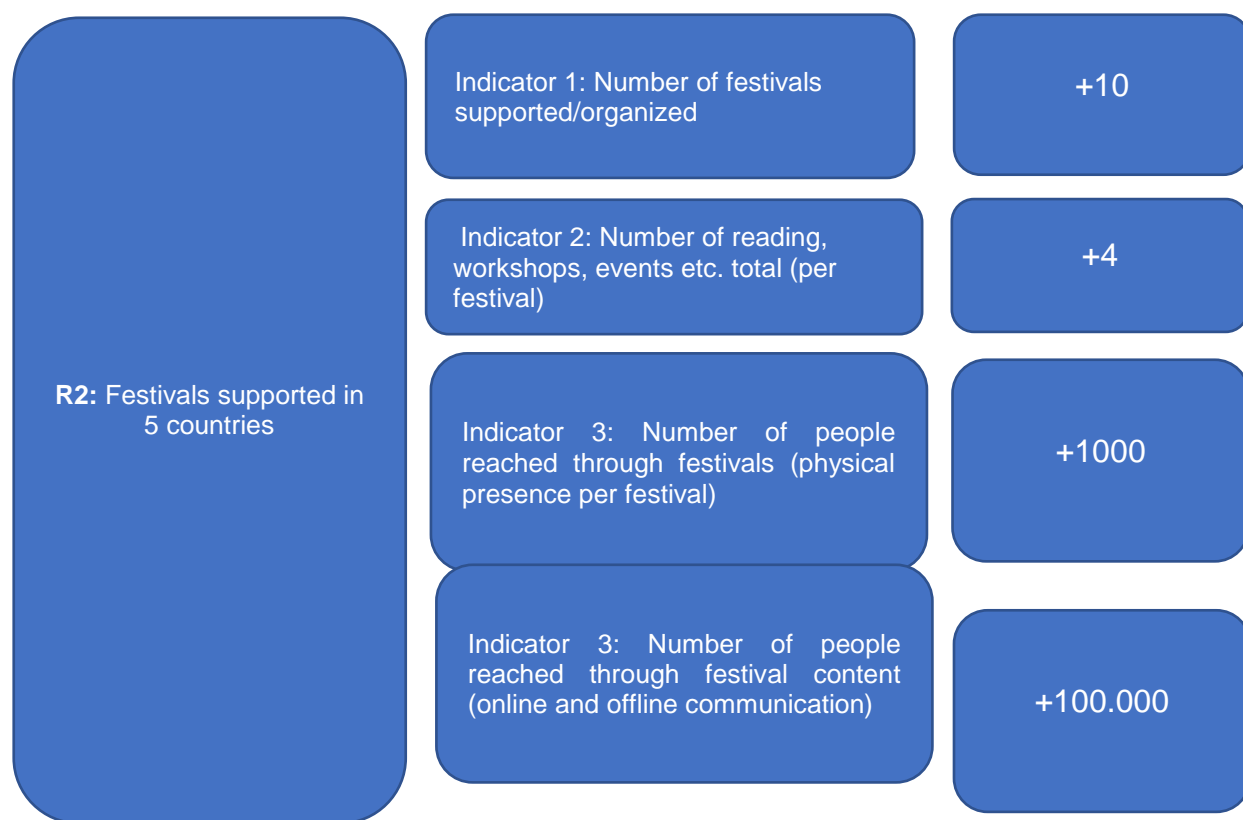
The first indicator refers to the number of festivals which will be supported or directly organized in the target countries. The target value is +10, which means that at least 10 festivals in the target countries will be supported or fully organized. The baseline value for this indicator is zero.

The second indicator is an objective indicator related to the number of events organized in the frame of the festivals supported by the project. The target value is 4, indicating that at least specific events organized in the frame of the festivals is to be directly related to the objectives and impact the project aims to achieve. The baseline value for this indicator is zero.

The third indicator is an objective indicator, related to the number of people reached through the organized festivals. Since, festival target group outreach can take a number of forms (information via the media, indirect sources of information) this indicator is further specified, referring only to the number of people being physically present at the festivals. The target value for this indicator is 1.000. The baseline value for this indicator is zero.

The fourth indicator is an objective indicator, related to the number of people reached through festival content (online and offline communication). The target value for this indicator is 100.000 Relevant sources for this information represent analytical data on online outreach, as well as number of persons reached through offline promotion (dissemination of promotional leaflets for example). This can also include estimates regarding number of persons reached through other traditional promotional methods (billboards, traditional media). The baseline value for this indicator is zero.

Graph 6. Result 2, indicators for measurement and targets.

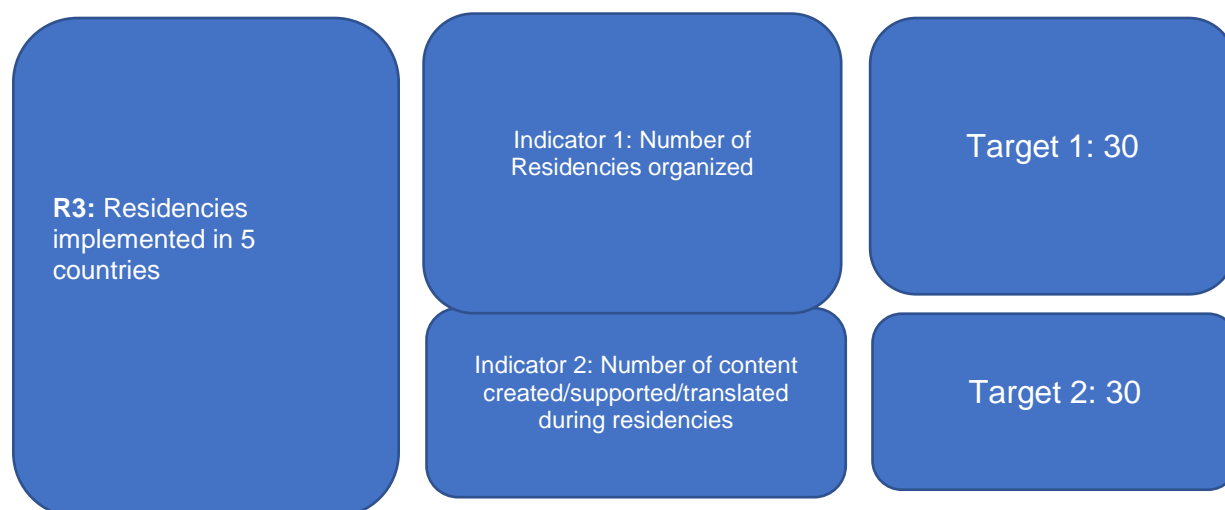


Result 3, foreseeing residencies implemented in 5 countries, is equipped with two objective indicators. As in the case of Result 1 and 2, there are no baseline values for this group indicators, since they are derived from the impact the project aims to achieve (Graph 7).

Indicator 1 is an objective indicator, referring to the number of residencies organized in the frame of the project. The target value for this indicator is 30, which can be interpreted that of thirty artists from the target countries will be supported through participation in residencies. The baseline value for this indicator is zero.

Indicator 2, refers to the number of content created/supported/translated during residencies. This is again an objective indicator, referring to different forms of support provided to artists participating in residencies – development of new works, promotion of existing work, or translation of works. The target value for this indicator is 30, indicating that at least one work by an artist participating in a residency will receive support in the frame of the project. Since this indicator refers to creating a direct impact through the project, the baseline value is zero.

Graph 7. Result 3, indicators for measurement and targets.



Result 4, foreseeing intercultural projects and multi-lingual projects supported and initiated, is equipped with five objective indicators. As in the case with Results 1-3, there are no baseline values for this group indicators, since they are derived from the impact the project aims to achieve (Graph 8).

Indicator 1 is an objective indicator referring to the volume of direct support provided to intercultural projects. The target value for this indicator is €80.000, indicating the total sum of funding that will be provided to support activities organized in the frame of 50 intercultural projects. The baseline value for this indicator is zero.

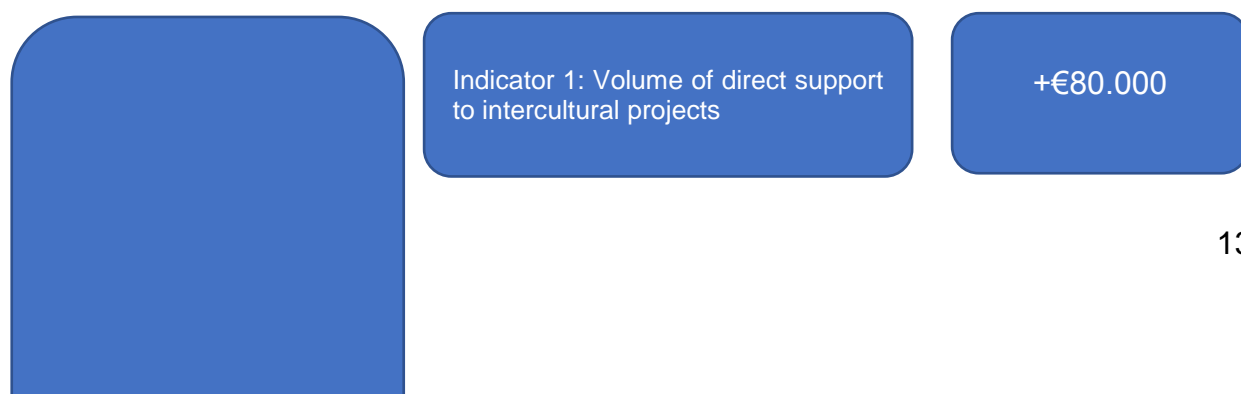
Indicator 2 is another objective indicator, referring to the volume of direct support provided to multilingual projects. The target value for this indicator is €150.000, indicating the total sum of funding that will be provided to support activities organized in the frame of 40 multilingual projects. The baseline value for this indicator is zero.

Indicator 3 is an objective indicator, referring to the number of works supported through Multilingual projects. The target value for this indicator is 40, indicating the total number of activities that will be provided with support. The baseline value for this indicator is zero.

Indicator 4 is an objective indicator, referring to the number of works supported through Multilingual projects. The target value for this indicator is 50, indicating the total number of activities that will be provided with support. The baseline value for this indicator is zero.

Indicator 5 is an objective indicator, referring to the number of capacity building modules organised. The target value for this indicator is 20, indicating the total number of training modules organized in the frame of the project. Since the indicator refers to impact created directly by the project the baseline value for this indicator is zero.

Graph 8. Result 4, indicators for measurement and targets.



Indicator 2: Volume of direct support to multilingual projects.	+€150.000
Indicator 3: Number of works supported through Multilingual projects	+40
Indicator 4: # events/mobility experiences/workshops organized through intercultural projects strategic plans.	+50
Indicator 5: Number of capacity building modules organised	+20

2.2. Methodology

The evaluation ToR requires that some of the data needed for the evaluation are collected directly by the evaluator, and some of the data are collected by the project team and then provided to the evaluator. In both cases, the key variables are the indicators defined in the logical framework, which have already been discussed in the previous section. Additional indicators, especially as required for the evaluation of various aspects of performance, and in particular efficiency, are to be developed the evaluator.

Another relevant amount of data, in addition to those collected directly by the evaluator and supplied by the project partners, are the data to be supplied by the project sub-grantees. The sub-granting is a relevant component of the project and it will involve at least 90 sub-grants to be implemented by up to the same number of CSOs across five countries.

A large number of the evaluation variables (the logical framework indicators) pertain directly to the various activities to be implemented by the project partners. In this sense, the project partners are in the best position to collect the data needed for populating the indicators. The same principle applies to the project sub-grantees. The sub-grantees are

in the position to directly collect the data on the various activities to be implemented under the sub-grants.

An important amount of the data collection effort to be conducted by project partners and sub-grantees related to activities which directly involve beneficiaries. Such beneficiaries are the direct participants in some project activities, and in particular to the audiences to the many arts and culture events to be organized by the project. A number of the logical framework indicators refer to and require data from project beneficiaries.

For example, the following two indicators:

Overall objective/Indicator 3: % of people reached confirming the importance and impact of CSOs activities in the area of intercultural literacy, tolerance and democratic values; and

SO1/Indicator 1: % of the persons (from audiences and general public) exposed to/informed about/involved in project activities whom the project inspired to read a title from an author from the region;

require data which need to be collected from project beneficiaries. The project logical framework includes quite a few more such indicators which require data from project participants/beneficiaries. This data has to be collected via a survey of beneficiaries.

Similarly, the following indicators:

SO2/Indicator 2: % of works included in and supported through the project that deal with, among other, democratic values; and

SO3/Indicator 1: % of professionals confirming increased access to regional tools and partnerships to reach their goals;

require data which needs to be collected by project partners, who in order to do that may either survey sub-grantees (SO2/Indicator 2), require the data as a reporting responsibility from the sub-grantees, or survey professionals (SO3/Indicator 1). Both cases involve some form of surveying of either sub-grantees or professionals. For purposes of coverage and consistency, the surveying needs to be conducted by project members who are in closest, direct contact with the respondents. This involves some of the project partners.

In sum, in order to ensure systematic collection of data require to populate the logical framework indicators, this responsibility has to involve the project team and the project partners, as well as the project sub-grantees. Thereat, some of the logical framework indicators require data from several different sources, such as both from the project partners as well as the sub-grantees.

For example, the following indicator:

Overall objective/Indicator 3: % of people reached confirming the importance and impact of CSOs activities in the area of intercultural literacy, tolerance and democratic values;

can and should be populated with data a) collected by project partners from participants in the activities organized by the respective partners, and b) collected by sub-grantees from participants in the activities organized by the respective sub-grantees.

Another amount of data to be collected by the project partners and grantees refers to analytical data on persons reached via campaigning / promotional methods. This refers to periodic collection of data from analytical tools regarding online target group outreach, as well as estimates on number of persons reached through office promotional efforts (for example, number of persons receiving a promotional leaflet, number of persons exposed to promotional materials (posters, billboards) at a certain location in a specified amount of time.

A number of subjective indicators indicated in the project logical framework will be measured through surveys of beneficiaries and semi-structured interviews. For example, the following indicator:

So1/Indicator 3: % of works included in and supported through the project that deal with, among other, democratic values,

Can be populated with data from: a) a survey of grantees; or b) interviews with grantees, collected by the evaluator.

2.2.1. Data collection methods

The requirements of the data collection process lead to a few core data collection instruments which can and will need to be used by the respective parties in order to systematically collect the data required for populating the logical framework indicators. These instruments are as follows:

Participant Questionnaire: The participant questionnaire is a standard beneficiary survey format which collects various survey data of relevance. It is most commonly used to collect the feedback of participants in various events/activities. The participant questionnaire (PQ) will be used by a) project partners, and b) sub-grantees, to collect data from beneficiaries taking part in various project activities. The PQ will include variables from the project logical framework.

Partner reporting: Project partners will produce regular reporting on project work. Partner reports will provide data on various aspects of project implementation to be subject to evaluation.

Sub-grantee reporting: Sub-grantees will produce reporting on the implementation of the sub-grants. The sub-grantee reports will provide data on various aspects of project implementation to be subject to evaluation.

Call for Proposals (CfPs): The project will run periodic calls for proposals related to Act 3.2 Forty (40) Multi-lingual projects and Act. 3.3 Fifty (50) intercultural projects. The CfPs will also be used to collect relevant data from CSOs in the field of culture in the five target countries. Applicants will be expected to provide narrative qualitative data on their work, but also respond to a short survey which will include variables/indicators from the project

logical framework. In this way, a fair amount of data will be collected from CSOs which may not become sub-grantees, and/or before they have become sub-grantees.

Survey of CSOs: The evaluator will conduct several surveys of relevant stakeholders in the frame of the project, predominantly project sub-grantees, to collect data on beneficiaries' background and amount and type of involvement in the project.

Semi-structured interviews: In the frame of the evaluation cycles, the realization of semi-structured interviews will support the collection of in-depth information and information relevant for the subjective project indicators. Semi-structured interviews will be conducted by the evaluator, with members of the project team, project beneficiaries, participants in project activities and other relevant stakeholder groups as a sample of potential respondents.

3. Project Baseline Indicators: Research Findings

3.1. Methodology of the baseline assessment

This chapter is primarily focused on identification of relevant information for the project baseline indicators as specified in the project logical framework. The baseline research was realized through a combination of methods, a desk research, analysis of primary and secondary quantitative data, realization of semi-structured interviews and qualitative analysis of interview data. The desk review was based on a review of secondary data (project application form and logical framework), available research and secondary data (statistical information from official sources).

In the process of obtaining more in-depth information regarding the baseline conditions for project implementation in the target countries, semi-structured interviews were realized with members of the project team from the partner organizations, but also with representatives from relevant stakeholder groups for the project (artists, publishers, representatives of cultural CSOs from North Macedonia, Kosovo, Serbia, Albania and Turkey). For the purposes of the baseline assessment, a total of thirteen (13) interviews were conducted. The interviews were realized in the period April – May 2021. The list of respondents is available in a separate annex of this report.

The research was supplemented with data obtained from a survey of cultural CSOs. A total of fifty (50) cultural CSOs from the target countries involved as applicants for sub-granting filled out the online questionnaire. The obtained data was subject to statistical analysis, with the key findings presented in the frame of this report. The survey questionnaire contained the following groups of questions:

- Funding received in the past two years;
- Experience in project management and management of EU projects;
- Self-assessment of experience in project management, success in fundraising;

- Capacity building in project management, financial management and visibility of EU project;
- Level of satisfaction from participation capacity-building event (outside of this project);
- Capacity-building needs;
- Participation in international/regional networks.

The project baseline assessment findings are presented in several subchapters, which are directly related to the list of indicators of the project logical framework:

- Networking among CSOs in the field of culture, practices of regional networking among cultural CSOs
- Fundraising effectiveness and financial sustainability of CSOs in the field of culture
- The role of cultural CSOs in promoting intercultural tolerance, appreciation of culture (focus on literature) as an indicator for intercultural respect and tolerance, cultural CSOs and promotion of democratic values
- Regional cooperation and opportunities for artists and cultural professionals

A relevant limitation of the research process and findings represents the general lack of objective, quantitative data on cultural CSOs and their activities in the target countries. The findings presented in the subchapters below aim to provide an overview of the specific factors and conditions concerning the specific baseline conditions.

3.2. Networking Among CSOs in the Field of Culture

One of the key project stakeholder groups, involved in a substantial share of the project activities, represent civil society organizations (CSOs) active in the sphere of culture. This brings us to the definition of a civil society organizations. Civil society organizations are broadly described as “the arena, outside of the family, the state and the market, which is created by individual and collective actions, organizations and institutions to advance shared interests”⁴. This spans to a wide number of organizations, including community and religious leaders, the media, international and local non-governmental organizations, charitable and philanthropic foundations, academic and research institutions and community groups and public associations. For the relevance of the project the relevant stakeholder groups involved CSOs dedicated to activities in the sphere of culture, but also CSOs which are primarily active in the sphere of intercultural cooperation and communication, where cultural activities are only part of their work.

Research on the networking practices among cultural CSOs in the target regions indicates that the coordination and cooperation among these actors is still underdeveloped. According to Mastroiocco, “cooperation at regional level is difficult to

⁴ CIVICUS as cited in R. Mastroiocco, “OSCE and Civil Society in the Western Balkans: The Road to Reconciliation”, in *Transformation and Development Studies in the Organization for Security and Cooperation in Europe (OSCE) Member States*, Springer Open, 2020, pp. 87-88.

achieve and almost non-existent.”⁵ This was also confirmed by the majority of the respondents in the interviews.

