



INTERact

European Union

European Territorial Cooperation

Inspiring Creativity

Promoting Culture and Creative Industries across Europe



INTERACT is co-financed by the European Regional Development Fund (ERDF)

“ Cultural diversity creates a rich and varied world which increases the range of choices and nurtures human capacities and values, and therefore is a mainspring for sustainable development for communities, peoples and nations. ”

UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005

“ The Union shall respect its rich cultural and linguistic diversity, and shall ensure that Europe’s cultural heritage is safeguarded and enhanced. ”

Lisbon Treaty, Article 3.3. TEU

Culture and Creative Industries

Categories

CREATIVE INDUSTRIES

Creative industries use art fields and cultural industries as a key ingredient for the development of functional products.

- architecture, design

ART FIELDS

Art fields are non-industrial cultural activities and products which are unique and not mass produced.

CULTURAL HERITAGE

- museum, libraries, archaeological sites, archives, traditions

PERFORMING ARTS

- theatre, dance, circus, festivals

VISUAL ARTS

- crafts, painting, sculpture, photography

CULTURAL INDUSTRIES

Cultural industries are industries whose outputs are exclusively cultural and created for mass production.

- film, video, TV, radio, music, books, news media

CULTURAL TOURISM

Cultural tourism is a sector in which cultural assets are used as tourist attractions.

Activities

- Preservation:
- Preserve cultural heritage (i.e. protect and restore cultural heritage)
 - Collect, compile and present historical information
- Creation:
- Develop a cultural product (film, book, play, etc.)
 - Implement cultural activities and events (theatre, dance and music events, festivals)
- Expansion:
- Enhance competitiveness of small- and medium-sized cultural enterprises
 - Develop functional, not exclusively cultural products
 - Strengthen technological development and innovation
 - Encourage spillover effects between culture-based creativity and other sectors
- Promotion:
- Develop marketing and promotion strategies for cultural activities
 - Add value to existing cultural and heritage tourist attractions
- Education:
- Invest in education, skills and life-long learning: training, work placements, staff exchanges
 - Engage in learning platforms

Content

3	Boosting Creativity in Europe
4	Facts and Figures of Culture and Creative Industries
6	Creative Industries in ETC
12	Culture and the Creative Industries in Europe
14	Art Fields in ETC
16	Art Field: Cultural Heritage in ETC
20	Art Field: Performing Arts in ETC
24	Art Field: Visual Arts in ETC
28	Culture counts... for the EU Structural and Investment Funds' Implementation 2014-2020
30	Cultural Industries in ETC
33	Capitalising on CCI projects: ETC Programme Examples
34	INTERREG IVC Capitalisation
35	Central Europe Programme Capitalisation
37	Italy-France Maritime Capitalisation
38	Cultural Tourism in ETC
44	The European Funding Landscape and an Outlook towards 2020
46	What kind of cultural projects will your programme support in the future?
48	What advice would you give to newcomers in the field of ETC?
50	Why is your project sustainable?
52	European Expert Network on Culture (EENC): Analysing the Role of Culture in European Regional Development
54	Methods and Data Sources



Boosting Creativity in Europe

Between 2007 and 2013 European countries spent more than 6 billion EUR on supporting cooperation among EU countries in the areas of culture, creativity or creative industries. This cooperation encompasses not only European programmes dedicated to supporting European creativity and culture, but structural funds and more specifically funds for cooperation between European countries.

A small part (8,7 bn = 2,5%) of Europe's investment in the development of its regions is dedicated to cooperation among Europe's regions across countries to foster economic, social and environmental integration. In European cooperation, creative and cultural projects find themselves, as a result, competing and running alongside projects that are, for example, building highways to connect regions separated by borders or developing alternative energy sources to render regions self-sufficient in terms of energy.

Nevertheless, between 2007 and 2013, Europe's border regions chose to spend 11 % of the available cooperation budget on culture and creativity projects. And the principal reason for their doing this is that the regions consider culture and creative industries (CCI) projects as playing a key role in driving regional development.

But how exactly do culture and creative industries act as a driver for innovation and cooperation in Europe? How do CCI actors cooperate across European borders and what value does cooperation add to these CCI projects? And what are the roles of European Structural Funds and European Territorial Cooperation programmes in the field of CCI?

These were just some of the questions that acted as a starting point for our analysis. Culture and creative industries - including cultural heritage, performing arts, visual arts, music, books, architecture, and design - are currently among the most dynamic economic sectors in Europe. Culture and creative industries are also a way of preserving Europe's cultural diversity in an increasingly globalised world and an increasingly important driver for innovation and competitiveness.

At the same time, the potential of culture and creative industries and their contribution to Europe's economic growth and sustainable development are not always obvious. It is often difficult to show the economic value of culture or cultural cooperation projects as there are no easy measurement methods or commonly accepted indicators.

This publication aims to draw a picture of the inspirational and informative role of the culture and creative industries in Europe and in European Territorial Cooperation (ETC), in particular. In these pages, you will find information on major trends in the field of CCI in Europe and in European Structural Funds and on the types of CCI projects and project activities that are frequent in ETC, including statistics and examples of successful cooperation projects. We also give examples of the ETC programmes' role in capitalising on CCI projects and provide an overview of the next programming period as well as tips for newcomers.

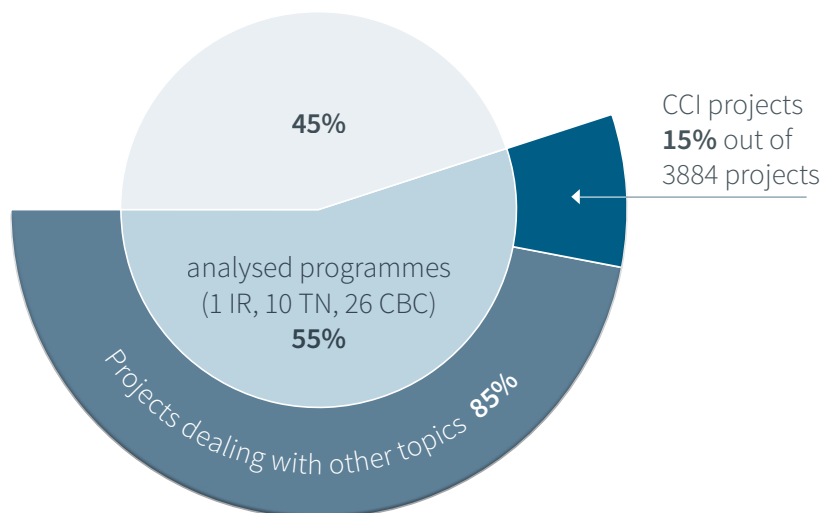
⁴ http://ec.europa.eu/culture/documents/2007-2013_cohesion_policy.pdf

Facts & Figures of Culture and Creative Industries in 2007-2013

ETC programmes analysed

We analysed **55%** of the ETC programmes.

The analysed programmes funded **583** culture and creative industries (CCI) projects.



We divided the 583 CCI projects into following categories:

CREATIVE INDUSTRIES

use art fields and cultural industries as a key ingredient for the development of functional products (architecture, design).

ART FIELDS

are non-industrial cultural activities and products which are unique and not mass produced.

CULTURAL HERITAGE: museum, libraries, archaeological sites, archives, traditions

PERFORMING ARTS: theatre, dance, circus, festivals

VISUAL ARTS: crafts, painting, sculpture, photography

CULTURAL INDUSTRIES

are industries whose outputs are exclusively cultural and created for mass production (film, video, TV, radio, music, books, news media).

CULTURAL TOURISM

is a sector in which cultural assets are used as tourist attractions.

Activities

We assigned each of the CCI projects two main project activities based on a system developed by UNESCO¹ and adapted it to the needs of ETC:

- Preservation:
 - Preserve cultural heritage (i.e. protect and restore cultural heritage)
 - Collect, compile and present historical information
- Creation:
 - Develop a cultural product (film, book, play, etc.)
 - Implement cultural activities and events (theatre, dance and music events, festivals)
- Expansion:
 - Enhance competitiveness of small- and medium-sized cultural enterprises
 - Develop functional, not exclusively cultural products
 - Strengthen technological development and innovation
 - Encourage spillover effects between culture-based creativity and other sectors
- Promotion:
 - Develop marketing and promotion strategies for cultural activities
 - Add value to existing cultural and heritage tourist attractions
- Education:
 - Invest in education, skills and life-long learning: training, work placements, staff exchanges
 - Engage in learning platforms

Findings Estimated ERDF spent in CCI projects in all ETC programmes: 11%

Absolute:
EUR 1 billion ERDF

CREATIVE INDUSTRIES EUR 236 Million
ARTFIELDS EUR 420 Million
CULTURAL INDUSTRIES EUR 64 Million
CULTURAL TOURISM EUR 299 Million

(Total ERDF in ETC:
EUR 8.7 billion ERDF)

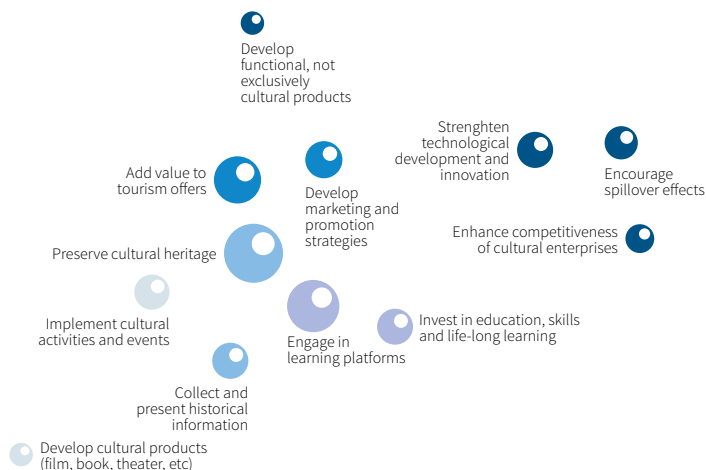


The average CCI project

	ERDF		TOTAL BUDGET		NO OF PROJECT PARTNERS	
	IR+TN	CBC	IR+TN	CBC	IR+TN	CBC
CREATIVE INDUSTRIES	1 765 100	779 600	2 310 100	1 184 100	8,9	3,5
ART FIELDS TOTAL	1 435 000	730.900	1 589 200	1 131 800	8,7	3,6
ART FIELDS: CULTURAL HERITAGE	1 435 000	746 900	1 589 200	1 118 200	8,7	4,0
ARTFIELDS: PERFORMING ARTS		778 600		1 335 900		2,6
ART FIELDS: VISUAL ARTS		532 900		905 300		3,2
CULTURAL INDUSTRIES	403 700	421 900	500 000	700 400	4,0	2,2
CULTURAL TOURISM	1 461 700	888 200	1 503 900	1 273 900	9,1	4,0

The main activities of CCI

Summing up, the main activities of CCI projects in ETC focus on preservation of cultural heritage and fostering learning platforms. ETC provides a suitable framework for maintaining cultural diversity by supporting a wide range of cultural heritage projects which in turn strengthen regional tourism. The learning platforms established allow project partners to exchange their knowledge and skills in different fields of CCI. These platforms are also used to encourage spillover effects between culture-based creative projects and business sectors, stimulating entrepreneurship.



Added value of CCI projects

CONQUERING NEW MARKETS:

By stimulating cultural entrepreneurship and encouraging spill-over effects between cultural activities and industries, new and more competitive markets flourish in border regions.

INCREASING CROSS-BORDER COOPERATION CULTURAL KNOWLEDGE:

The exchange of knowledge and experience tends to stop at borders. Cross-border networks allow experts from different countries to exchange their know-how and skills in various fields in order to preserve cultural heritage, invest in life-long learning, or improve the efficiency of management structures.

INCREASING ARTISTIC TECHNIQUES:

ETC projects facilitate knowledge transfer across borders, helping educators compare different approaches in teaching creative subjects (eg music, film or literature).

GIVING BORDER REGIONS GREATER VISIBILITY:

By combining inputs from many different ETC project partners, tourist attractions become more appealing, local products more innovative and Europe's border regions more competitive.



Creative Industries

Architecture, design

Creative industries generate outputs which are both functional and cultural, such as architecture and design. Key ingredients for the development of the creative industry's functional products are art fields and cultural industries.

“Being at the crossroads between arts, business and technology, cultural and creative sectors are in a strategic position to trigger spill-overs in other industries.”¹

In recent years the creative industries have gained in popularity: international organisations such as the UN, OSCE and the European Union have all acknowledged that the creative industries are an important driver in the development of economic and social innovations. These industries are recognised as playing an essential role in stimulating entrepreneurship and boosting employment. They encourage spill-over effects between culture and other industries. Social networks that merge virtual and physical places (hubs) and creative clusters are also becoming increasingly widespread.

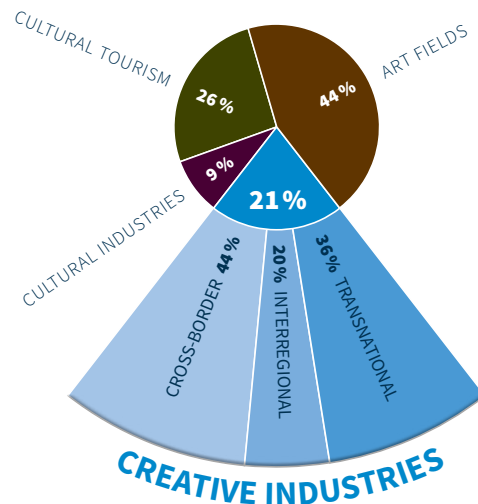
Creative industries in ETC

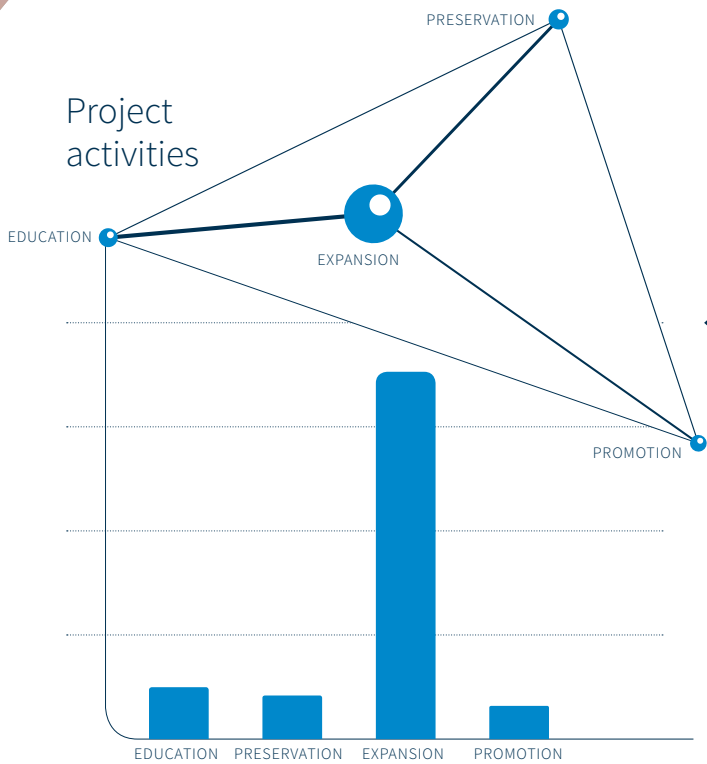
In our analysis, we categorised creative industries projects as those which focus on architecture, design or other creative industries in their project description.

Creative industries is a very popular theme in ETC: In total, 21% of the analysed CCI projects focused on creative industries (53

cross-border projects, 43 transnational projects, 24 interregional projects). Altogether, 81% of the analysed programmes (30 out of 37 programmes) funded creative industries projects although creative industries was slightly more frequent in transnational programmes compared to CBC programmes. Altogether, 159 million EUR (30% of the total ERDF budget of the analysed CCI) was spent on creative industries.

21% of the 583 analysed CCI projects are creative industries projects





Network analysis of creative industries projects:

The diagram illustrates the relationship between the most common activities of all creative industries projects combined. Each project analysed was categorised according to its **two main activities** (See 'Methods and data sources', p. 54).

Key: ● Size of ball reflects frequency of activities undertaken
 — The thicker the line, the more frequently two activities are combined

Almost all of the activities of creative industries come under the category **expansion**. From the data gathered, most creative industries projects encourage spill over effects, enhance the competitiveness of cultural entrepreneurship and strengthen cultural innovation.

ETC creative industries projects encourage spill-over effects between culture-based creativity and productive economic sectors. They strengthen technological development and innovation and inspire project partners to find effective solutions and tools that can help creative industries to become a real economic driving force in their respective regional economies. This includes the graphic design, ceramics, wooden furnishing and textile industries. Through the implementation of innovative techniques, creative industries are upgraded and become more competitive in the market.

Another popular activity is the stimulation of entrepreneurship. This process often starts with the mapping of cultural and creative resources in participating regions and exchanging policy experiences of local and regional authorities regarding creative industries. Many ETC projects promote creative entrepreneurship and support start-up businesses, especially among young professionals. In addition, the development of clusters is very much encouraged. Clusters provide professional working space in the framework of a cross-cultural economy and encourage exchange among creative, artistic and cultural actors.

Several ETC projects focus their activities on urban regeneration and give the creative economy and active role in the urban renewal process in cross-border areas. One ETC project, for example, supported the restoration of a number of run-down urban quarters, converting them into urban art districts and thereby promoting culture-related business entrepreneurship. Rediscovering the attractiveness of city markets by developing new and innovative strategies to revitalise them is another example of ETC project activity in the urban regeneration area.

