



Annual Programme Report No.3 EEA Grants 2009-2014

Programme CZ06 – Cultural Heritage and Contemporary Art

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Programme Operator: Ministry of Finance Czech Republic

Programme Partner: Ministry of Culture Czech Republic

Donor Programme Partner: Arts Council Norway

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1. Executive summary

Cultural heritage in the Czech Republic is still struggling with shortage in funding, causing negative effects such as further decay and a very critical condition of valuable cultural heritage items throughout the country. Despite the considerable potential of cultural sector, long-term insufficient financing of all cultural areas represents the main trend in culture, affecting also the Programme Areas 16 and 17 within the Programme CZ06. Deficient funding represents one of the challenges that cultural non-profits face in their efforts to survive and thrive. The above mentioned trend has provoked an enormous interest in financing from EEA Grants, bringing a bigger administrative burden due to a high number of applications.

Thanks to the EEA Grants, the process of gradual remedy has been supported as many of the projects supported by the EEA Grants target the preservation of monuments and buildings that were in a critical state. A number of unique cultural heritage objects are being reconstructed according to original historical architectural plans. The EEA Grants are fully in line with the strategies outlined in national programmes and provide needed complementary financial support, representing valuable contribution highly appreciated by the promoters, the local population as well as the Czech government. The grants have had a very positive impact on the condition and the future use of the cultural heritage supported.

The supported projects (2 pre-defined projects, 26 projects in the Programme Area 16 and 30 projects in the Programme Area 17) cover a wide range of cultural heritage items and contemporary arts areas that have mainly regional, but also national and even international importance. The approved projects have a wide geographical distribution, bringing thus benefits to people all over the country. 45 out of 58 projects are being implemented in the partnership with entities from the Donor States. Beyond the main project activities, additional activities with the Donor State partners are being developed within the scope of the initiatives funded by the Bilateral Fund, measure B. In 2015, 14 initiatives were approved.

Based on the quality of the approved applications, all the projects are rightfully considered to have high potential to help the defined Programme outputs and outcomes to be achieved. Specifically in the PA16, it shall be underlined that although in many cases the grants provided are not sufficient to cover complete reconstruction and revitalization of the cultural heritage items, the significant benefits for end users are expected. Even minor improvement of appearance, safety and accessibility of the monuments and buildings shall attract more visitors. The provided funding has been helping to open new exhibition and public areas to be used for cultural and social events, presentations, research and education.

In the PA17, the approved projects have opened new possibilities for organizing various events of both artistic and social nature, like conferences, concerts, lectures, cooperation with minorities and further partner entities. They have also provided greater engagement by the civil society and to the creation of new cultural centres in the regions, that will substantially extend the possibility of cultural activities, the absence of which was sensitively perceived in respective regions.

Main risk relating to the Programme's outcomes not to be achieved, as reported in the previous period, was the time risk. The decision of the FMO and other representatives of the Donor States – to allow an extension of the timescale for completing projects – has reduced the time risk, significantly increased the likelihood of achieving the desired level of effects and reduced risks in delivery, and thus non-completion of projects and ineligible expenditures. 16 projects in the PA16, PDP1 and 3 projects in the PA17 submitted a request for the project extension in 2015.

Insufficient financial resources represent the main Programme specific risk. There is still a huge need for conservation of cultural heritage items that lack funding, with about 800 items on the list of the most

endangered cultural heritage monuments. Therefore, there is a wide scope for continued funding by the EEA Grants as the need for complementary funding still remains.

2. Programme area specific developments

The cultural potential of the country is recognised as an important factor for the development of society as whole, as stated in the Proclamation of the Czech Government and the National Cultural Policy 2015-2020. Culture and related cultural goods and services are seen as cultural capital, providing economic potential which has not yet been fully tapped into. The culture and arts are the source of values and hardly measurable assets such as creativity, social coherence, the ability of innovation that will become dominant strategic points of the development in the next decades. Culture is a sector, influencing not only economic, but also social and environmental development of the state, having strong impact on the quality of life of citizens, supporting preservation of the national identity as well as national cultural heritage.

The space for cultural production and for making use of the cultural values created in the past must therefore remain open and accessible and more effectively utilised. Support is needed for the conservation of cultural heritage buildings and collections, for people's access to this heritage and for new developments showcasing the diversity of culture and arts.

Furthermore, cultural contents represent an important source of education of citizens and play a crucial role in the deployment of the information society. The Government will consistently ensure that the money spent on culture from the state budget will bring positive effects. The use of modern technologies, fuelling investments in broadband infrastructures and services, especially digitization, for the creation, management and preservation of cultural goods and services, will be promoted. The Government will create an environment for meeting the cultural needs of all citizens, while using the most effective cooperation of the state, regions and municipalities, also with the broad participation of citizens.

The Programme CZ06 *Cultural Heritage and Contemporary Arts* for the conservation of cultural heritage and the promotion of diversity in culture and arts provides support to give cultural heritage in the Czech Republic a new lease of life, stimulates new developments in arts and culture and by doing so, it contributes to strengthening bilateral cooperation and sharing of know-how, to greater mutual understanding and social cohesion. The programme area outcomes and outputs defined in the Programme Proposal and the Programme Agreement support the achievement of the potential synergies with the complex Europe 2020 strategy and initiatives of the European Commission.

In 2015, new legislation was adopted in the sector of culture. The changes though do not have any impact on the Programme modification:

- *Government Regulation no. 182/2015 Coll., on the declaration of certain cultural monuments as national cultural monuments;*
- *Government Regulation no. 26/2015 Coll., amending Government Regulation no. 5/2003 Coll., on awards in culture granted by the Ministry of Culture, as amended;*
- *Law no. 64/2014 Coll. amending certain acts in connection with the adoption of control order (among others, Amendment to Act no. 121/2001 Coll. Copyright Act);*
- *Law no. 79/2015 Coll., Law no. 250/2014 Coll. and Law. No 181/2014 Coll., amending Law no. 231/2001 Coll., on radio and television broadcasting, as amended;*
- *Law. no 355/2014 Coll. and Law no. 356/2014 Coll. amending Act No. 121/2000 Coll., the Copyright Act, as amended.*

Despite the considerable potential of cultural sector, estimated to be responsible for over 3% of the EU's gross domestic product and jobs, it remains undervalued and unrecognized, especially in terms of

financing. Public budgets do not and cannot cover the volume of resources needed. Long-term insufficient financing of all cultural areas represents the main trend in the area of culture.

The Czech Republic has a very rich and diverse cultural heritage reflecting its developments during hundreds of years. During the communist period these national assets were left to decay and did not get high priority in the subsequent reconstruction of the economy. The restoration of cultural heritage is therefore highly relevant in the 21st century in order to revive cultural and religious history and to hinder irreversible decay. Support from the EEA Grants has been assisting the focus on the value and importance of cultural heritage. The EEA Grants mechanism is fully in line with the strategies outlined in the national cultural policy and provides needed financial support.

About 0,9 % of the state budget is allocated to the Ministry of Culture. One of the tasks of the Ministry of Culture is to actively seek out possibilities of creating outside-budget resources and to create systematically appropriate conditions for the achievement of cultural goals. The long-term effort of the Culture Ministry is to achieve a budget increase of 1 % of the state budget (thus securing the increase of financial resources needed for programmes and projects aimed at the conservation and restoration of cultural monuments, cultural activities, digitization of cultural content, etc.), which the Government of the Czech Republic is committed to, according to the Programme Declaration of the Government - Government Resolution no. 96/2014, signed April 2014. The table below shows the Ministry of Culture expenditures in the period 2013 – 2015.

Budget heading	Total costs 2013 (CZK)	Total costs 2014 (CZK)	Total costs 2015 (CZK)
Ministry of Culture	8 889 694 000	10 415 749 414	10 889 523 999
- portion of state budget %	0,75%	0,86%	0,89%
State Budget Total	1 180 767 603 000	1 211 307 508 965	1 218 455 000 000

Chart 1 Budget of the Ministry of Culture Overview in 2013 -2015

Cultural areas supported by the Ministry of Culture are shown in the chart below.

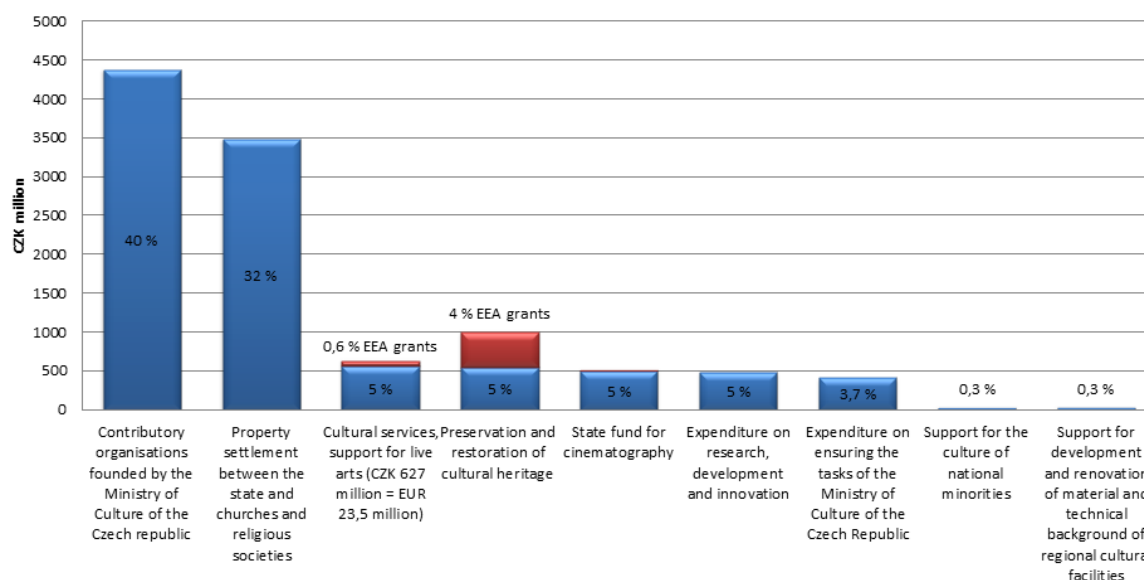


Chart 2 Budget of the Ministry of Culture (10,9 billion CZK = 411 million EUR = 0,89 % of the Czech Republic's State budget)

5 % is allocated at preservation and restoration of cultural heritage out of the contributory organisations founded by the Ministry of Culture. In total, about one third of the Ministry's budget is used for cultural heritage. Though cultural heritage is a very important activity of the Ministry of Culture, it grows much faster than its total budget in recent years. The Ministry of Culture provides funding to support

development and preservation of cultural heritage through national grant programmes established by the Ministry. However, the financial demands exceed the State budget and promoters and owner need to seek for additional funding. A huge need for conservation of cultural heritage projects which lack funding is very topical. Cultural heritage preservation is still struggling with shortage in funding, causing further decay and a very critical condition of valuable cultural heritage items throughout the country. The government list of endangered cultural heritage monuments includes nearly 800 items. Therefore, there is a wide scope for continued funding by the EEA Grants as the need for complementary funding still remains.