With regards to networking opportunities cultural organizations in the target countries the interview respondents point towards an evident divide is between organizations which are established and have strong experience in fundraising and project management and organizations with less experience and possibilities for growth. These organizations have the potential to monopolize the available funding and have extensive cooperation with other organizations from the country and the region. However, organizations operating in smaller towns / villages, organizations with a low number of staff and with significantly less developed project management skills have fewer opportunities and contacts for cooperation, which also translates into their capacities for raising funds and maintaining their financial and programmatic sustainability.

Networking opportunities are usually related to cooperation on projects, where smaller organizations have the opportunity to gain practical experience in project management and expand the scope and target groups of their activities. Nevertheless, as indicated from the interviews with relevant stakeholders, such opportunities are not as frequent.

This points towards the unexploited potential for the development of cooperation between established and smaller cultural CSOs, particularly in implementation of projects and transfer of knowledge and practical know-how in fundraising and project management.

To conclude, the opportunities for cooperation are mainly donor driven, involving cooperation on projects, and less networking events.

The findings of the survey conducted with cultural CSOs, almost a half (45.3%) of the organizations participating in the survey are part of a regional or international network (Table/Chart 1). It has to be noted that this is not a representative sample of CSOs from the target countries, and to a larger extent involves CSOs with previous experience and knowledge in fundraising and project management. Additionally, the responses to this question do not provide clear conclusions on the type and frequency of networking opportunities for these organizations, or the type of cooperation realized in the frame of these networks.

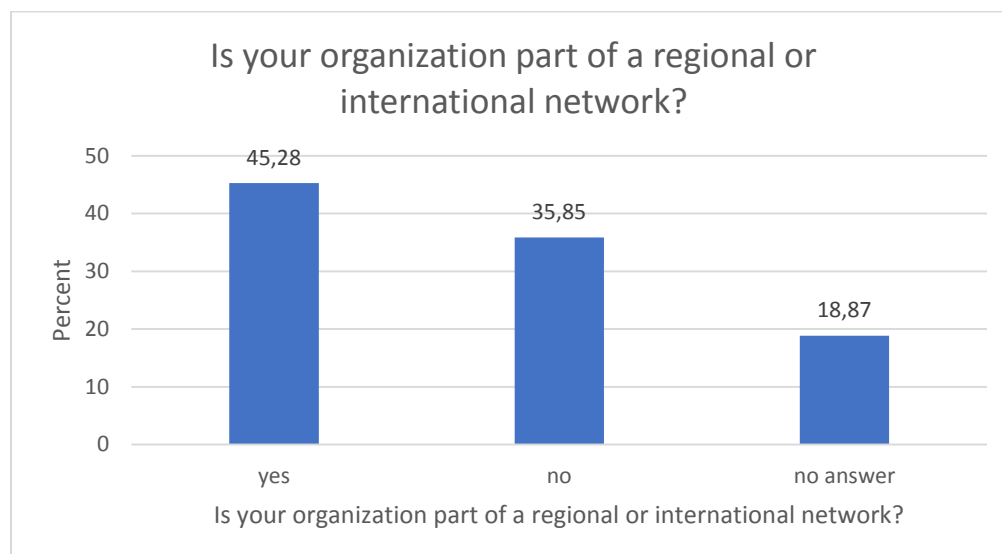
Table/Chart 1. CSOs which participate in national or regional networks.

Is your organization part of a regional or international network?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	24	45.3	45.3	45.3
	no	19	35.8	35.8	81.1

⁵ R. Mastrorocco, “OSCE and Civil Society in the Western Balkans: The Road to Reconciliation”, in *Transformation and Development Studies in the Organization for Security and Cooperation in Europe (OSCE) Member States*, Springer Open, 2020, p. 90.

Baseline assessment of project Regional Network for Cultural Diversity (READ)

	no answer	10	18.9	18.9	100.0
	Total	53	100.0	100.0	



From the interviews with relevant stakeholders, it can be concluded that the key practices for regional networking are through cooperation on projects. As mentioned in a previous subchapter, such cooperation is also limited, due to limited opportunities for funding, but also due to the tendency to maintain already established cooperation, and smaller involvement of smaller organizations with less experience in management of projects by international donors.

Conclusions: With regards to the baseline indicators specific in the project logical framework the following conclusions can be made:

The opportunities for regional cooperation for artists and cultural professionals in the target countries indicate that these opportunities are primarily funded through projects and programmes from international donor organizations. Furthermore, such opportunities generally involve opportunities for networking and cooperation between artists and cultural professionals from the target countries and their peers in the EU.

Regarding Overall objective / Indicator1: CSOs taking part in local, national, regional and international networks, approximately less than a half of the cultural organizations participating in the survey participate in regional or international networks. However, the results should be interpreted in the light of the limited number of organizations involved in the survey (50), as well as the fact that the selection of respondents was made from applicants for sub granting support, implying that these are organizations with some experience, information and knowledge in project management and networking.

The research findings cannot provide definite conclusion with regards to organizations involved in implementation of regional projects: Specific objective 3 / Indicator 3: % of

supported CSOs involved in regional activities. A total of 39.6% of the participants in the survey indicated that they have participated in an EU funded project in the previous two years. Taking in regard the focus placed on regional cooperation in EU funding programmes, this can be taken as a indirect indicator of the percentage of beneficiaries involved in recent international cooperation.

3.3. Fundraising Effectiveness and Financial Sustainability of CSOs in the Field of Culture

Despite the strong involvement of international organizations for development of civil society in the region, multiple studies on this topic indicate that there has been a limited progress. Civil society in the target countries remains heavily dependent on international donors, which not only poses sustainability risks, it also heightens the risk of losing their legitimacy among the local communities⁶. The USAID Civil Society Organization Sustainability Index from 2017, focused on measuring the level of development in civil society sectors, concludes that during the last decade there had been no real improvement regarding the financial independence of the civil society sector in the region⁷.

The financial sustainability of organizations operating in the sphere of culture in the target countries is fragile. The pandemic of Covid-19 has had a significant impact on the possibility for operation of these organizations. Despite the fact the during the first year of the pandemic many donors issued emergency calls for project funding, many cultural organizations which did not have experience with online work, online events, or were focused on activities which could not be transferred to the online realm, were not able to exploit these opportunities. Furthermore, the impending global economic crisis provides a gloomy perspective on the sustainability capacities of cultural organizations.

Smaller cultural organizations often lack skills in fundraising and project management, and are less likely to ensure stable funding for their activities. Furthermore, there is lack of institutional support, since most of the calls provide project-based support.

With regards to funding from the government, it is safe to say that in all target countries the official cultural policies are not aligned with the needs of the non-governmental cultural sector. It is not uncommon for organizations to be denied funding and to be ostracized due to not being politically acceptable. Funding provided by government sources often in activity-based, often does not include fees or accept personnel and management costs, or provide support to cultural organizations in the form of institutional support and development.

⁶ Kostovicova and Bojicic-Dzelilovic 2013; Ostojic and Fagan 2014 cited in R. Mastrorocco, "OSCE and Civil Society in the Western Balkans: The Road to Reconciliation", p. 89.

⁷ USAID, *2017 Civil society organization sustainability index for central and eastern Europe and Eurasia*, USAID, 2018.

A respondent from a research conducted by Qendra Multimedia (a partner organization in the frame of the project) describes the situation:

“In most countries in transition in ex-Yugoslavia, the state is imposing a strategy that our interviewee, Yyll Rugova called, “shower funding”. This term means that the state has no priorities in cultural policy and so it funds, or provides small grants, to the greatest possible number of users (cultural institutions, cultural NGOs, freelancers, etc.). Shower funding is re-distributed or re-shuffled when some clusters are too weak to have a significant impact in the public sphere and are cut off from funding by the state or municipalities; or when some clusters become stronger in social (for example, socio-cultural centres in Croatia) or economic terms (for example, big music festivals in the region) and thus receive larger portions of funds”⁸.

The situation is similar in all countries targeted by the project. The practice of “shower funding” indicates a lack of prioritization in the planning of cultural policy. There is a lack of a clear cultural strategy for supporting non-governmental actors involved in culture. It is not uncommon that government funding in the sphere of culture is used as a form of “award” or “punishment” of more or less cooperative/compliant organizations. The lack of funding for programmatic activities indicated that there is a general lack of knowledge or awareness regarding the specific needs of non-governmental cultural organizations.

In such circumstances, the key donors for CSOs involved in culture are international organizations, and to a much lesser extent, their work is supported through funding from the central or local government or funding from the business sector. The available funding is insufficient for stable development of CSOs involved in the cultural sphere – sponsorships from the business community are usually reserved for festival events or other events that attract large audiences. This type of funding does not support the day-to-day work of these organizations, which often, for extensive periods of time, must rely on the volunteer services of experts, managers and even artists. Hence, international donor funding is dominant, but not always the most available or preferred for cultural organizations. Zana Krasniqi, a respondent in the research realized by Qendra Multimedia in Kosovo indicates: “International donors have their own agendas and if those agendas are recognized in the local organizations they are willing to finance them. This is how influence of international donors works, leverage is the financial resource.”⁹

A large share of the cultural organizations in the target countries indicate that reliance on international donor funding implies making compromises between their mission and priorities and the priorities of the donor organizations. Furthermore, there is a pervasive attitude noted in several research¹⁰, that despite donors’ openness to dialogue, CSO have little impact in shaping funding programs and priorities.

⁸ D. Miskovic and T. Celakoski, *A research report on the cultural landscape of Kosovo*, Prishtinë: Qendra Multimedia, 2020, p.78.

⁹ D. Miskovic and T. Celakoski, *A research report on the cultural landscape of Kosovo*, p. 82.

¹⁰ D. Miskovic and T. Celakoski, 2020; V. Bojicic-Dzelilovic, J. Ker-Lindsay and D. Kostovicova (Eds.), 2013.

A research conducted by Fagan on CSOs-recipients of funding from the EU, indicates that a narrow core of CSOs has become more professional and gained project management know-how. However, most recipients (75 per cent) were located either in capital cities or large urban areas and although the actual projects take place across both countries, the spread of know-how is narrowly focused. While there has clearly been a transfer of knowledge and expertise from the EU to recipient organizations, the size of organizations has not generally altered¹¹.

The general lack of stable funding in the target countries has an impact on another issue – large fluctuation of staff working in culture. This situation has an impact on the overall stability of civil society and the cultural scene in particular.

According to the results from the survey with cultural CSOs – project beneficiaries, less than a half (39.6%) have managed an EU-funded project in the past two years (Table/Chart 2). As mentioned in the previous section, the result cannot be considered as representative for the multitude of cultural CSOs in the target countries. The result confirms this conclusion – a fairly large share of these organizations have been involved in management of an EU funded project, which requires certain degree of project management skills and capacities, not always required for projects supported by government grants.

Table/Chart 2. Civil society organizations which have managed an EU funded project in the past two years.

Has your organization managed an EU-funded project in the past 2 years?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	21	39.6	39.6	39.6
	no	29	54.7	54.7	94.3
	no answer	3	5.7	5.7	100.0
	Total	53	100.0	100.0	

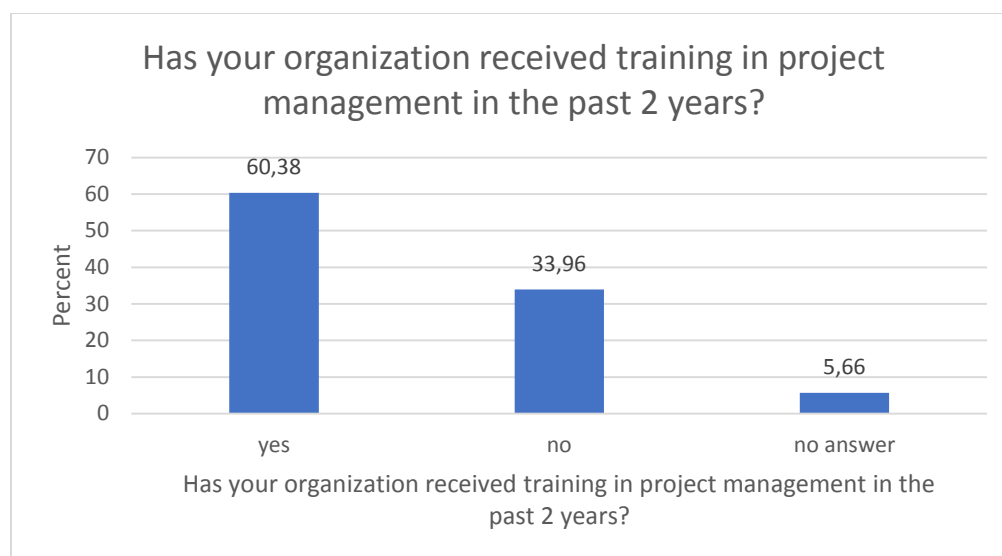
¹¹ A., Fagan, "Civil Society and 'Good Governance' in Bosnia and Herzegovina and Serbia: An Assessment of EU Assistance and Intervention", in *Civil Society and Transitions in Western Balkans*, Palgrave Macmillan, 2013, p. 65.



With regards to availability and participation in training on project management (as a key prerequisite for fundraising, effective project management, and networking and regional cooperation on projects), the results of the survey indicate that the majority (60%) of the organizations taking part had received training in project management in the past two years. Less than a half (41.5%) indicated that they have received training in management of EU projects in the past two years. Less than a third of the organizations participating in the survey confirmed that they have received training in financial management of EU projects in the past two years (Table/Chart 3).

Table / Chart 3. Organizations that have received training in project management in the past two years.

Has your organization received training in project management in the past 2 years?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	32	60.4	60.4	60.4
	no	18	34.0	34.0	94.3
	no answer	3	5.7	5.7	100.0
	Total	53	100.0	100.0	

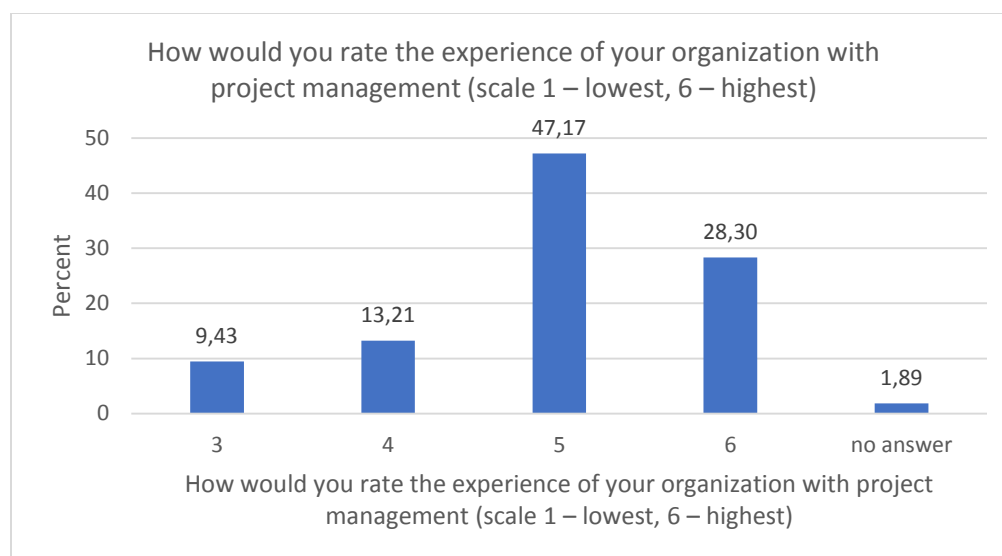


A great majority of the organizations participating in the survey have evaluated with a high grade their experience in project management (grade of 5 on a scale 1-6, where 1 is lowest and 6 - highest level of satisfaction) (Table / Chart 4). 39.6% of the organizations taking part in the survey indicated that they have managed an EU-funded project in the past two years. In general, the organizations rated positively their experience in managing EU projects (more than a half of the respondents rated their experience 4-6 on a scale 1-6, where 1 is lowest and 6 - highest).

Table/Chart 4. Self-assessment of experience in project management.

How would you rate the experience of your organization with project management (scale 1 – lowest, 6 – highest)					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	3	5	9.4	9.4	9.4
	4	7	13.2	13.2	22.6
	5	25	47.2	47.2	69.8
	6	15	28.3	28.3	98.1
	no answer	1	1.9	1.9	100.0
	Total	53	100.0	100.0	

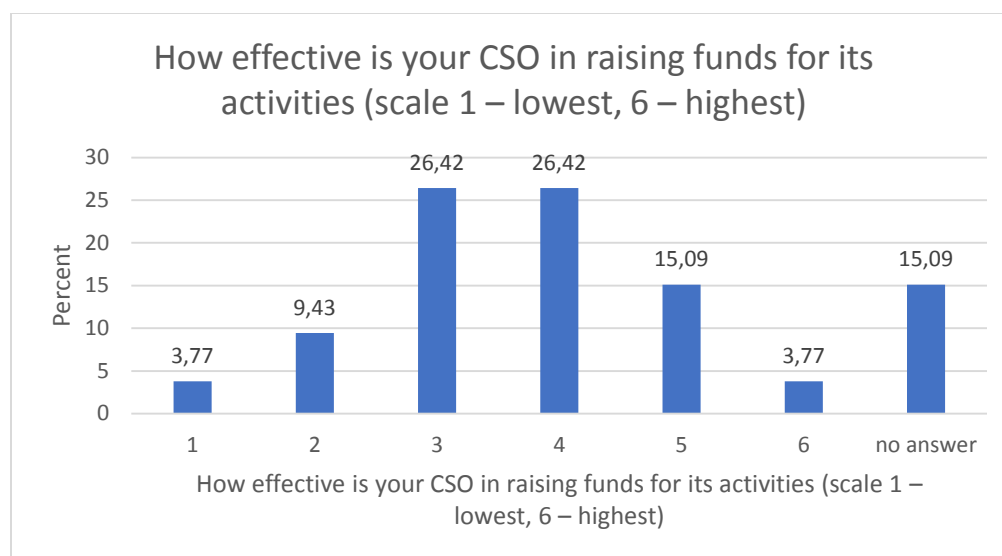
Baseline assessment of project Regional Network for Cultural Diversity (READ)



Nevertheless, project management remains one of the key areas that the survey respondents have indicated as most relevant for development of their capacities. When asked about self-evaluation of the effectiveness of their efforts to raise funds for their activities, more than a half of the surveyed organizations evaluated their capacities to raise funds as low, with more than a half providing a grade between 1-3 (on a scale 1-6, where 1 is lowest and 6 indicates highest effectiveness) (Table / Chart 5).

Table/Chart 5. Self-assessment of fundraising effectiveness.

How effective is your CSO in raising funds for its activities (scale 1 – lowest, 6 – highest)					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	2	3.8	3.8	3.8
	2	5	9.4	9.4	13.2
	3	14	26.4	26.4	39.6
	4	14	26.4	26.4	66.0
	5	8	15.1	15.1	81.1
	6	2	3.8	3.8	84.9
	no answer	8	15.1	15.1	100.0
	Total	53	100.0	100.0	



Conclusions: There are large discrepancies between the capacities for fundraising between a small pool of established organizations and a much larger share of cultural CSOs which are struggling to ensure their sustainability. Despite the fact that a fairly large share of the survey respondents have attended trainings in project management, fundraising, and visibility of projects, they still evaluate their fundraising capacities as fairly low.