Average creative industries project:

ERDF budget:
 EUR 1 329 300

Total budget:
 EUR 1 812 800

No. of project partners:
 6.5

Duration:
 33 months

Scope of creative industries projects:

ERDF budget:
 from EUR 8 100 to EUR 11 992 500

Total budget:
 from EUR 13 500 to EUR 9 399 700

No. of project partners:
 from 2 to 16

Duration:
 from 5 to 78 months

Added value of ETC

- ▶ **Conquering new markets:**
 By stimulating cultural entrepreneurship and encouraging spill-over effects between cultural activities and industries, new and more competitive markets flourish in border regions.
- ▶ **Sharing know-how:**
 ETC projects provide a good platform for cultural industries to share their experiences and transfer successful management and business approaches, especially in the urban regeneration sector.
- ▶ **Boosting the economy of cross-border regions:**
 By funding creative industries projects, new cultural companies are established and jobs are created; this contributes to the economic uplift of the region.



Estimated total ERDF budget spent by all ETC programmes on creative industries in 2007-2013:
EUR 236 million

¹ Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. "Promoting cultural and creative sector for growth and jobs in the EU", p. 3

Creative companies in Alpine region

CCAlps

The project connected enterprises, carriers of ideas, producers, policy makers and universities to create a European network of institutions committed to helping creative industries in the Alpine region to reach their highest potential. All participants in the network had the possibility to promote and realize innovative pilot projects (Creative Camps) and new policies for their growth. CCAlps also involved policy makers in the drafting of regulations that specifically support creative industries in the Alpine area. A policy recommendations dossier defined the guidelines on the financing of services and the start-up phase of new CCI.

www.ccalps.eu



“ CCAlps promotes creativity and innovation as strategic factors for the development of economic activities and facilitates the matching among creative industries and other micro, small- and medium-sized enterprises, universities and research centres. ”

Daniela Protti, DG Cultures,
Identities and Autonomies of Lombardy Region



© Carla Sedini

Opening up creative industries to meet global challenges

Creative Edge

Creative Edge looked to increase the active participation of local creative organisations and businesses in global markets and to attract and utilise local emerging creative talent in these markets. The project enabled people from municipal, academic and development organisations to work together on activities that benefit the creative industries in the Northern Peripheral Regions of Europe.

www.creative-edge.eu



“ The value added is that we were able to research and map the extent and scale of the creative industries in different regions and show the regional commonalities and nuances. It has brought together young creative talents in transnational teams to work with businesses that harness their creative talents and provide businesses with practical approaches to developing their business in relevant and accessible ways. Finally, the creation of a web-based export platform opens up opportunities for creatives to showcase their goods and services and develop an international market for them. ”

James Cunningham, Whitaker Institute for
Innovation and Societal Change, Principle Investigator



© project Creative Edge

Creative Space

EMTACCESS

Project EMTACCESS built a framework for art students to support their creative ability. It helped to initiate wider networking between businesses and the creative sector and ensure cooperation between management and arts students (music, theatre, design, fine arts) by giving them the opportunity to share and learn from their own experiences.

www.accesscreativity.net
www.artupcareer.net



“ For us this project is a unique case - it brings together artists, academics, business people, lecturers - all kinds of people who are not supposed to mingle at all. And the result is a creative space and new ways to approach creativity. ”

“ There are no doubts about it - the success factor is the people involved. You take the people, give them some hints, leave them in the room, shake and stir it and you have an incredibly tasty result. Although it can be of course a bit spicy too. You never know what will happen, but you have to trust them. ”

Participants of the seminar 'Creative space'



© project EMTACCESS

Economic Innovation Network open to all

FENIX RIEP

This project created an Innovation Network and launched Innovation Spaces in three areas: Cáceres (Extremadura, Spain), Portalegre (Portugal) and Los Santos de Maimona (Extremadura, Spain). All three Innovation Spaces were located in old industrial facilities of great historic interest and owned by public institutions. At the same time the project conducted activities to improve the competitive position of the regions where the Innovation Spaces are based and create new jobs. The Innovation Spaces are fully open to the public, accessible and attractive to new business, social or cultural activities.

www.poctep.eu
www.facebook.com/pages/Fenix-RIEP/138592862878657



“ Our project has highlighted that citizen participation through volunteering and associations, together with support to innovative business initiatives, improves the flow of activity and generates social and economic wealth. We succeeded in developing projects, both small and large, in which the entire population around the Mainova Social Space in Los Maimona were involved. The regions surrounding our Spaces have benefited from the influence of our actions and the implementation of our project model, where culture, creative industries and society all have an important role, has managed to promote and generate a participatory action network. ”

Nieves Pachón Martínez, Project Coordinator



© project FENIX RIEP

Revitalizing border regions

Lime Norte

This project contributed to the revitalisation of the border regions of Spain (Castilla y León) and northern Portugal by weaving cultural initiatives into business. The project partners fostered innovation in the textile and clothing industry by organising artistic exchanges (teaching, exhibitions) in local textile businesses.

www.poctep.eu



P R O G R A M A
COOPERACIÓN TRANSFRONTERIZA
ESPAÑA ~ PORTUGAL
COOPERAÇÃO TRANSFRONTEIRIÇA
2 0 0 7 - 2 0 1 3

“ Through the project’s activities the local economic and cultural level has been improved: cultural employment was promoted through the professionals’ mobility programme. ”

José Ramón Alonso Peña, Director General de Políticas Culturales, Consejería de Cultura y Turismo. Junta de Castilla y León



© project Lime Norte

Development of creative industries in the Latvia–Lithuania cross-border region

Mission to create

The project encouraged cooperation between two cities - Daugavpils (Latvia) and Utena (Lithuania) – both located in a cross-border region. In particular it focused on creating a favourable environment for building competitive creative industries by developing a support programme for the start-up of creative entrepreneurial activities. In order to commercialise the cities’ creative potential, multifunctional creative industries clubs were established on the premises of the Rothko’s Art Centre in Daugavpils and in the Utena branch-museum in Leliunai.



Latvia
Lithuania
cross border
cooperation programme
2007 - 2013



part financed by
European Regional
Development Fund

bringing neighbours closer

www.rothkocenter.com/rik

“ The project introduced an innovative element – a co-operation model for the development of cross-border art that will be used to enhance the socio-economic situation in the cross-border region and explore the potential for the development of creative industry on both sides of the border. CIC of Daugavpils and Utena cooperated closely on the project, providing their everyday services, organising exhibitions, seminars and workshops for creative industry representatives. ”

Inga Krekele, Project Manager, Daugavpils City Council Culture Department

“ It’s a creative and exciting process that allows us to get to know another culture, make plans and adapt to challenges. Although we are close neighbours in the Latvian-Lithuanian context, there are cultural differences. Everything relies upon good partners and adherence to the project schedule. ”

Baiba Priedite, Design Consultant



© project Mission to create

To live of what you love
where you love to live!

NoCry2

NoCry2 was a transnational project encouraging and promoting the power of youth entrepreneurship, an entrepreneurial approach and multidisciplinary collaboration. This was made possible thanks to the project having an experimental and entrepreneurial approach of its own, using the creative industry as a catalyst for creative change and seeing all kind of diversity as an asset. NoCry2 encouraged interaction among young creative entrepreneurs, as well as collaboration and networking across all borders to support them in finding new possibilities and developing their skills, confidence and creativity together.

www.creativelyouth.eu

www.facebook.com/northernCREATIVEyouth2



“ Our project specifically encourages and spreads a positive entrepreneurial approach and attitude change in rural and remote areas. We are seeing borderless collaborations proceeding and multiplying fast. This entrepreneurial approach is starting to rub off on the surrounding communities, inspiring existing companies, start-ups, and decision makers to see new possibilities. ”

Ewa Billmark, Project Manager



© project NoCry2

Creating new products
by using company waste

REdesign+

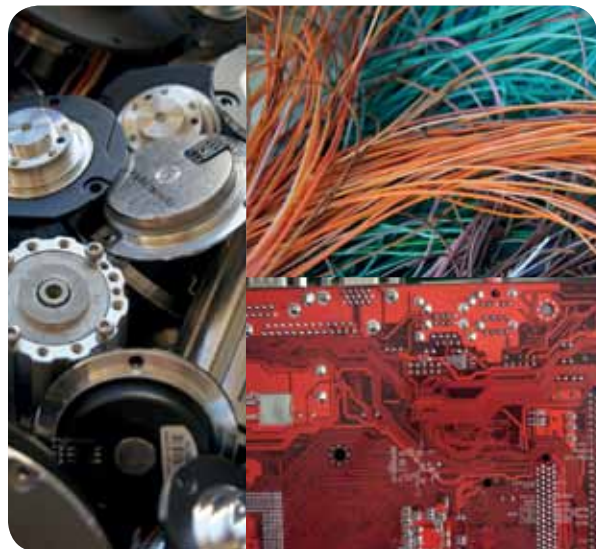
REdesign+ actively contributed to enhancing public awareness of sustainable goods and consumption while simultaneously stimulating the job market within the fields of reuse and re-design. Three Hungarian and five Austrian project partners increased the innovation and competitiveness potential of several companies supporting individuals temporarily in need of support and employment. As part of its REdesign-Award, designers were asked to bring in new product ideas that used waste materials and company 'leftovers'. Participating social companies were also invited to take part in a training programme aimed to increase the effectiveness of their activities in the reuse and redesign business.

www.redesignplus.eu



“ The support measures implemented by our project have enabled social enterprises to extend their product range and significantly increase the economic sustainability of their activities. ”

Anton Sentic, Project Coordinator



© project Redesign+

Culture

and the



“And never has the European Union needed culture, in this root sense of the term, more than at the present time of deep crisis we face today, with all the doubts and fundamental questioning it has brought. (...) And that means also support for the cultural activities that generate new ideas, innovation and social cohesion. That is why the European Commission believes that, even at these difficult times of budget constraints, Europe must not hesitate to invest in culture, a growth sector for new jobs, jobs with a future.”

Speech 04.04.2013

*‘Culture is the cement that binds Europe together,’
President of the European Commission Manuel Barroso.*

A source of jobs, growth and innovation

Culture is at the forefront of the European economic and political project. By contributing nearly 6 million jobs and representing at least 3% of the European GDP, it is as important a source of wealth as any other economic sector. Nevertheless, quite apart from its economic impact, it also contributes to fostering individual and collective identities, social inclusion and creative skills. Culture is also a powerful source of spillover to other industries. It fuels new ICT applications and inspires user-led designs for public and private products or services. Culture also has an impact on sectors such as tourism and fashion, which integrate content, creative skills and aesthetics throughout their value chains.

It is at local and regional levels that culture’s broad contribution is best observed. Cities, regions and their respective identities play a vital role in fostering jobs, businesses and urban beautification through culture and creative industries (CCIs). Also, cities are his-

torically the place where innovation takes off. They play a key role in stimulating interactions between local stakeholders and contributing to triggering spillover effects from CCIs into traditional economic fields.

Culture is thus not simply a sector but a resource like the environment. As such, it can be carefully ‘mined’ to attain different policy objectives:

Info Box

Main policy documents on culture paradigm shift

- Communication ‘Promoting cultural and creative sectors for growth and jobs in the EU’ European Commission, 2012
- Green Paper on ‘Unlocking the potential of cultural and creative industries’ European Commission, 2010
- Communication on ‘Regional Policy contributing to smart growth in Europe’ European Commission, 2010
- Communication on ‘Europe 2020 Flagship Initiative Innovation Union, European Commission’ 2010
- Communication ‘European Agenda for Culture in a Globalising World’ European Commission, 2007
- Resolution on ‘Role of Culture in the Development of European Regions’, European Parliament, 2009
- Resolution on ‘Cultural Industries in Europe’, European Parliament, 2008
- Council Conclusions on ‘Culture as a Catalyst for Creativity and Innovation’ 2009
- Council Conclusions on ‘European culture are key factors for Europe’s success in a globalised world’, 2008

Creative Industries in Europe

- improve skills, employment and social cohesion,
- enhance territorial image and attractiveness,
- develop the economy and new forms of entrepreneurship and innovation,
- protect and promote heritage as a source of common identity.

Culture's potential increasingly understood by EU policies

European cultural policies are increasingly recognising the multi-dimensional role of culture. The Agenda for Culture calls on culture to ensure intercultural dialogue, to stimulate creativity (including at the local level to increase beautification initiatives) and to position Europe in the international realms vis-à-vis third countries.

Such a shift in mindset concerns not only the cultural field; in recent years, culture has been mainstreamed in innovation and cohesion policies to contribute to fulfilling their objectives. Innovation policies propose a broad concept of innovation based on cultural and creative inputs. Regional policies emphasise the role of culture in making regions attractive, both for tourists as well as highly skilled professionals, and also consider CCIs to be in a strategic position enabling a link to creativity and innovation at regional and local levels.

The most recent European policies in the field of culture, innovation and cohesion (see Info Box) show a paradigm shift where the linkages among the different dimensions of culture and their contribution to different aspects of economic and social life are increasingly recognised and encouraged.

Challenges still to face

As an economic sector, culture is faced with a number of challenges:

- **Globalisation and the digital shift** led to the emergence of a new competitive arena, characterised by the coexistence of very big and small entities as well as the emergence of new global players. Digitisation had a disruptive effect on value chains, requiring an adaptation of production, distribution and business models.

- **Access to finance** still remains difficult for a sector mainly relying on intangible capital. Traditional investors and banks have difficulties apprehending the economic value of creative activities. At the same time, creative professionals often lack the necessary **financial and managerial skills** to show the potential value of the investment in CCIs.

- **The cultural sector** is still very much **fragmented** due to European linguistic diversity, which is, at the same time, a source, but also a barrier to the circulation of cultural content.

- The changing nature of innovation offers CCIs the opportunity to contribute to better and more competitive growth models, based not only on technological improvements but also on social innovation. However, **sectors and policies** are still very much **organised in silos**, restricting the scope of synergies leading to the emergence of creative solutions.



Valentina Montalto

KEA is a Brussels-based strategic consultancy and research center providing advice, support and research in relation to creative industries, cultural, entertainment, media and sport sectors. KEA has conducted landmark studies for the European Commission on the 'Economy of Culture in Europe' (2006) and on 'The Impact of Culture on Creativity' (2009) as well as for the European Parliament on 'The Use of Structural Funds for Cultural Projects' (2012). KEA is specialised in advising regions and cities throughout Europe on CCI policies. For more information please visit : www.keanet.eu.



CULTURAL HERITAGE

PERFORMING ARTS

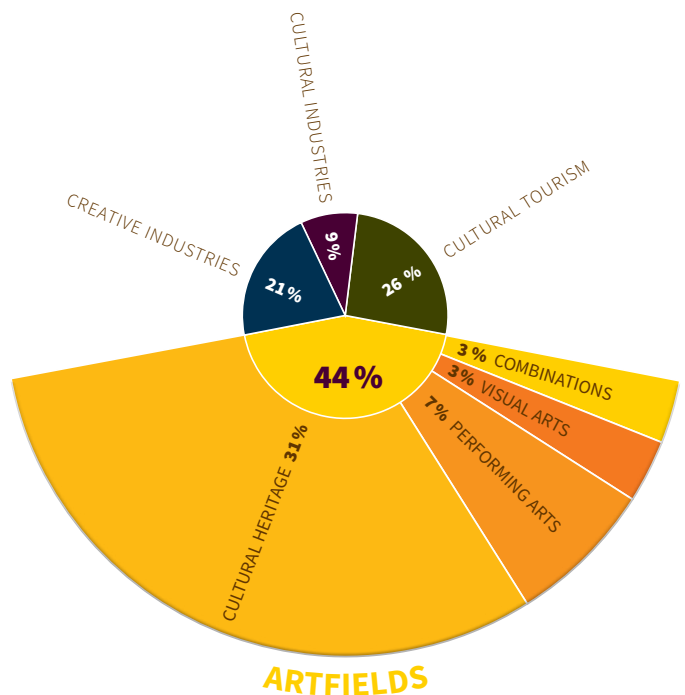
VISUAL ARTS

Art Fields

The category art fields includes all non industrial activities and products which are unique and not mass produced, including cultural heritage, performing arts and visual arts.

Although their economic potential is still underestimated, art fields play an important role in Europe's social and economic growth. Art fields are a powerful tool for local development. It is a sector of growth and the foundation of the expanding creative industries sector. It helps reinforce social integration and the leisure and tourism industry cannot afford to overlook art fields as a successful driver to attract tourists.

44% of the 583 analysed CCI projects are art field projects



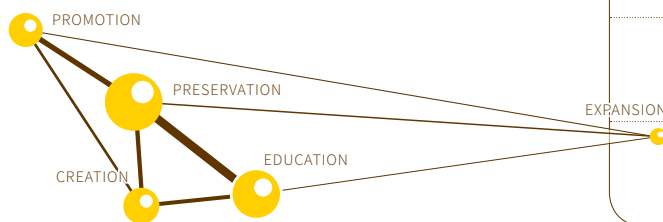
Estimated total ERDF budget spent by all ETC programmes on art fields in 2007-2013: **EUR 420 million**



Art fields in ETC

In our analysis, we categorised art fields projects as those which centred around cultural heritage, performing arts or visual arts and did not primarily focus on tourism or industrial production.