Thanks to the EEA Grants, the process of gradual remedy was started. The EEA Grants has significantly strengthened the funding of cultural heritage preservation in the Czech Republic as other complementary funds such as donations, sponsorships, fundraising campaigns etc. provide sums far from meeting the needs and are not sufficient. A number of unique cultural heritage objects are being reconstructed according to original historical architectural plans. The support of the EEA Grants is a highly valuable contribution appreciated not only by the project promoters, but also the population and the government.

3. Reporting on outputs

3.1. Programme outputs overview

The programme's outputs and their indicators, as defined in the Programme Agreement, as amended are summarized in the table below. Estimated target values to be achieved are forecasted.

		<i>Baseline</i>	<i>Target planned (Programme Agreement)</i>	<i>Estimated target to be achieved</i>
Output	Cinematographic works restored and digitalised			
Output Indicator	<i>Number of restored and digitalized cinematographic works</i>	1	14	18
Output	National cultural heritage sites, cultural heritage sites, UNESCO heritage sites and buildings used for museum-type collections renovated or repaired			
Output Indicator	<i>Number of buildings of cultural heritage value and buildings for museum-type collections restored or rehabilitated</i>	0	12	21
Output	Collections including libraries collections restored; optimal environment for museums, libraries, archives and written cultural heritage created			
Output Indicator	<i>Number of actions taken to preserve movable cultural heritage and written cultural heritage</i>	0	2	13
Output	New performance projects supported			
Output Indicator	<i>Number of new cultural performances, interdisciplinary and exhibition projects and concert events in the area of theatre, visual, music and film art</i>	0	4	69
Output	Creative workshops in the area of theatre, music, visual and film art held			
Output Indicator	<i>Number of creative workshops (specialized courses, conferences, seminars)</i>	0	4	144

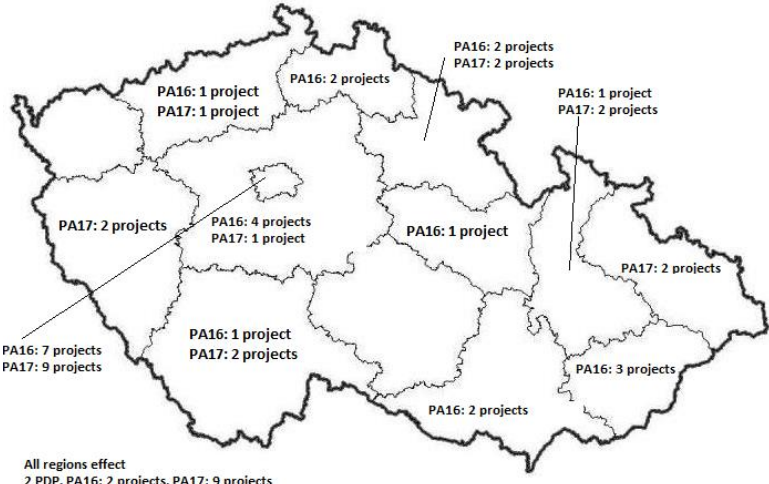
Chart 3 Overview of Programme Outputs to be achieved

Measurement of progress in terms of quantitative indicators will be achieved as such indicators, being explicitly established in project applications and appraisal documents, are reported in monitoring reports by project promoters. Regarding the project outputs, at the moment only estimated target values can be reported on as results were not yet achieved due to unfinished project implementation in the reporting period or the final results of few projects, having finished their implementation phase at the end of the year 2015 (7 projects in the PA17 and 1 project in the PA16), are not yet known. Based on the quality of the applications, all the approved projects are rightfully considered to have high potential to help the defined Programme outputs to be achieved.

The Output Indicator “Number of restored and digitalized cinematographic works” of the Output “Cinematographic works restored and digitalised” is related to the pre-defined project 1 *Digital restoration of Czech film heritage*. The target value (as given in Annex 1 art. 1 of the Programme Agreement) will change. Based on the savings achieved in the pre-defined project, the initial total value of 10 digitalized films will be increased to 14 films. The NFP will submit a request for the modification of the Programme Agreement regarding the change of target value to the FMO. 3 film premieres of the digitalized films took place in 2015, however the works on the long term data retention and archiving are still ongoing, therefore the final output has not been achieved yet.

The Output “National cultural heritage sites, cultural heritage sites, UNESCO heritage sites and buildings used for museum-type collections renovated or repaired” and the Output “Collections including libraries collections restored; optimal environment for museums, libraries, archives and written cultural heritage created” are both expected to reach the planned targets. Thanks the EEA Grants’ financial support, historical buildings that would have fallen in disrepair (e.g. project *Castle Koleč*) will be revived. The support is also covering digitalization of endangered documents that will be made freely accessible both to the experts and the public (e.g. project *Pralit*). Also the preservation of movable cultural heritage, including new ways of presenting these items, will serve as important instruments to strengthen national, regional and local awareness and sense of identity (e.g. project *When in Wallachian, do as the Wallachians do* in Wallachian Open Air Museum).

The expected output within the PA17 is the implementation of high-quality projects, aimed at diverse artistic expressions, activities and works, which will contribute to the reaching of the aims set out in the objectives of cultural policies in various areas of professional arts (theatre, music, visual arts and film art), supporting a greater awareness of cultural diversity, strengthening of intercultural dialogue and the cultural identity of individuals. The Output “New performance projects supported” and the Output “Creative workshops in the area of theatre, music, visual and film art held” are both estimated not only to meet the planned target values, but far exceed these.



Picture 1 Geographical distribution of approved projects

Geographical spread of the approved projects is shown in the picture above. The projects are evenly distributed through the whole country and located in almost all regions. For several projects, their effects will be marked on a country level (2 PDP, 2 projects in the PA16 and 9 projects in the PA17). Other projects target specifically particular region and target groups benefitting from the project are thus local. The type of project promoters comprises national institutions, towns and municipalities, church organizations, cultural institutions, civic associations etc.

3.2. Pre-defined projects

Two pre-defined are being implemented within the PA16.

PDP 1 *Digital Restoration of Czech Film Heritage* has been in realization since 29 July 2014. In line with the time schedule, technological research and quality checks of the source materials were performed by the NFA experts. Reference copies were being selected and bibliography gathered. Consultations with the Norwegian partner – the National Library of Norway – were carried out and the second workshop, dealing with the digitalization process, was organized in Prague in May 2015. The process of digitization itself is carried out according to the method set in the public procurement, resulting in digitized and digitally restored version of the selected films. The contract with the supplier was signed in March 2015 and the digitalization of the first three films started in April 2015. In March 2015, the project promoter submitted a request for a major project change to the PO, requesting 4 additional films to be digitalized thanks to the cheaper public procurement achieved and thus savings created. The change was approved by the PO in March 2015 and the project promoter put digitalization of 4 additional films out to tender in May 2015. The contract with the supplier was signed in October 2015. Two cinema premieres of the digitalized films took place in 2015, in November in Prague (film *Adele Hasn't Had Her Dinner Yet*) and in December in Oslo (film *Three Nuts for Cinderella*).

The project promoter has been active in additional activities supplementing the main project. Three initiatives funded from the Bilateral Fund – measure B, were organized in 2015. The seminar dealing with the topic how to facilitate access to audio-visual heritage was held on 26 May 2015. Papers presented at the seminar were included in a brochure. Other initiative - Norwegian week in Cinema Ponrepo – took place from 21 to 27 May 2015. Partner of the project, the National Library of Norway, chose 7 films representing the Norwegian cinema heritage that were presented in Prague to the Czech audience. In December, the last initiative took place in Norway. One-day workshop aimed at the film *Three Nuts for Cinderella*, coupled with the renewed gala premiere was organized in cooperation with the Norwegian National Library on 14 December 2015 in Oslo, with the participation of Norwegian and Czech film experts.

PDP 2 *Industrial Heritage* started its implementation phase on 29 May 2014. Mapping of the industrial heritage, including learning about industrial heritage in Norway and the Czech Republic from the perspective of the management, renovation and education, exchange of experience in documentation of industrial heritage and evaluation, methods of renovation and presentation, were performed in 2015. Study trips in Norway and in the Czech Republic were organized. Their aims were to introduce the researchers to buildings of industrial monumental care in both countries, methods of their renovation and new usage options. Planned outputs of the project - professional publication and travelling exhibition, were being discussed. All aspects of the project run smoothly all the way through to completion that is expected in April 2016.

3.3. Small Grant Scheme

In total 30 projects were being implemented since January 2015/May 2015 (in case of the SGS sub-projects of the second Open Call), and thus 16 projects approved for funding in the first Open Call and

14 of the second Open Call. The project selection of the second Open Call took place at the beginning of the year 2015. The selection process was performed in line with the given rules and legislation, running transparently, with all relevant persons involved being impartial and maintaining confidentiality and is described in more details in Chapter 5.

28 of 30 approved projects are implemented in partnerships with entities from the Donor States. The projects arising from the 2nd Call are all performed in donor state partnerships.

The extended implementation beyond the date 30 April 2016 was approved in 3 projects (all these projects were supported in the 2nd Call). 3 other projects (from the 1st Call) have also been extended, but not beyond the date 30 April 2016.

7 projects already finished their implementation in 2015:

- International Roma Music Festival Romale (30/9/2015)
- Exhibition and performance event curated by Anne-Szefer Karlssen (30/9/2015)
- Monastery Broumov - Living European Centre of Culture and Education (31/12/2015)
- PUNKT/MUSIC INFINITY (31/12/2015)
- International Music Festival Bohemia JazzFest 2015 (30/10/2015)
- The International Festival THEATRE (31/12/2015)
- Cirk-UFF 2015 / Norwegian section (1/11/2015)

The outputs of the PA17 will be specific projects in a variety of artistic disciplines in the area of contemporary professional arts. Due to the insufficient financial resources allocated to the PA17, many projects of considerable importance and of high quality, submitted within both Open Calls, could not be supported. The table below shows the diversity of the approved projects.