To this end, the baseline value for Overall objective / Indicator 2: Percentage of CSOs that confirm that they are able to raise funds according to their strategic plans, can be attributed to the organizations which selected the grades 5 and 6 in the survey questions. This refers to less than 20% of the organizations.

3.4. The Role of Cultural CSOs in Promoting Intercultural Tolerance and Democratic Values

Reconciliation and dealing with the past are long-term, multi-layered, and complex processes that include dealing with conflict-related crimes, human rights abuses, and divisive memories. If not addressed, the transition from violent conflict to sustainable peace becomes all the more challenging as past grievances and traumatic experiences feed future misperceptions, prejudices, suspicion, and hate¹².

However, in the countries targeted by the project, especially Western Balkan countries, civil society can have a relevant role in intercultural rapprochement and reconciliation, bridging nationalistic narratives and divides. The concept of reconciliation is defined as “a

¹² Organization for Security and Co-operation in Europe, *Building Sustainable Peace and Democracy: OSCE Experiences in South-eastern Europe*, OSCE, 2018, p. 84.

process of dealing with past conflicts in an effort to develop degree of cooperation, based on respect and mutual understanding, such as to allow an improvement of conditions”¹³.

“The armed conflicts in the Western Balkans which gave rise to seven new states (Kosovo included) against the competing nationalist projects, and in some cases accompanied by mass atrocities and economic devastation, have turned post-conflict recovery into a uniquely complex and complicated process of transforming polity, economy, society, culture and institutions across the region”¹⁴.

However, some researchers indicate that despite the strong involvement of international organizations and the region, and their support for civil society projects in this domain, the process of reconciliation has produced mixed results. Mastrococco notes a limited progress achieved in inter-ethnic rapprochement. He notes that the stabilization of the region following the wars of the 1990s was perceived as something externally imposed and mainly linked to the integration into the European Union¹⁵. Among other factors, the poor political will among the divided parties has been another considerable constraint to reconciliation. The political elites in the Western Balkans have so far demonstrated, with small exceptions, a certain indifference towards encouraging the reconciliation process.

Another relevant tendency with regards to CSOs’ involvement in promoting intercultural cooperation and reconciliation is the emerging of CSO actors which are tied to a particular ethnic affiliation, thus strengthening the ethnic polarizations. One tendency is polarization along ethnic lines; another tendency is the emergence of civil society organizations which use “conservative and ethno-nationalist arguments to resist the process of reconciliation”¹⁶.

“Focus on categorical acceptance or rejection of war crimes essentially reduces the public’s relationship with the past to accepting the truth. But, as anthropologists will point out, individual belief systems do not function in this way, particularly when the past is extremely contested and painful. Individuals will need to talk about the past, deny it, interpret it, reshape it and reconstruct it until they have made sense of it, or until it fits something they understand and can cope with.”¹⁷

A research into CSOs efforts for promoting post-conflict reconciliation and coming to terms with the past indicates that there are several factors that can undermine the impact of such initiatives. First, many of these activities have excluded the general public, and its approach towards the past, from the general debate, which is often “quite prescriptive,

¹³ D. Bloomfield, “Reconciliation: An introduction”, in D. Bloomfield, T. Barnes, & L. Huyse (Eds.), *Reconciliation after violent conflict: A handbook*, Stockholm: International IDEA, 2003.

¹⁴ Kostovicova, and Bojicic – Dzelilovic, “Civil Society and Multiple Transitions – Meanings, Actors and Effects”, p. 13.

¹⁵ R. Mastrococco, “OSCE and Civil Society in the Western Balkans: The Road to Reconciliation”, p. 83.

¹⁶ Kostovicova and Bojicic-Dzelilovic 2013; Džihic et al. 2018; Belloni 2019 cited in R. Mastrococco, “OSCE and Civil Society in the Western Balkans: The Road to Reconciliation”, p. 90.

¹⁷ J. Obradovic-Wochnik, “Serbian Civil Society as an Exclusionary Space: NGOs, the Public and ‘Coming to Terms with the Past’” in *Civil Society and Transitions in Western Balkans*, Palgrave Macmillan, 2013, pp-218-218.

offering a singular approach to the past in which there is only one acceptable point of view that is allowed to join the conversation”¹⁸.

On the other hand, according to the research, the general public may feel unwelcome feeling that some of its opinions are not acceptable. The recommendations for CSOs are not to dismiss these narratives but “attempt to understand their origin and complexity in order to tap into possible spaces for conversation and engagement”¹⁹. CSO campaigns were also resisted, firstly, because there is a general suspicion of all kinds of international and activist organizations. And, secondly, because their campaigns are either seen as condescending or confrontational and thus exclusionary.

The author concludes that:

“Above all, NGO-led initiatives clash with individuals’ responses to the past as they do not concede that the processes of exploring, understanding and accepting the past are fragmented, contradictory, inconsistent and messy. In narratives about the past, there are glimpses of acknowledgement, grappling with facts, expressions of remorse – but they are all difficult to pin down, as they do not follow the idealised patterns of knowledge reconciliation and public testimony”²⁰.

The topics of intercultural tolerance are more often associated with cultural organizations coming from countries with a history of intercultural conflicts. From the interviews with key respondents it became evident that these topics are not overtly present in the work of cultural organizations.

“Post-conflict transition subsumes several overlapping processes through which stabilisation of the Western Balkans has been pursued. Peacebuilding, state-building and post-war reconstruction each to a various degree concerns individual, society and the state, and operates on multiple scales – from the local, to national and regional, involving numerous actors and institutions, both domestic and foreign”²¹.

A question on the relevance of CSOs involvement in promotion of intercultural tolerance was included in the survey conducted with cultural CSOs – potential project beneficiaries from the five target countries. The results indicate that an exceedingly high 81.1% of the cultural organizations participating in the survey responded that cultural CSOs have strong importance in promoting intercultural tolerance (grade 6, on a scale 1-6) (Table/Chart 6). The survey does not provide supplementary information, in terms of how much intercultural topics are present in their ongoing work. However, it provides relevant information regarding the high degree of awareness of this stakeholder groups regarding its role in processes of intercultural cooperation, rapprochement and tolerance.

¹⁸ J. Obradovic-Wochnik, “Serbian Civil Society as an Exclusionary Space: NGOs, the Public and ‘Coming to Terms with the Past’” in *Civil Society and Transitions in Western Balkans*, Palgrave Macmillan, 2013.

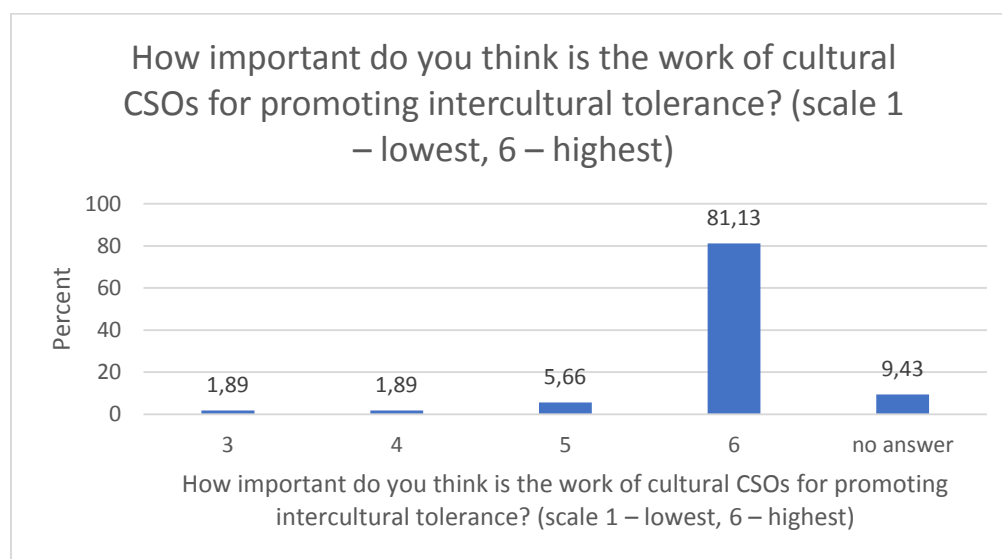
¹⁹ Ibid., p. 218.

²⁰ Ibid.

²¹ D. Kostovicova, and V. Bojicic – Dzelilovic, “Civil Society and Multiple Transitions – Meanings, Actors and Effects”, in *Civil Society and Transitions in Western Balkans*, Palgrave Macmillan, 2013, p. 13.

Table / Chart 6. Relevance of the work of cultural CSOs for promoting intercultural tolerance.

How important do you think is the work of cultural CSOs for promoting intercultural tolerance? (scale 1 – lowest, 6 – highest)					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	3	1	1.9	1.9	1.9
	4	1	1.9	1.9	3.8
	5	3	5.7	5.7	9.4
	6	43	81.1	81.1	90.6
	no answer	5	9.4	9.4	100.0
	Total	53	100.0	100.0	



The degree of development of civil society is also a relevant indicator of the level of democratization of a country and a relevant agent in the democratization processes. Other relevant factors include the specific conditions for operation of civil society in post-conflict circumstances can achieve limited results with regards to promotion of intercultural communication and democratic values. In this context, Burnell, argues that democratization in a post-conflict context permeated by fear, mistrust and economic vulnerability may in fact rekindle divisiveness that led to the war in the first place²².

Apart from promoting intercultural communication, the work of CSO also has an impact on promotion of democratic values in a society. While it is clear that CSO have the

²² Burnell cited in Kostovicova, and Bojicic – Dzelilovic, “Civil Society and Multiple Transitions – Meanings, Actors and Effects”, p. 13.

platform and the capacities to promote such values, it is not clear to which extent they fulfill this mission. The interview with members of the project and relevant stakeholders indicated that there are diverse practices among CSOs, largely depending on the specific mission of the organizations. In many cases, this role of CSOs is latent, through activities which are not directly aimed at awareness-raising or promotion of democratic values and practices. Nevertheless, a relevant tendency described in the research of cultural CSOs in Kosovo provides a relevant insight:

“The second reason for the dysfunctional role of culture in Kosovo’s society is the detachment of cultural activities from social issues. [...] The art world and cultural sector in Kosovo is inward-looking and does not address issues relevant to citizens, communities and society. The reasons may vary for this preoccupation, but the consequence is the same, and that is the alienation of the cultural sector from society. This assessment by some interviewees is somewhat harsh, given that a work of art or cultural activity never responds to the needs of all citizens, or articulates feelings, analysis or a critique that everyone considers important”²³.

In this regard, problems of lack of sustainability and fragmentation can also undermine the impact of actions dedicated to promotion of democratic values.

“It appears that cultural activities are fragmented and only address their own social circles, and there is no unifying force behind culture activities that can shape the entire society. There is no single exhibition, book, play or film that can raise awareness of a problem or result in a response by the whole society”²⁴.

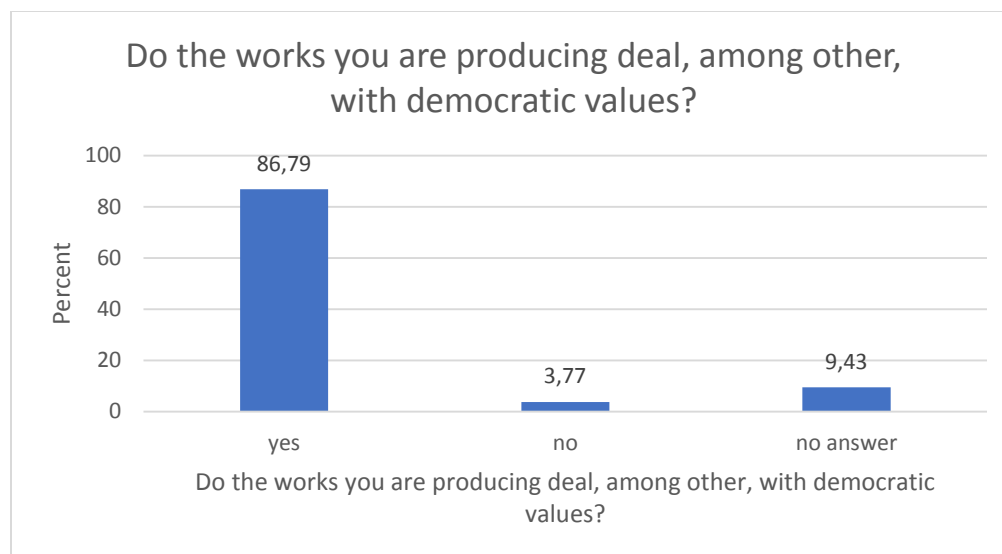
The results from the survey of cultural CSOs – prospective project beneficiaries indicate that 86.8% of the cultural organizations taking part in the survey responded positively when asked whether the works they are producing deal with democratic values (Table/Chart 7).

Table/Chart 7. CSOs which promote democratic values as part of their activities.

Do the works you are producing deal, among other, with democratic values?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	46	86.8	86.8	86.8
	no	2	3.8	3.8	90.6
	no answer	5	9.4	9.4	100.0
	Total	53	100.0	100.0	

²³ D. Miskovic and T. Celakoski, *A research report on the cultural landscape of Kosovo*, Prishtinë: Qendra Multimedia, 2020, p.79.

²⁴ Ibid. p. 80.



Conclusions: There is a strong degree of awareness among cultural CSOs regarding their potential role in supporting the development of reconciliation, intercultural tolerance and cooperation. It remains unclear to which extent these topics are present in their ongoing activities, and what is the impact of these actions. Nevertheless, multiple research from the region point towards the limited potential impact of cultural organizations, which is mainly due to the general level of trust of citizens demonstrated towards CSOs. With regards to the baseline value for Specific objective 1 / Indicator 1: % of people reached confirming the importance and impact of CSOs activities in the area of intercultural literacy, tolerance and democratic values, there is no reliable data available which can determine unequivocally the impact of CSOs activities in the area of intercultural literacy, tolerance and democratic values.

4. Bibliography

- Bloomfield, D., “Reconciliation: An introduction”, in D. Bloomfield, T. Barnes, & L. Huyse (Eds.), *Reconciliation after violent conflict: A handbook*, Stockholm: International IDEA, 2003.
- Fagan, A., “Civil Society and ‘Good Governance’ in Bosnia and Herzegovina and Serbia: An Assessment of EU Assistance and Intervention”, in *Civil Society and Transitions in Western Balkans*, Palgrave Macmillan, 2013.
- Kostovicova, D. and V. Bojicic – Dzelilovic, “Civil Society and Multiple Transitions – Meanings, Actors and Effects”, in *Civil Society and Transitions in Western Balkans*, Palgrave Macmillan, 2013.
- Mastrorocco, R., “OSCE and Civil Society in the Western Balkans: The Road to Reconciliation”, in *Transformation and Development Studies in the Organization for Security and Cooperation in Europe (OSCE) Member States*, Springer Open, 2020.
- Miskovic, D., and T. Celakoski, *A research report on the cultural landscape of Kosovo*, Prishtinë: Qendra Multimedia, 2020.
- Obradovic-Wochnik, J., “Serbian Civil Society as an Exclusionary Space: NGOs, the Public and ‘Coming to Terms with the Past’” in *Civil Society and Transitions in Western Balkans*, Palgrave Macmillan, 2013.
- Organization for Security and Co-operation in Europe, *Building Sustainable Peace and Democracy: OSCE Experiences in South-eastern Europe*, OSCE, 2018.
- USAID, *2017 Civil society organization sustainability index for central and eastern Europe and Eurasia*, USAID, 2018.

Annex 1. Interview respondents

No.	First and last name of respondent	Organization	Date of interview
1.	Marija Chorbevaska Penova	Goethe Institut Skopje	09.04.2021
2.	Marina Terpovska Stargo	Goethe Institut Skopje	09.04.2021
3.	Antonija Brezovska	Goethe Institut Skopje	09.04.2021
4.	Iskra Geshoska	Kontrapunkt	14.04.2021
5.	Milena Beric	Krokodil	14.04.2021
6.	Milica Joskimovic	Krokodil	14.04.2021
7.	Bardhyl Zaimi	Loja	15.04.2021
8.	Arif Muharremi	Qendra Multimedia	15.04.2021
9.	Driton Selmani	Visual artist	26.04.2021
10.	Aurora Kenga	Instituti i Librit dhe i Promocionit	30.04.2021
11.	Karin Telioglu	Kalem Culture Association	30.04.2021
12.	Mehmet Demirtas	Kalem Culture Association	30.04.2021
13.	Irena Toci	Instituti i Librit dhe i Promocionit	10.05.2021

Annex 2. Evaluation matrix

CfP – Calls for Proposals

PQ – Participant Questionnaire

<i>Indicator</i>	<i>Target</i>	<i>Variable</i>	<i>Data collection instances</i>	<i>CfP</i>	<i>PQ</i>	<i>Reporting (Partners/Goethe)</i>	<i>Reporting (grantees)</i>
CSOs taking part in local, national, regional and international networks	+100	Is your organization part of a regional or international network?	To be included in the baseline survey with CSOs (1s CfP) To be included in the next calls for proposals. To be included in a questionnaire for all project activities? (it should be preceded by a question: Are you a CSO rep/activist?)	yes	yes		
Percentage of CSOs that confirm that they are able to raise funds according to their strategic plans	+50	How effective is your CSO in raising funds for its activities (scale 1-6)	To be included in the baseline survey with CSOs. To be included in the next calls for proposals. To be included in a questionnaire for all project activities? (it should be preceded by a question: Are you a CSO rep/activist?)	yes	yes		
% of people reached confirming the importance and impact of CSOs activities in the area of intercultural literacy, tolerance and democratic values	70%	How important do you think is the work of cultural CSOs for promoting intercultural tolerance? (scale 1-6)	This is a question for individuals (they can be affiliated with CSOs, but not necessarily). To be included in a questionnaire for all project activities?		yes		

Baseline assessment of project Regional Network for Cultural Diversity (READ)

% of the persons (from audiences and general public) exposed to/informed about/involved in project activities whom the project inspired to read a title from an author from the region	60%	To what extent has this project motivated you to read an author from the region? (scale 1-6)	This is a question for individuals (they can be affiliated with CSOs, but not necessarily). To be included in a questionnaire for all project activities?		yes		
% of works included in and supported through the project that deal with, among other, democratic values	50%		This is a reporting item for the project leader and the partners.			yes	yes
		Do the works you are producing deal, among other, with democratic values?	This should also be a question in the application form for grant applicants in the next calls.	yes			
% of involved CSOs agreeing the project effectively promoted regional cooperation and reconciliation	70%	To what extent does the project, in your opinion, promote regional cooperation? (scale 1-6)	To be included in a questionnaire for CSOs for all project activities? To be included in reporting for grantees (it should be supplemented with some narrative questions about how their own activities contribute, and finalized with the 1-5 rating.		yes		yes
% of participants in festivals from region compared to national participants	40%		Reporting on festivals by project partners; the partners should collect this data directly from festival participants (assessment questionnaires);		yes (to incl. quest. on nationality)	yes	
% of professionals confirming increased access to regional tools and	60%	To what extent has this project improved	To be included in a questionnaire for professionals (artists) for all project activities?		yes	yes	