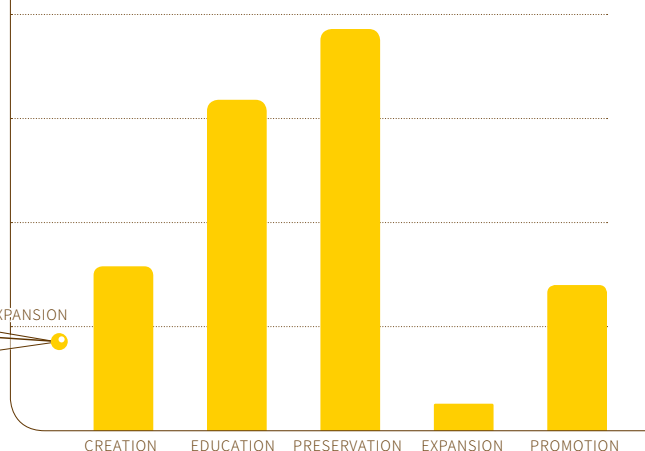
Art fields formed the largest group (44%) among the 583 cultural and creative industries projects in European Territorial Cooperation analysed and thus play an important part in ETC. Referring to the content of the art fields projects the most popular theme was **cultural heritage**, ranging from archaeological sites and archives to cultural education, preservation of traditions, and other conservation issues (31%), followed by **performing arts**, including theatre, dance, circus, and festivals (7%) and **visual arts**, including art products such as crafts, painting, sculpture, and photography (3%). Finally there were projects which **combined two or all of the above categories** (3%).



Network analysis of art fields projects:

The diagram illustrates the relationship between the most common activities of all art fields projects combined. Each project analysed was categorised according to its **two main activities** (See ‘Methods and data sources’, p. 54).

Key: ● Size of ball reflects frequency of activities undertaken
 — The thicker the line, the more frequently two activities are combined



Art field: Cultural Heritage

Museum, libraries, archaeological sites, archives, traditions

Cultural heritage is developed by a community and passed on from generation to generation. It includes tangible culture (such as buildings, monuments, landscapes, books, works of art, and artefacts), intangible culture (such as folklore, traditions, language, and knowledge), and natural heritage (including culturally significant landscapes, and biodiversity).

Cultural heritage is an important ingredient in Europe's richness and cultural diversity. It is considered a unique asset which should be promoted and preserved for future generations. Initiatives such as the European Heritage Label, World Heritage List of UNESCO and Cultural Routes of the Council of Europe promote and highlight heritage sites with a symbolic and educational value. In addition, the EU as well as the UN underline the need to protect cultural heritage against social, political and economic challenges and threats.

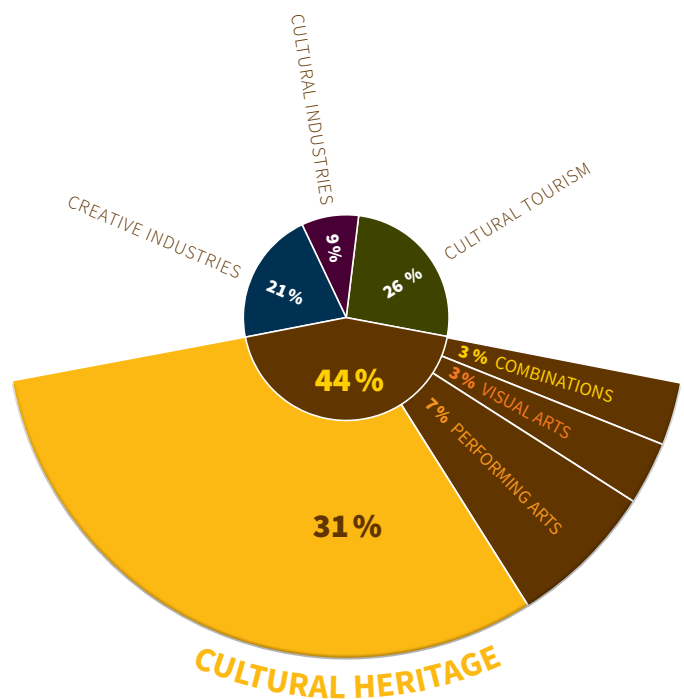
Cultural heritage in ETC

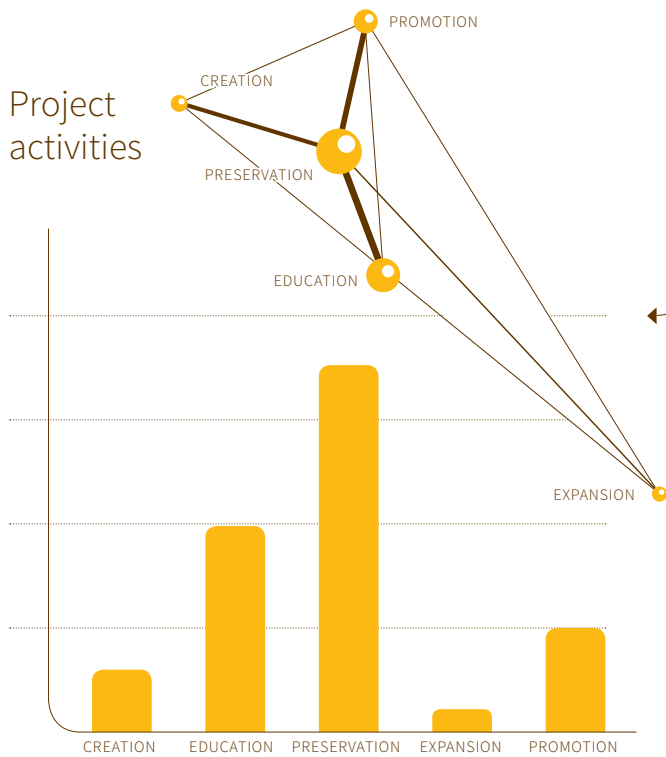
We used a broad definition of cultural heritage in our analysis, in that activities such as cultural education, school exchanges, preservation of minorities' traditions were included as intangible culture. Cultural heritage is a very common and popular theme of the Cultural and Creative Industries projects in ETC. 31% of the 583 analysed CCI projects were cultural heritage projects.

Altogether, the programmes analysed spent 146 million EUR on cultural heritage projects (28% of the total ERDF budget of the

analysed CCI): 24 cross-border programmes funded 168 cultural heritage projects amounting to 125 million EUR; 6 transnational programmes funded 15 cultural heritage projects amounting to 21 million EUR.

31% of the 583 analysed CCI projects are cultural heritage projects





Network analysis of cultural heritage projects:

The diagram illustrates the relationship between the most common activities of all cultural heritage projects combined. Each project analysed was categorised according to its **two main activities** (See 'Methods and data sources', p. 54).

- Key:**
- Size of ball reflects frequency of activities undertaken
 - The thicker the line, the more frequently two activities are combined

Most of the cultural heritage projects analysed focus on **preserving** cultural heritage landmarks, such as monuments, archaeological sites or historic buildings (tangible heritage). A small number of ETC projects support the preservation of intangible heritage. Promoting efforts to teach and learn languages spoken only by minorities, for example Samil, a language used in border areas between Sweden and Norway.

About half of the projects undertake **educational** and research activities, including conducting historical research and data collection exchanging experiences of historic events and awareness-raising or networking activities. ETC projects support education and life-long learning initiatives by funding cross-border training programmes or work placements. For example, one project ran a work placement scheme based on boat restoration, while another organised a university exchange programme on Slavic studies.

By setting up networks, ETC projects give project partners the possibility to carry out cultural exchanges. In one instance, a cross-border network on Norman heritage enabled professionals working on Norman heritage sites on both sides of the Channel. Educational exchanges at schools financed by ETC on topics such as discovering Baltic culture or looking into the history of Romania and Bulgaria, are also popular initiatives.

About a quarter of the heritage projects analysed concentrate on **promoting cultural heritage** to advertise cities and regions. ETC projects often promote cultural heritage in museums, libraries or archives that are looking to implement cross-border databases, find common ways of cataloguing materials, link libraries online, jointly improve their equipment or modernise their infrastructure. In addition, cultural heritage is promoted through common development of mobile exhibitions.

Average cultural heritage project:

ERDF budget:
EUR 803 300

Total budget:
EUR 1 156 900

No. of project partners:
4.4

Duration:
30 months

Scope of cultural heritage projects:

ERDF budget:
from EUR 3 700 to EUR 5 281 600

Total budget:
from EUR 6 600 to EUR 10 563 000

No. of project partners:
from 2 to 30

Duration:
from 3 to 72 months

Added value of ETC

- ▶ **Promoting and preserving cultural heritage across borders:**
ETC projects allow regions to maintain their common cultural heritage for future generations, even when separated by national borders.
- ▶ **Increasing cross-border cooperation cultural knowledge:**
The exchange of knowledge and experience tends to stop at borders. Cross-border networks allow experts from different countries to exchange their know-how and skills in various fields in order to preserve cultural heritage, invest in life-long learning, or improve the efficiency of management structures.
- ▶ **Benefitting the regional economy:**
Working across countries and cultures brings new possibilities for ETC project partners and opens new markets to them.



Estimated total ERDF budget spent by all ETC programmes on cultural heritage in 2007-2013: EUR 298 million

Preserving common heritage

Archeology in Yotvingians land

The Yotvingians were a Baltic tribe who used to live in the border area of modern-day Poland and Lithuania. Preserving the customs and everyday items of this ancient people was the main aim of the project. The project partners organised archeological exhibitions in Alytus Ethnographic Museum (southern Lithuania) and Suwalki Provincial Museum (north-eastern Poland). The Yotvingians' common history was also presented in a touring exhibition, at an archeology festival in Poland and through conferences and publications.

www.alytausmuziejus.lt



“ Partnership between museums of neighbouring countries is an important part of this project, as the areas formerly inhabited by the Yotvingians united regions on both border sides: Alytus and Suwalki. Both museums are connected by the life history of the same tribe. Therefore, it is very important to share our knowledge and experiences and set up archeological exhibitions. This is an opportunity to show to the public where we come from and how it still affects us. The partnership of Alytus and Suwalki in this project opens further perspectives for future projects and common activities. ”

Daiva Bagdonienė, Project Manager, Deputy Director



© project: Archeology in Yotvingians land

Presentation of a Yotvingian warrior's suit of armour at a conference.

Transnational archaeological heritage management

Danube Limes - UNESCO World Heritage

The Danube Limes-UNESCO World Heritage project focused on the sustainable preservation and protection of joint Danube 'limes' – the frontier installations of the former Roman Empire - by nominating them for World Heritage status. The process started in Slovakia, Hungary and Austria and will eventually encompass all countries that the River Danube flows through.

www.danube-limes.eu



“ The World Heritage designation of the Danube Limes guarantees their long-term and sustainable protection and development. It will also ensure an appropriate use of cultural heritage resources. Better collaboration between the Danube countries and their relevant institutions facilitates the establishment of a common cultural route, a joint action plan and a common marketing strategy. ”

Sonja Jilek, Project Communication Manager



© Maté Szabó



© Boundary Productions

Above: Roman fort Paks-Lussonium/HU
Left: Roman fort Mautern-Favianis/AT

Regeneration of maritime heritage

Heroes 2C

The cross-border project Heroes 2C restored ships to raise awareness of joint maritime heritage in the cooperation area. Three ships - the Medway Queen, the Jean Bart and the New Belgica - which were used for different purposes in the past (war, commercial and research) were repaired by professional ship builders. Three project partners were involved in the ship restoration and they were joined by a fourth partner which specialises in employment and training. During the course of the project, the partners opened their doors to young people by developing educational and training activities to pass on their technical knowledge and share their fascination for the maritime sector with students and trainees.



www.heroes2c.eu

“ Following my 2 years’ experience as project coordinator for the Heroes 2C project, I would definitely say that good and strong communication is the key to success! People involved in the management of ETC projects should make internal and external communication their priorities as this is how we understand each other’s work and culture. It’s in this way that we will make our project visible. ”

Antoine Porteneuve, Project Coordinator



© project: Heroes 2C

Professionalisation through networking

Transmuseum

Transmuseum fostered a network of museums to share best practices such as the effective cataloguing of collections. The project focused its activities on improving the quality of cultural exhibits at museums through networking. Courses on educational activities and cultural entertainment at museums were funded within the project. The visibility of the museums was enhanced via Transmuseum’s website and print publications.

www.transmuseum.org



“ The project has enabled the standardisation of quality cultural presentations at museums and increased awareness of the role that culture and museums have to play for the regions and their development. It has led to a greater professionalisation of the participants and the creation of jobs. ”

Iolanda Da Deppo, Project Scientific Coordinator



© project: Transmuseum



Art field: Performing Arts

Theatre, dance, circus, festivals

Performing arts are art forms in which artists use their body or voice to convey artistic expression. Theatre, dance, circus or festivals are cultural expressions that are sometimes based on local traditions or rituals. They reflect the intrinsic creativity of people, regardless of their country of origin, and enrich Europe's cultural diversity.

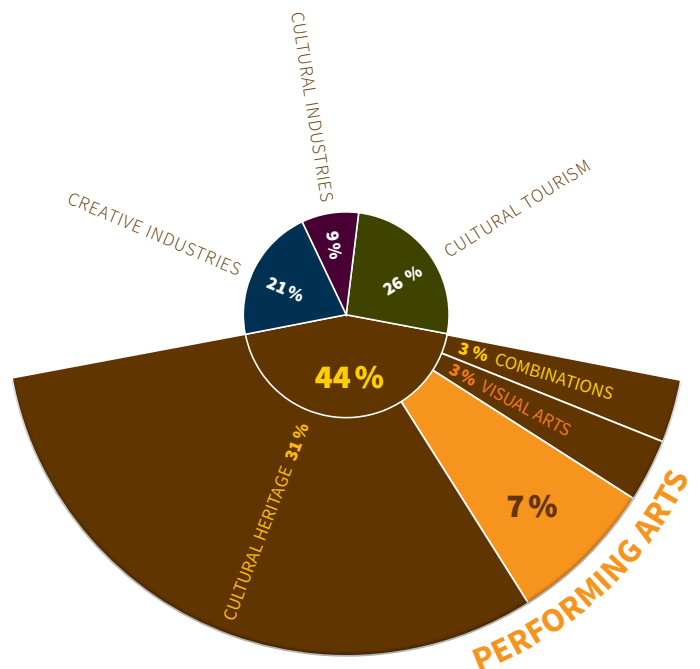
Performing arts can be enjoyed at seasonal or regional festivals, cultural or folkloric events, street theatre festivals, tourist attractions or in traditional theatres.

Performing arts in ETC

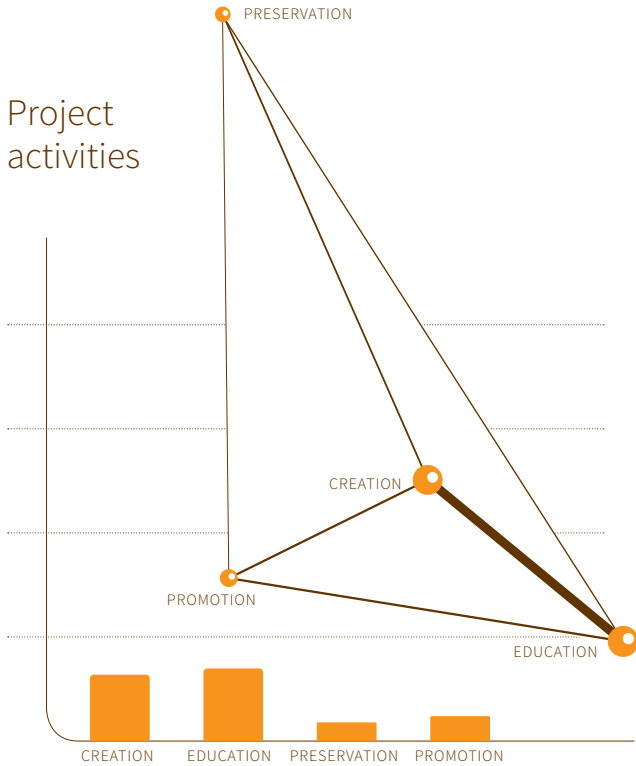
In our analysis, we categorised performing arts projects as those which stressed the importance of theatre, dance, circuses and festivals in their project description. In ETC these projects covered a broad portfolio of performing arts including street theatre, puppet theatre, theatre networks, dance theatre and circuses. However, most ETC performing arts projects focus on implementing (folk) festivals or using theatre as an educational means for school exchanges.

Of the ETC projects analysed 44 (7%) focus on performing arts. Fifty per cent of the analysed CBC programmes funded performing arts projects but none of the transnational programmes did so. Altogether, the 13 CBC programmes spent 34 million EUR (7% of the total ERDF budget of the analysed CCI) on performing arts projects.

7% of the 583 analysed CCI projects are performing arts projects



Project activities



Network analysis of performing arts projects:

The diagram illustrates the relationship between the most common activities of all performing arts projects combined. Each project analysed was categorised according to its **two main activities** (See 'Methods and data sources', p. 54).

Key: ● Size of ball reflects frequency of activities undertaken
 — The thicker the line, the more frequently two activities are combined

Average performing arts project:

ERDF budget:
 EUR 778 600

Total budget:
 EUR 1 335 900

No. of project partners:
 2.6

Duration:
 26 months

Scope of performing arts projects:

ERDF budget:
 from EUR 7 500 to EUR 8 279 800

Total budget:
 from EUR 19 700 to EUR 13 800 000

No. of project partners:
 from 2 to 8

Duration:
 from 4 to 65 months

Most ETC performing arts projects jointly **create** a play, a performance or implement a joint event across European borders. Joint cultural activities include cross-border folk theatres, street theatres and contemporary dance performances, just to name a few. These jointly developed cross-border events provide opportunities for creative exchanges and contribute to the cultural life in the border regions. They can also add to the attractiveness of the area as a tourist attraction. Street theatre festivals of Latvian and Lithuanian puppet theatres or the Festival of Heritage in Cernier, Switzerland, and Arc-et-Senans, France, are just some examples of cultural events created by ETC projects.