Project Activities	Number of approved sub-projects aimed at particular activity	
	1 st Open Call	2 nd Open Call
1. Professional theatre, including:	7	3
1.1 Festival, show	2	2
1.2 New interdisciplinary project	2	-
1.3 New performance project	3	1
1.4 Running of a performance project	-	-
1.5 Creative workshop, specialized course, conference, seminar	-	-
2. Professional visual arts, including :	3	4
2.1 Exhibition project	1	4
2.2 Support to a year-round exhibition project	-	-
2.3 Creative workshop, specialized course, conference, seminar	2	-
3. Professional music, including:	6	4
3.1 Music festival	3	2
3.2 Concert event	1	2
3.3 Creative workshop, specialized course, conference, seminar	2	-
4. Film Art, including:	-	3
4.1 Creative workshop for screenwriters, specialized course, conference, seminar	-	-
4.2 Film festival or show	-	3

Chart 4 Project contemporary arts area distribution in the PA17

Although several projects in the PA17 already finished their implementation phase in 2015, it is not yet possible to report on their achievements as the results will be known when the final report is submitted and approved. However, it is expected that based on the quality of the approved project applications the outputs will be achieved.

In general, it is assumed that projects will deliver high artistic quality, initiate a dialogue among artists, cultural players, professional and wide public and contribute to increased interest in contemporary arts in the Czech Republic and the Donor States. The outputs of the PA17 will also include events supporting both the creativity and capacity development of artists and other entities providing cultural services, involving the international participation in order to enhance cultural dialogue and strengthen European identity. Strengthening of bilateral partnership is expected to be the result of most sub-projects within all four supported artistic disciplines in the PA17. Compulsory coproduction with some activities was thus required in order to maximize exchange of experience and ensure the highest possible quality of the outputs.

4. Reporting on Programme outcome(s)

The objective of the PA16 is to protect and preserve cultural and natural heritage for future generations and make it accessible for the public, as the source of knowledge of nature and society and source of education. The objective of the PA 17 is to intensify cultural dialogue and strengthen European identity by understanding cultural diversity.

The Programme's outcomes and their indicators, as defined in the Programme Agreement, are summarized in the table below. Estimated target values to be achieved are forecasted.

Programme	CZ06 - Cultural Heritage and Contemporary Arts			
PA	16 - Conservation and Revitalization of Cultural and Natural Heritage			
Outcome	Cultural heritage restored, renovated and protected			
		Baseline	Target planned (Programme Proposal)	Estimated target to be achieved
Outcome indicator	<i>Number of buildings of cultural heritage value and buildings used for museum-type collections restored or rehabilitated</i>	0	12	21
Outcome indicator	<i>Number of actions taken to preserve or digitalize cultural heritage value</i>	1	13	19
<hr/>				
PA	17 - Promotion of Diversity in Culture and Arts			
Outcome	Contemporary art and culture presented and reaching a broader audience			
Outcome indicator	<i>Number of projects focused on the main objectives of the programme i.e. projects intended to increase understanding and integration of minorities and disadvantaged groups (social inclusion), cultural activities for children in terms of projects that promote understanding and acceptance of cultural diversity/number of coproduction projects focused on the main objectives of the programme</i>	0	19/11	23/19

Chart 5 Programme Outcomes overview

Regarding the outcomes of the projects arising from the Open Calls both in the PA16 and the PA17, at the moment only estimated target values can be reported on as results were not yet achieved or the final results of few projects, having finished their implementation phase at the end of the year 2015 (7 projects in the PA17 and 1 project in the PA16), not yet known. Based on the quality of the already approved applications, all the projects and sub-projects both within the PA16 and the PA17 are rightfully considered to have high potential to help the defined Programme outcomes to be achieved.

The Outcome Indicator *“Number of buildings of cultural heritage value and buildings used for museum-type collections restored or rehabilitated”* related to the PA16 Outcome *“Cultural heritage restored, renovated and protected”* is planned for the target value of 12 in the Programme Proposal. The estimated value to be achieved is providing support to restore and optimise the use of 21 buildings showcasing important cultural collections (20 within the Open Call projects plus 1 within the PDP). The Outcome Indicator *“Number of actions taken to preserve or digitalize cultural heritage value”* related to the PA16 Outcome *“Cultural heritage restored, renovated and protected”* is planned for the target value of 13 in the Programme Proposal. The estimated value to be achieved is 19 (11 within the Open Call projects plus 8 measures within the PDP).

Specifically in the PA16, it shall be underlined that although in many cases the grants provided are not sufficient to cover complete reconstruction and revitalization of the cultural heritage items, the significant benefits for end users are expected. Even minor improvement of appearance, safety and accessibility of the monuments and buildings shall attract more visitors. The provided funding has been helping to open new exhibition and public areas to be used for cultural and social events, presentations, research and education. As an example of such a project Castle Czech Krumlov - Study Center may be mentioned.

The Outcome Indicator *“Number of projects focused on the main objectives of the programme i.e. projects intended to increase understanding and integration of minorities and disadvantaged groups (social inclusion), cultural activities for children in terms of projects that promote understanding and acceptance of cultural diversity/number of coproduction projects focused on the main objectives of the programme”* related to the PA17 Outcome *“Contemporary art and culture presented and reaching a broader audience”* is planned for the target value of 19/11 in the Programme Proposal, providing support for at least 19 projects in the field of contemporary art and culture reaching a broader audience and contributing to social inclusion (for example through a better understanding and integration of minorities and disadvantaged groups). The estimated total value to be achieved is 30/28. Within the sub-projects of the first Open Call, the estimated target value is 16/14: 16 projects have been approved, 14 of which are implemented in the cooperation with the partners from the Donor States. Within the projects of the second Open Call, the estimated target value is 14/14 as all projects are implemented in the cooperation with the partners from the Donor States.

2 of 30 projects approved in the PA17 are specifically aimed at the issues related to Roma inclusion: *International Roma Music Festival Romale* and *World Roma Festival KHAMORO*. Also the other project *Let's Sing* (one of the choirs in the project is half made up of Roma) is dealing with the unfavourable situation concerning Roma and striving for better dialogue between the minority and the majority, reflecting also cultural activities for children.

Main risk relating to to the Programme's outcomes not to be achieved, as reported in the previous period, was the time risk. The decision of the FMO and other representatives of the Donor States – to allow an extension of the timescale for completing projects – has reduced the time risk, significantly increased the likelihood of achieving the desired level of effects and reduced risks in delivery, and thus non-completion of projects and ineligible expenditures. 16 projects in the PA16, PDP1 and 3 projects in the PA17 submitted a request for the project extension in 2015 and all the requests were approved by the PO.

4.1. Progress on horizontal concerns

Programme CZ06 supports diversity at the level of cultures, nations and minorities, guarantees adherence to the principles of equal opportunities of men and women in terms of their social and

professional development, non-discrimination and equal opportunities regardless of race, ethnicity and religion for both the Programme Areas.

Supporting cultural diversity, initiatives to foster intercultural dialogue and understanding within our societies to increase tolerance and inclusion, cultural expression of minority groups, including Roma and Jewish culture and heritage, gender equality, represent the main horizontal concerns within the Programme. Following horizontal concerns, defined as the selection criteria, have been evaluated and considered in the selection process:

- Good governance (both the PA16 and PA17),
- Sustainable development (both the PA16 and PA17),
- Whether a project focuses on multicultural heritage, including Roma cultural heritage (both the PA16 and PA17),
- The principles of equality for men and women are described and respected (both the PA16 and PA17),
- Strengthening the bilateral relations with the Donor States (both the PA16 and PA17),
- How and to which extent projects promote cultural expression of minorities or their cultural history (the PA17).

Horizontal concerns being included within the selection criteria may secure very good results especially in terms of cultural activities of the minorities, as many of the applicants stressed cultural expression of minorities in their project applications. Especially in the PA17, the approved projects have opened new possibilities for organizing various events of both artistic and social nature, like conferences, concerts, lectures, cooperation with minorities and further partner entities. They have also provided greater engagement by the civil society and to the creation of new cultural centres in the regions, that will substantially extend the possibility of cultural activities, the absence of which was sensitively perceived in respective regions. The project *Monastery Broumov - Living European Centre of Culture and Education* may serve as an example of such tendency.

Improving the situation for the Roma population, which is often perceived by the majority population through negative reporting, is an important element within the PA17. Two of the projects, approved in the first Open Call, contribute significantly to the inclusion of minority groups, namely the Roma (*International Roma Music Festival Romale: four-day-long international Roma music festival presenting the richness of Roma culture in relation to the Roma history; World Roma Festival KHAMORO – presentation of the Romani cultural professionals primarily through music*). Moreover, two more projects approved in the second pay attention to the Roma issue. In the project *Let's Sing!*, one of the performing choirs is comprised of half singers of the Roma origin. The other project *TRANS(e)MISSION – Partnership program of new art/tech festivals and workshops dedicated to digital media impact on visual art and generally on culture in Czech and Norway* is including the Roma minority into the workshop as the key persons, the Romas having the role of workshop leaders and tutors. The aim of above mentioned projects is to raise awareness of the Roma culture in society and increase tolerance towards this group through the introduction of their culture to wide public.

Referring to the PA16, the contributions of the Programme are provided also to beneficiaries that would not be able to fully cover the cost of reconstructions and renovation of this kind from their own resources, such as small municipalities and civic associations, and therefore the monuments and landmarks would be run down completely, as there are no other funds available. The problem is such small cultural heritage items are listed as cultural heritage monuments, but unfortunately they are not listed on the national cultural heritage list, therefore their rehabilitation is not the priority due to the lack of financial resources in the sector. Despite the significance of such items is not at the national level, their regional or local significance is immense. The reconstructions and renovations funded by the Programme represent a substantial contribution to the enhancement of local residents' quality of life and guarantee the sustainable development of towns and regions. Subsequent positive effects shall be

mentioned, such as increase of tourism due to increased attractiveness of the reconstructed monuments, increased potential for growth in services under the influence of greater numbers of tourists coming to the region and development of social areas for disadvantaged groups and citizens living in less developed regions. The project *Castle Koleč – Museum of Beekeeping* may be mentioned as an example of a project, run by a civic association in cooperation with the partner from Norway, with the aim to save the monument and enliven the area.

Within all projects supported, the influence on building of professional capacity can already be reported on, both in the area of project managements and cultural sphere, e.g. in terms of specialised craft works. Even in cases where project promoters did not have any previous experience and competence in project management and therefore subtracted it to an external consulting company, they have gained new experience in the course of the project implementation, including the cooperation with a partner from abroad where included. The experience gained may be exploited in follow-up projects in the future and competence transferred to future potential applicants in the upcoming programming period.