Baseline assessment of project Regional Network for Cultural Diversity (READ)

partnerships to reach their goals		your personal access to regional partnerships? (scale 1-6)	Partner reporting: for each activity during the visit there should be a participant sheet; partners should enter this data (in Excel format); they should submit the Excel as part of their reports.				
% of professionals confirming to profit from networks, synergies and/or cooperation through the project	70%	To what extent has this project benefited your work as an artists or cultural professional (scale 1-6)	To be included in a questionnaire for professionals (artists) for all project activities? Partner reporting: for each activity during the visit there should be a participant sheet; partners should enter this data (in Excel format); they should submit the Excel as part of their reports.		yes	yes	
% of supported CSOs involved in regional activities	60%	To what extent is your organization involved in regional activities? (scale 1-6)	To be included in a questionnaire for CSOs for all project activities? Partner reporting: for each activity during the visit there should be a participant sheet; partners should enter this data (in Excel format); they should submit the Excel as part of their reports. Grantee reporting: To be included in reporting for grantees (it should be supplemented with some narrative questions about how their own activities contribute, and finalized with the 1-6 rating.		yes	yes	yes
# of communities visited	300		Reporting on mobile library; The reporting format should include annexes for each				

Baseline assessment of project Regional Network for Cultural Diversity (READ)

			activity during the visit (as per ToR); For each activity during the visit there should be a PQ; partners should enter this data (in Excel format); they should submit the Excel as part of their reports.		yes	yes	
# of various services/events (readings; workshops; etc.)	300		(IBID/mobile library) during the visit (as per ToR);		yes	yes	
# of persons reached (per country);	1000		(IBID/mobile library) for each activity during the visit there should be a PQ; partners should enter this data (in Excel format); they should submit the Excel as part of their reports.		yes	yes	
# of libraries and schools involved	100		(IBID/mobile library)			yes	
# of festivals supported/organized	10		Reporting on festivals; The reporting format should include annexes for each activity during the festival(as per ToR); For each activity during the visit there should be a PQ; partners should enter this data (in Excel format); they should submit the Excel as part of their reports.		yes	yes	
# of reading, workshops, events etc total (per festival)	4		(IBID/festivals)		yes	yes	
# people reached through festivals (physical presence per festival)	1000		(IBID/festivals)		yes	yes	

Baseline assessment of project Regional Network for Cultural Diversity (READ)

# people reached through festival content (online and offline communication)	100.000	?????	(IBID/festivals) Possibly social network stats + est. of media coverage			yes	
# of Residencies organized	30		Reporting on residencies; The reporting format should include annexes for each activity during the residency (as per ToR); For each activity during the residency there should be a participant sheet; Partners should enter this data (in Excel format); they should submit the Excel as part of their reports.		yes	yes	
# of content created/supported/translated during residencies	30		(IBID/residencies)			yes	
Volume of direct support to intercultural projects	80.000€		Reporting by Goethe			yes	
Volume of direct support to multilingual projects	150.000 €		Reporting by Goethe			yes	
# of works supported through Multilingual projects	40		Reporting by Goethe			yes	
# events/mobility experiences/workshops organized through intercultural projects	50		Reporting by grantees For each activity (involving people) in their projects there should be a participant sheet; Grantees should enter this data (in Excel format); they should submit the Excel as part of their reports.		yes		yes

Baseline assessment of project Regional Network for Cultural Diversity (READ)

# of capacity building modules organised	20		<p>Reporting by Goethe (or partners? whoever organizes the CB)</p> <p>For each activity (involving people) in their projects there should be a participant sheet;</p> <p>Goethe/partners should enter this data (in Excel format); they should submit the Excel as part of their reports</p>		yes	yes	
--	----	--	--	--	-----	-----	--

Annex 3. Participant questionnaire (PQ) for project partners

PARTICIPANT QUESTIONNAIRE (PQ)

For all participants in the activity (audience, performers, experts, etc.) To be filled out only by persons age 16+.

Location	
Date	

Sex (please type)	
Age (please type)	
What country are you from? (please type)	
To what extent does the project, in your opinion, promote regional cooperation? (scale 1 – lowest, 6 – highest)	1 2 3 4 5 6 88 – I don't know 99 – not relevant
To what extent has this project motivated you to read an author from the region? (scale 1 – lowest, 6 – highest)	1 2 3 4 5 6 88 – I don't know 99 – not relevant

For CSOs (CSO representatives/workers/activists)

Is your organization part of a regional or international networks?	1 – yes 2 – no
How effective is your CSO in raising funds for its activities (scale 1 – lowest, 6 – highest)	1 2 3 4 5 6
How important do you think is the work of cultural CSOs for promoting intercultural tolerance? (scale 1 – lowest, 6 – highest)	1 2 3 4 5 6
To what extent does the project, in your opinion, promote regional cooperation? (scale 1 – lowest, 6 – highest) (skip if you answered it above)	1 2 3 4 5 6 88 – I don't know 99 – not relevant
To what extent is your organization involved in regional activities(scale 1 – lowest, 6 – highest)	1 2 3 4 5 6

For artists/cultural workers and professionals

To what extent does the project, in your opinion, promote regional cooperation? (scale 1 – lowest, 6 – highest) (skip if you answered it above)	1 2 3 4 5 6
---	-------------

Baseline assessment of project Regional Network for Cultural Diversity (READ)

	88 – I don't know 99 – not relevant
To what extent has this project improved your personal access to regional partnerships? (scale 1 – lowest, 6 – highest)	1 2 3 4 5 6 88 – I don't know 99 – not relevant
To what extent has this project benefited your work as an artists or cultural professional (scale 1 – lowest, 6 – highest)	1 2 3 4 5 6 88 – I don't know 99 – not relevant

For READ project staff only

Type of activity	1 – Mobile Library 2 – Festival (if Festival) Name: Location: Date(day/month/year)	3 – Residence 4 – Capacity Building 5 – other:
Activity Name (as given by responsible partner)		
Questionnaire number (1,2,3,4,....etc.) (each questionnaire should be uniquely numbered)		

Instructions for partners (not to be given to the participants filling out the PQ)

The key purposes of the questionnaire are to:

- a) keep precise record of project beneficiaries (audience, participants in events, workshops, trainings, etc.),
- b) collect data for monitoring progress against project indicators.

The questionnaire **should be filled out only by participants age 16+.**

The questionnaire should be used for all activities involving any type of participants, such as workshops, readings, festivals (and various activities within festivals), promotions, exhibits, etc.

Baseline assessment of project Regional Network for Cultural Diversity (READ)

The project partner enters the data from the PQs into an Excel document and submits it to the project leader as per agreed timelines. The project partner/grantee also submits all original PQs to the project leader.

With regards to questionnaire numbering: each partner and/or grantee should keep a single number series for each of the key activities (1 – Mobile Library, 2 – Festival, 3 – Residence, 4 – Capacity Building, 5 – other).

For activities involving participants below aq 16: the partner is responsible for keeping count of the number of beneficiaries, and reporting it in the Excel form.

Annex 4. Participant Questionnaire (PQ) for Grantees

PARTICIPANT QUESTIONNAIRE

For all participants in the activity (audience, performers, experts, etc.) To be filled out only by persons age 16+.

Location	
Date	

Sex (please type)	
Age (please type)	
What country are you from? (please type)	
To what extent does the project, in your opinion, promote regional cooperation? (scale 1 – lowest, 6 – highest)	1 2 3 4 5 6 88 – I don't know 99 – not relevant
To what extent has this project motivated you to read an author from the region? (scale 1 – lowest, 6 – highest)	1 2 3 4 5 6 88 – I don't know 99 – not relevant

For CSOs (CSO representatives/workers/activists)

Is your organization part of a regional or international networks?	1 – yes 2 – no
How effective is your CSO in raising funds for its activities (scale 1 – lowest, 6 – highest)	1 2 3 4 5 6
How important do you think is the work of cultural CSOs for promoting intercultural tolerance? (scale 1 – lowest, 6 – highest)	1 2 3 4 5 6
To what extent does the project, in your opinion, promote regional cooperation? (scale 1 – lowest, 6 – highest) (skip if you answered it above)	1 2 3 4 5 6 88 – I don't know 99 – not relevant
To what extent is your organization involved in regional activities(scale 1 – lowest, 6 – highest)	1 2 3 4 5 6

For artists/cultural workers and professionals

Baseline assessment of project Regional Network for Cultural Diversity (READ)

To what extent does the project, in your opinion, promote regional cooperation? (scale 1 – lowest, 6 – highest) (skip if you answered it above)	1 2 3 4 5 6 88 – I don't know 99 – not relevant
To what extent has this project improved your personal access to regional partnerships? (scale 1 – lowest, 6 – highest)	1 2 3 4 5 6 88 – I don't know 99 – not relevant
To what extent has this project benefited your work as an artists or cultural professional (scale 1 – lowest, 6 – highest)	1 2 3 4 5 6 88 – I don't know 99 – not relevant

Only for activity organizer (grantee)

Activity Name (as given by grantee)	
Questionnaire number (1,2,3,4,....etc.) (each questionnaire should be uniquely numbered)	

Instructions

The key purposes of the questionnaire are to:

- a) keep precise record of project beneficiaries (audience, participants in events, workshops, trainings, etc.),
- b) collect data for monitoring progress against project indicators.

The questionnaire **should be filled out only by participants age 16+.**

The questionnaire should be used for all activities involving any type of participants, such as workshops, readings, festivals (and various activities within festivals), promotions, exhibits, etc.

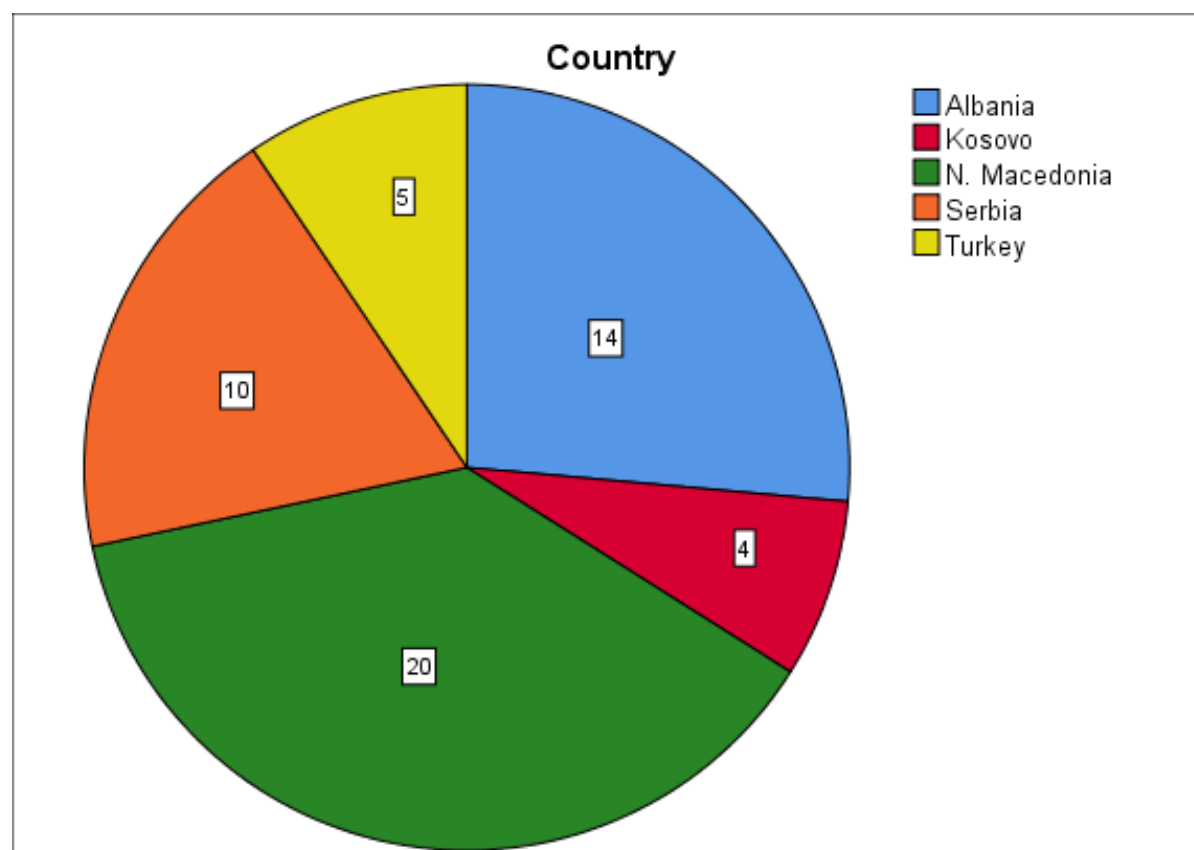
The grantee enters the data from the PQs into an Excel document and submits it to the project leader as per agreed timelines. The grantee also submits all original PQs to the project leader.

For activities involving participants below age 16: the grantee is responsible for keeping count of the number of beneficiaries, and reporting it in the Excel form.

Annex 5. Survey Results of Round 1 Applicants

Tab/graph. 1

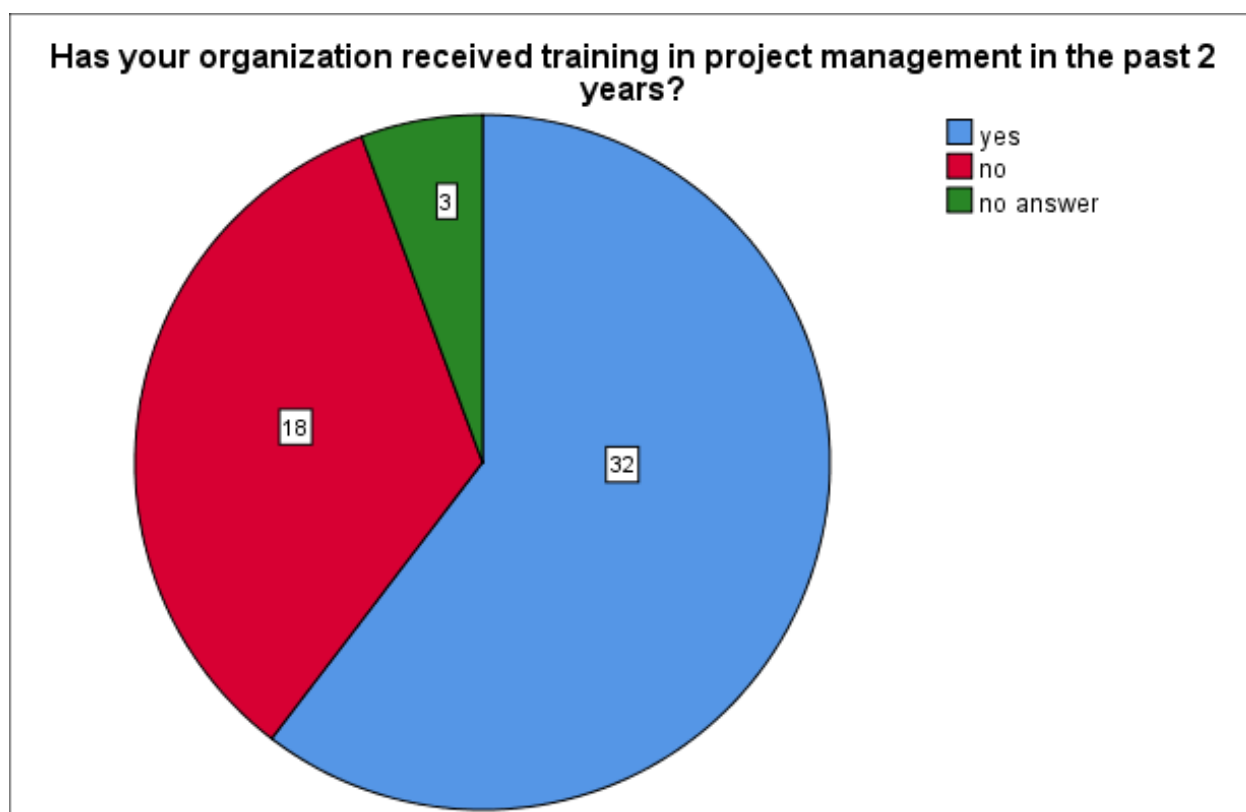
		Country			Cumulative
		Frequency	Percent	Valid Percent	Percent
Valid	Albania	14	26.4	26.4	26.4
	Kosovo	4	7.5	7.5	34.0
	N. Macedonia	20	37.7	37.7	71.7
	Serbia	10	18.9	18.9	90.6
	Turkey	5	9.4	9.4	100.0
	Total	53	100.0	100.0	



Tab/graph. 2

Has your organization received training in project management in the past 2 years?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	32	60.4	60.4	60.4
	no	18	34.0	34.0	94.3
	no answer	3	5.7	5.7	100.0
	Total	53	100.0	100.0	

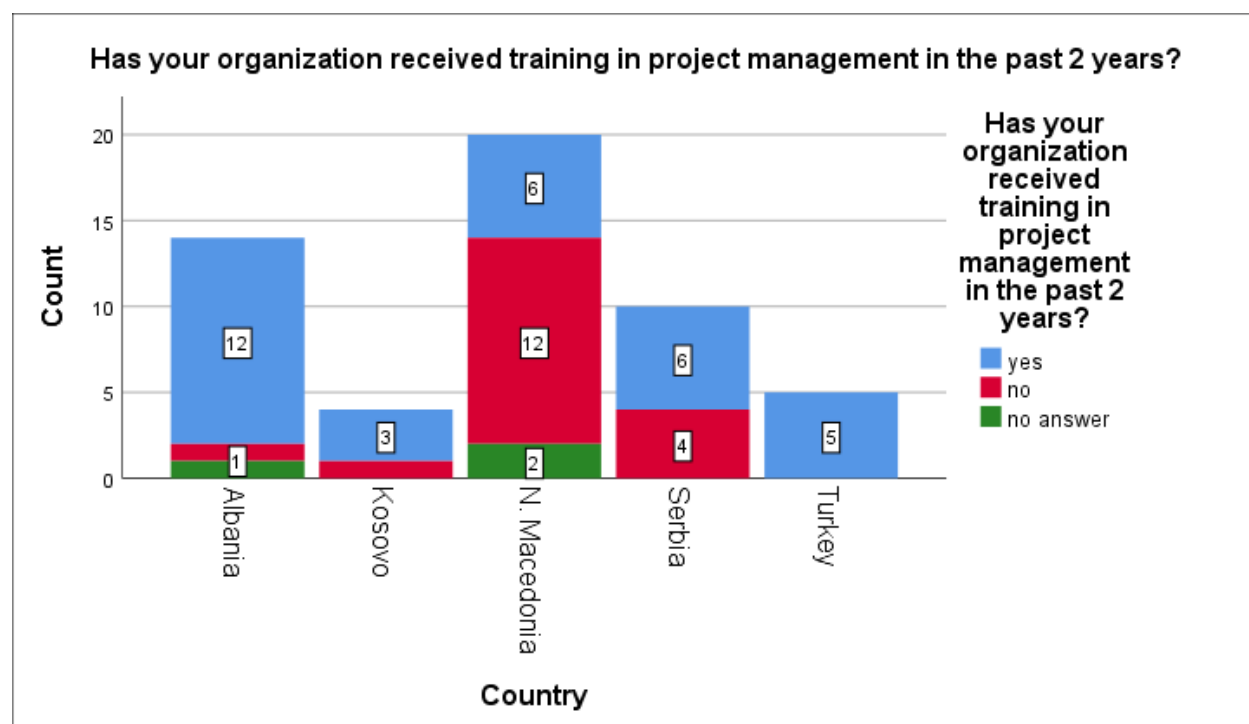


Tab/graph. 3

Country * Has your organization received training in project management in the past 2 years? Crosstabulation