Also frequent are **educational** endeavours, mainly training to improve and exchange artistic skills. By forming lasting platforms for cooperation between two or more countries, artistic and professional relationships are developed which enhance artistic skills and encourage creativity and the mobility of artists. Typical examples of such cooperation include platforms for street theatre or circus and networks for choreographers in a cross-border area. These artists' exchanges as well as workshops stimulate the enhancement of artistic skills and practices.

Around a quarter of the performing arts projects are centred on **promotional** activities, including either promoting performing art activities or using the performing arts as a means to promote the cross-border area and its traditions (eg via festivals).

Added value of ETC

- ▶ **Boosting creativity and jointly increasing know-how:** By building a performing arts platform cultural artists have the opportunity to exchange know-how and contribute to the enrichment of cultural life in a cross-border area.
- ▶ **Expanding production and promotion possibilities:** Networks of performing artists foster the exchange of experience and know-how which lead to better production and promotion possibilities and are a valuable source for finding out about jobs in the field.



Estimated total ERDF budget spent by all ETC programmes on performing arts in 2007-2013:
EUR 71 million

Circus network in the Pyrenees-Mediterranean area

Circ-que-o!

Circ-que-o! developed a network of people involved in the circus in the Pyrenees-Mediterranean Euroregion. The network benefits from the rich cultural diversity of its partners, which come from creative centres, circus schools, a university and event organisers. Through the network the employment and education of artists in this niche improved: more than 1,000 artists found new income opportunities and more than 500 artists took part in training activities, such as following a university degree course created by the University of Mirail (Toulouse, France), visiting circus master classes, and participating in student and teacher exchanges or artistic workshops.

www.circqueo.eu



“ This project has allowed us to give greater visibility to our structures and to learn about cooperation at a European level. It has allowed us to forge strong links between actors and define a work area - finally, we were able to promote artists. ”

Jean-Marc Grainerie, Project Manager



© project Circ-que-o

Stimulating innovation and cooperation in contemporary dance

DanSCe Dialogues 2

The project established Anglo-French support for professionals working in contemporary dance, including artists, administrators, producers, technical teams, tour promoters, and others. The eight partners set up new initiatives on both sides of the Channel that responded to each location's identity. By sharing knowledge, practice and skills between the English and French artists the professional network in contemporary dance was extended and increased. In addition, the project enhanced the cultural attractiveness of the Franco-British Channel area.



www.danscedialogues.eu

“ DanSCe Dialogues 2 presents both the UK and French partner organisations with the unique opportunity to exchange our working methods and knowledge across all the artistic and administrative activities involved in this project. DanSCe Dialogues 2 allowed for a real depth of understanding about each other's regions, organisations and our artists' practices - and will, we hope, develop ongoing relationships between the organisations, post DanSCe Dialogues 2. ”

Cath James, Co-Director of Dance Take Art



© project DanSCe Dialogues 2

Scenic network

REDES and REDES II

REDES and the follow-up project REDES II set up and maintained a network for cultural and social interactions. New collaborative cultural products like the Theatre Fair of Castilla y León, the Blues Bejar Festival, and the UFO Festival in Guarda were developed and implemented within the project and can also be exported to new markets.

www.poctep.eu



“ Culture has an economic value and at the same time it stands for respect of diversity. The project emphasised culture as being part of a country’s identity as well as a tool to understand your neighbour’s identity. ”

José Ramón Alonso Peña, Director General de Políticas Culturales, Consejería de Cultura y Turismo. Junta de Castilla y León



© project REDES and REDES II

Participatory creation

WAVES

WAVES’ project partners from Norfolk (UK) and Pays de Re-don (FR) brought together artists and the local communities to create puppets jointly. This participatory creation process promoted the exchange of practical artistic skills and know-how and strengthened social cohesion and social inclusion of the cross-border population.

www.articulteurs.org



“ Waves has been like when you throw a stone in water: we propagated a creative wave across two territories, between inhabitants, artists... Our English partners discovered a way of dealing with social issues to get people on their feet and work through culture. Waves started from a social and cultural point of view, but always acknowledged that economic issues were involved too. ”

Marco Félez, Articulteurs Director



© project WAVES



Art field: Visual Arts

Crafts, painting, sculpture, photography

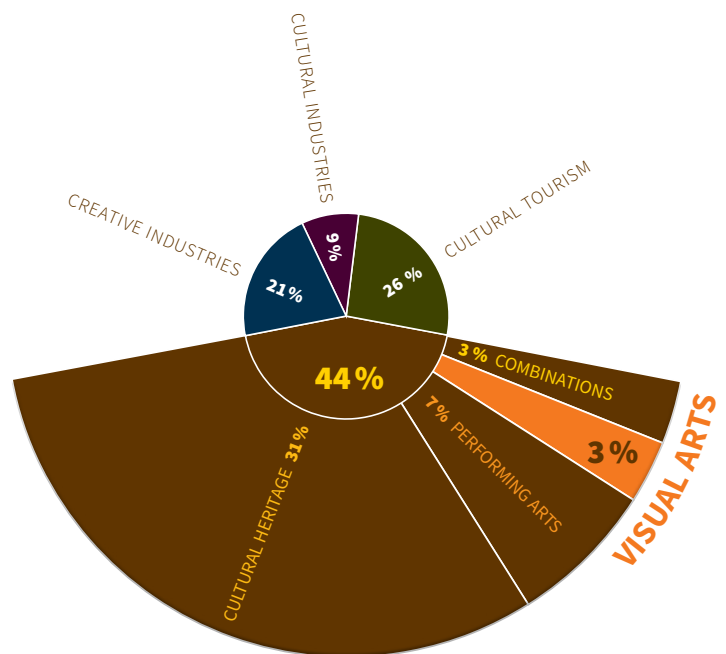
Originally the term visual arts was limited to painting and sculpture (fine arts); nowadays as the term also includes photography and crafts. Crafting is a practice that requires a particular kind of skilled work. In the past, every object made by hand, using physical human skills and creativity was considered a craft. During the Industrial Revolution the role of crafts changed from fulfilling a functional need of society to decorative art. Mass production, new technologies and new materials had a deep impact on the tradition of craft-making. In more recent years, crafting has become greatly popular as a hobby and as an expression of decorative art that reflects local culture, tradition and history. As a way of maintaining the tradition of certain crafts, the learning skills and know-how involved in their creation are being passed on to younger generations.

Visual arts in ETC

In the visual arts category, all artistic expressions were considered including crafts, painting, sculpture and photography. Most of the ETC projects work on crafts or photography.

Visual art was rarely funded by ETC programmes: only 3% of the analysed CCI projects dealt with visual arts and these focused mainly on crafts. All 15 visual art projects were funded by 10 cross-border programmes with a budget of around 8 million EUR (2% of the total ERDF budget of the analysed CCI).

3% of the 583 analysed CCI projects are visual arts projects



Project activities



Network analysis of visual arts projects:

The diagram illustrates the relationship between the most common activities of all visual arts projects combined. Each project analysed was categorised according to its **two main activities** (See 'Methods and data sources', p. 54).

Key: ● Size of ball reflects frequency of activities undertaken
 — The thicker the line, the more frequently two activities are combined

Average visual arts project:

ERDF budget:
 EUR 532 900

Total budget:
 EUR 905 300

No. of project partners:
 3.2

Duration:
 27 months

Scope of visual arts projects:

ERDF budget:
 from EUR 16 000 to EUR 1 405 700

Total budget:
 from EUR 24 000 to EUR 2 800 000

No. of project partners:
 from 2 to 10

Duration:
 from 10 to 47 months

The core activity of almost all visual arts projects is training and education, particularly the improvement of quality in arts training and **education**, as well as work placements. Examples of this type of activity include art schools cooperating on developing new cross-border study programmes. Projects funding Artists in Residence programmes allow artists to exchange ideas with other artists and experience new cultures which enrich their creativity and influence their work. In some instances, workshops have been implemented in order to pass on the knowledge of traditional crafts production.

Around half of the analysed projects also **create** cultural events, develop exhibitions or implement festivals to display art objects. Two unique examples of exhibitions include photographic documentation of regional identity through portraits and commuter flows of daily traffic between two countries. Projects like these allow people to visualise and engage with abstract topics relevant to the border regions, such as shared cultural history and regional development.

Added value of ETC

- ▶ **Stimulating creativity through highlighting diversity:**
 The cross-cultural exchange of visual art boosts creativity and stimulates artistic and cultural life by tapping into the rich cultural diversities of Europe's regions.
- ▶ **Encouraging creative potential:**
 Through the support of visual arts education by ETC projects, artists and craft professionals find new opportunities beyond borders.



Estimated total ERDF budget spent by all ETC programmes on visual arts in 2007-2013: **EUR 25 million**

Restoration craft workshops

Academy of crafts 2

The project operated as a “bottom-up” network for craftsmen, local inhabitants, marginalised social groups, and educational and cultural organisations. Within the network the knowledge and traditional practices of handicrafts in the Slovenian and Hungarian cross-border area were analysed and documented. Workshops were held on the restoration of crafts in order to preserve the experience and knowledge of the handicrafts tradition in this area for future generations.

www.rokodelska-akademija.si



“ Innovatively designed crafts and sustainable use of traditional handicrafts knowledge and skills boost the attractiveness of this cross-border area and increase awareness of local traditions. ”

Mateja Rus, Project Manager



© project Academy of crafts 2

Broadening audiences for contemporary visual arts

Landscapes, Cities, People (LCP)

Landscapes, Cities, People (LCP) was a 3-year collaborative project of exhibitions, conferences, professional development and educational activities. The project built and broadened audiences for contemporary visual arts by creating sustainable models for audience development and increasing the quality and access to art education services for target groups, including young and marginalised people. The partnership comprised five contemporary visual arts organisations: Fabrica and Aspex in the UK, Netwerk in Belgium, and L'H du Siècle and la malterie in France. A biennial festival of contemporary outdoors art, Kunst en Zwalm, in Belgium, was a sixth project partner.



www.lcpeurope.eu

“ Unlike many funding programmes, the 2 Seas Interreg programme provides enough time to make real changes to how we work and to our organisations on a long term. As the partnership grew stronger and the project progressed it was very exciting to see new developments: we reached a wider audience because partners participated in activities they used to shy away from, because of lack of the expertise or capacity. ”

Lisa Finch, Co-Director of Fabrica and LCP Project Manager



Cluster by Annemarie O'Sullivan, Fabrica, July 2012

© project Landscapes, Cities, People (LCP)

Creation of craft centres

Mid-Baltic Crafts

The Mid-Baltic Crafts project looked to increase the attractiveness of the Latvia-Lithuania borderlands region by showing the meaning and importance of crafts in the two countries' cultural heritage. Thanks to local municipalities, 10 new craft centres, where craftsmen and locals can come together to meet, talk, and share and strengthen cultural ties, were opened. Crafts have become more visible in the region as a result.

www.latlit.eu



“ Each project has a positive impact on the region's development, but our cooperation with neighbouring countries gave us the possibility to solve joint problems together and become more united. ETC brings borders closer and raises awareness about other countries! ”

Linda Šarķe-Fedjajeva, Project Manager



© project: Mid-Baltic Crafts

Exchange of knowledge in the tradition of pottery

TRA-KER

The border area of Slovakia and Austria has a long tradition of pottery which is in danger of dying out. TRA-KER documented the craft tradition and took steps to ensure its continuation. Both museums involved (Slovenské národné múzeum-Múzeum Ľudovíta Štúra and Österreichisches Museum für Volkskunde) carried out research and training activities and provided exhibit space. Pottery workshops for children were also organised by the project.

www.snm.sk/?tra-ker



“ We are grateful for the opportunity to furnish and open the first ceramics museum in Slovakia thanks to this cross-border cooperation. ”

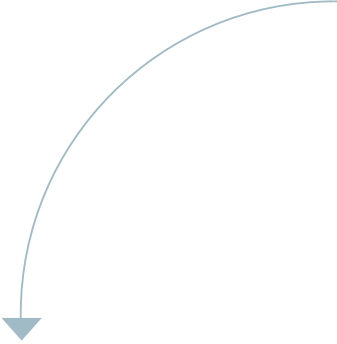
Viera Jančovičová, Director



© project TRA-KER

Culture counts ...

... for the EU Structural and Investment Funds' Implementation 2014-2020



Culture achieved more in EU Structural Funds than originally expected

Culture and creative industries (CCI) are under-represented in budget share within the EU Structural Funds and under-estimated in their significance for the development of the European regions and cities. “We are more” is a campaign of the European cultural sector aimed to demonstrate the added value culture and the creative industries can provide for the society as a whole. This slogan could be also applied to the relative weight of culture in the EU programming period 2007-2013:

“Between 2007 and 2013, planned EU expenditure for culture under Cohesion policy amounts to more than EUR 6 billion representing 1.7% of the total budget. EUR 3 billion is allocated for the protection and preservation of cultural heritage, EUR 2.2 billion for the development of cultural infrastructure, and EUR 775 million to support cultural services.¹” A closer look on the national level presents a more promising picture: The budget dedicated for CCI in EU Structural Funds seems to be widely underestimated in relationship to the actual expenditures. For example, a recent study shows that 5.71% of EU Structural and Rural Development Funds have been dedicated to CCI in Austria², despite the fact that only 1% of funds were originally earmarked for culture.

In spite of the excessively weak interest in culture during the preparation of the EU Structural Funds programmes in 2007-2013, the cultural sector, together with the implementation bodies of the EU regional programmes, dedicated considerable amounts to projects related to culture – far exceeding the funding measures specifically dedicated to culture.

How is this possible?

- Culture by its nature is a transversal matter, which cannot be separated from regional development. It is a horizontal policy, like environmental protection and non-discrimination, and an important aspect of a wide variety of projects.
- Culture and identity are closely linked and therefore at the heart of place-based policies and projects.

- The added value of CCI has become more evident over the past years and this has been supported by studies that show, for example, the strong relationship between the creative sectors and employment creation.

European Territorial Cooperation programmes have already dedicated a more important budget share to culture during the EU Structural Funds period of 2007-2013: The European Commission estimates that 6% of the funds allocated to ETC are provided for projects from the cultural and creative fields³. This comes as no surprise, as culture is closely linked to cross-border cooperation and European integration. Project promoters should be recognised for having achieved this impressive performance despite the complex implementation and financial control framework of the EU Structural Funds programmes.

“Culture and the creative industries are natural partners of European Territorial Cooperation programmes on many levels: whether to carefully address the socio-cultural, cross-border dimension or to encourage the inter-regional, culturally sensitive exchange and transfer of good policy approaches in larger cooperation areas and in the European territory as a whole. Culture opens doors in neighbouring regions, shapes images of transnational cooperation areas and innovative city networks. It is at the heart of European integration and shows ways for a modernised neighbourhood policy.”

EU Structural Funds: A challenging framework for culture and creative industries projects

Some of the central challenges for further unlocking of the creative potential within Structural Funds include a lack of awareness of the opportunities and administrative flexibility for the creative process. Planning and implementing cultural projects often means bringing together very different backgrounds and perspectives of project promoters and programme management bodies and developing a modus vivendi — not an easy task.

My experience in advising cultural, creative industries and regional stakeholders on project and programme levels for more than 15 years has also demonstrated that stereotypes remain important

¹ http://ec.europa.eu/culture/documents/2007-2013_cohesion_policy.pdf

² <http://www.bmukk.gv.at/medienpool/21382/kreativmotor.pdf>

³ http://ec.europa.eu/culture/documents/2007-2013_cohesion_policy.pdf

on both sides. Project promoters from the creative sectors and branches are often still not able to contextualise their activities in the framework of major regional development initiatives. Many stakeholders of EU Structural Funds remain sceptical about the added value of projects from the creative sector and the project management capacities of their promoters. Good practice projects have overcome these “cultural” differences, for example, by the means of an open exchange from both sides on a level playing field. With an increased knowledge base surrounding the added value and importance of culture on the European and national levels, the interactions are becoming easier over time.

‘Culture’ lessons learnt for the new programming period 2014-2020

Programming the new EU Structural Funds programmes is challenging in the context of a financial and economic crisis.

CCI are amongst the more successful and fastest growing fields in Europe increasingly recognised – also from the EU regional policy makers⁴ - as providing a considerable source of regional renewal as well as the modernisation of local industries and should be strengthened by the new generation of Structural and Investment Funds (ESI) programmes 2014-2020:

- CCI have proven to be of specific added value for the European regions and cities. Already, 3% of the total employment in Europe is within creative sectors and recent studies⁵ show that most of these branches are more crisis resistant than the EU economy as a whole. Fully integrating the potential of CCI into the ESI programmes is meaningful, justifiable and possible. The thematic priorities for the 2014-2020 period allow a wide variety of different interventions for CCI, including, for example in relation to innovation, social cohesion, governance, or the environment.
- Policy making is becoming an open and **participative process** in which all concerned **stakeholders are involved and CCI have their role in this**. CCI can support these creative processes and contribute to innovations in (EU) regional policy. For example the Austrian process for the elaboration of the partnership agreement included a focus group on CCI, an approach that could be inspiring for countries, policies and programmes.
- The new generation of programmes should overcome unnecessary challenges and obstacles for CCI project promoters. Innovation processes, in order to be successful, need flexibility in reacting to trends and allowing the unforeseen. The design sector, for example, has contributed considerably to user-centred innovation processes. The often very tight framework of EU Structural Funds programmes, as well as the complex and time-consuming procedures to manage changes in funded projects, harm innovation processes. Ways to accommodate unforeseen results and to **ensure more flexibility regarding project modifications should be developed**. The ongoing shift from the current financial control-oriented approach to a results-oriented approach could provide the necessary flexibility for the projects.