5. Project selection

In line with the Programme Agreement, the Open Call for individual projects proposals in the PA16 was carried out already during the previous reporting period in 2014. In 2014, two Open Calls within the Small Grant Scheme (the PA 17) were launched, with the second Open Call deadline for the submission of application set on 9 January 2015. The scope of the activities to be supported in the second Open Call in the PA17 was very similar to the first Open Call, however it was newly set, that activities like workshops and seminars cannot be implemented as the only activity, but need to accompany other main activities within the supported artistic areas (theatre, visual arts, music and film).

Grant applications within the PA17 second Open Call were submitted continuously from the second Open Call launch date on 23 October 2014 via the IT system CEDR. Considerable amount of applicants used the opportunity to consult scope of their proposal and procedures of proper processing of the application and its annexes with the PO and the PP.

All selection procedures under the PA17 were carried out in accordance with Chapter 6 of the Regulation and the Guideline for Submission and Evaluation of Application and Grant Award developed by the NFP and projects were selected through open call for proposals organized accordingly. The assessment of applications was performed by the PP in the following phases: the assessment of formal requirements and eligibility and the quality evaluation. During the selection process, the information system CEDR proved to facilitate access to all necessary documents to external evaluators, members of the Selection Committee and also provided a platform for archiving of communication with applicants.

Altogether, 49 applications were submitted within the second PA17 Open Call. 1 applicant withdrew their application. All other applications, except one, being excluded during the evaluation process from the next assessment performed by the external evaluators, met the formal and eligibility criteria. 47 applications, having met the formal and eligibility criteria, were assigned to evaluators through the information system CEDR. The seminars for external evaluators were held in February (3 and 5 February 2015). External evaluation of projects was performed by 23 evaluators.

The Selection Committee was held on 9 April 2015, followed with the sixth meeting of the Cooperation Committee. The Selection Committee was attended by the total of six regular members, 3 of which were the Czech experts and 3 Norwegian experts. Representatives of the PO, the DPP and the Norwegian Embassy in Prague attended the Selection Committee meeting as the observers. 14 proposals were selected and recommended for funding (representing 29 % of the submitted applications) and 4 were put on the reserve list. The considerable amount of submitted application of a high quality could not be recommended for funding due to the insufficient financial allocation. The financial amount of required

grants in total was 4.45 million EUR, while the available allocation of the Call was 1.23 million EUR. The interest was more than 3 times higher than available allocation. The given allocation thus covered only 28 % of the requested funding.

The verification process started on 20 April 2015 and 14 projects were approved, all to be implemented in the Donor State partnership. 14 legal acts were issued in the reporting period. The approved projects are in line with the expected outcomes, as stated in the Programme Proposal. The overview of the outcomes and indicators, including the values to be achieved, is mentioned above in the table in Chapter 4. In total, 28 out of 30 approved projects within the Small Grant Scheme do have at least one Donor State partner. Among the partners from the Donor States, there are for example: Baerum Kulturhus, Stiftelsen Punkt, Tone Bianca Sparre Dahl, Stiftelsen Bergen Internasjonale Teater, Foreningen Norske Filmfotografer, Dansearena nord, Vesturport Europa Films Ltd., Nasjonale turistveger etc.

The immense interest of applicants in all Open Calls, documented by the high number of submitted applications and the very high request on financial resources, created a significant administrative and technical burden, both on the side of the PO and the PP during the selection process. However, thanks to the experience from the first Open Calls within the PA16 and the PA17 and updates of the information system, both the PO and the PP managed to process the applications of the second PA17 Open Call as fast as possible in order not to shorten the implementation period of the projects approved.

6. Progress of bilateral relations

An overarching objective of the EEA grants is to strengthen the bilateral relations between the Czech Republic and Iceland, Liechtenstein and Norway. In the Programme, this objective is implemented at both programme and project levels. 322 350 EUR, representing 1.5 % of the total Programme fund, is allocated to the Bilateral Fund, consisting of two measures – A and B.

Bilateral Fund at Programme Level – measure A (BFA) – was set up for the purpose of the search for partners for donor partnership projects prior to or during the preparation of a project application. The Ministry of Culture is responsible for the operation of the BFA according to the Partnership Agreement between the Ministry of Finance and the Ministry of Culture. Total allocation on Measure A implementation was approved on 12 August 2014 (112 822.5 EUR representing 35 % of the Fund for Bilateral Relations).

The announcement of the second contact seminar to be held in Oslo in November 2014 was published on 24 October 2014. Due to the small number of received applications, the intended second contact seminar was cancelled. Based on the agreement between the PP, the DPP and the PO, the Open Call for submission of seed money application within the measure A was launched on 18 November 2014, opened till 16 December 2014, supporting travels and meetings of potential partners, while covering cost related to such travels aimed at the development of partnerships and project applications to be submitted with the PA17 second Open Call. The submitted applications were evaluated by the PP in cooperation with the DPP and all (8) approved. 1 applicant withdrew their application. 7 study trips to Norway took place in the period December 2014 – January 2015 (the final date of eligibility set for 9 January 2015). All the participants of the study trips submitted their final report and request for payment by 30 March 2015 and the Ministry of Culture arranged the reimbursement of the costs. As not all funds allocated to measure A were used, the unused funds (approx. 71 530 EUR) were reallocated to measure B.

Bilateral Fund at Programme Level – measure B (BFB) was set up for the purpose of networking, exchange, sharing and transfer of knowledge, technology, experience and best practices between

project promoters and entities in the Donor States during the implementation phase of the projects. The Operator of the Fund for Bilateral Cooperation, measure B, is the operator of the Programme (the Ministry of Finance). The Guideline for applicants and promoters within BFB was updated in the reporting period by the PO (November 2015).

In line with the Programme Agreement, funds under measure B are available through a rolling open call. The final text of the call was approved by both entities in December 2014. All parties agreed on the launch in January 2015. In November 2015, the Open Call was updated in terms of the allocation, so that the actual amount of funds left is indicated in the text of the Open Call. The PO informed both the PP and the DPP about the update. Further changes were discussed at the Cooperation Committee meeting on 9 December 2015. The applications for support within the Bilateral Fund, measure B, may be submitted until 31 December 2016 (formerly only until 30 April 2016) or until the allocation is used. Newly, the initiatives may be implemented even after the end of the main project, which means the eligible applicants are all final beneficiaries of approved projects, who have been implementing the project or have already accomplished the project implementation.

In 2015 eight BFB initiatives were approved within the PA17. One additional initiative in PA17 was in preparation at the end of the year 2015. In total, 13 bilateral initiatives were approved in the Programme CZ06. The initiative "Three Nuts for Cinderella" was approved within the PA16: the premiere of newly digitalized film was held in Oslo on 14 December 2015.

Bilateral relations at the Programme level with the DPP, the Arts Council Norway, have been supported by the meetings of the Cooperation Committee and also e-mail and telephone communication on a regular basis. The Arts Council Norway supported the promotion of the Programme in Norway and helped as an advisory body to ascertain that the Programme is adequate and relevant for the cultural fields both in the Czech Republic and in the Donor States.

The acting of the DPP during the implementation phase of the Programme is of a very high importance, supporting the PP and the PO in better understanding of the Donor State's cultural field as well as through organization of the Cooperation Committee, which tasks include advising on selection criteria, advising on possible project partners in the Donor States, reviewing progress made towards achieving of the outcomes and objectives of the Programme, advising the PO of any revision of the Programme likely to facilitate the achievement of the Programme's expected outcomes and objectives.

Two meetings of the Cooperation Committee, which the representatives of the Arts Council Norway took part in, were held in 2015 – in April and December 2015. Main points of discussion of the April meeting included the summary of the Evaluation Committee meeting, taking place the same day (9 April 2015). December meeting of the Cooperation Committee focused mainly on the current status of projects and their publicity and bilateral cooperation in future. Complementary action was discussed with the aim to organize an event focusing on the PA16 and the protection of cultural heritage. The event could combine meeting of the relevant bodies implementing relevant programmes in the beneficiary states, entities from the Donor States and also expert meetings of project promoters, their partners and experts on cultural heritage topics.

The Ministry of Finance organized evaluation survey of bilateral cooperation between Czech and donor state entities within EEA and Norway Grants at the end of November 2015. The results from the evaluation will be presented in the Czech Republic at the end of February 2016. All involved participants will be informed about the results. The returned feedback from donor state project partners (for all programmes) amounts to 80 %. The results for individual programmes will be known in 2016.

All projects have been encouraged to include partner(s) from the Donor States. In the second Open Call in the PA17 it was strongly emphasised to cooperate with project partners from the Donor States. The

eligibility criteria for partners from the Donor States were the same as those applicable to national applicants. Within the evaluation, the inclusion of a Donor State partner scored additional points, including the quality of partnership taken into account in the assessment of applications.

15 projects of the PA16, 2 pre-defined projects and 28 projects approved in the PA17 are implemented in the partnership with partners from the Donor States. In the PA17, the project partners from the Donor States are taking active part and participating in project activities such as performances, music events, festivals, exhibitions and other artistic projects. Among the Donor State partners several important cultural entities are present, e.g. Norwegian National Library, Riksantikvaren, CODA contemporary dance festival Oslo Norway, National Theatret Oslo, Bergen International Film Festival, Vestnorsk filmsenter, Baerum Kulturhus, Kenneth Flak etc. Based on the monitoring reports information and information from the project promoters, partnerships with the Donor State entities are appreciated and considered to be successful with a high degree of expected sustainability as many of the project promoters plan to continue in the established partnerships in the future. On the top of that, beyond the main project activities, additional activities with the same Donor State partner and/or other Donor State entities are being developed within the scope of the initiatives funded by the Bilateral Fund, measure B. It shall mentioned, that also projects not having a partner from the Donor States in the main projects started new bilateral partnerships strongly supporting the project activities within the measure B of the Bilateral Fund (e.g. project *General restoration NKP Třebechovice nativity scene*).

The table below includes the overview of four bilateral indicators set within the Programme (number of project partnership agreements in civil society, private and public sector as well as projects with expected shared results) including the estimated target values to be achieved.