Count

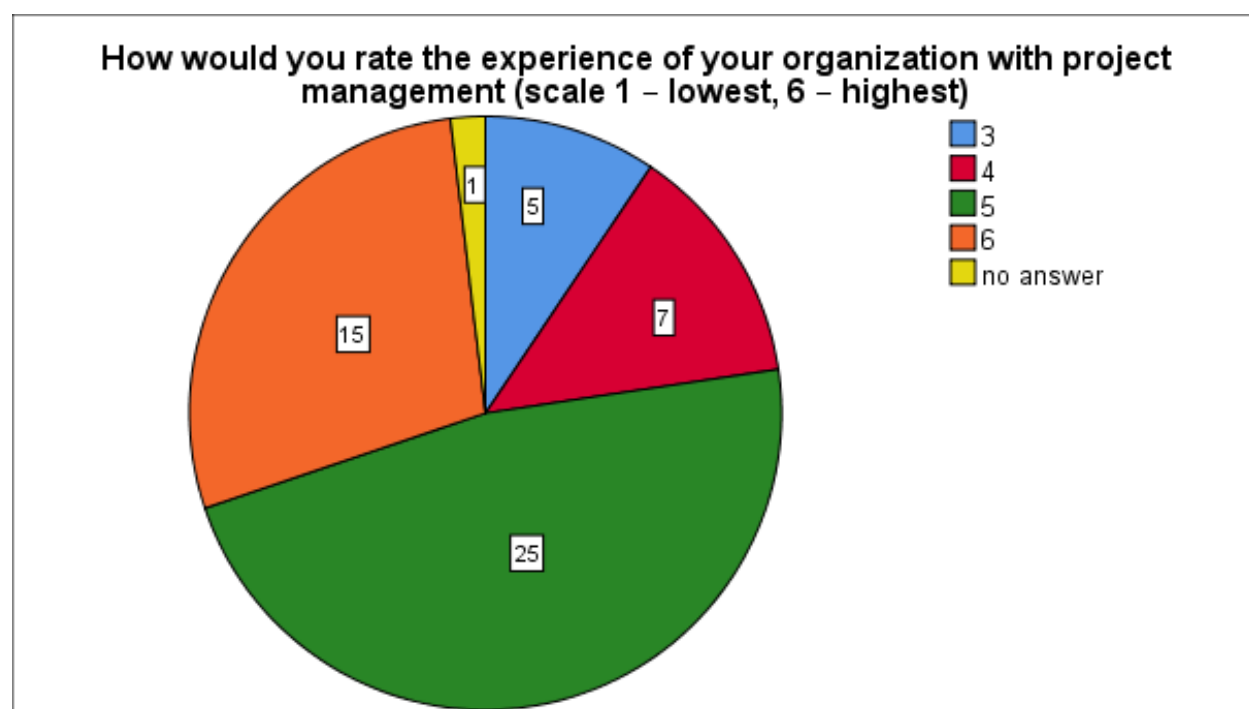
		Has your organization received training in project management in the past 2 years?			Total
		yes	no	no answer	
Country	Albania	12	1	1	14
	Kosovo	3	1	0	4
	N. Macedonia	6	12	2	20
	Serbia	6	4	0	10
	Turkey	5	0	0	5
Total		32	18	3	53



Tab/graph. 4

How would you rate the experience of your organization with project management (scale 1 – lowest, 6 – highest)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	3	5	9.4	9.4	9.4
	4	7	13.2	13.2	22.6
	5	25	47.2	47.2	69.8
	6	15	28.3	28.3	98.1
	no answer	1	1.9	1.9	100.0
Total		53	100.0	100.0	

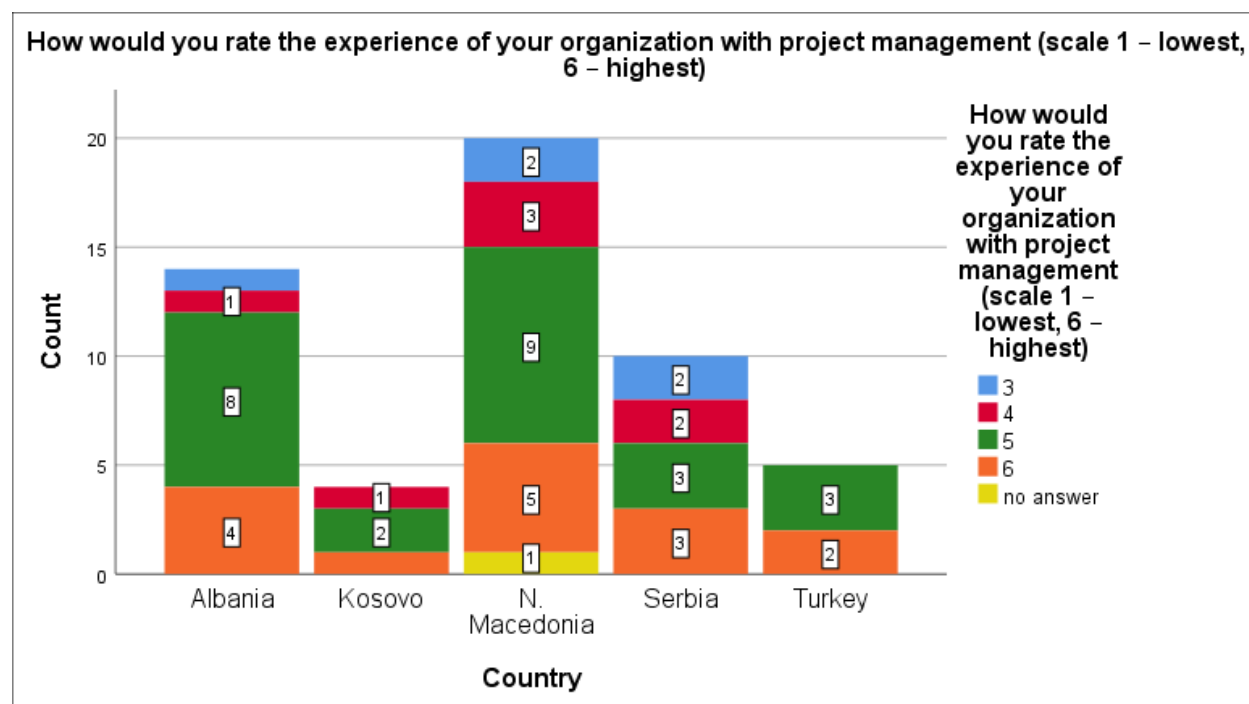


Tab/graph. 5

Country * How would you rate the experience of your organization with project management (scale 1 – lowest, 6 – highest) Crosstabulation

Count

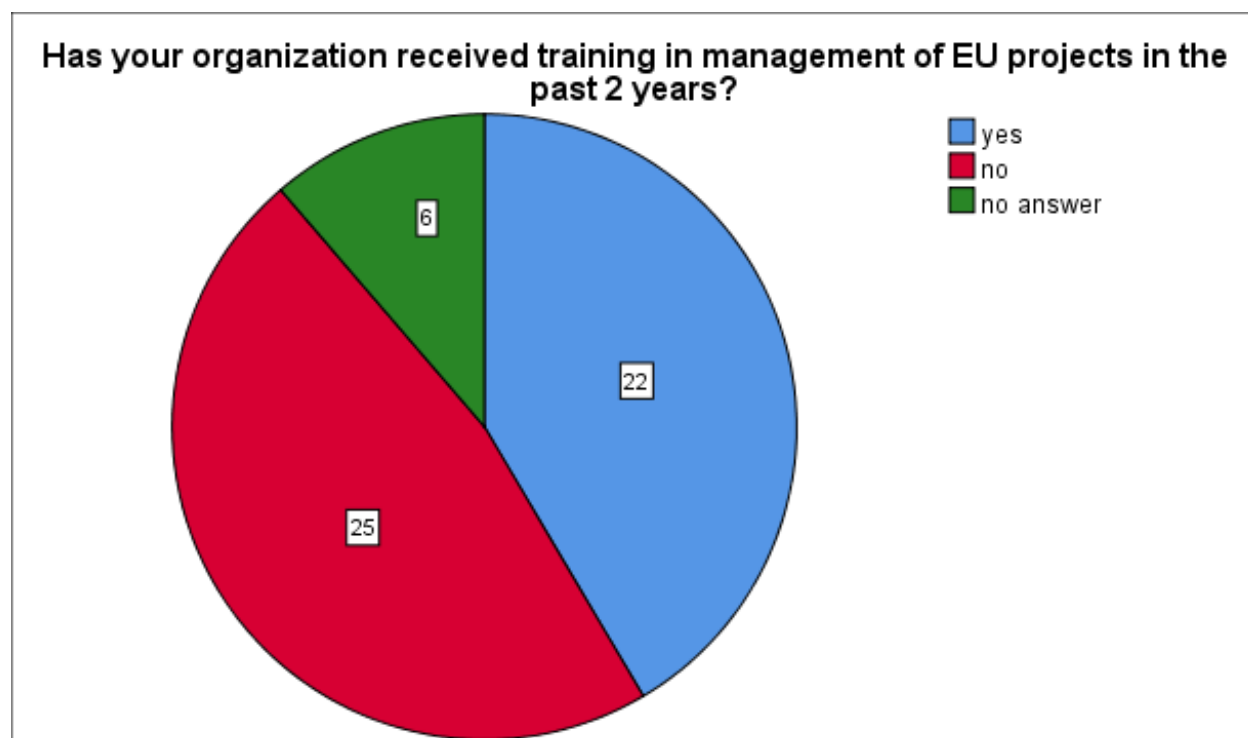
		How would you rate the experience of your organization with project management (scale 1 – lowest, 6 – highest)					Total
		3	4	5	6	no answer	
Country	Albania	1	1	8	4	0	14
	Kosovo	0	1	2	1	0	4
	N. Macedonia	2	3	9	5	1	20
	Serbia	2	2	3	3	0	10
	Turkey	0	0	3	2	0	5
Total		5	7	25	15	1	53



Tab/graph. 6

Has your organization received training in management of EU projects in the past 2 years?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	22	41.5	41.5	41.5
	no	25	47.2	47.2	88.7
	no answer	6	11.3	11.3	100.0
	Total	53	100.0	100.0	

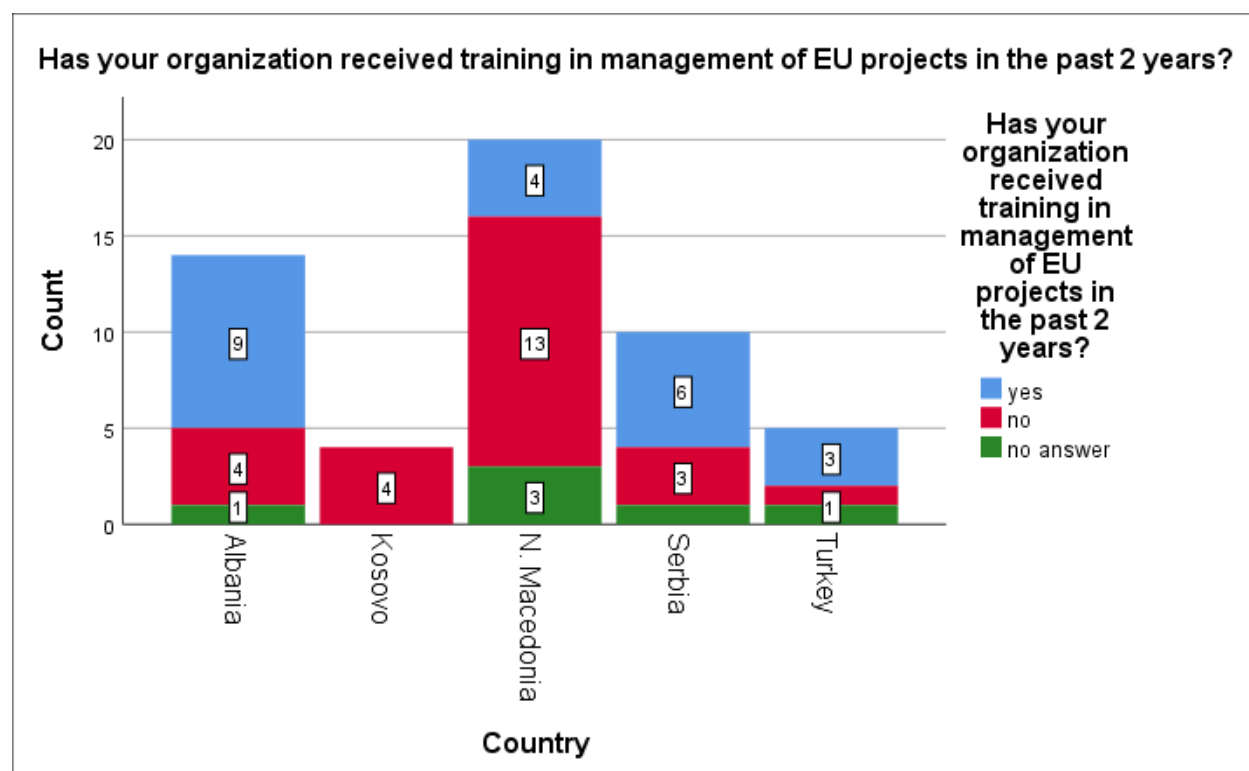


Tab/graph. 7

Country * Has your organization received training in management of EU projects in the past 2 years? Crosstabulation

Count

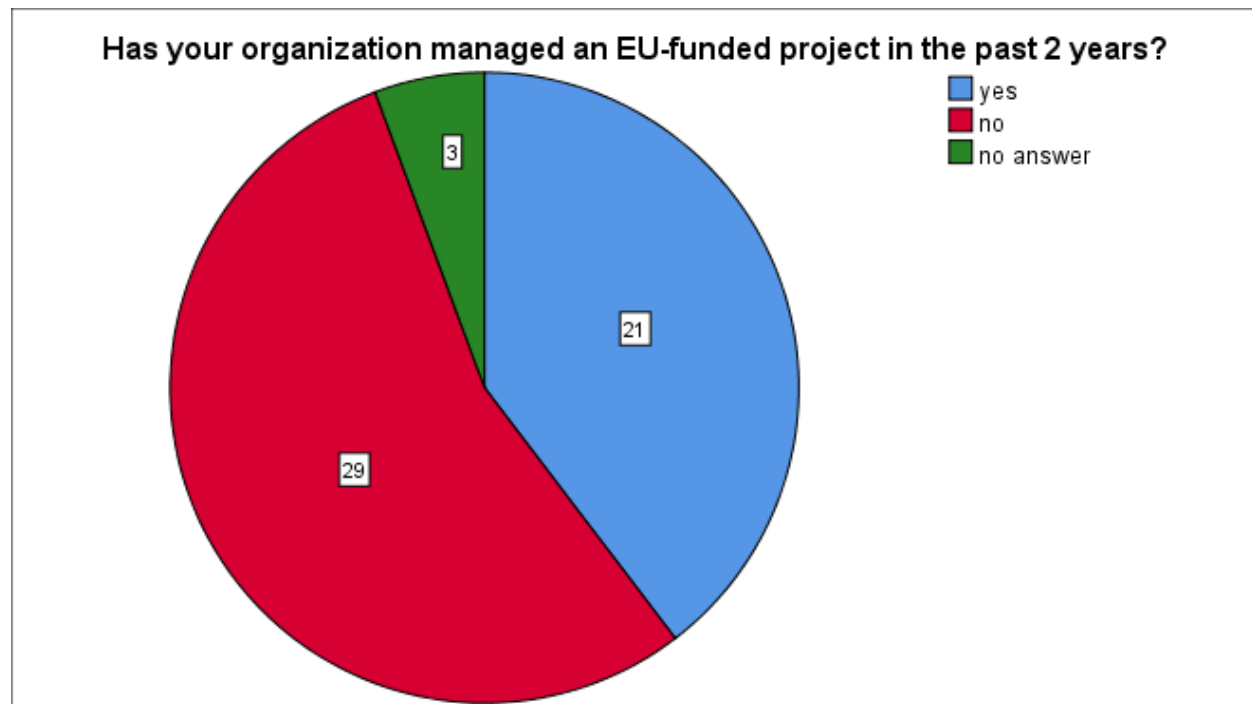
		Has your organization received training in management of EU projects in the past 2 years?			Total
		yes	no	no answer	
Country	Albania	9	4	1	14
	Kosovo	0	4	0	4
	N. Macedonia	4	13	3	20
	Serbia	6	3	1	10
	Turkey	3	1	1	5
Total		22	25	6	53



Tab/graph. 8

Has your organization managed an EU-funded project in the past 2 years?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	21	39.6	39.6	39.6
	no	29	54.7	54.7	94.3
	no answer	3	5.7	5.7	100.0
	Total	53	100.0	100.0	

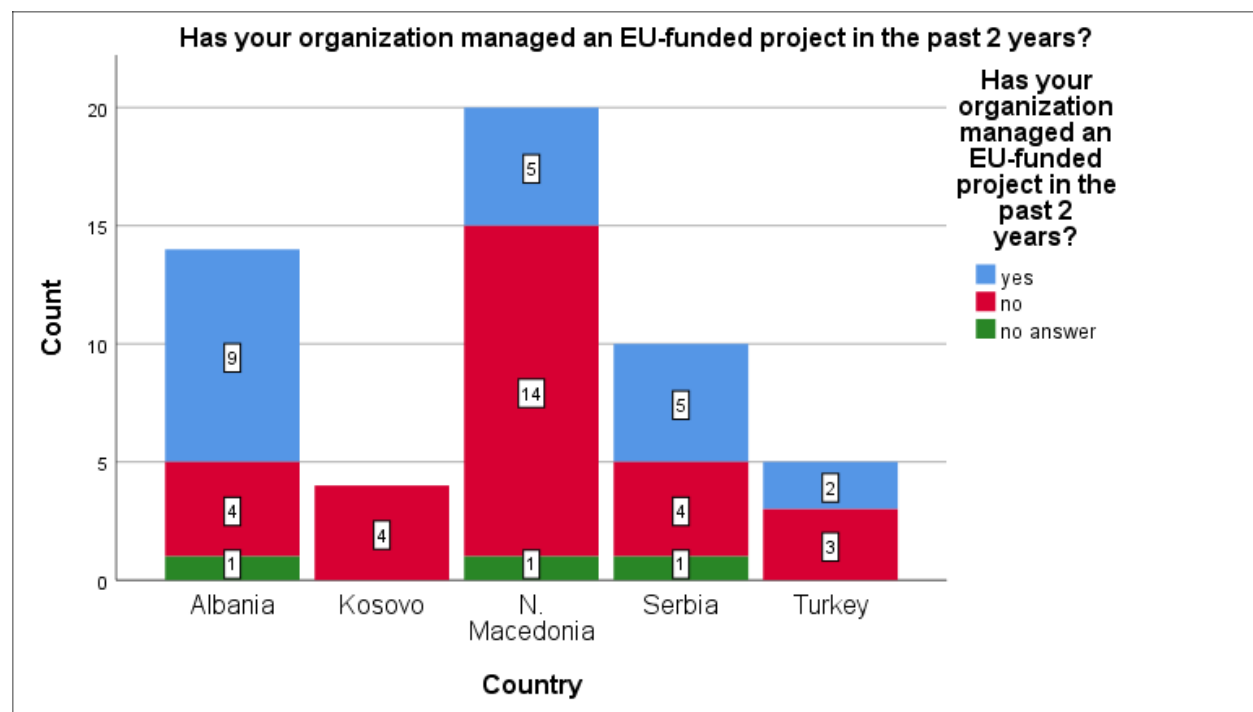


Tab/graph. 9

Country * Has your organization managed an EU-funded project in the past 2 years? Crosstabulation