Programmes should therefore use the full set of flexibility provided by the EU regulations for the upcoming 2014-2020 funding period.

- CCI project promoters are most often small entities and participation in ETC programmes is a challenge associated with high risks. Most EU programmes require project promoters to pre-finance the development phase through external support or their own available personnel resources. Project implementation also requires pre-financing and reimbursements are often only given a year or more after the expenditure was incurred. Financial rules in EU Structural Funds programmes are also complex and subject to recurrent changes and interpretations during the project implementation period. In order to fully use the CCI potential, **programmes should explore options to provide pre-financing, to speed-up financial control processes and to establish a solid reference framework of eligible expenditures, including their interpretation**. The application of lump sums and flat rates, as well as small project schemes, could help to overcome some of the restrictions related to small sectors like creative industries. Targeted training programmes could contribute to overcoming a possible lack of project management skills.
- Concerning the European Territorial Cooperation programmes for 2014-2020: **Transfer of good practice between regions and projects should be further increased**. Many European regions and cities are implementing policies in CCI. In order to avoid reinventing the wheel, which is costly and time consuming, the systematic transfer of validated good practices should be supported. Programmes could support projects in this transfer process, for example through the identification of transferable good practices and the development of a knowledge base on practices in order to establish a win-win situation for all involved partners. Links between ETC, region-specific Structural Funds and other programmes can help to ensure the further adaptation of transferred practices to local needs.



Sylvia Amann – inforelais (www.inforelais.org)

Inforelais provides tailored consulting services for the design and implementation of culture and creative industries funding measures and projects financed by EU Structural and Investment Funds. Sylvia Amann is an expert for the INTERREG IVC capitalization process on creative industries and nominated by Austria to the OMC Cultural and Creative Industries Working group of EU Member States.

⁴ European Commission: Communication “Regional Policy contributing to smart growth in Europe 2020”, Brussels 2010, page 8

⁵ European Commission: “Promoting cultural and creative sectors for growth and jobs in the EU”, Brussels 2012, page 2



© anson tsui - Fotolia.com

Cultural Industries

Film, video, TV, radio, music, books, news media

Cultural industries refers to those industries whose outputs are exclusively cultural and intended for mass production, such as film, video, TV, radio, music, books and news media.

Thanks to the cultural industries, European cultural diversity enjoys much more visibility. By making use of new technologies, new consumption patterns and globalisation, cultural industries have gained a new significance as a means to protecting and promoting cultural expression and cultural diversity. They support awareness-raising as well as improve skills and life-long learning. They also create jobs and contribute to the economy.

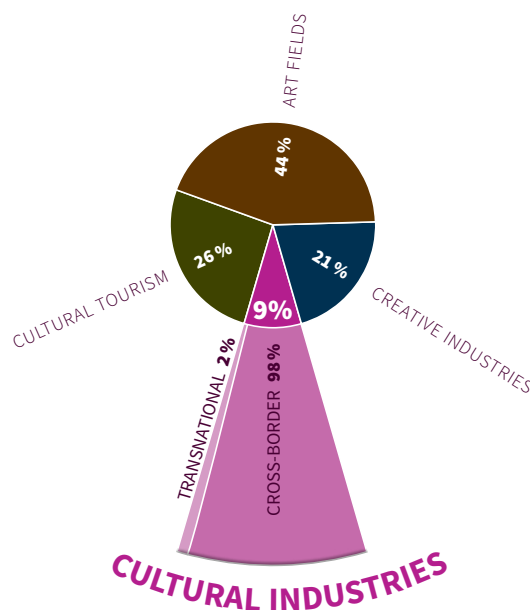
Cultural industries in ETC

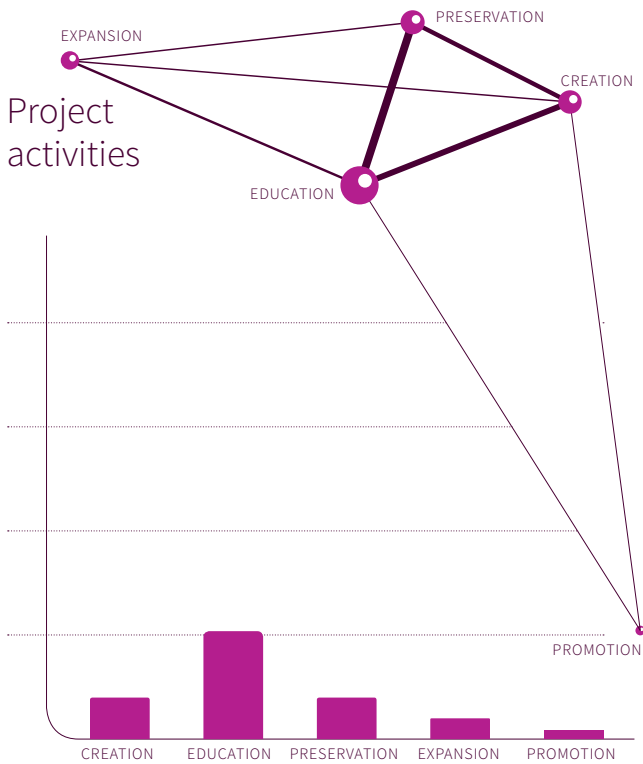
In our analysis, projects which focused on cultural activities which can be mass produced were categorised as cultural industries projects.

Projects primarily dealing with music, books and film were not very frequent in ETC and cultural industries was a rather uncommon topic in 2007-2013. Only 9% of the analysed CCI projects focused on cultural industries. Most of the cultural industries projects were funded by cross-border programmes (only one was funded by a transnational project). Referring to the subject of the cultural industries projects, almost half of the projects concentrated on music (including recorded music and live music), a quarter focused on books and news media and another quarter on film and video.

The rest centred around TV and radio or combined 2 or more of the above-mentioned categories. Approximately 22 million EUR of the ERDF budget (4% of the total ERDF budget of the analysed CCI) was spent on cultural industries.

9% of the 583 analysed CCI projects are cultural industries projects





Network analysis of cultural industries projects:

The diagram illustrates the relationship between the most common activities of all cultural industries projects combined. Each project analysed was categorised according to its **two main activities** (See 'Methods and data sources', p. 54).

Key: ● Size of ball reflects frequency of activities undertaken
 — The thicker the line, the more frequently two activities are combined

Most of the analysed cultural industries projects focus on cultural **educational** exchanges. Cultural industries projects aim to improve skills and provide life-long learning opportunities. Examples include cross-border exchanges between composers, film makers or live musicians in neighbouring countries. Other projects establish platforms to exchange ideas and experiences in working with local literature, radio or music.

Some of the analysed cultural industries projects use the film, books or music as a medium to **preserve** and promote the widespread commercial use of cultural traditions. For example, one project aimed to preserve culinary traditions by publishing a cook book which explains traditions, table etiquette and recipes of the cross-border region. Another project focused on digitalising film archives in order to make them available to future generations.

In the cultural industries, **creation** is as important as preservation, which is why many of the analysed cultural industries projects also implemented cultural activities. These activities could include the organisation of a film festival, the creation of a unique music-theatre show or the development of mass-produced artefacts such as a film, book or CD.

Average cultural industries project:

ERDF budget:
 EUR 421 600

Total budget:
 EUR 696 600

No. of project partners:
 2.2

Duration:
 30 months

Scope of cultural industries projects:

ERDF budget:
 from EUR 21 600 to EUR 2 420 800

Total budget:
 from EUR 36 000 to EUR 4 841 600

No. of project partners:
 from 2 to 7

Duration:
 from 6 to 72 months

Added value of ETC

- ▶ **Fostering educational exchanges:**
 ETC projects stimulate the establishment of sustainable and long-lasting cross-border cooperation through artist networking platforms with a particular focus on contemporary music, film and literature.
- ▶ **Increasing artistic techniques:**
 ETC projects facilitate knowledge transfer across borders, helping educators compare different approaches in teaching creative subjects (eg music, film or literature).
- ▶ **Spreading traditions across borders:**
 By increasing the cultural understanding among citizens of the border region, they are more aware of their common cultural heritage, which promotes social cohesion.



Estimated total ERDF budget spent by all ETC programmes on cultural industries in 2007-2013: **EUR 64 million**

Digitisation of audio-visual data

Bewegtes Leben

The project contributed to the protection and the enhancement of audio-visual heritage in South Tyrol (Italy) and Tyrol (Austria). Some 15 000 amateur movies were collected from the two regions and then saved and made accessible using an improved digitisation technique. The movie footage collected documents everyday life, history, work, leisure, customs and sports in both countries from 1930 to 1990.

www.bewegtes-leben.eu



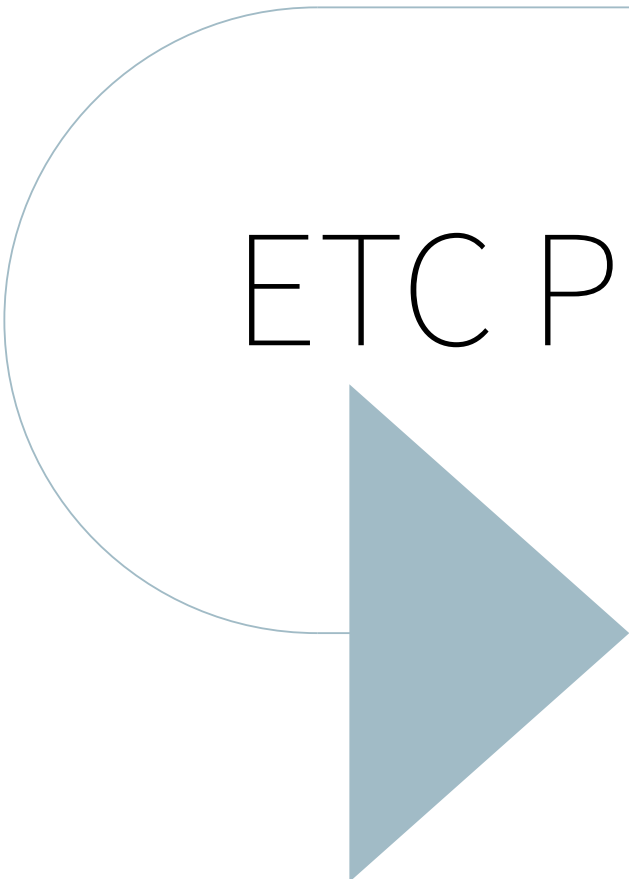
“ The project was an absolute innovation in both regions. There was a vital need to save their audio-visual heritage. The local population’s interest in cooperating was very high and they benefited directly from the project’s digital copies of their analogue footage. ”

“ We built up a very extensive and unique archive of movies. We are very proud of it. It is well used. The project helped us to become a reference point for the saving and archiving of historical films. ”

Marlene Huber, Project Leader



© George Bailey | Dreamstime.com
© Gibsoniff | Dreamstime.com

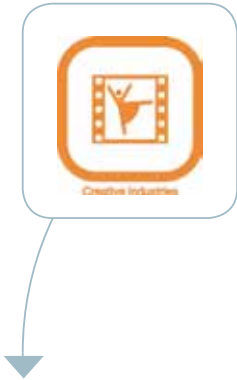


ETC Programme Examples

Many ETC programmes have now launched initiatives to make capitalising on project outcomes and results an important part of daily programme management. Programmes support projects in ensuring that the knowledge gained and results generated are more accessible and widely used. This is to ensure that results are not lost and that future projects can build on the work of their predecessors. Clustering similar projects often brings added value to projects and programmes alike. It enables projects to inform specific policy fields such as energy, transport or CCI about the added value of cooperation or the constructive synergies achieved through several cooperation projects working together on related topics.

In the following articles we present examples of capitalisation initiatives in the culture and creative industries field undertaken by three programmes: INTERREG IVC, which focuses on creative industries in interregional cooperation; the transnational Central Europe programme addressing cultural heritage and creative resources, and the Italy-France Maritime cross-border programme, which supports cultural activities.

INTERREG IVC Capitalisation



Ready-to-use knowledge on the culture sector

In order to have an informed view on cultural and creative industries (CCI) and assess their input to the local economy, policymakers need evidence and proof of success. However, existing statistical data is often difficult to compare and benchmark between countries or regions. To tackle this challenge, INTERREG IVC, together with external experts, has analysed 14 interregional partnerships focusing on cultural and creative industries. The main goal was to identify the most innovative and successful examples of CCI that could also potentially be implemented in other regions around Europe. While the work on CCI continues, a preview of the first year of analysis is presented here.

INTERREG IVC analysed, compared, and highlighted some innovative methods and tools used by projects to evaluate and strengthen CCI in different EU territories. Indicators that can be used to map the sector and investigate its resources, capture CCI contribution to the local economy, or assist in the design of smart specialisation strategies can be found for example in the 'Measuring economic impact of CCI policies' study of the CREA.RE project. These methods and approaches can provide valuable information for other regions in Europe wishing to learn more about their cultural and creative industries.

Challenges for creative companies

Let us assume that decision-makers are already convinced of the need to support cultural and creative industries. What then do creative businesses actually need? According to the capitalisation analysis of INTERREG IVC, creative companies face a series of barriers such as lack of infrastructure, limited access to finance (including EU funds), a shortage of tailored business support services, and an absence of exchange platforms between academia and CCI.

Useful business support measures vary widely, ranging from establishing local or interregional CCI knowledge and skill transfer platforms, setting up cross-sectoral networks and self-organised hubs, to providing small scale seed capital and specific coaching programmes. Ideas for creating jobs in the CCI sector through co-working spaces are available thanks to the Creative Growth (Co-working Hub LYNfabrikken) and the Cross Innovation (Fab

Lab LX) projects. Also, involving CCI in urban development can be a practical approach to support businesses and create cohesion within urban spaces in an effort to regenerate city quarters.

A specific added value of cooperation projects is that they can promote the transfer and regional adaptation as well as implementation of practices and approaches that have worked well in other regions. This approach, chosen by the project ORGANZA, was further developed in the report 'Crossing Borders for Creativity'. INTERREG IVC is currently investigating many aspects related to the transfer of practices: Which are the innovative practices that are especially worth following and transferring? What are some of the pre-conditions of a CCI good practice transfer? What is the key to successful CCI policy deployment? A thematic report addressing these and many other questions is now available on the INTERREG IVC website: www.interreg4c.eu

The Interregional Cooperation Programme enables cooperation between regional and local authorities from different countries in the EU28, Norway and Switzerland. The Programme comes to life through projects which focus on the exchange and transfer of experiences and good practices. Jointly developed approaches and instruments improve the effectiveness of regional development policies and contribute to economic modernisation. The areas of support are innovation and the knowledge economy, environment and risk prevention.



CENTRAL EUROPE Programme Capitalisation

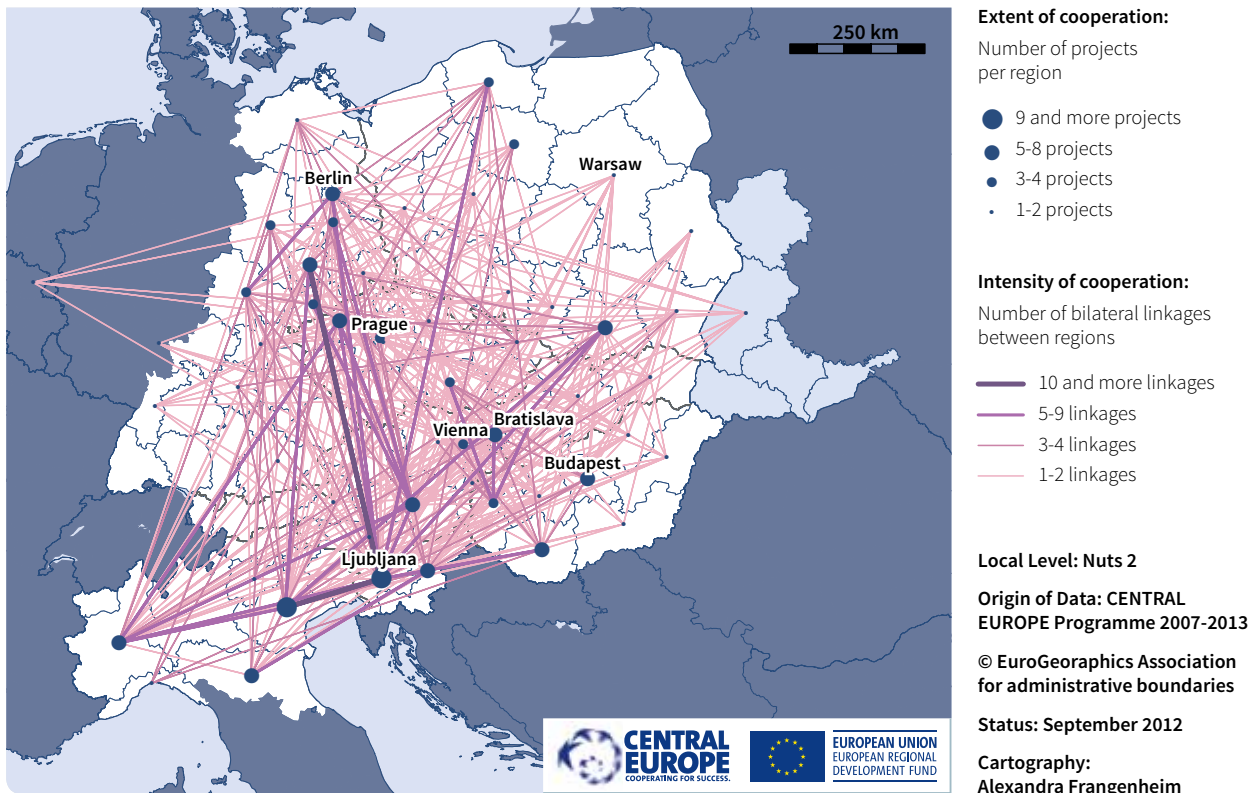
The transnational CENTRAL EUROPE Programme supports 124 projects in six thematic fields, ranging from transport, environment and energy to innovation, demographic change and cultural heritage. In the latter theme, CENTRAL EUROPE supports 18 projects that cooperate on the preservation and use of cultural heritage to foster knowledge, strengthen regional identity and to increase the region's attractiveness. The projects also cooperate on using culture as a key driver for creative innovation.