Bilateral indicator	Baseline	Target	Estimated target to be achieved
Number of project partnership agreements in civil society	0	8	15
Number of project partnership agreements in the private sector	0	2	12
Number of project partnership agreements in the public sector	0	6	12
Number of projects with expected shared results (both partners are involved professionally in planning and implementation and can claim credit for achieved results)	0	10	31

Chart 6 Bilateral indicator overview

The PA16 project *Books discovered once again*, implemented by the National Library of the Czech Republic in cooperation with the Norwegian partner – the foundation Stiftelsen Arkivet, represents an example of a project, within which shared results shall be achieved. The project can be of a great contribution to building international relations and professional cooperation between institutions and specialists dealing with the war-time topics, because events, that took place in the territory of both countries, are similar (Nazi occupation, illegal resistance, property confiscation, etc.). Moreover, the project will help building of the whole-European historic memory, which is a principal issue with regard to the deepening European integration. The project aim is also in compliance with the objectives of the “*Digital Agenda for Europe*”, one of the major initiatives of Europe 2020, within the framework of which the European Commission provides active support for the digitisation of Europe’s rich cultural heritage.

The PA17 project *Snipers’s Lake*, a Czech-Norwegian collaboration project approved within the first Open Call in the Small Grant Scheme, may serve as an example of the PA 17 Outcome “*Contemporary art and culture presented and reaching a broader audience*” to be met. The outcome will be reached through the new international performance, the topic of which is aimed at refugees and hidden threats to the life of a contemporary man. Thanks to the partnership of the Czech project promoter (dance-theatre company Spitfire Company) with partner from the Donor State (the Baerum Kulturhus -

performing arts center & regional center for dance instead of theater), the bilateral aspect, including different views on the topic shared and exchanged between partners, is present. The project supports the idea of the “*Innovation Union*” initiative by the European Commission, supporting bringing cultural actors at regional, national and European levels together, enhancing transnational cooperation between them and supporting more innovative ideas being turned into new products and services.

6.1. Complementary action

Funds have been set aside for complementary actions within the Programme CZ06. Three complementary actions, stimulating the exchange of experience and best practices among beneficiary states, took place in 2015.

The major event within the complementary actions of 2015, the Meeting of Programme Operators of the PA 17, was held in Prague (7 – 9 October 2015). Representatives of 8 EU beneficiary states, the Arts Council Norway, the Financial Mechanism Office and the Norwegian Embassy in Prague took part in the 3 - day meeting in order to share and exchange experience both in already finished preparation and running implementation of the programmes supporting arts and to discuss areas of common concern in bilateral cooperation. The agenda of the meeting included the presentations on overview of programmes in PA17 by a representative of each country, the presentation on good practice in bilateral cooperation by the Arts Council Norway and the presentation on lessons learned 2009-2014 by the Financial Mechanism Office. A range of topics tackled were further discussed in workshops. Discussions were divided in 5 workshops with wider thematic scope, such as the lessons learned, bilateral relations and future challenges. The participants also heard an update on the implementation of the Creative Europe programme in the presentation by the head of the Creative Europe Desk – Culture in the Czech Republic.

The purpose of the meeting was not only to exchange of experience and mutual learning with regard to the implementation of the programmes across beneficiary states, but also in order to gain valuable inspiration for the next programming period of the EEA and Norway Grants. The meeting was found very useful by the participants and it was suggested, such meetings shall be organized more frequently, as the implementation of the PA17 requires a constant dialogue between the programme operators and the donor programme partner. Final report of the meeting, summarizing the key issues and conclusions, was sent to all the participants and published online at www.eeagrants.cz. The final financial settlement of the meeting will occur in January 2016.

The Programme Operator in co-operation with the Arts Council Norway organized a meeting for the Norwegian Project Partners, held on 24 June 2015 in Oslo. The representatives of the Ministry of Finance presented the applied rules and examples of best practise. The aim of the meeting was to discuss and help partners with implementation of the projects and financial reimbursements. Furthermore, as the Arts Council Norway is involved in the development and implementation of the small grant scheme for contemporary art, procedures applied in the Czech Republic were explained, so that the Arts Council Norway could spread the updated information and best practices used among project promoters in Norway.

Based on the recommendation and invitation of the Arts Council Norway, the representative of the Ministry of Culture took part in the meeting of the International Federation of Arts Councils and Culture Agencies (IFACCA) in the role of an observer to get better level of understanding of the actual culture related issues, including the commonalities in the range of cultural policy themes, that Europe is facing, e.g. the value of the arts to society, international strategies in cultural cooperation and grant systems.

As fund for complementary action stimulates the exchange of experience and best practices among beneficiary states, it is being assessed very positively. Approximately three quarters of the allocation is still at disposal. Further use of the complementary actions shall be discussed during 2016.

7. Monitoring

The regular project monitoring has been carried out via collecting information from the Project Promoters through the project reports. The interim reports, submitted electronically through the IS CEDR, are one of the key instruments of the programme monitoring system. Monitoring period is generally set for four calendar months, however it may be adjusted according to the project start date (in case the period from the project approval to the end of the four month period is shorter, the first interim report is submitted at the end of the next monitoring period). The Project Promoters are obliged to fill in e.g. the description of the project progress, including individual activities, outcomes and outputs of the project, bilateral indicators, public procurement procedures. In the financial section of the report, the so-called request for payment, they provide the accounting and financial information, including a list of expenditures and attachments, with copies of invoices and accounting enclosed.

At the end of March 2015, both pre-defined projects submitted their reports. It was the first monitoring report handed over by the PDP1 “Digital Restoration of Czech Film Heritage”, covering the period from the project start in July 2014 till 28 February 2015. For the PDP2 “Industrial Heritage”, the report submitted in March, it was already the second monitoring report within its implementation period. The majority of the approved projects submitted their first interim project report in July 2015 (26 projects of the PA16 and 16 sub-projects of the PA17). Both pre-defined projects submitted their next reports in July, too. The next round of the monitoring reports occurred in December 2015, when 26 project of the PA16, 30 sub-projects of the PA17 and 2 PDPs submitted their reports.

Monitoring reports were being assessed by the Programme Operator, the implementation of the project compared with the data given in the application and the legal act, including the logical framework and project budget, and also with the facts stated in the previously approved reports, where relevant. The accomplished assessment of the reports from the first and third quarter of the year proved, the actual project implementation did not differ from the plan significantly and thus did not indicate problems with the implementation of the projects. Monitoring reports submitted in December 2015 will be checked and assessed by the Programme Operator in January 2016. In case any problems are indicated, it may lead to performance of an ad hoc on-site control.

On 12 December 2014 the Programme Operator launched an open tender for technical assistance at on-site controls. The deadline for submitting bids was on 29 January 2015. The contract was signed on 10 June 2015. The aim of the on-site controls is to verify, whether the project progress and financial status comply with the information declared in monitoring reports and whether the project management is efficient to meet the planned objectives. Following aspects are being checked: project progress, efficiency and effectiveness of project expenditures, adequacy of reporting on project modifications, efficiency of changes including their impact and added-value for the project, fulfilment of project specific conditions, transparency in management of the project, adequacy of risk management, publicity, sustainability potential, cooperation with partners etc. Representatives of the PP are invited to participate at the on-site controls as observers.

From June 2015 on, monitoring visits were carried out by the external technical experts in cooperation with the PO staff, and thus 13 ordinary controls in the PA16 and 6 ad-hoc controls in the PA17. Ordinary controls address the most risky projects at a given time during their implementation. Within the on-site controls, no major problems, that may endanger the project implementation and reaching the set project objectives, were identified.

In 2015, the PP carried out 3 on-site monitoring visits of projects, the project promoter of which is the contributory organization of the Ministry of Culture.

Archiving of all the documents in relation with the performed controls is done electronically in the IS CEDR.

The Monitoring Plan for 2016 is enclosed to this report. As there are projects that already finished their implementation (7 sub-projects in the PA17 and 1 project in the PA16), there will be also the final on-site controls performed in 2016.

8. Need for adjustments

In November 2014, the National Focal Point submitted a request for the Programme Agreement modifications. They include requirement on the minimum amount of grant assistance applied for in the Open Call within Bilateral Fund, measure “A” to be lowered with the respect of the principles of economy, efficiency and effectiveness. Due to the delay, the second Open Call for proposals within the PA17 was launched in the fourth quarter of 2014, not the third one. The final amount of the budget line item “Preparation of the Programme Proposal” was calculated and also reported in the IFR1. In order to make it equal to the amount reported as incurred in the IFR1, decreasing the budget line item “Programme management” accordingly was requested. The Financial Mechanism Office approved the modifications to the Programme CZ06 on 21 January 2015.

In April 2015, the NFP submitted another request for the Programme Agreement modification regarding decreasing the budget line item “Programme management”, in order to increase the Small Grant Scheme allocation to be able to support more projects in the second Open Call in the PA17. On the top of that, decreasing the budget line item “Cultural heritage restored, renovated and protected” was requested (reallocation of the unused funds from the PA16 Open Call), with the aim to increase the Small Grant Scheme allocation. The Financial Mechanism Office approved the modifications to the Programme CZ06 on 10 April 2015.

The last modification to Programme Agreement Annexes occurred in December 2015. The extension of the period of the eligibility of expenditures to 30 April 2017 was confirmed with the FMO letter of 9 December 2015. The updated budget heading are shown in the table below.

Budget heading	Total budget	PA16	PA17
Programme management	€1,508,031	€1,312,531	€195,500
Cultural heritage restored, renovated and protected	€16,766,101	€16,766,101	
Contemporary art and culture presented and reaching a broader audience	€2,744,631		€2,744,631
Fund for bilateral relations	€322,350	€280,561	€41,789
Complementary action	€50,000	€43,518	€6,482
Preparation of Programme Proposal	€98,887	€86,067	€12,820
Total	€21,490,000	€18,488,778	€3,001,222

Chart 7 Programme CZ06 budget

Based on the savings achieved in the pre-defined project 1, the initial total value of 10 digitalized films will be increased to 14 films. The NFP will submit a request for the modification of the Programme Agreement regarding the change of target value to the FMO.

9. Risk management

The PO updated the programme risk analysis in August 2015 under the guidance of the NFP. Compared to 2014, the total risk of the Programme CZ06 has decreased and the Programme does not rank among the three most risky programmes, as it did in 2014, but takes the sixth place out of 15 programmes. The development of the total risk of the Programme is shown in the table below.

Programme	Risk analysis (year)			Difference 2013-2014	Difference 2014-2014
	2013	2014	2015		
CZ06 - Cultural Heritage and Contemporary Arts	194	172	135	- 22	- 35

Chart 8 Total Programme Risk

The positive trend in total Programme risk lowered and the main progress in rating is caused by the lowering of time risk. Time risk - delay in the commitment and disbursement of funds, being the factor of the highest risk in the previous period, has decreased, however still belongs to the most significant risk factors. The late approval of projects and the long timescales required for physical investments created a very high real risk, that the desired objectives, outcomes and outputs expected might not be achieved, especially in the PA16. The decision of the FMO and other representatives of the Donor States – to allow an extension of the timescale for completing projects – reduced the time risk. On the top of that, it was agreed on, that the delays to the agreement and implementation of the Programme constituted an exceptional case justifying an extension of the period of the eligibility of expenditures to 30 April 2017, as allowed for under Article 7.14 of the Regulation. Such an extension, by allowing prolonged timescales for the implementation, has significantly increased the likelihood of achieving the desired level of effects and reduced risks in delivery, and thus non-completion of projects and ineligible expenditures. Modification to Programme Agreement Annexes was confirmed with the letter of 9 December 2015.