Count

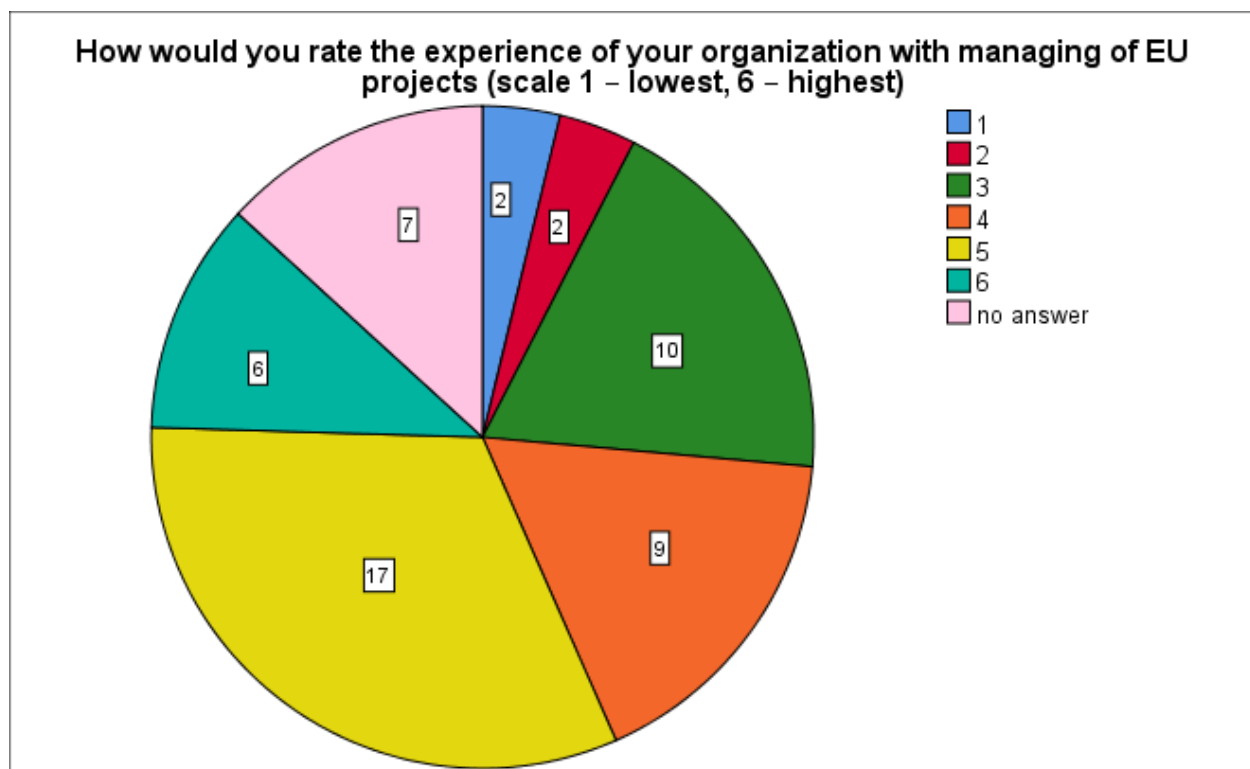
		Has your organization managed an EU-funded project in the past 2 years?			Total
		yes	no	no answer	
Country	Albania	9	4	1	14
	Kosovo	0	4	0	4
	N. Macedonia	5	14	1	20
	Serbia	5	4	1	10
	Turkey	2	3	0	5
Total		21	29	3	53



Tab/graph. 10

How would you rate the experience of your organization with managing of EU projects (scale 1 – lowest, 6 – highest)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	2	3.8	3.8	3.8
	2	2	3.8	3.8	7.5
	3	10	18.9	18.9	26.4
	4	9	17.0	17.0	43.4
	5	17	32.1	32.1	75.5
	6	6	11.3	11.3	86.8
	no answer	7	13.2	13.2	100.0
	Total	53	100.0	100.0	

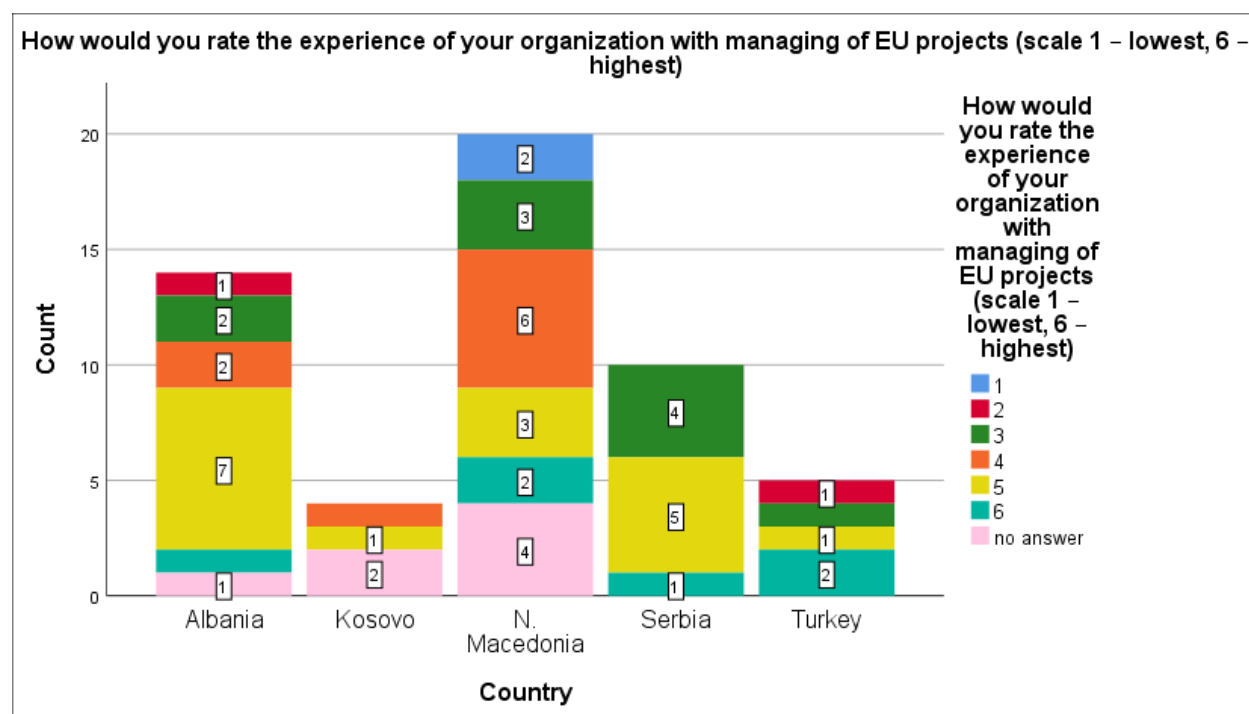


Tab/graph. 11

Country * How would you rate the experience of your organization with managing of EU projects (scale 1 – lowest, 6 – highest) Crosstabulation

Count

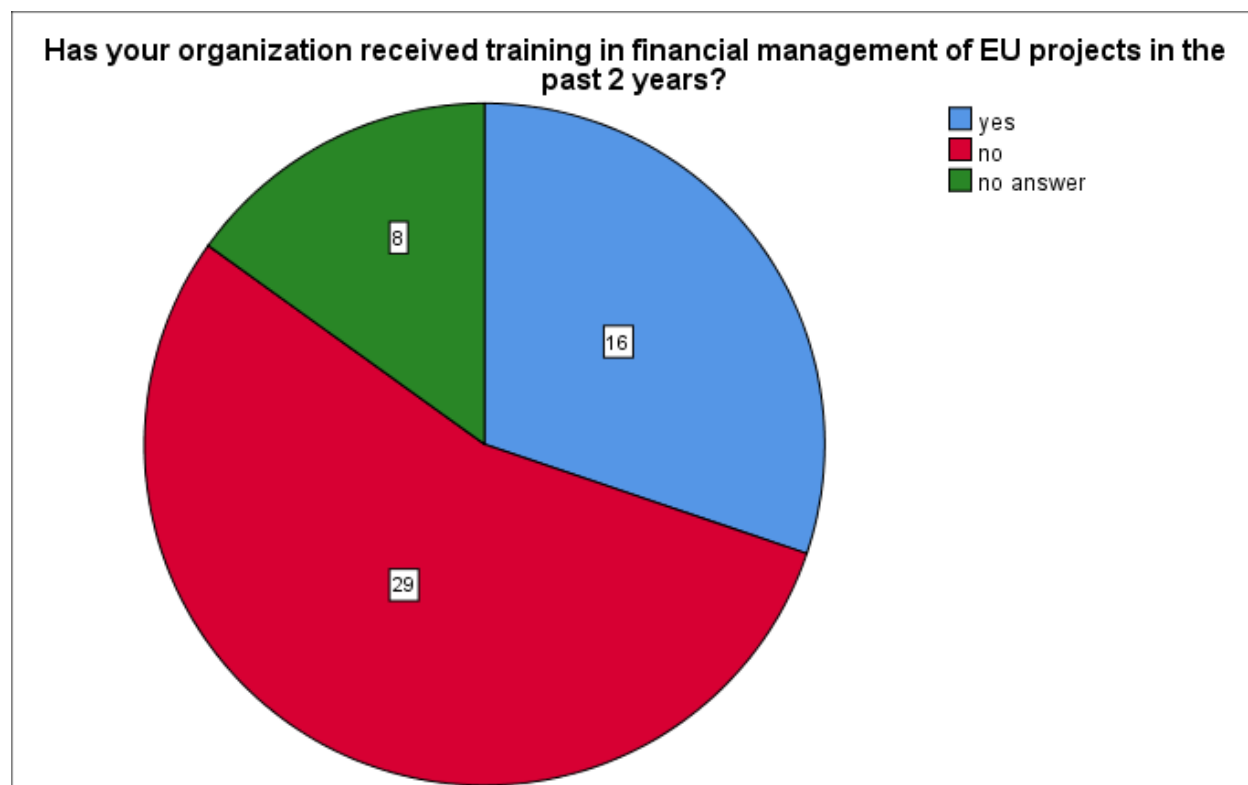
		How would you rate the experience of your organization with managing of EU projects (scale 1 – lowest, 6 – highest)						no answer	Total
		1	2	3	4	5	6		
Country	Albania	0	1	2	2	7	1	1	14
	Kosovo	0	0	0	1	1	0	2	4
	N. Macedonia	2	0	3	6	3	2	4	20
	Serbia	0	0	4	0	5	1	0	10
	Turkey	0	1	1	0	1	2	0	5
Total		2	2	10	9	17	6	7	53



Tab/graph. 12

Has your organization received training in financial management of EU projects in the past 2 years?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	16	30.2	30.2	30.2
	no	29	54.7	54.7	84.9
	no answer	8	15.1	15.1	100.0
	Total	53	100.0	100.0	

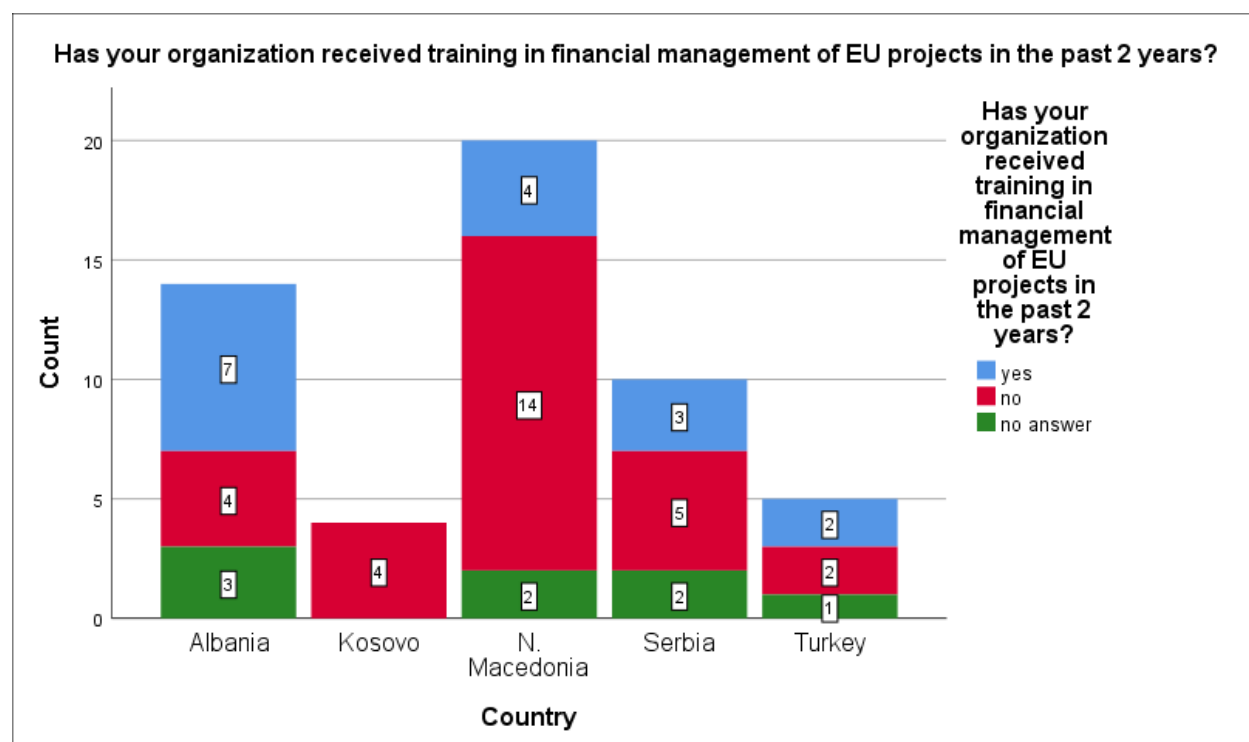


Tab/graph. 13

Country * Has your organization received training in financial management of EU projects in the past 2 years? Crosstabulation

Count

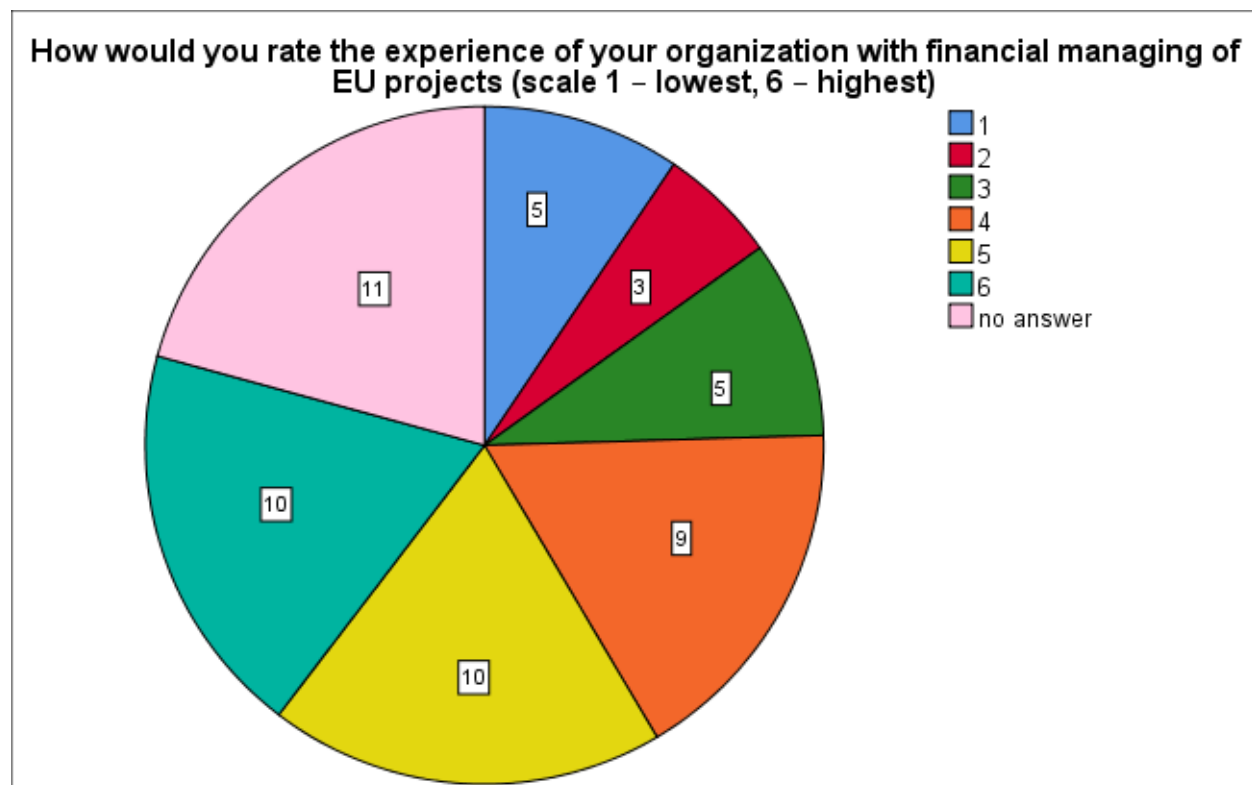
		Has your organization received training in financial management of EU projects in the past 2 years?			Total
		yes	no	no answer	
Country	Albania	7	4	3	14
	Kosovo	0	4	0	4
	N. Macedonia	4	14	2	20
	Serbia	3	5	2	10
	Turkey	2	2	1	5
Total		16	29	8	53



Tab/graph. 14

How would you rate the experience of your organization with financial managing of EU projects (scale 1 – lowest, 6 – highest)