Thematic studies

Thematic capitalisation in the CENTRAL EUROPE Programme builds on knowledge management and analysis before communicating concrete results to territorial and sectoral stakeholders. Building on the good experiences with thematic studies on transport and innovation, the programme has tendered additional

studies covering the other themes including cultural heritage. The purpose of the thematic studies is to define concrete niches in which transnational cooperation is most relevant for supporting European policy goals. In addition to the studies, the Programme has developed cooperation maps (see graphic below) that not only indicate the most active regions in a theme, but also show which regions work closest together bilaterally.

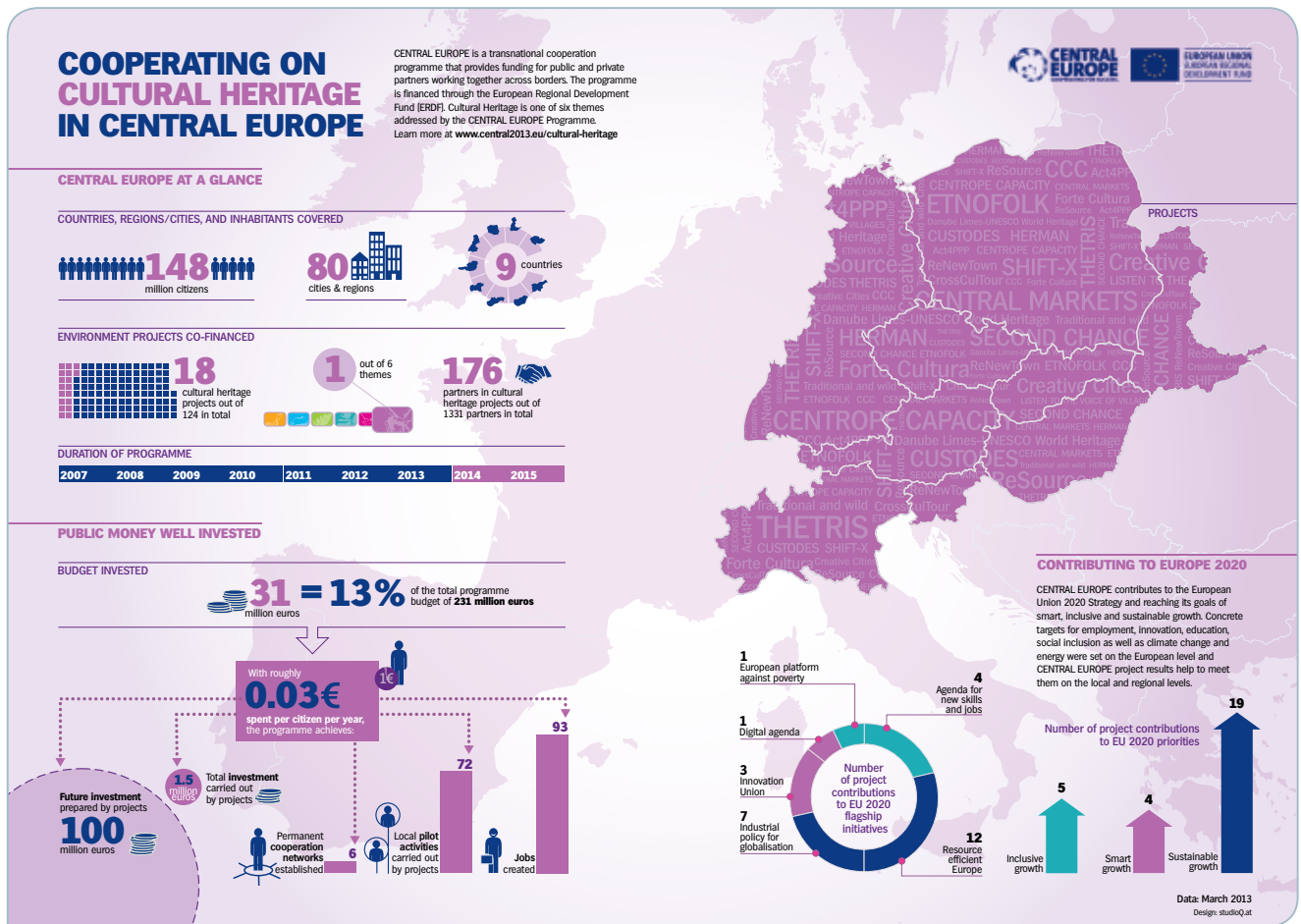
Cooperation links and projects in fields of cultural heritage and creative resources in the CENTRAL EUROPE Programme



Such analytical work forms the basis for a more targeted and non-technical communication that is currently realised across all tools used by the programme. In a series of PORTRAITS publications – including one exclusively on cultural heritage – projects are introduced to readers in a non-technical way using interesting statistics, photography and quotes. These articles are also used online in a dedicated section of the programme website, where the programme presents what is happening within cultural heritage and creative resource projects. In addition to the complete list of supported projects – presented in a slideshow as well as in a database project news and events are available online. These sections also offer direct links to thematic project outputs and results and include the aforementioned cooperation maps. Thematic info

graphics provide visitors with a quick visual overview on key thematic data (see below). You can directly access the cultural heritage section at www.central2013.eu/cultural-heritage.

During events held in CENTRAL EUROPE, partners in cultural heritage and creative resource projects are invited to specific workshops in order to cross-fertilise and cooperate on the sustainability of their results. The latest occasion for such an exchange was the CENTRAL EUROPE Annual Conference 2013 in Padua, Italy, which also saw a new thematic exhibition in which all 124 projects were presented in their thematic contexts. All information and photos from the exhibition are available at www.facebook.com/CentralEuropeProgramme.



Italy-France Maritime Capitalisation

“Through capitalisation, we are able to appreciate the added value of actions and their impact on cross-border cohesion and cultural empathy. We will now consider new and more innovative approaches to address culture in the future!”

Culture is a key theme of the cross-border programme Italy-France Maritime 2007-2013. The programme, which involves four Mediterranean regions (Tuscany, Liguria, Sardinia and Corsica), is investing extensively in enhancing and protecting heritage during this programming period.

Creating a cluster

In 2011, the programme’s Managing Authority initiated a capitalisation process by conducting an empirical survey among project beneficiaries and creating a specific cluster on culture.

This capitalisation process seeks to identify and share best practices and key measures of funded projects and to promote an exchange of views, experiences and synergies through the establishment of learning communities. In order to make recommendations for the next programming period, all results were analysed, including those which had a significant impact on the programme’s objectives and enhanced results and products by reintegrating them into the project cycle.

At the first meeting of the culture cluster, its members defined common themes, objectives, and possible activities to be implemented. It was agreed that together with a thematic expert, a facilitator and a methodologist, the projects would identify best practices and significant results. By the end of this process, the cluster plans to establish a prototype for an ‘ideal culture project’ and elaborate recommendations for the future programming period.

The programme’s capitalisation initiative is intended to support the task force set up for the 2014-2020 programming period. The current challenge for the Programme Italy-France Maritime is to collect, through the cluster process, a number of useful and specific indications to help to understand if and how to approach the topic of culture in the next programme. In the latest version of the ERDF Regulation, culture is mentioned under the sixth investment priority, Environmental Protection and Resource Development (‘Protecting, promoting and developing cultural heritage’).

The Italy-France Maritime Programme has funded cultural projects with a tangible dimension (traditional architecture, churches, fortifications, museums, cultural goods) and an intangible dimension (oral traditions, poetry, songs, theatrical traditions). The presence of a maritime border has clearly made accessibility to cultural heritage a real challenge for the territories. This issue has been approached through investments (in order to improve physical accessibility), and through soft solutions that allow citizens to access their rich cultural heritage more easily (virtual platforms, innovative tools). Since protection and enhancement of cultural heritage appear to be inextricably linked with the need to assure sustainable promotion of cultural heritage, the programme has been active in funding projects that are supporting the development of networks of cultural goods and services and sustainable tourism routes.



©ATC- Sylvain Alessandri



MARITTIMO - IT FR - MARITIME
TOSCANA - LIGURIA - SARDEGNA - CORSE



Cultural Tourism

Cultural tourism is a commonly used term that reflects the close links that have always existed between culture and tourism in Europe and beyond. It is a term, though, that is open to interpretation because both culture and tourism are very broad concepts in themselves. UNESCO, the OSCE and the European Commission's Enterprise and Industry directorate have all conducted studies on the concept of cultural tourism, its historic background and the impact of culture on tourism.

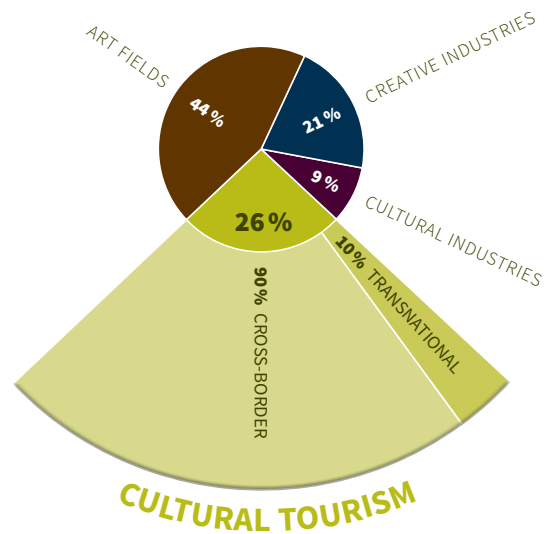
“The movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs.”¹

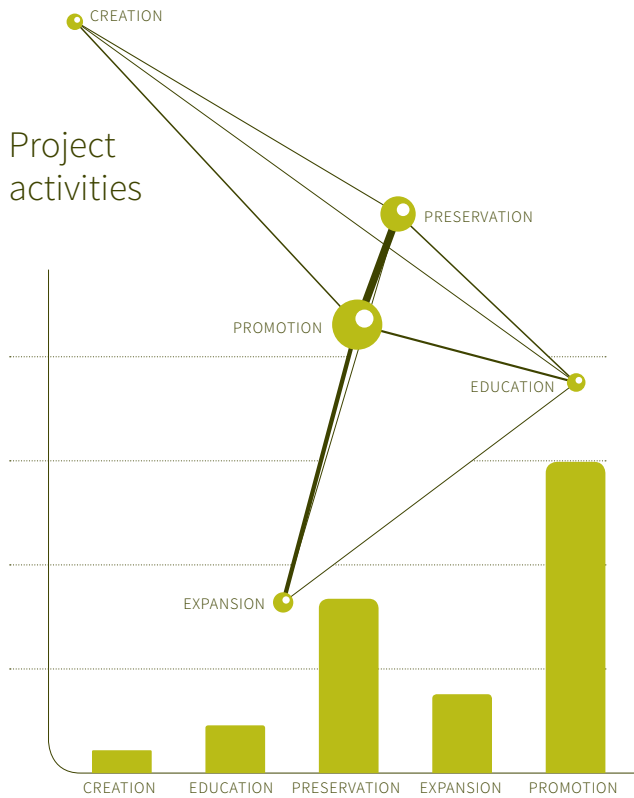
Cultural tourism in ETC

In our analysis, we categorised cultural tourism projects as those which stressed the link to tourism or the importance of tourism for the project in their project description.

Altogether, 26% of all analysed CCI projects had cultural tourism as their main focus. Since cultural tourism is an important and growing sector of the European economy, it is not surprising that 88% of the analysed cross-border cooperation programmes and 50% of the analysed transnational programmes funded projects in this field. However, there was a greater involvement in cultural tourism by CBC programmes than transnational programmes and 90% of cultural tourism projects analysed were cross-border projects. Around 145 million EUR of the ERFD budget for CCI projects (28% of the total ERDF budget of the analysed CCI) was spent on cultural tourism.

26% of the 583 analysed CCI projects are cultural tourism projects





Network analysis of cultural tourism projects:

The diagram illustrates the relationship between the most common activities of all cultural tourism projects combined. Each project analysed was categorised according to its **two main activities** (See 'Methods and data sources', p. 54).

Key: ● Size of ball reflects frequency of activities undertaken
 — The thicker the line, the more frequently two activities are combined

Average cultural tourism project:

ERDF budget:
 EUR 940 000

Total budget:
 EUR 1 298 000

No. of project partners:
 4.6

Duration:
 28 months

Scope of cultural tourism projects:

ERDF budget:
 from EUR 10 000 to EUR 6 377 600

Total budget:
 from EUR 16 500 to EUR 8 503 400

No. of project partners:
 from 2 to 20

Duration:
 from 5 to 59 months

The main activity of cultural tourism projects is the development and implementation of **promotion** activities. In order to make cross-border regions and cities more attractive and competitive in the European and world-wide tourism markets, ETC projects tend to develop joint tourism concepts, strategies, offers and information campaigns. By exchanging knowledge and sharing good practices in areas such as effective tourism management, infrastructures and services, projects endeavour to gain greater visibility of the project area.

Many of the analysed ETC projects combine promotion of tourism with the **preservation** of cultural goods such as buildings, monuments, archaeological sites or cultural landscapes. Highlighting cultural heritage and transforming cultural goods into interesting tourist attractions also has a favourable effect on the regional economy. Examples include developing cultural landscapes for tourism, using historic events or figures to develop tourism products or attractions, developing and promoting a route or theme through different countries, such as historic cycling routes. Folklore, local traditions, and crafts are also important components of ETC cultural tourism projects: ETC projects help preserve local and often unique traditions by organising training programmes, exhibitions and events such as crafts workshops or folklore festivals.

Many of the analysed projects fall under the category **expansion** and aim to diversify what the region has to offer by turning unique elements of the local culture into marketable products (such as wine, food, or handicrafts) or appealing tourist attractions.

Added value of ETC

- ▶ **Giving border regions greater visibility:**
 By combining inputs from many different ETC project partners, tourist attractions become more appealing, local products more innovative and Europe's border regions more competitive.
- ▶ **Paying tribute to Europe's cultural heritage:**
 Through cross-border cultural tourism the preservation of Europe's cultural heritage is strengthened. The population living in border areas is made aware of the common cultural heritage shared with neighbouring regions.
- ▶ **Promoting commercialisation of local products:**
 ETC cultural tourism supports the creation of common cross-border products with favourable effects on the regional economy and employment levels.