Mitigating actions, put in place to address time risk, included speeding up all administrative procedures connected with the selection of projects including their verification and adopting more flexible approach within the project implementation, especially in case of problems occurred during the realization and changes within the projects. The use and constant update of new modern IT system, supporting selection, monitoring and payment to the projects and realization of other components within the Programme, has been running, in order to secure more effective process including communication among different stakeholders. Programme Operator closely monitors all tender procedures and project time schedule especially in the monitoring reports.

The programme prolongation has reduced the other factor of the highest risk – the project quality. Before the extension was approved, pressure had been placed on project promoters to complete their activities by the end of April 2016, thus having adverse impact on quality of projects when works were rushed. With the extended implementation period such risk was eliminated. On the top of that, in order to prevent the risk of bad project and results quality, the PO organized seminars for project promoters of approved projects in February (for the PA16 and the approved projects of the 1st Open Call in the PA17) and May 2015 (for the approved projects of the 2nd Open Call in the PA17) and assisted the applicants with questions relating to the project implementation and project administration in the IS CEDR. With the help of the DPP, the Arts Council Norway, the seminar for the project partners from the Donor States was organized in Oslo in June 2015 as the initiative of the complementary actions. In order to prevent potential risks in projects realization, on-site checks of projects started in June 2015 and will be made during the project implementation phase and before their finishing.

Projects' own financial sources in the PA17 represent the specific Programme risk identified during the implementation period in 2015. Within the Small Grant Scheme, many of the project promoters reported on the lack of own financial resources. In general, especially for small size cultural entities and players, acquiring financial means represent a problem that may even hinder submitting the project application. To apply for financial support, a minimum budget within the organisation is needed. Project promoters, including the potential ones, are obliged to guarantee both organisational and financial resources for the planned project that receives a grant in order to bridge financial delays and problems, and secure co-financing. Such conditions need to be met, as the implementation and sustainability of the project needs to be secured in order to justify the provided funding.

Cultural entities suffer from the lack of financial means, which may represent a barrier to the application and consequently also to the implementation process. Within the preparation of an application, the applicant has to provide the resources for all needed documents. There are cases that due to the lack of own experience and knowledge of the funding structures and processes, an external agency is preparing the complete application. Therefore, it forces the organisation to provide extra funding outside of their normal budget. In case there are no margins to for such extra costs, such an organization has a very difficult starting position as such preparation costs are not included within the eligible costs according to the EEA Grants rules.

A financial challenge linked to a possible successful application shall be mentioned in general, as negative cash-flow ranks among the common risks in the PA17. The grants that are allocated to a specific project are not transferred directly to the organisation. Financial means are paid as a reimbursement afterthought based on the request for payment, submitted within the monitoring report after set period, and only on the basis of invoices and receipts, which obliges project promoters and their partners to prove every expenses they make. More importantly, project promoters are forced to bridge the gap between the actual payment and the reimbursement of the project costs. Most project promoters were forced to take a bank loan to do so. Paying the interests, causes also problems, as such expenses are not included in the eligible expenditures, and thus project promoters need to find the budget within their organisation.

From the Programme Operator, mitigating actions are being implemented in order to minimize the risk of insufficient financial resources at project promoters' sides, including the effort of as early approval of monitoring reports and reimbursement of financial means as possible and provision of extra advance payments (up to 60 %).

The programme-based model, a new system for results-based management used to communicate the outcomes achieved both in the projects and the Programme, together with the complexity of the Programme, including pre-defined projects, individual projects arising from the PA 16 Open Call, Small Grant Scheme and Bilateral Fund, and with the relating Programme management and control structures, represent a risk of medium importance. The PO in cooperation with the PP and the DPP are responsible for managing the Programme. Communication between the PO, the PP and the DPP shall help to mitigate the risks related to the operational issues of the Programme, and thus by continuous specifying of the requirements, updating the guides and manuals. Information sharing and communication have proved more challenging than under the EEA and Norway Grants 2004–2009, however thanks to the expertise of all the entities involved, it does not represent a big challenge in this context.

The table below shows the overview of the risks and their assessment within the Programme in 2015 compared to the situation in 2014. Importance of all the Programme risks is at the low or middle level.

Year	Programme Title	Programme financial allocation	Type of Programme Operator	Programme complexity	Conditions stated in PA	Management and control structures, programme management	Programme implementation set up	Time risk - delay in commitment and disbursement of funds	Programme absorption capacity	Legislation changes	Reports and irregularities	Programme audits/controls	Number of programme partners	Bilateral relations	Information system	Corruption risk	Specific programme risk	Specific programme risk - description	Total - programme
2015	CZ06 - Cultural Heritage and Contemporary Arts	15	6	15	12	10	8	10	5	3	4	9	4	6	9	4	15	Projects' own financial sources in PA17	135
2014		15	6	15	12	10	12	25	5	3	4	12	6	9	9	4	25	Insufficient project's quality	172
Difference		0	0	0	0	0	-4	-15	0	0	0	-3	-2	-3	0	0	-10		-37

Chart 9 Risks assessment in the Programme

10. Information and publicity

The publicity of the EEA Grants is being secured both at the programme and project level. The Programme publicity has been ensured by the Programme Operator in close cooperation with the Programme Partner. The Arts Council Norway has actively participated in publicity activities for the PA17.

The web site www.eeagrants.cz of the PO has been used as the first entry point for stakeholders looking for information on Financial Mechanism EEA 2009-2014 and the Programme *Cultural Heritage and Contemporary Arts*. All relevant information on funding opportunities and how to apply, including general information about the EEA Grants 2009-2014, updated information about the state of implementation of the Programme, summary of the projects currently being funded, documents relevant to the Programme (methodology, guidelines, manuals), contact information etc., has been published online, both in the Czech and English language.

The PO has also developed the information system CEDR, accessible to the applicants, recipients, partners etc., which has been also used for communication and publicity purposes. On the top of that, social media is being used for promotional and informational purposes, and thus Facebook (<https://cs-cz.facebook.com/EHPaNF>), having over 900 followers. Both on the Facebook profile and the website of the PO, the promotion of project activities (e.g. artistic events, progress of construction and renovation works) has been secured.

Thanks to the cooperation of the PO with the Ministry of Culture, the Arts Council Norway and the Royal Norwegian Embassy in Prague, the Programme CZ06 is also promoted through other communication channels, including the ones of the Donor States. All relevant information on the Programme has also

been published on the PP website www.norskefondy.cz, available also in the English version. Both the PO and the PP have continuously updated the websites to ensure the awareness of the Programme in a transparent manner. The Ministry of Culture also secured the publicity of the second Open Call in the PA17 through the official ministry websites, website of the Arts and Theatre Institute (contributory organization of the Ministry of Culture) and newsletter. The Programme donor partner, the Arts Council Norway, has published the information on web site www.kulturrad.no. The Royal Norwegian Embassy in Prague presents information on the EEA and Norway Grants, including the Programme CZ06, at the website (www.noramb.cz/News_and_events/EEA_grants/Programy/CZ06-Kulturni-ddictvi-a-souasne-umni/) and Facebook.

By the end of August 2015 all project level information were submitted by the PO in Doris for presentation of supported projects online at www.eeagrants.org.

Two seminars for project promoters were organized by the PO in Prague in 2015 (5 February and 22 May 2015), providing detailed information on project implementation processes, including monitoring, publicity and financial matters.

At the project level, the promotion has been guaranteed by the project promoters in line with the publicity guidelines and the Communication and Design Manual. In 2015, the project promoters have been quite active in the promotion and dissemination of the project information. Various publicity tools are being used to communicate the achievements of projects, including the compulsory ones (e.g. making information about the project available on a dedicated website or a web page on an existing website in both the Czech language and in English, putting up a billboard at the site of the project where applicable etc.). Especially projects involving digitalization and increased access to digitized documents utilize websites as means of project information dissemination to a great extent. Following project websites may serve as examples of good practise: <http://www.knihyznovunalezene.eu/en/>, run by the project *Books discovered once again*, and <http://eea.nfa.cz/>, run by the pre-defined project *Digital Restoration of Czech Film Heritage*, providing continuously throughout news updates on the project activities, photos, and other content interesting to users, including a very attractive and user friendly website design.

Promotional materials, such as leaflets, brochures, publications, stickers and other materials Bering the logo of EEA Grants, represent a frequent and popular form of publicity. In the PA16, not only billboards and banners on the site of implementation of the project were put up, but also sign boards. Many project promoters organized press conferences to inform the media and wide public about the activities of their project. Articles in regional and local newspapers were being published. It should be mentioned that much of the publicity was the result of spontaneous interest of the press. Cooperation with the media - TV and radio – was secured, bringing the benefits of dissemination of offers of cultural events and information about the implementation of the projects. Spots on TV or radio gave end users immediate information about the projects and encouraged them to visit the site or event and familiarise themselves with the output and outcomes of the project.

11. Cross - cutting issues

In the frame of the Programme implementation, the highest possible degree of transparency, cost-effectiveness, accountability, economy and efficiency, as well as the principles of good governance, sustainable development, gender equality and equal opportunities have been adopted as the main principles both in the PA16 and the PA17 in compliance with the requirements of the Donor States, applying also zero tolerance to corruption.

Good governance

The principles of sound administration were both incorporated in the Programme preparation and are being followed in the implementation phase of the Programme, which is implemented in line with the good governance main principles, the relevant Czech and EU legislation and the EEA and Norway Grants Regulation and related legal documents. The Programme is being managed by qualified personnel both on the PO, PP and DPP sides, representing a key element to good governance, with the great emphasis put on the cooperation among all managing parties involved. Good governance principles were also included into all published manuals and guidelines.

The implementation of the Programme, including the Open Calls launches, evaluation of the submitted applications, project selections, has been managed in a way that guarantees adherence to the principles of equal opportunities, fair access to a wide public by using different media channels, so that fair access of all target groups is secured.