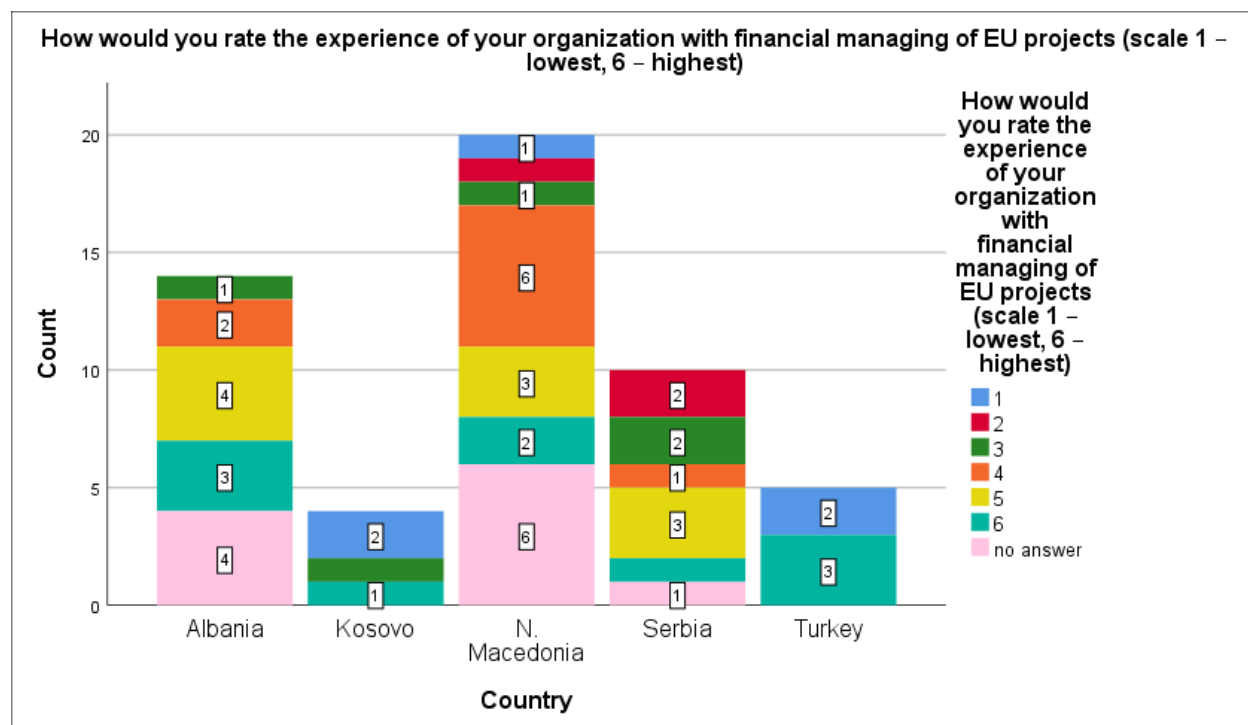
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	5	9.4	9.4	9.4
	2	3	5.7	5.7	15.1
	3	5	9.4	9.4	24.5
	4	9	17.0	17.0	41.5
	5	10	18.9	18.9	60.4
	6	10	18.9	18.9	79.2
	no answer	11	20.8	20.8	100.0
	Total	53	100.0	100.0	



Country * How would you rate the experience of your organization with financial managing of EU projects (scale 1 – lowest, 6 – highest)
Crosstabulation

Count

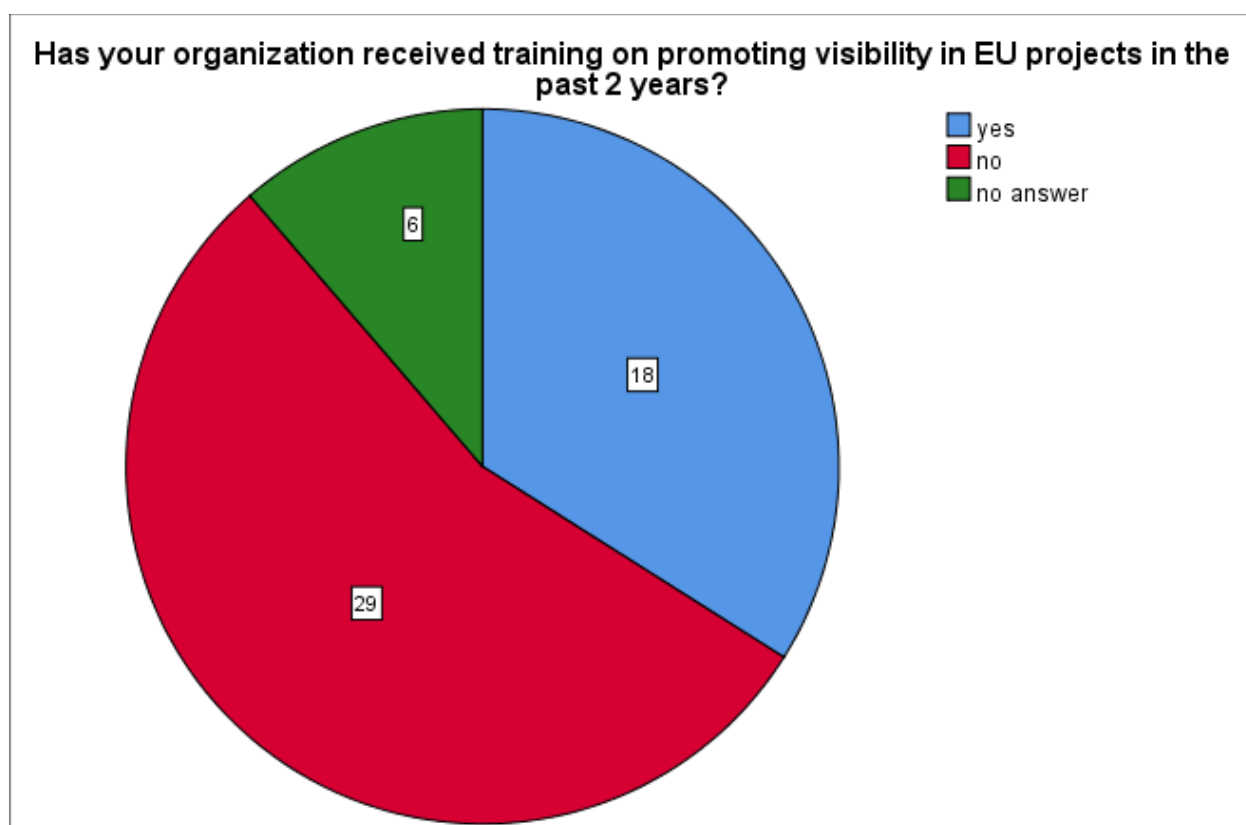
		How would you rate the experience of your organization with financial managing of EU projects (scale 1 – lowest, 6 – highest)						no answer	Total
		1	2	3	4	5	6		
Country	Albania	0	0	1	2	4	3	4	14
	Kosovo	2	0	1	0	0	1	0	4
	N. Macedonia	1	1	1	6	3	2	6	20
	Serbia	0	2	2	1	3	1	1	10
	Turkey	2	0	0	0	0	3	0	5
Total		5	3	5	9	10	10	11	53



Tab/graph. 16

Has your organization received training on promoting visibility in EU projects in the past 2 years?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	18	34.0	34.0	34.0
	no	29	54.7	54.7	88.7
	no answer	6	11.3	11.3	100.0
	Total	53	100.0	100.0	

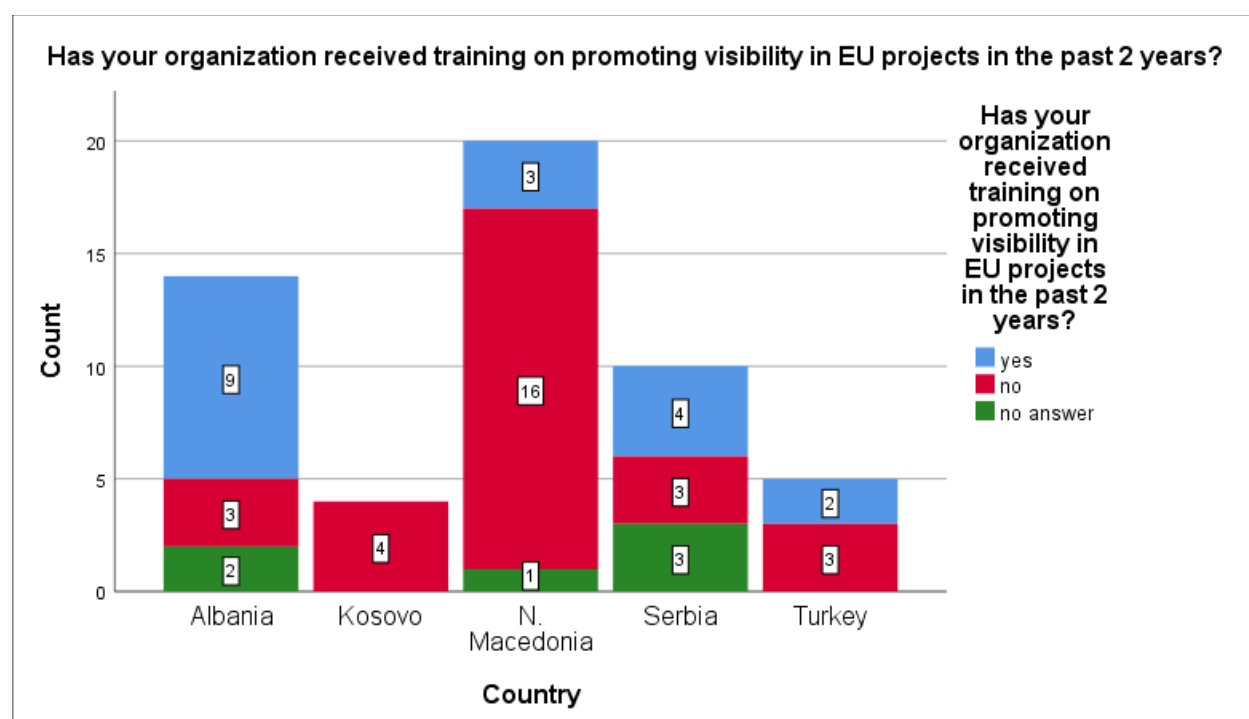


Tab/graph. 17

Country * Has your organization received training on promoting visibility in EU projects in the past 2 years? Crosstabulation

Count

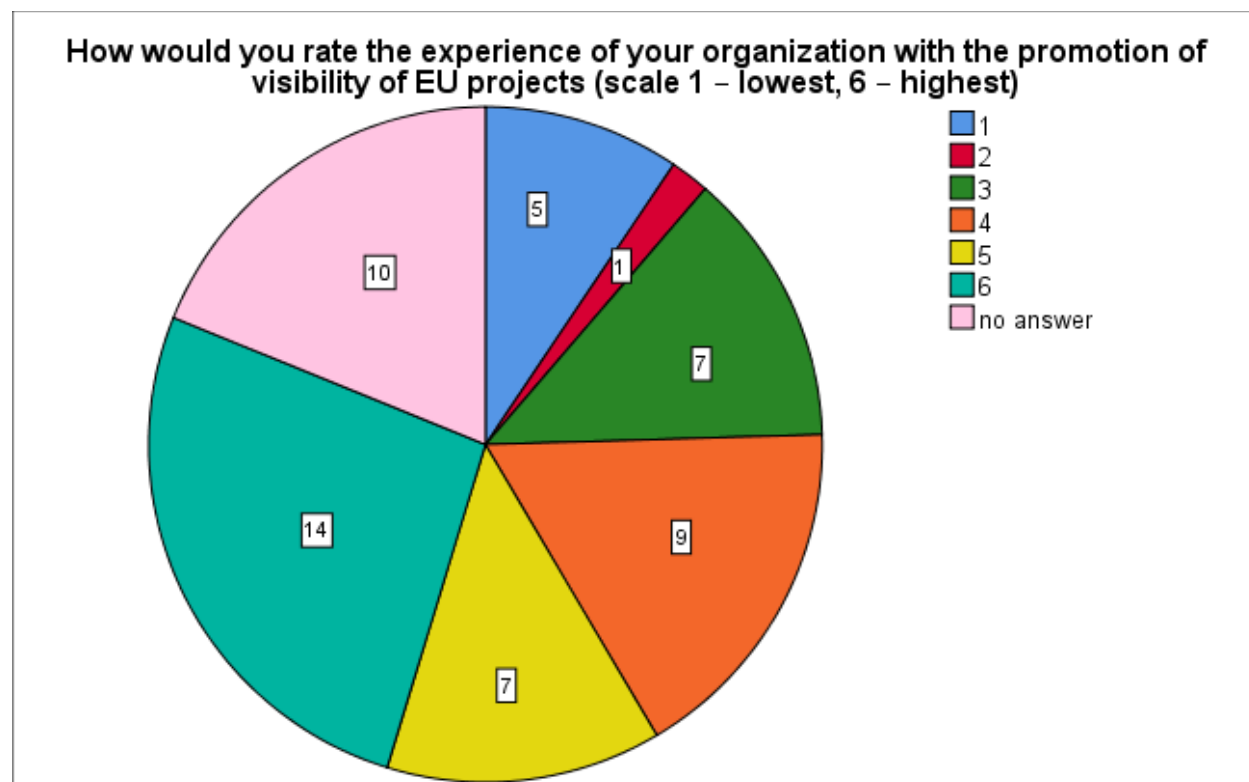
		Has your organization received training on promoting visibility in EU projects in the past 2 years?			Total
		yes	no	no answer	
Country	Albania	9	3	2	14
	Kosovo	0	4	0	4
	N. Macedonia	3	16	1	20
	Serbia	4	3	3	10
	Turkey	2	3	0	5
Total		18	29	6	53



Tab/graph. 18

How would you rate the experience of your organization with the promotion of visibility of EU projects (scale 1 – lowest, 6 – highest)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	5	9.4	9.4	9.4
	2	1	1.9	1.9	11.3
	3	7	13.2	13.2	24.5
	4	9	17.0	17.0	41.5
	5	7	13.2	13.2	54.7
	6	14	26.4	26.4	81.1
	no answer	10	18.9	18.9	100.0
	Total	53	100.0	100.0	

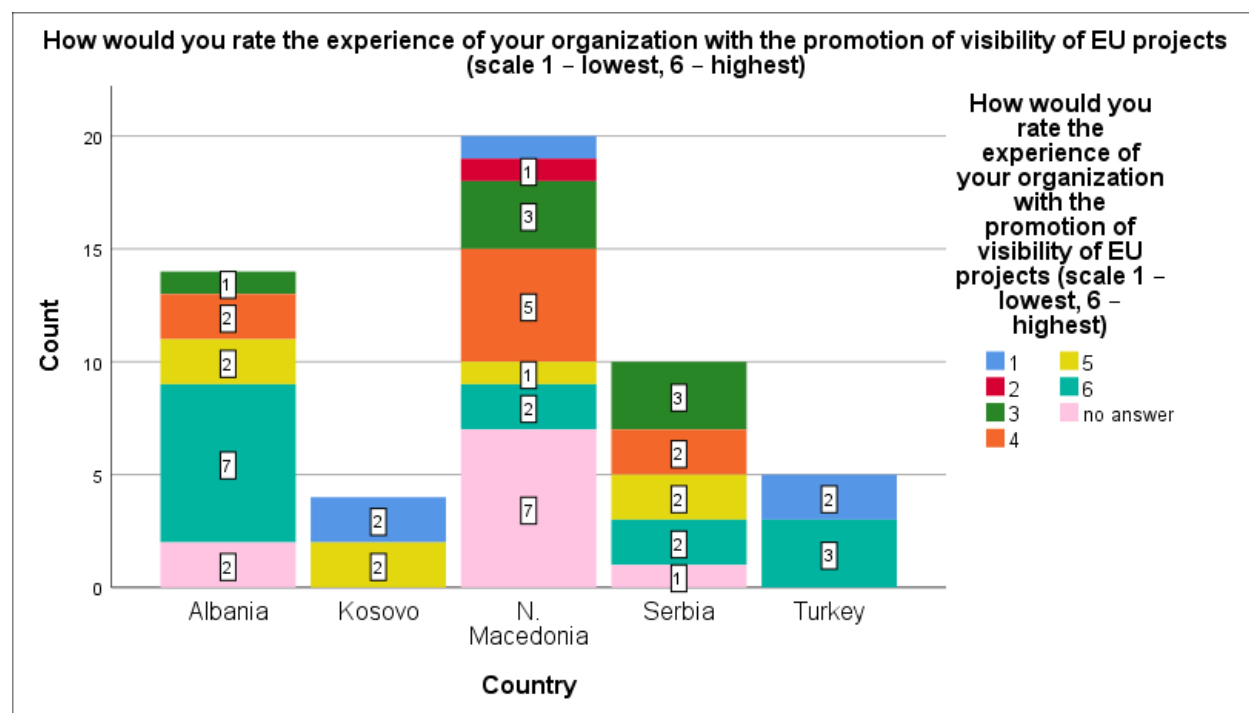


Tab/graph. 19

Country * How would you rate the experience of your organization with the promotion of visibility of EU projects (scale 1 – lowest, 6 – highest)
Crosstabulation

Count

		How would you rate the experience of your organization with the promotion of visibility of EU projects (scale 1 – lowest, 6 – highest)							Total
		1	2	3	4	5	6	no answer	
Country	Albania	0	0	1	2	2	7	2	14
	Kosovo	2	0	0	0	2	0	0	4
	N. Macedonia	1	1	3	5	1	2	7	20
	Serbia	0	0	3	2	2	2	1	10
	Turkey	2	0	0	0	0	3	0	5
Total		5	1	7	9	7	14	10	53



Tab. 20

Note: The data on capacity building areas is presented in original, unprocessed format.

Capacity Building Area 1

Valid	
	Better ways of connecting with partners from other countries
	Building the organizations capacity (introduction to networking and cooperation, how to engage with new stakeholders and target groups)
	Capacity building for the digitalization of Roma culture, history and tradition.
	Communication and Visibility
	Cooperation between institutions.
	Creating report for EU project
	Cross culture management
	Cultural diversity in Kosovo
	cultural heritage
	Cultural projects in the Horizon 2020
	Cultural values and attitudes (time, space, group dynamics, authority, tasks, relationships)
	Digital marketing
	Digital tools for implementing online activities
	Education
	EU projects writing
	exchange of cultural activities
	finance work in EU and IPA projects
	Financial management
	Financial training
	Intercultural learning
	Librarianship
	Managing Cultural Diversity
	Managing cultural diversity.
	Mangement
	Monitoring & Evaluation of Arts and Culture projects
	Musical events and workshops
	nature as culture
	Networking
	Networking between organisations dealing in diversity oriented cultural programmes
	Networking with cultural actors in the Balkans and creating partnerships
	PR of the cultural work of the organization
	PR support of the cultural work of the organization

Baseline assessment of project Regional Network for Cultural Diversity (READ)

Project writing
Promotion and marketing
Reinforcing organizational values
sponsorship and fundraising for cultural program
Team building
Theater
To learn Albanian.
Training on direct EU funds
Training on project and financial management in EU funded project
Video production
Youth culture
Total

Capacity Building Area 2

Valid
A live broadcast of the digital staged play reading
Cross-cultural management skills.
cultural heritage and connection to the world
Cultural Obstacles
Different cultural activities in Western Balkan Countries
Digital marketing
Enabling employee voice
EU Advocacy, fundraising for CSOs
Event management
Event organization and management
Finance and budgeting
Financial management
Financial skills for EU project
fund raising
Fundraising
Fundraising for arts and culture projects
How to increase impact and visibility
Improving communication of the cultural project and work
Literary Festivals
Live broadcast of digital stage play reading
Management of a regional center or institution dedicated to Roma history, culture and tradition.