Estimated total ERDF budget spent by all ETC programmes on cultural tourism in 2007-2013:
EUR 299 million

¹ Conceptual definition of ATLAS in: Greg Richards "Cultural Tourism in Europe", Association for Tourism and Leisure Education (ATLAS), 2005, p.25

Architecture of totalitarian regimes in urban management

ATRIUM

ATRIUM was a start-up involving 11 countries in south-east Europe which set about laying the basis for a European Cultural Route highlighting architecture built by totalitarian regimes in 20th-century Europe.

www.atrium-see.eu



“ The subject of the project – totalitarian architecture – gave us the opportunity to explore several fields, while establishing this European Cultural Route, from history, art and wine to food culture and the environment. We have a feeling that interest in this theme is greatly increasing – and that is extremely rewarding for the ATRIUM team. ”

Claudia Castellucci, Project Manager



Church of St. Barbara, built in 1936, Rasa, Croatia

© project: Atrium

Creative tourism through the creation of clay art centres

Clay Tour

Developing tourism products based on the pottery traditions of the Daugavpils (Latvia) and Utena (Lithuania) regions and promoting general cultural and creative tourism in the area were the chief aims of the Clay Tour project. Utena's Local Lore Museum (the most important history and art institution in south-eastern Lithuania), and the Daugavpils City Department of Cultural Affairs (the city's leading culture institution) combined efforts to establish clay art centres where regional heritage and culture was preserved and promoted. Both renovated centres became an exciting place to visit for both local inhabitants and tourists.



bringing neighbours closer



part financed by
European Regional
Development Fund

www.utenosmuziejus.lt
www.keramikosratas.visiems

“ The project's activities encouraged craftsmen to create, teach and cooperate, which in turn contributed to the creation of new tourist products and services. The education programme we developed is having a positive impact on our children's learning of traditional craft making and is contributing to the preservation of cultural heritage traditions. ”

Lilija Jovareinè, Director, Local Lore Museum of Utena



© project: Clay Tour

Creating cultural offers jointly to attract tourists

Cross-border Center for Cultural Integration Stage at the Border

This project oversaw the construction of two amphitheatres in the partner towns of Elk (Poland) and Alytus (Lithuania), and the publication of 'The Cross-border Culture Catalogue' which served as a guidebook on joint tourism and cultural offers of the partner regions. It also contributed to the development of cultural and tourist activities between neighbouring areas.

www.scenanagranicy.eck.elk.pl



© project: Cross-border Center for Cultural Integration

“ The cooperation of Elk and Alytus is a great example that distance, different cultures and even linguistic barriers don't prohibit acting together for a shared purpose; this cooperation benefits the cultural, economic and tourist development of both cities. ”

Jolanta Skulimowaska, European Fund Specialist

Developing and implementing joint marketing strategies

CrossCulTour

This project developed marketing approaches to make the participating regions more competitive in the cultural tourism market. Nine remote regions in Germany, Austria, Italy and Slovenia were connected to cultural centres to make their cultural heritage more accessible. This was done by employing ICT (audio guide systems), promoting cooperation of small- and medium-sized enterprises, opening access to markets, and searching for multi-sectoral approaches and integrated cultural economic concepts. Key missions of the project were the promotion of cross-sector cooperation, training for students and tourism experts in heritage management and the development of tourist products to enhance the competitiveness of cultural heritage.

www.transromanica.com/crosscultour



“ What makes me proud is that the services created for tourists within CrossCulTour became an integral offer at monuments. In addition, the curricula of all the educational measures developed can be adapted by other regions. I am glad that our results are being continued by the TRANS-ROMANICA Association. ”

Frank Thäger, Ministry of Regional Development and Transport Saxony-Anhalt (Germany), Lead Partner



© project: CrossCulTour

Developing cycling tourism along the Rhine

DEMARRAGE

This transnational project focused on promoting the Rhine Cycle Route from the river's source in Switzerland to its estuary in the Netherlands. The overall goal was to strengthen the economic potential of the regions along the Rhine Corridor. In particular, the growing market of long-distance cycling opened up new opportunities to build up the tourism and hotel industries' capabilities in the Rhine Corridor regions.

www.demarrage.eu



INTERREG IVB

“ Transnational cooperation is vital for the development of the Rhine Cycle Route which crosses through four countries. We need the knowledge and dedication of each region in order to implement the measures developed by DEMARRAGE. This is especially true for efforts such as consistent signposting along the route. Overall, working together ensures a shared marketing approach and better quality products and services for tourists. ”

Sally Friedrich, Project Coordinator



© project Demarrage

Cross-border cooperation in tourism destination management

Destinatour 2013

Destinatour's project partners focused on developing the regions of Bratislava (SK) and Lower Austria (AT) as cultural tourist destinations. They created the shared brand Genuss ('indulgence' in English) which they promoted through their booklets, trip cards and events for the local wine, culture and cycling tourism industries.

www.niederoesterreich.at/portal

“ Lower Austria's strong market presence in Slovakia and the border cooperation with the Bratislava region has been very successful. This is the result of an intensive exchange of experience with the project partners and 'Learning by doing.' ”

Edith Mader, project coordinator,
Destinatour 2013, Markt- und Produktkommunikation
Niederösterreich-Werbung GmbH, Lead Partner



© project Destinatour 2013



creating the future

Programm zur grenzüberschreitenden Zusammenarbeit SLOWAKEI - ÖSTERREICH 2007-2013
Program cezhraničnej spolupráce SLOVENSKÁ REPUBLIKA - RAKÚSKO 2007-2013

Cross-border cultural tourism

Istro-pontic – Where European civilisation begins

The shared mission of the project was to promote, preserve and improve the incredible cultural richness and diversity of the Istro-Pontic cross-border region (Romania/Bulgaria) in an attractive and accessible way.

www.istro-pontic.eu



“ Our goal was to create a common identity of the region as a year-round destination for cultural tourism. Istro-Pontic brought together the tourism business, museums and municipalities, among other organisations, with the shared goal of developing cultural routes in the Istro-Pontic region. Our main approach was to identify and locate shared historical and cultural ties linking Romania and Bulgaria. Instead of compiling their most popular attractions into tourism products, we aimed at creating common thematic routes. Our focus was not only on contributing to a better understanding of our past but also on strengthening the image of the cross-border region as an attractive destination for sustainable tourism. ”

Bozhanka Dobрева, NGO European Institute for Cultural Tourism EUREKA, Project Coordinator



© project: Istro-Pontic

The oldest processed gold in world – more than 7000 years old, found near Durankulak Lake, North East Bulgaria

Shared maritime history as tourist magnet

ODYSSEA SUDOE

This transnational project helped to define and implement an innovative model of tourism development based on the cultural heritage and shared maritime history of several southern European cities' ports and regions. The project partners also established a new concept of sustainable harbour cities, which connects the coast with the hinterland and integrates the sea and rural territories.

www.odyssea-sudoe.eu



“ The challenge of our project was to generate a concept for a permanent cooperation network of maritime cities and inland waterways, favouring the whole population in the long term. Using common technologies, which enabled us to read maritime and cultural landscapes, we were able to develop tourist activities that ensure a better flow of customers from the port cities to the hinterland. The ODYSSEA SUDOE project gives 6 partners from the Balearic Islands, Algarve, Alentejo, Languedoc-Roussillon and Midi Pyrénées a new concept on which to structure tourism, namely a Cultural Route 'From the sea to the land'. The promotion of the territory is built upon tangible and intangible heritage, history, language, crafts and social traditions. ”

Regis Lopez Lang, Project Manager



© project: ODYSSEA SUDOE

The European Funding Landscape and an Outlook towards



European Territorial Cooperation has proved to be a particularly important tool used to exchange ideas for innovative policies, to foster a common cultural identity and to jointly preserve and promote cultural heritage, thus bridging gaps across European regions. In other words, ETC has contributed to setting up a basis for a smart, sustainable and cohesive Europe.

EU funding increasingly supporting culture

In recent years, the role of culture has changed. Culture has increasingly inspired innovative projects, finding solutions to a number of social and economic challenges. Different European programmes have supported culture-based innovative projects.

Culture has been mainstreamed in several Structural Funds-funded urban regeneration projects as a tool to improve territorial image, attractiveness and cohesion. Nantes Métropole and the artistic interventions in its former industrial 'Ile de Nantes', Arnhem and the creation of a fashion district in the deprived urban quarter of Klarendal or Dublin and the development of Temple Bar as the city's cultural quarter, are successful examples. These cities have been able to give a new boost to their local economy and social life thanks to cultural investment.

Challenges like access to finance have been addressed by initiatives such as an investment fund for CCIs co-funded by the ERDF (VC Fonds in Berlin), or European Territorial Cooperation projects, which have been facilitating the development of new policy tools based on the sharing of complementary knowledge and experience. Creative Growth (INTERREG IVC), for instance, contributed to benchmarking business support services and solutions aimed to set up best measures to support the sector, with focus on access to

finance, clusters and incubation. Cultural fragmentation has been faced through several digitisation projects, including 'Digitising Contemporary Art' (DCA), or Partage Plus – Digitising and Enabling Art Nouveau for Europeana, which were funded under the CIP Programme. There is also a clear interest in finding new ways to break 'silos'. Artistic interventions have been supported in companies under the Culture Programme (Creative Clash, TAFI) in order to stimulate disruptive thinking and new production processes or products. The FP7 Programme is currently funding the project Ki-iCS, which tests new forms of interactions between artists, creative professionals and scientists in order to generate innovative ideas. Similarly, Creative SpIN (URBACT) aims to identifying the best methods and tools supporting creative spillovers across sectors.

Main funding opportunities...

Inspired by these positive experiences, the 2020 funding landscape seems to take CCI's potential seriously. Three main types of funding opportunities can be identified at the EU level:

- Direct funding opportunities promote and safeguard cultural and linguistic diversity under the new umbrella programme **Creative Europe**. This will include a Guarantee Fund, a novelty compared to the current Culture and MEDIA programmes introduced to facilitate access to bank loans, and have a greater focus on supporting new business models;
- Indirect funding opportunities, under the **Structural Funds**, mainly support culture in the context of broader territorial development strategies and joint territorial initiatives. **Horizon 2020** and **COSME** (the follow-up programmes to FP7 and CIP), which will continue to focus on digitization of contents as well as on supporting the development or use of new technologies in the cultural and creative sectors (with a new specific focus on fashion)
- Transversal funding opportunities are mainly linked to initiatives such as **ECIA**, **European Creative Districts**, the upcoming **European Design Innovation Platform** or the recently-established **European expert group on CCIs internationalisation**. This funding does not provide direct funding to the sector, but instead supports strategic actions aimed to set the right policy environment for CCIs to develop and grow.

2020

By **Valentina Montalto** KEA, Brussels

Still to be improved...

Some 'back steps' can unfortunately be noticed as well. For instance, at the time of writing this article culture is not a clear thematic priority of the new Cohesion Policy 2014-2020. This is worrying as Cohesion Policy is the main source of funding for culture at the European level. About EUR 6 billion have been allocated to culture during the period of 2007-2013 in comparison to EUR 1.1 billion coming from the Culture and MEDIA programmes combined. Nevertheless, it is still possible to earmark Structural Funds for CCIs. The European Commission has expressively invited¹ public authorities to fully assess the potential of CCIs for smart, inclusive and sustainable growth and further integrate them in their development strategies at all levels, particularly in the context of Smart Specialisation Strategies (RIS3), the existence of which is a necessary condition for regions in Europe to receive Structural Funds².

Budget allocation is also problematic. Although the European Commission (EC) has proposed a 37% increase of the Creative Europe budget compared to the current Culture and MEDIA programmes together, the Council of the EU has rejected the proposal. Such a decision only partly reflects the policy shift regarding culture, which is happening at the European level. The new budget will probably remain higher than the current one, but there is a risk that it will be decreased to EUR 1.3 billion (from the EUR 1.8 billion proposed by the EC).

Finally, European funding opportunities are rarely well known and understood by cultural stakeholders. There is certainly a need to better communicate available funding opportunities and improve their accessibility.

Towards 2020: unleashing CCIs' potential for a competitive and cohesive Europe

Europe has enormous cultural and creative assets at the heart of its economic and social growth model: a strong education system, creative enterprises, a dynamic and culturally rich society, a good level of digital technology literacy, strong public institutions and democratic systems of government, a wealth of ideas, artists and creative talents. European brands are among the best in the world in technology, fashion, tourism, media publishing, television, music, design and architecture.

However, Europe risks losing its attractiveness and innovative potential due to a challenging transition to a 'sharing and experience economy' as well as an economic crisis, which is testing the limits of the European project. The challenge today is to reverse this declining trend. This is why EU 2020's purpose is to set a new framework for Europe not only to overcome the crisis, but also to change Europe's growth model, with a view to facilitate the economic shift and strengthen Europe's position in creativity and innovation.

The shift from a 'culture for culture's sake' vision towards a new conceptualisation of culture requires a new role for European cultural heritage. Being at the crossroads of arts, business and new technologies, the CCI sector can notably contribute to a new growth model as it enhances:

- Smart growth - nurtured by culture as a source for new ideas, jobs, products, services and processes within CCIs and beyond (tourism, ICT, public services, etc.);
- Sustainable growth - facilitated by the culture and creative sectors' low impact on the environment, but thanks to culture, the ability to link the past and the future - past cultural heritage can be a source of innovative ideas nurturing the new economy;
- Inclusive growth - stemming from CCI's capacity to regenerate territories, to create a sense of belonging as well as creative thinking and skills, culture is very much needed in the knowledge economy.

Several European funding opportunities can contribute to fully unleashing culture's potential for Europe's growth. However, the policy shift towards a new understanding of culture needs to be consistent, notably in relation to programme priorities (Cohesion Policy) and budgetary allocations (Creative Europe).

Although data are still scarce and greater evidence showing the impact of cultural investment is much needed, it is by now clear that a purely technocratic view of economy and innovation is insufficient. Protecting and promoting European culture is therefore not simply about preserving past heritage, but rather about safeguarding the individual and collective capacity for innovation. Recognising and affirming culture as a source of new growth means contributing to reviving the European economic and political project while benefiting present and future generations.

¹ Smart Specialisation Platform. (2012). Guide to Research and Innovation Strategies for Smart Specialisation (RIS3). European Union Regional Policy, Brussels.

² ERDF support to investments in research and development and ICT (thematic priorities 1 and 2) will be subject to the existence of a smart specialisation strategy (ex-ante conditionality).

What kind of cultural projects will your programme support in the future?

“Natural and cultural heritage are key factors in territories’ sustainable development. Our challenge is to capitalise now on best practices in order to be more focused, innovative and concrete in the next programming period.”

*Lesia Sargentini, Communication Officer,
Italy - France Maritime*

“The SEE Programme would like to support cultural projects with a transnational dimension and a real added value for the territory. Cultural and creative industries and tourism have great potential in certain countries forming the future transnational programmes in the area. Projects should have a real impact in future on promoting smart, sustainable and inclusive growth in CCI and tourism. Considering no thematic objective directly related to culture is planned in the upcoming programming period, cultural projects could be included in the investment priority ‘Protecting, promoting and developing cultural heritage’, within the thematic objective ‘Protecting the environment and promoting resource efficiency’, or even in innovation-related thematic objectives in the case of cultural projects with a very innovative approach. Any of the approved projects within this period could be considered in the next programming period according to the new Operational Programmes and selected priorities for the future programmes.”

*Eloy Gómez, Communication Manager,
South East Europe Programme*

“We have put a strong emphasis on creative industries in the NPP 2007-2013 programme, especially as a catalyst for innovation, where they can add value to traditional industries. Creative industries often attract young people of both genders, which is especially important in NPP regions, which generally suffer from youth out-migration and a gender-segregated labour force. Our priorities are still under development and our thematic angles may still change. At the moment, it looks like creative/culture will feature in several priorities. First, it is likely that activities in connection to innovation and support to SMEs will be supported, and creative industry projects could play a role here. We also see a role for the creative and cultural sectors in providing an authentic experience for tourists, for example, experiences based on indigenous cultures. Finally, we intend to focus on protection of natural and cultural heritage when it relates to the impact of climate change on people and the impact of major investments of multinationals in remote communities, such as mines and other mega projects.”

*Kirsti Mijnhijmer, Programme Manager
for Information & Communication, Northern Periphery Programme*

“A good practice should be understood as a project that produces a real network among structures on both sides of the border that can continue after a project has ended.”

*Laure Coussot, JTS Coordinator,
France-Switzerland*

“It can be assumed that activities in the area of cultural heritage promotion, further development of cross-border infrastructure, destination management approaches, and joint marketing will be supported under the sixth thematic objective ‘Environmental protection and resource efficiency’ and the seventh thematic objective ‘Sustainable transport’.”

*Barbora Vallová, Programme Manager,
Austria - Slovak Republic*

What advice would you give to newcomers in the field of ETC?

“Take your time. People need time to learn about each other and themselves. You cannot force results out of your team but the Team needs to be ready to give them to you. Things might seem slow, but only for an outsider`s eye, in reality ideas bubble below the surface. Pick the right time to take the creative pot off the stove. Not a minute early, not a minute late. That`s project management.”

Kadri Tamm, Project Coordinator EMTACCESS, Central Baltic (EE|LV|FI|SE)

“Be open to other forms of actions and thoughts in order to promote a collaborative culture that fosters diverse and enriching greater knowledge and understanding.”

José Ramón Alonso Peña, Director General de Políticas Culturales, Consejería de Cultura y Turismo. Junta de Castilla y León REDES, Spain – Portugal

“There is plenty to do in the field of culture and in the development that this entails in society. The citizen must be heard and to be involved in processes of creative and innovative development, participating in social activities and collaborative learning.”

Nieves Pachón Martínez, Project Coordinator of FENIX RIEP Network of Economic Innovation Cross Borders focused on people, Spain – Portugal

“Be creative, friendly and believe that you can do it better together.”

Inga Krekele, Project Manager of Daugavpils City Council Culture, Mission to Create, Latvia – Lithuania

“Don’t be afraid to try unknown paths or new ways of thinking! If you take the leap and dare to try, you get greatly rewarded! Good tight communication and open-mindedness between the partners are key factors, as are sharing the same drive, determination and love of the project. When having that, great change happens!”

Ewa Billmark, Project Manager, NoCry2, Northern Periphery Programme

“We must be attentive to our partner and think of solutions when a problem arises and anticipate cash flow problems ... “

Jean Marc Broqua, Circ-que-ol, Project Leader, France - Spain – Andorra

“Embracing and spending time understanding the contextual differences in each region can really enhance learning and open up new opportunities for different stakeholders. Learning from other regions and different actors has really enhanced the project and is critical to achieve project aims and objectives.”

James Cunningham, Principle Investigator, Creative Edge, Northern Periphery Programme

“The benefits are obvious, but it’s very important, especially for the Lead Partner to:

- Measure the potential benefits of cooperation and define the objectives
- Identifying partners’ profiles, their motivation and resources to ensure project feasibility
- Study the program selection criteria and compile consequently the submission set .
- Identify internal and external resources to organize an efficient management of the project
- Take advantage of all communication resources of the project to communicate about cooperation and to mobilize local and regional (public & private) actors involved.”

Regis López Lang, Project Manager, South West Europe Programme

“Place the quality of the partnership as a priority, basing the work together, already in the design phase, on a good mutual understanding, knowledge of the people, the institutions involved, the modus operandi and objectives of each.”

Iolanda Da Deppo, Project Scientific Coordinator, Transmuseum, Italy – Austria

Why is your project sustainable?

“The project is sustainable because the awareness of the value of audiovisual heritage was raised and a digital film archive was created for the future. An important part of historical audiovisual memory in South Tyrol and Tyrol has been saved.”