Conflict of interest was excluded within the selection process. Relevant persons involved in the selection process, including assessment, evaluation, verification and final decision, has signed the Declaration of Impartiality and Confidentiality, stating they will handle all information and documents, gained and/or created during the selection process, as confidential. Evaluation of applications was performed by the PP in two phases: assesment of formal requirements and eligibility and quality evaluation. Compliance with the legislation, the relevance, efficiency, cost-effectiveness and sustainability of the proposals was checked. On the top of that, the compliance with the legislation, efficiency and economic sustainability belonged to the selection criteria. Within the evaluation, the noncommercial content of projects was also checked.

The principles of good governance are requested to be followed by all the project promoters of the approved projects and the adherence to such principles is continuously being monitored. The project promoters are obliged to fill in the information on horizontal topics (good governance, sustainable development, gender equality, anti-corruption measures etc.) in the Annual report, covering the extended period from November 1 of the previous year (or from the date of approval of the project in the first year of the project implementation) to October 31. Monitoring is also done on-site during the controls.

Sustainability

Within sustainable development, the environmental, economic and social sustainability have been reflected. Though the approved projects are not directly targeted on environmental sustainability as such, all projects fulfill main principles in this respect. Due to the nature of the approved projects, the protection of the environment has been considered particularly in the PA16, where reconstructions of buildings are being performed. The commitment on environmental sustainability has been reflected in the contracts with the final beneficiaries of the grant, stating where construction and reconstruction works are carried out, the project promoter or their contractors are obliged to observe waste disposal legislation and building regulations. No projects with a negative result of EIA has been supported, which was part of the selection criteria. The applicants had to document that their proposed projects are harmless to the environment. In several projects, minor or larger landscaping and replanting activities are included, e.g. in the project Pruhonice park - Renovation of Castle Alpin Rock garden.

Overall sustainability of the projects over a period of 5 years has been stipulated. Within the selection process, only projects respecting the sustainability and 3E principles have been selected. The projects to be implemented are individually economically sustainable and upon their termination they will carry on with the initiated activities, then using their own resources for financing. 6 approved projects of the PA16 and 2 sub-projects of the PA 17 are partially funded by the Programme Partner, as the project promoters are the contributory organizations of the Ministry of Culture.

Equality

Arts and culture have a unique capacity to raise awareness, challenge social habits and promote behavioural shifts in our societies, including our general attitude to nature. They can also open new avenues to tackle the international dimension of such issues. Such questions have been stressed within the PA17, many approved projects of which are aimed at social inclusion, fighting against extremism, racism, antisemitism and homophobia.

In general, diversity at the level of cultures, nations and minorities has been supported within the Programme and within the selection criteria, the requirements on social sustainability and gender equality topics, were applied. Particularly projects of the PA17 have the great potential to create and deepen social capital and experiences, helping to foster creative and intercultural skills, which can be considered as a factor of competitiveness, helping us better respond to new economic and social challenges. The approved projects have opened new possibilities for organizing various events of both artistic and social nature, like conferences, concerts, lectures, cooperation with minorities and further partner entities. They have also provided greater engagement by the civil society and to the creation of new cultural centres in the regions, that will substantially extend the possibility of cultural activities, the absence of which was sensitively perceived in respective regions. The project *Monastery Broumov - Living European Centre of Culture and Education* may serve as an example of such tendency.

Two of the projects, approved in the first Open Call, contribute significantly to the inclusion of minority groups, namely the Roma (*International Roma Music Festival Romale: four-day-long international Roma music festival presenting the richness of Roma culture in relation to the Roma history; World Roma Festival KHAMORO* – presentation of the Romani cultural professionals primarily through music). Moreover, two more projects approved in the second pay attention to the Roma issue. In the project *Let's Sing!*, one of the performing choirs is comprised of half singers of the Roma origin. The other project *TRANS(e)MISSION – Partnership program of new art/tech festivals and workshops dedicated to digital media impact on visual art and generally on culture in Czech and Norway* is including the Roma minority into the workshop as the key persons, the Romas having the role of workshop leaders and tutors. The aim of above mentioned projects is to raise awareness of the Roma culture in society and increase tolerance towards this group through the introduction of their culture to wide public.

The fight against the extremism, racism, homophobia and anti-semitism is the main theme of the play "Der Kick" in the sub-project *3 faces of freedom – support of cultural diversity in Ústí nad Labem*. The play is based on an actual event, when a 16 year old boy was killed by his peers, who openly professed their sympathy to the right-wing extremism. Document is trying to find the roots of aggression, resignation and the loss of illusion in reaction to historical changes not limited only to Eastern Germany. The same topic is tackled in the project *Sniper's Lake*, dancing performance with the theme of refugees and hidden threats seen through two different ways according the nationality of artist.

Equal opportunities and equal treatment for men and women, combating any form of discrimination on the grounds of gender are supported in both Programme Areas. The project *Scintilla Tour* with jazz musician Beata Hlavenkova is a good example, since jazz music is usually a domain of male musicians.

12. Attachments to the Annual Programme Report

Annex 1: Risk assessment of the programme

Annex 2: Monitoring plan 2016

Annex 3: List of projects for communication purposes or as examples of best practices

SIGNATURE:**For Programme Operator**

I certify that I am duly authorised to sign this Annual programme report and that I have thoroughly reviewed the progress of the programme, reporting on outcomes and outputs, risk management provided in this report and the information are correct and accurate.

				<i>Optional second signature</i>		
Name	Zuzana Kudelová			Martina Bečvářová		
Position	Head of the Department of International Relations			Head of the Monitoring Unit		
Organisation	Ministry of Finance of the Czech Republic			Ministry of Finance of the Czech Republic		
Signature						
Date	Day	Month	Year	Day	Month	Year
	09	02	2016	09	02	2016

For the National Focal Point

The National Focal Point certifies that the status of reporting of the programme described above is accurate.

				<i>Optional second signature</i>		
Name	Lenka Jurošková					
Position	Deputy Minister of Finance					
Organisation	Ministry of Finance of the Czech Republic					
Signature						
Date	Day	Month	Year	Day	Month	Year
	12	02	2016			

Annex 1: Risk assessment of the Programme

Programme	Type of objective ¹		Description of risk	Likelihood ²	Consequence ³	Mitigation planned/done
CZ06	Cohesion (Programme) outcomes	Programme absorption capacity	The number of submitted applications far exceeded the available allocation both within the PA 16 and the PA 17.	1	5	The allocation on the PA 16 and the PA will be covered. Many projects of high quality and significant importance could not be supported, necessity to seek out possibilities of creating outside-budget resources.
		Legislation changes	Programme not directly related to any legislation change implementation. No legislative changes with the impact on the Programme changes occurred during this reporting period.	1	3	All legislative proposals will be monitored in advance and evaluated with regard to their impact on the projects realization. In case of need, changes will be implemented to reflect the actual legislation.
		Time risk - delay in commitment and disbursement of funds	Time risk - delay in the commitment and disbursement of funds, being the factor of the highest risk in the previous period, has decreased. The decision of the FMO and other representatives of the Donor States – to allow an extension of the timescale for completing projects – reduced the time risk, however it still belongs to the most significant risk factors. The late approval of projects and the long timescales required for physical investments represent a risk, that the desired objectives, outcomes and outputs expected might not be achieved, especially in the PA16.	3	5	Mitigating actions, put in place to address time risk, included speeding up all administrative procedures connected with the selection of projects including their verification and adopting more flexible approach within the project implementation, especially in case of problems occurred during the realization and changes within the projects. The use and constant update of new modern IT system, supporting selection, monitoring and payment to the projects and realization of other components within the Programme, has been running. The PO closely monitors all tender procedures and project time schedule especially in the monitoring reports.
		Specific	Projects' own financial sources in PA17 are	3	5	From the Programme Operator,

¹ The risks should be categorised in one of 3 ways, depending on whether it poses a risk to the cohesion objective, the bilateral objective, or is more of an operational issue.

² Each risk should be described as to whether it poses a risk to the cohesion outcomes (programme outcomes), the bilateral outcome or crucial operational issues 4 = Almost certain (75 – 99% likelihood); 3 = Likely (50 – 74%); 2 = Possible (25 – 49%); 1 = Unlikely (1 – 24%)

³ Assess the consequence(s) in the event that the outcomes and/or crucial operations are not delivered, where 4 = severe; 3 = major; 2 = moderate; 1 = minor; n/a = not relevant or insignificant.

	programme risk (risk identified in PP relating to PRG outcomes)	limited and cultural entities often reported they suffer from the lack of financial means. Negative cash-flow ranks among the common risks, specifically in the PA17. The grants that are allocated to a specific project are not transferred directly to the organisation. Financial means are paid as a reimbursement afterthought based on the request for payment, submitted within the monitoring report after set period, and only on the basis of invoices and receipts, which obliges project promoters and their partners to prove every expenses they make. Project promoters are forced to bridge the gap between the actual payment and the reimbursement of the project costs.			mitigating actions are being implemented in order to minimize the risk of insufficient financial resources at project promoters' sides, including the effort of as early approval of monitoring reports and reimbursement of financial means as possible and provision of extra advance payments (up to 60 %).
Bilateral outcome(s):	Bilateral relations	Difficulties to find project partners from the Donor States were prevented by the active help of the DPP, motivating in obtaining a partner from the Donor States. Both the majority of approved projects within the PA17 and the PA16 are implemented in the cooperation with the entities from the Donor States. The BFB Open Call is open. The DPP has been actively involved in project selection (2nd Open Call in the PA17) and information provision to entities from the Donors States acting as project partners.	2	3	Support of bilateral relations through the websites of the PO, the PP, the DPP and the Norwegian Embassy provided. Communication between the PO, the PP and the DPP is ongoing on regular basis, Cooperation Committee meetings organized.
Operational issues:	Management and control structures, programme management	In order to prevent inconsistency in the implementation process including failures in keeping deadlines and rules stipulated by the EEA Grants, the Manual of the Programme Operator and other related documents.	1	5	Ongoing communication between the PO, the PP and the DPP, procedures performed according to the PO Manual, regular checks and update of PO Manual.
	Programme implementation set up	All the manuals and guidelines are elaborated and regularly checked and updated. Guidelines for the Project Promoters and Manual for applicants and project promoters of BFB were updated in 2015.	2	4	Check and update of manuals and guidelines.