Baseline assessment of project Regional Network for Cultural Diversity (READ)

	Multicultural approach of the education
	Multicultural dialogue
	New technologies
	New technologies and culture
	Project management
	Project sustainability
	Promoting abroad the cultural activities
	Promotion and visibility
	Promotion of inter-ethnic cooperation and interfaith dialogue
	Social media marketing influence
	Sustainable impact on regional level
	the culture of inclusion as an extracurricular module in schools
	Theater festivals
	Time management
	To get acquainted with the culture of the Albanians.
	Tools for inclusion
	Training on EU grants
	Translation
	Understanding
	visibility
	Visibility
	Writing applications for cross border EU funds
	Total

Capacity Building Area 3

Valid	
	Active citizenship
	Audience development
	Creating a media or online space to promote Roma culture
	Cross-cultural management research
	Culture Awareness and Diversity
	Culture management
	Digital marketing for promotional activities
	Discrimination
	Diversity
	e-Learning and new media/digital marketing

Baseline assessment of project Regional Network for Cultural Diversity (READ)

Educational workshops in language
EU project management
EU Project reporting for new staff
Finance
Financial management
Finding funds for cultural activities
Human resources management
Immigration and Displacement
Integrating Art, Literature and Technology
international networking
Management
Marketing of EU project
modern art
Monitoring and Evaluation for EU projects
non-formal education programs for the basics of art with a special focus on classical music
participatory art practices
Partnership building tools
People orientation instead of task orientation
Program coordination
Project evaluation
Promotion of Culture of five different communities living in Kosovo
Reaching all of the target groups
Reaching all target groups
Social and media aspects of the multiculturalism
Supported reading
Task oriented
To learn how to use the grant funds, which is recognized as an expense.
Visibility
Working on Mutual Cultural Values
Working together across cultures.
Writing skills
Total

Capacity Building Area 4

Valid	
	Diverse Representation
	Educational workshops in music
	Evaluation
	Financial administration
	Financial management of EU projects
	Human resources
	Leadership and Innovation
	Management
	Mission driven
	Resilience from Covid-19 consequences
	Transparency and visibility of projects
	Volunteering
	Total

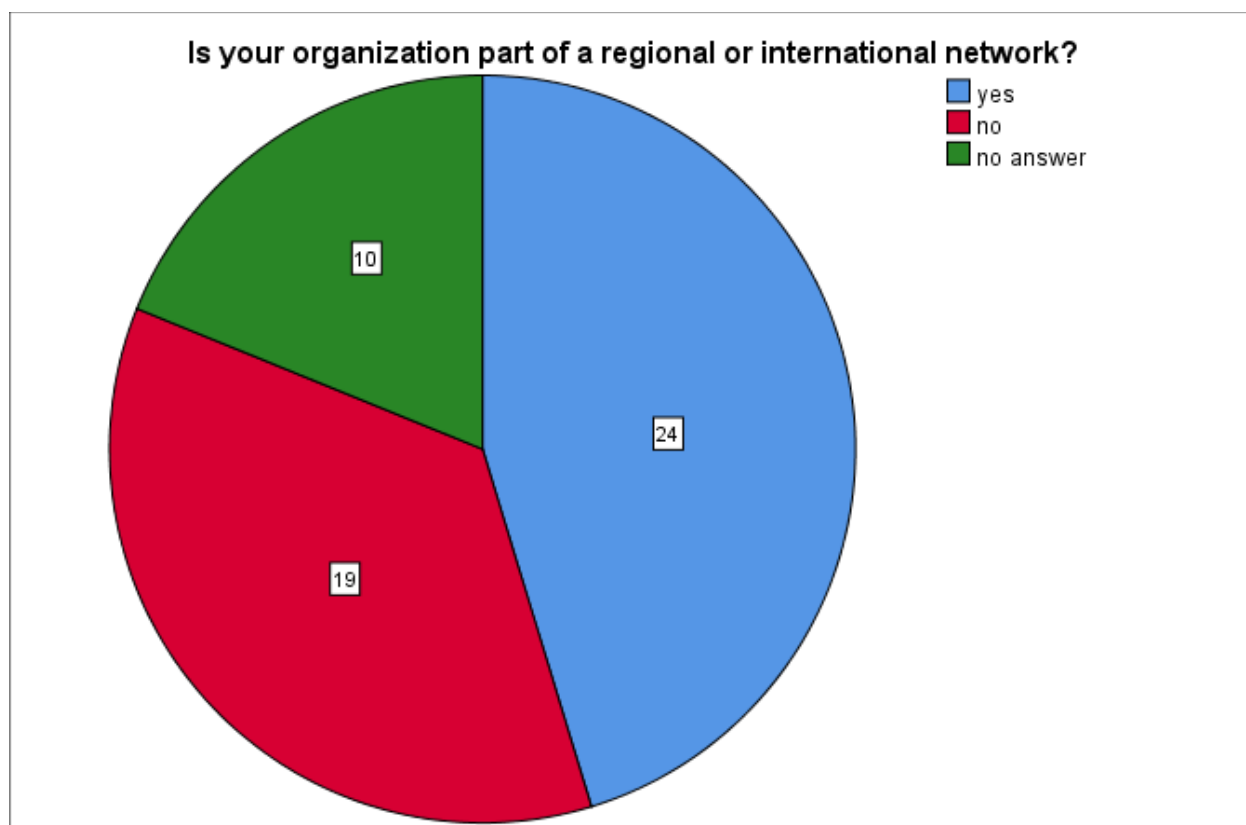
Capacity Building Area 5

Valid	
	Advocacy
	Art / Music / Knowledge
	Educational workshops in literature
	Fundraising and writing project proposals
	Intercultural Competence
	Market research
	Sports
	Total

Tab/graph. 21

Is your organization part of a regional or international network?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	24	45.3	45.3	45.3
	no	19	35.8	35.8	81.1
	no answer	10	18.9	18.9	100.0
	Total	53	100.0	100.0	

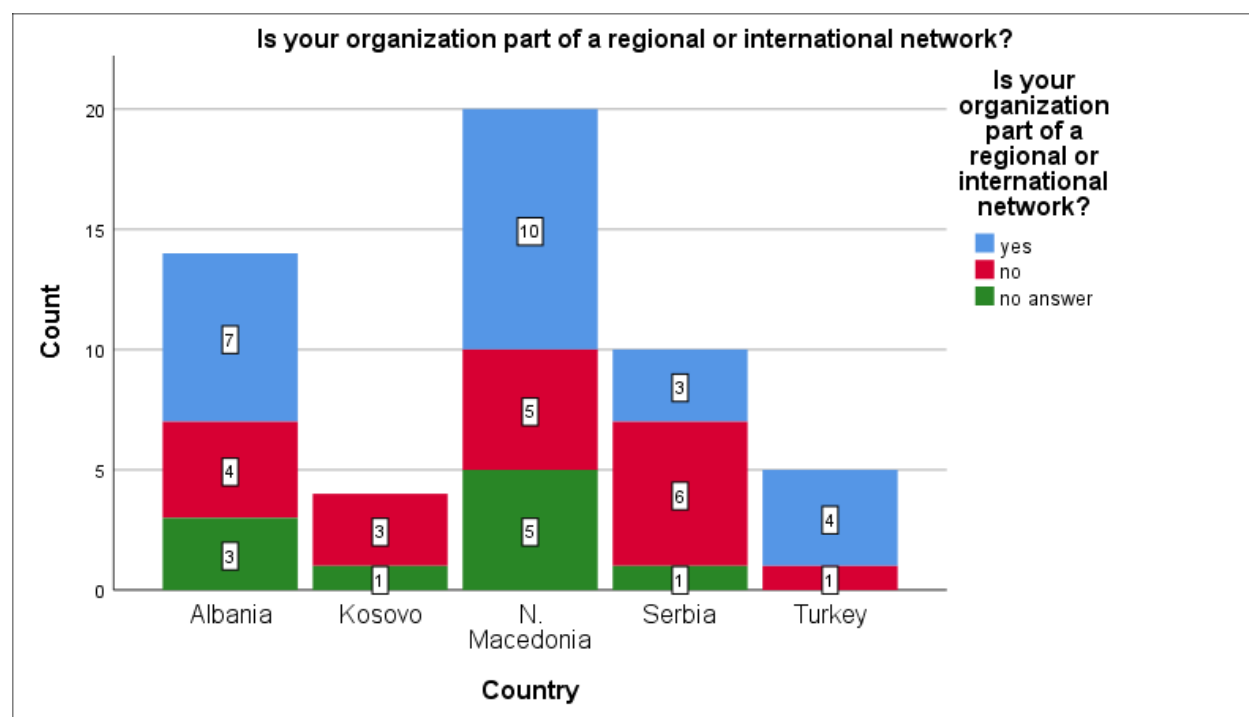


Tab/graph. 22

Country * Is your organization part of a regional or international network? Crosstabulation

Count

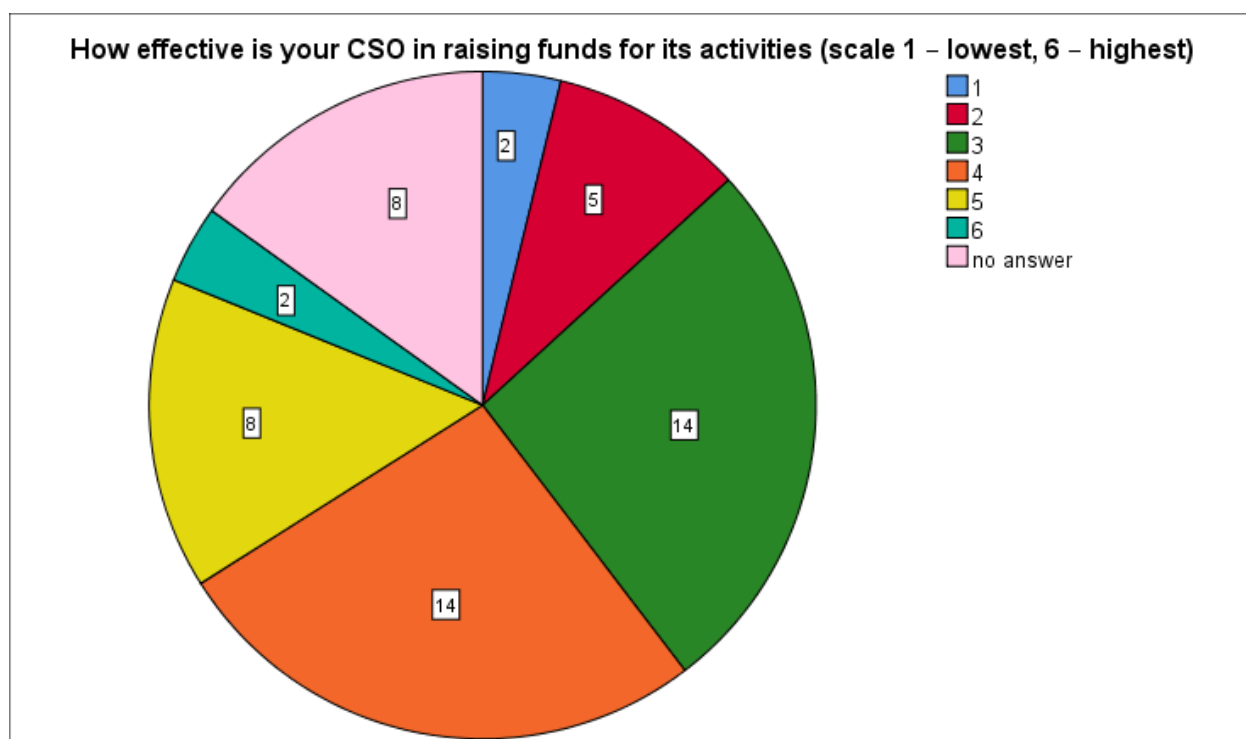
		Is your organization part of a regional or international network?			Total
		yes	no	no answer	
Country	Albania	7	4	3	14
	Kosovo	0	3	1	4
	N. Macedonia	10	5	5	20
	Serbia	3	6	1	10
	Turkey	4	1	0	5
Total		24	19	10	53



Tab/graph. 23

**How effective is your CSO in raising funds for its activities
(scale 1 – lowest, 6 – highest)**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	2	3.8	3.8	3.8
	2	5	9.4	9.4	13.2
	3	14	26.4	26.4	39.6
	4	14	26.4	26.4	66.0
	5	8	15.1	15.1	81.1
	6	2	3.8	3.8	84.9
	no answer	8	15.1	15.1	100.0
	Total	53	100.0	100.0	

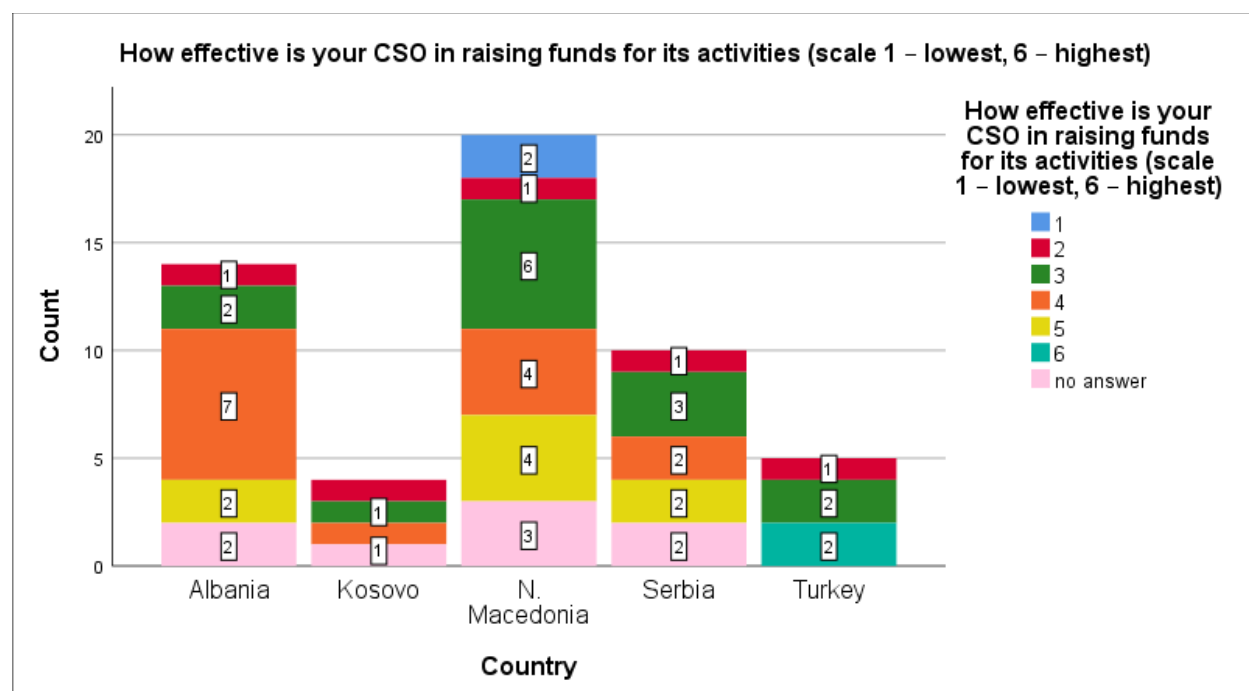


Tab/graph. 24

Country * How effective is your CSO in raising funds for its activities (scale 1 – lowest, 6 – highest) Crosstabulation

Count

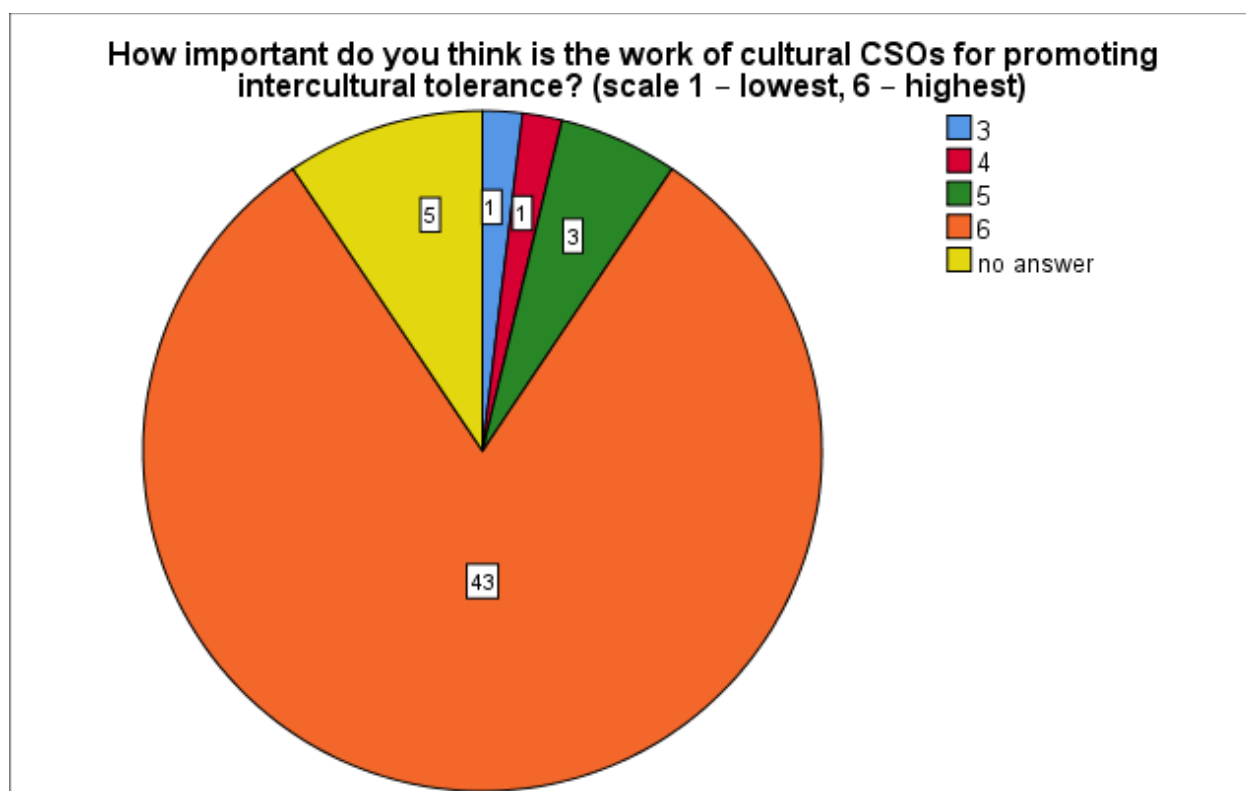
		How effective is your CSO in raising funds for its activities (scale 1 – lowest, 6 – highest)						no answer	Total
		1	2	3	4	5	6		
Country	Albania	0	1	2	7	2	0	2	14
	Kosovo	0	1	1	1	0	0	1	4
	N. Macedonia	2	1	6	4	4	0	3	20
	Serbia	0	1	3	2	2	0	2	10
	Turkey	0	1	2	0	0	2	0	5
Total		2	5	14	14	8	2	8	53



Tab/graph. 25

How important do you think is the work of cultural CSOs for promoting intercultural tolerance? (scale 1 – lowest, 6 – highest)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	3	1	1.9	1.9	1.9
	4	1	1.9	1.9	3.8
	5	3	5.7	5.7	9.4
	6	43	81.1	81.1	90.6
	no answer	5	9.4	9.4	100.0
Total		53	100.0	100.0	



Tab/graph. 26

Do the works you are producing deal, among other, with democratic values?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	46	86.8	86.8	86.8
	no	2	3.8	3.8	90.6
	no answer	5	9.4	9.4	100.0
	Total	53	100.0	100.0	