	Reports and irregularities within programme	No irregularities have been reported.	1	4	Regular programme and project monitoring to be performed.
	Programme audits/controls	Audit of management costs was held by the Audit Organ in 2015.	3	3	Regular monitoring, on-site controls and audits to be carried out.
	Information system	The information and monitoring system CEDR is in service. Adjustments are ongoing.	2	3	IT systems supporting the selection, monitoring, payment to the projects and realization of other components within the Programmes has been running, in order to secure more effective process including communication among different stakeholders. Adjustments of the system are solved with the contractor. Breakdowns and failures will be minimized by intensive cooperation with the contractor.
	Corruption risk	The NFP system of control and tender procedures are well set up.	1	4	Project selection performed transparently according to the rules and legislation. Regular monitoring of the Programme and projects carried out.

Annex 2: Monitoring plan

Project no.	Name of the project	Planned date of on-site monitoring visit /review	Note
EHP-CZ06-MGSPA17-1-004-2014	International Roma Music Festival Romale	1Q 2016	final on-site visit (Bystré) 30 th September 2015 (end of the project)
EHP-CZ06-MGSPA17-1-005-2014	Norwegian forest on the Czech stage	3Q 2016	final on-site visit (Ostrava) 31 st March 2016 (project will be prolonged)
EHP-CZ06-MGSPA17-1-006-2014	Norway Artway	2Q 2016	final on-site visit (Praha) 15 th February 2016 (end of the project)
EHP-CZ06-MGSPA17-1-007-2014	Scintilla Tour	4Q 2016	final on-site visit (Praha) 30 th April 2016 (project will be prolonged)
EHP-CZ06-MGSPA17-1-008-2014	World Roma Festival KHAMORO	2Q 2016	final on-site visit (Praha) 29 th February 2016 (end of the project)
EHP-CZ06-MGSPA17-1-009-2014	Exhibition and performance event curated by Anne-Szefer Karlssen	1Q 2016	final on-site visit (Praha) 30 th September 2015 (end of the project)
EHP-CZ06-MGSPA17-1-010-2014	Skugga Baldur	3Q 2016	final on-site visit (Praha) 30 th April 2016 (end of the project)
EHP-CZ06-MGSPA17-1-043-2014	Monastery Broumov - Living European Centre of Culture and Education	1Q 2016	final on-site visit (Broumov) 31 st December 2015 (end of the project)
EHP-CZ06-MGSPA17-1-011-2014	3 faces of freedom - support of cultural diversity in Ústí nad Labem	3.Q 2016	final on-site visit (Ústí nad Labem) 30 th April 2016 (end of the project)
EHP-CZ06-MGSPA17-1-044-2014	PUNKT/MUSIC INFINITY	1Q 2016	final on-site visit (Praha) 31 st December 2015 (end of the project)
EHP-CZ06-MGSPA17-1-029-2014	Future of European Design and Applied art.	3Q 2016	final on-site visit (Praha) 30 th April 2016 (end of the project)
EHP-CZ06-MGSPA17-1-012-2014	Sniper's Lake	3Q 2016	final on-site visit (Úholičky) 30 th April 2016 (end of the project)
EHP-CZ06-MGSPA17-1-013-2014	"Brave New World Ltd." exhibition	2Q 2016	final on-site visit (Praha) 31 st March 2016 (end of the project)
EHP-CZ06-MGSPA17-1-014-2014	TANECVALMEZ & Jo Stromgren Kompani & 420PEOPLE	2Q 2016	final on-site visit (Zašová) 15 th February 2016 (end of the project)
EHP-CZ06-MGSPA17-1-015-2014	Comparing several Puppet Theatre	2Q 2016	final on-site visit (Praha) 31 st January 2016 (end of the project)

	Dramatizations of a Norwegian Folk-tale		project)
EHP-CZ06-MGSPA17-1-016-2014	International Music Festival Bohemia JazzFest 2015	1Q 2016	final on-site visit (Praha) 30 th October 2015 (end of the project)
EHP-CZ06-MGSPA17-2-063-2015	Frontiers of the Solitude	3Q 2016	final on-site visit (Praha) 30 th April 2016 (end of the project)
EHP-CZ06-MGSPA17-2-061-2015	DOC.STREAM: New Impulses for Czech-Norwegian Documentary Environment	3Q 2016	final on-site visit (Jihlava) 30 th April 2016 (end of the project)
EHP-CZ06-MGSPA17-2-066-2015	"The Soul of Money" exhibition	4Q 2016	final on-site visit (Praha) 31 st August 2016 (end of the project)
EHP-CZ06-MGSPA17-2-057-2015	Nordspiration	3Q 2016	final on-site visit (Olomouc) 15 th June 2016 (end of the project)
EHP-CZ06-MGSPA17-2-058-2015	The International Festival THEATRE	1Q 2016	final on-site visit (Plzeň) 31 st December 2015 (end of the project)
EHP-CZ06-MGSPA17-2-068-2015	TRANS(e)MISSION – Partnership program of new art/tech festivals and workshops dedicated to digital media impact on visual art and generally on culture in Czech and Norway	1Q.2016 3Q 2016	regular on-site visit (Praha) final on-site visit (Praha) 29 th April 2016 (end of the project)
EHP-CZ06-MGSPA17-2-055-2015	Showcase festival ITCH MY HAHAHA	3Q 2016	final on-site visit (Brno) 30 th April 2016 (end of the project)
EHP-CZ06-MGSPA17-2-056-2015	Synapse 2015	3Q 2016	final on-site visit (Praha) 29 th April 2016 (end of the project)
EHP-CZ06-MGSPA17-2-062-2015	ARTSCAPE NORWAY - overlapping aspects of art in public space and landscape in Norway as an inspiration for the Czech Republic	1Q 2016 2Q 2016	regular on-site visit (Praha) final on-site visit (Praha) 31 st March 2016 (end of the project)
EHP-CZ06-MGSPA17-2-060-2015	Festivals of Live Cinema – Collaboration of the Czech (PAF) and Norwegian (Screen City) Platforms for Film and Contemporary Art of the Moving Image	2Q 2016	final on-site visit (Olomouc) 31 st March 2016 (end of the project)
EHP-CZ06-MGSPA17-2-054-2015	Northern Lights at Ostrava Kamera Oko 2015	2Q 2016	final on-site visit (Praha) 31 st January 2016 (end of the project)
EHP-CZ06-MGSPA17-2-064-2015	Touch the Music - Music the Art of the Soul	2Q 2016	final on-site visit (Vidov) 31 st March 2016 (end of the project)

EHP-CZ06-MGSPA17-2-067-2015	Cirk-UFF 2015	1Q 2016	final on-site visit (Trutnov) 1 st November 2015 (end of the project)
EHP-CZ06-OV-1-023-2014	Return of historic airplanes to glorious hangars No. V and VI AERO at Letnany	1Q 2016	regular on-site visit, Praha
EHP-CZ06-OV-1-021-2014	General restoration NKP Třebechovice nativity scene	1Q 2016	regular on-site visit, Třebechovice pod Orebem
EHP-CZ06-OV-1-030-2014	Footbridge over the river Bělá in the town Jeseník on the street Horova - Husova, registration number SU-002	2Q 2016	final on-site visit, Jeseník
EHP-CZ06-OV-1-039-2014	Books discovered once again	2Q 2016	regular on-site visit, Praha
EHP-CZ06-OV-1-035-2014	Revitalization of the Church of the Virgin Mary Assumption in Konojedy by Úštěk	2Q 2016	regular on-site visit, Úštěk
EHP-CZ06-OV-1-042-2014	The Revival of the Convent Complex of St. Agnes of Bohemia. Historic Treasure in the Centre of the Capital	2Q 2016	regular on-site visit, Praha
EHP-CZ06-OV-1-046-2014	The rack railway – unique and living cultural heritage of the jizera mountains and the giant mountains	2Q 2016	regular on-site visit, Tanvald
EHP-CZ06-OV-1-038-2014	Historical Tapestries and Textiles from the Collection of the Museum of Decorative Arts in Prague - Conservation and Presentation	2Q 2016	regular on-site visit, Praha
EHP-CZ06-OV-1-034-2014	Reconstruction of the Renaissance Church of the Assumption of the Virgin Mary - Horní Maršov	2Q 2016	regular on-site visit, Horní Maršov
EHP-CZ06-OV-1-045-2014	Restoration of the Neo-Gothic Temple in the parkland of the Krásný Dvůr manor house	2Q 2016	regular on-site visit, Krásný Dvůr
EHP-CZ06-OV-1-026-2014	Rescue of "Rotunda St. Wenceslas" at the Malostranske square in Prague	2Q 2016	regular on-site visit, Praha
EHP-CZ06-OV-1-033-2014	Castle Czech Krumlov - Study Center	2Q 2016	regular on-site visit, Český Krumlov
EHP-CZ06-OV-1-028-2014	Castle Kolec - Museum of Beekeeping	3Q 2016	final on-site visit, Kolec
EHP-CZ06-OV-1-025-2014	Completion of the restoration inside the pilgrimage church of the Virgin Mary on Chlumeck in Luže	3Q 2016	final on-site visit, Luže
EHP-CZ06-OV-1-024-2014	Rescue of Funeral Architecture in Statically Emergency Condition in the Jewish Cemetery in the Jewish Cemetery in Prague 3, Izraelska Street	3Q 2016	final on-site visit, Praha
EHP-CZ06-OV-1-023-2014	Return of historic airplanes to glorious hangars No. V and VI AERO at Letnany	3Q 2016	final on-site visit, Praha

EHP-CZ06-OV-1-021-2014	General restoration NKP Třebechovice nativity scene	3Q 2016	final on-site visit, Třebechovice pod Orebem
EHP-CZ06-OV-1-020-2014	PRALIT - Preservation and Accessibility of Prague Jewish Literature	4Q 2016	final on-site visit, Praha
EHP-CZ06-OV-1-019-2014	Restoration of the interior and mobilier of the functionalistic synagogue in Brno and its opening to public	3Q 2016	final on-site visit, Brno
EHP-CZ06-OV-1-018-2014	RESTORATION OF THE JEWISH CEMETERY IN MELNIK ON DOBROVSKÉHO STREET	4Q 2016	final on-site visit, Mělník

Annex 3: List of projects for communication purposes or as examples of best practices

Project no.	Name of the project	Note
EHP-CZ06-OV-1-039-2014	Books discovered once again	Example of a project aimed at sharing the bilateral results within the PA16.
EHP-CZ06-PDP-1-001-2014	Digital Restoration of Czech Film Heritage	Example of a project implemented in cooperation with significant partner from the Donor State, project performing publicity that may serve as an example of best practices.
EHP-CZ06-MGSPA17-1-012-2014	Snipers's Lake	Example of a project aimed at sharing the bilateral results within the PA17.
EHP-CZ06-MGSPA17-1-006-2014	Norway Artway	Example of a project aimed at meeting the PA17 outcome.