*Marlene Huber, Project Leader,
bewegtes Leben – vita in movimento, Italy - Austria*

“The Danube Limes World Heritage designation ensures long-term and sustainable protection and development of the Limes and also ensures proper use and management of cultural heritage resources and increased awareness raising. More and better collaboration between the Danube countries and their relevant institutions will foster the establishment of a common cultural route, a joint action plan and a common marketing strategy.”

*Sonja Jilek, Communication Manager,
Danube Limes project, Central Europe Programme*

“A web-based export platform, insights developed from mapping that led to the creation of a creative index, the development of a physical creative hub, a methodology of practical mentoring support for creatives and the development of a transnational teaching programme, Creative Steps, have provided practical support to many people in the creative industries sector in a way that is both enabling and sustainable. We envisage that all these outcomes will be used extensively by other regions and stakeholders. The project partners have been proactive in seeking other funding opportunities that would complement and build on what has been achieved in the Creative Edge project.”

*James Cunningham, Principle Investigator,
Creative Edge, Northern Periphery Programme*

“The project has allowed us to standardise the quality of cultural museums’ proposals, and to increase awareness of the role that culture and museums have in respect of regional development. The project has also led to the greater professionalisation of participants and the creation of jobs.”

*Daniela De Prato, Comunità Montana della Carnia P3,
Transmuseum, Italy -Austria*

“Renovation and re-development of museum establishments contribute to an improved quality of public services, creating new possibilities for citizens and tourists. Improved infrastructure of museum premises makes museums more functional and attractive for both the cities’ inhabitants and tourists alike.”

Lilija Jovareinē, Director, Local Lore Museum of Utena, Clay Tour, Latvia – Lithuania



“Our project is a network that revives old abandoned industrial facilities and tries to generate wealth through economic innovation by involving the local stakeholders. We help to create new methods and ways of working through the exchange of knowledge and experience. We also draw on imagination, creativity, solidarity and cooperation among people, institutions, companies and public bodies.”

Nieves Pachón Martínez, Project Coordinator, FENIX RIEP Network of Economic Innovation Cross Borders focused on people, Spain - Portugal

“Every activity implemented was billed as an important event that would help the local economy to develop thanks to an increased number of tourists visiting. The cultural industries also found the activities a useful way to grow professionally and to showcase their projects. Town mayors in the border region realised that our activities helped to educate and entertain the local population as well as bring them economic benefits. That’s why this project has become essential for the survival of these towns.”

José Ramón Alonso Peña, Director General de Políticas Culturales, Consejería de Cultura y Turismo. Junta de Castilla y León LIME NORTE, Spain - Portugal

“The lessons learned and the new international networks established through working together, you carry with you all your life. The entrepreneurs involved in the making of NoCry2 will ensure that the results of the project will continue in their businesses. Change is happening thanks to NoCry2 but it continues thanks to the young creative entrepreneurs contributing to and seeing the benefits of territorial cross-collaboration. Once you get infected by the NoCry2 ‘virus’, you never go back and will appreciate all the opportunities that are out there, just waiting to be taken!”

Ewa Billmark, Project Manager, NoCry2, Northern Periphery Programme



European Expert Network on Culture (EENC):

Analysing the Role of Culture in European Regional Development

*Interview with Jordi Baltà,
EENC Scientific Coordinator
Barcelona, April 2013*



Can you tell us about EENC?

The European Expert Network on Culture (EENC) was established in 2010 at the initiative of the European Commission's Directorate-General for Education and Culture (DG EAC). Following a public call for tenders, its coordination was entrusted to Interarts and Culture Action Europe. The EENC provides advice to DG EAC and other policymakers regarding the importance of culture for European, national and local policies. It involves a group of 17 experts in the fields of the arts, culture and cultural policy, as well as other researchers and experts who are engaged on an occasional basis.

EENC conducted several analyses on the relationship between Structural Funds and the cultural and creative sectors. Can you tell us more about those studies?

EENC carried out a set of analyses on the role of culture in Structural Funds in 13 Member States of the EU, namely Bulgaria, Czech Republic, France, Germany, Greece, Hungary, Ireland, Italy, Poland, Portugal, Romania, Slovakia and Spain. Our analyses focused on assessing the activities and outputs of cultural and creative projects during the 2007-2013 period. We also provided specific recommendations for better integration of the cultural and creative sectors in the 2014-2020 programmes.

Did you also look at European Territorial Cooperation (ETC)? Could you give us some examples of ETC projects in the field of culture and creative industries and their specific value?

We found good examples of cross-border cooperation in the cultural field in most of the countries we studied. These projects deal with a wide range of issues such as the development of cross-border creative clusters (eg, Czech Republic-Slovakia) or cross-border cultural tourism (eg, Ireland-Wales, Hungary-Slovakia), the enhancement of urban areas (eg, France-Italy), joint language learning (France-UK) or youth cultural cooperation (Hungary-Romania). Cultural projects funded in the context of cross-border programmes are often particularly innovative, as they tend to develop alternative solutions that go beyond the often more traditional approaches of region-specific cultural and creative initiatives.

You mentioned that your analyses also include recommendations for the next programming period. Could you give us some examples?

Our recommendations generally focus on integrating the cultural and creative sectors under each of the 11 Thematic Objectives currently proposed for Structural Funds 2014-2020. Cultural and creative approaches and projects have significant synergies with all of EU's regional development objectives and should be seen as a horizontal theme. Examples are:

- Objective 1: 'Strengthening research, technological development and innovation': User-oriented and design-driven innovation have become very important factors for development and innovation. Cooperation with cultural and creative businesses or initiatives should be fostered to fully benefit from the available potential.
- 'Objective 3: 'Enhancing the competitiveness of SMEs, the agricultural sector and the fisheries and aquaculture sector': Many European SMEs and clusters could also benefit from the innovative potential of creative groups and businesses. Voucher schemes or other means of cooperation could be established.

- Objective 6: 'Protecting the environment and promoting resource efficiency': Creative services and design, including eco-design, can substantially support environmental objectives and awareness-raising.
- Objective 9: 'Promoting social inclusion and combating poverty': intercultural activities are a well-proven tool used to raise awareness and foster social engagement. Structural Funds programmes should be open to financing such activities for the benefit of European regions.

What other recommendations do you make for the next programming period 2014-2020?

We need:

- increased attention to the cultural and creative industries;
- more promotion of youth entrepreneurship;
- strengthening of cultural and creative education in formal and non-formal contexts;
- more and better data as well as information regarding the role of cultural and creative sectors in the Structural Funds.

Where might someone find more information on the role culture plays in the Europe 2020 strategy?

The role of culture in the achievement of the Europe 2020 strategy's objectives of 'smart, sustainable and inclusive growth' has been addressed in several EENC documents since 2011.

For example, in 'Culture, a smart investment for European regions' key aspects through which culture could contribute to smart, sustainable and inclusive growth, were identified. That includes balanced strategies for competitiveness, cooperation and solidarity, a strong articulation of development, social cohesion and territorial cohesion and the recognition of diversity as a key European asset.¹

To find EENC publications and additional information, visit the website: www.eenc.eu

¹ Pascal Brunet, "Culture, a smart investment for European regions?" issue paper for the 2011 European

Methods and Data Sources

This publication is the result of desk research, personal interviews and questionnaires. Our primary source of information was the KEEP database, which helped us to identify CCI projects in ETC throughout Europe. ETC projects from the 2007-2013 funding period that were recorded in KEEP in February 2013 were the starting point of our analysis.

Drawing from the data in KEEP, 1 interregional, 10 transnational and 26 cross-border ETC programmes that fund CCI projects were included in the analysis (IPA and ENPI programmes were not included). We then contacted the **37 ETC programmes** in order for them to provide us with all the CCI projects in their programme. The response rate of the contacted programmes was exceptionally good; 35 out of 37 responded. These programmes provided us with additional information and data on their CCI projects and suggested good project examples. In total our analysis covers **583 CCI projects in ETC**.

We proceeded to contact **50 of the CCI projects** proposed as best practice by the programmes and requested more detailed information about their project experiences. We also asked for visual material and individual feedback of project partners regarding the added value of multi-national CCI projects, CCI success factors and tips for newcomers.

By using KEEP as a starting point for our analysis we **covered 55% of the ETC programmes** (10 out of 13 transnational programmes, 26 out of 53 cross-border programmes and 1 interregional programme). However, there are many more programmes funding a number of excellent CCI projects in ETC which were not yet included in KEEP at the time of the analysis and were therefore not included in the study. There is also a **certain geographic bias in our data**, because at the time of the analysis, KEEP included **more CCI projects from Eastern and Southern ETC programmes** compared to their Northern and Western counterparts. Taking that into account, it is not surprising that most lead partners of the CCI projects analysed are from France, Italy or Spain.

Categorisation of CCI projects

In order to describe and analyse the thematic focus of CCI projects in ETC, we reviewed several existing systems (OSCE, UNESCO, etc.) before choosing to base our work on the system developed by KEA, a European consultancy and research centre focused on culture and creative industries.¹

We divided CCI projects in ETC into four **categories**, by adding cultural tourism as a category to reflect its importance in ETC CCI projects.

- Cultural industries
- Art fields, including cultural heritage, performing arts and visual arts
- Creative industries
- Cultural tourism

Since it is not only important to understand what ETC projects focus on but also how they do this, we assigned each of the CCI projects two main project activities based on a system developed by UNESCO². We adapted this system to the needs of ETC.

Activities

- Preservation:**
 - Preserve cultural heritage (i.e. protect and restore cultural heritage)
 - Collect, compile and present historical information
- Creation:**
 - Develop a cultural product (film, book, play, etc.)
 - Implement cultural activities and events (theatre, dance and music events, festivals)
- Expansion:**
 - Enhance competitiveness of small- and medium-sized cultural enterprises
 - Develop functional, not exclusively cultural products
 - Strengthen technological development and innovation
 - Encourage spillover effects between culture-based creativity and other sectors
- Promotion:**
 - Develop marketing and promotion strategies for cultural activities
 - Add value to existing cultural and heritage tourist attractions
- Education:**
 - Invest in education, skills and life-long learning: training, work placements, staff exchanges
 - Engage in learning platforms

What is KEEP?

KEEP stands for Knowledge and Expertise in European Programmes, and is a database that provides information on INTERREG/European Territorial Cooperation projects from the year 2000 onwards. It is an online tool accessible to all, and is especially useful for those interested in finding out more information on European Territorial Cooperation.

KEEP has been developed by the INTERACT programme in cooperation with ETC programmes, which contribute data and information on a voluntary basis.

Together with the ESPON programme, INTERACT created thematic maps to illustrate the geographical distribution of project partners in relation to a theme or keyword. These maps may also be accessed online. For more information, please refer to:
www.territorialcooperation.eu



¹ KEA "Economy of Culture", 2006, p. 56

² UNESCO "Framework of Culture Statistics", 1986

Glossary

CBC	Cross-border cooperation
CCI	Culture and creative industries
ENPI	European Neighbouring and Partnership Instrument
ERDF	European Regional Development Fund
ESI	European Structural and Investment Funds
ESPON	European Spatial Planning Observation Network
ETC	European Territorial Cooperation
IR	Interregional
LP	Lead partner
NGO	Non-governmental organisation
UN	United Nations
OP	Operational programme
OSCE	Organization for Security and Co-operation in Europe
TN	Transnational

Contact



INTERACT Point Vienna
Kirchberggasse 33-35/9
1070 Vienna, Austria
ip.vienna@interact-eu.net
daniela.minichberger@interact-eu.net

Copyright/Disclaimer:

Unless otherwise stated, the copyright of material published in this publication is owned by the INTERACT Programme. You are permitted to print or download extracts from this material for your personal use. This material can be used for public use, provided the source is acknowledged. None of this material may be used for any commercial purposes.

The information and views set out in the INTERACT publication are those of the authors and do not necessarily reflect institutional opinions. Responsibility for the information and views set out in this lies entirely with the authors.

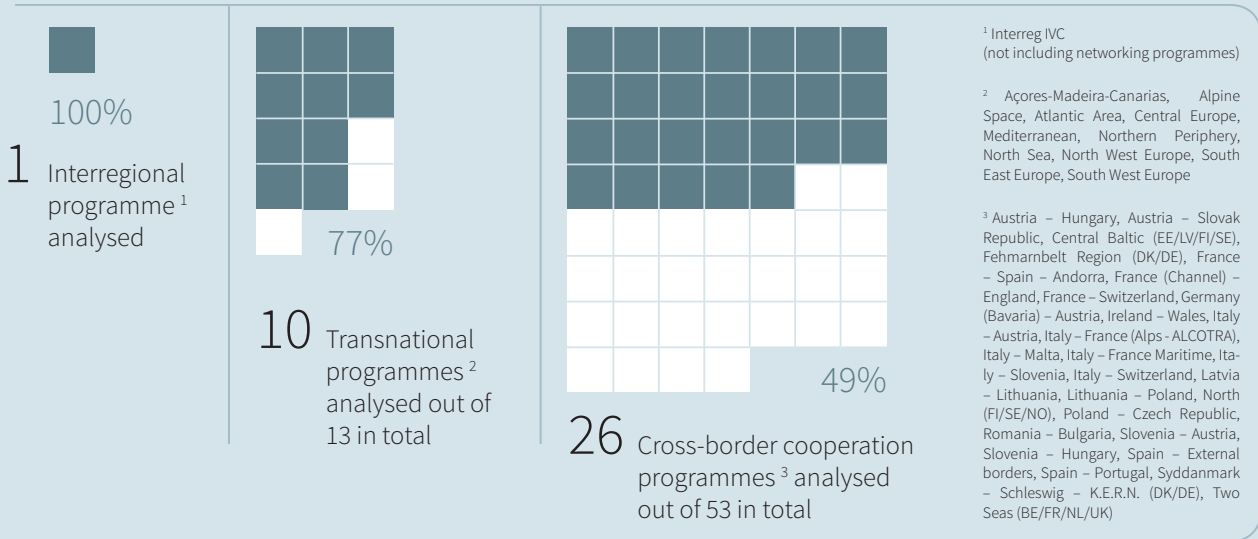
Imprint

Publisher: INTERACT Point Vienna
Editorial team: Daniela Minichberger, Katrin Stockhammer, Maria Alejandra Baetti
Graphic design: Kienesberger Reklamebureau KG

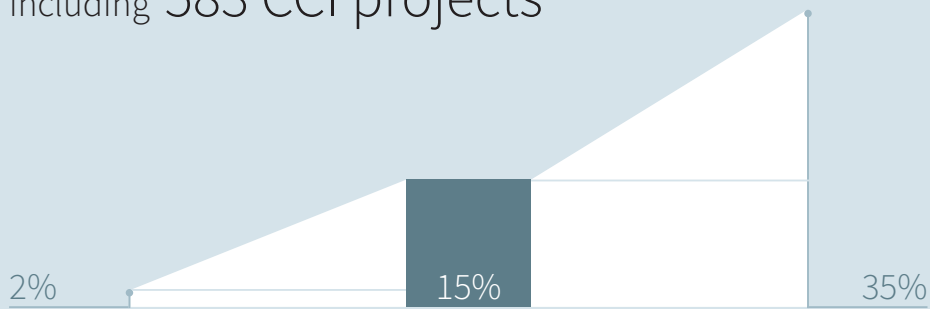
Analysed Data

We analysed **55%** ETC programmes 2007-2013

(37 out of 67 programmes)



The 37 ETC programmes analysed funded 3884 projects including **583 CCI projects**



15% of the projects funded by the analysed programmes are CCI project, ranging from 2% to 35%

24 interregional CBC projects

4% of analysed CCI projects are IR projects

75 transnational CCI projects

13% of analysed CCI projects are TN projects

484 cross-border CCI projects

83% of analysed CCI projects are CBC projects

Average CCI projects

The average CCI project:

ERDF budget: EUR 772 000
Total budget: EUR 1 158 500
No. of project partners: 4.4

The average IR CCI project:

ERDF budget: EUR 1 562 000
Total budget: EUR 2 023 000
No. of project partners: 10.8

The average TN CCI project:

ERDF budget: EUR 1 680 000
Total budget: EUR 2 061 000
No. of project partners: 8.2

The average CBC CCI project:

ERDF budget: EUR 747 000
Total budget: EUR 1 131 000
No. of project partners: 3.5

Acknowledgements

We would like to thank all the ETC programmes and projects which provided us with data, information and illustrations. Your cooperation is much appreciated.

Programmes

INTERREGIONAL INTERREG IVC

TRANSNATIONAL AÇORES-MADEIRA-CANARIAS | ALPINE SPACE | ATLANTIC AREA | CENTRAL EUROPE | MEDITERRANEAN | NORTHERN PERIPHERY | NORTH SEA | NORTH WEST EUROPE | SOUTH EAST EUROPE | SOUTH WEST EUROPE

CROSS-BORDER AUSTRIA – HUNGARY | AUSTRIA – SLOVAK REPUBLIC | CENTRAL BALTIC (EE/LV/FI/SE) | FEHMARNBELT REGION (DK/DE) | FRANCE – SPAIN – ANDORRA | FRANCE (CHANNEL) – ENGLAND | FRANCE – SWITZERLAND | GERMANY (BAVARIA) – AUSTRIA | IRELAND – WALES | ITALY – AUSTRIA | ITALY – FRANCE (ALPS - ALCOTRA) | ITALY – MALTA | ITALY – FRANCE MARITIME | ITALY – SLOVENIA | ITALY – SWITZERLAND | LATVIA – LITHUANIA | LITHUANIA – POLAND | NORTH (FI/SE/NO) | POLAND – CZECH REPUBLIC | ROMANIA – BULGARIA | SLOVENIA – AUSTRIA | SLOVENIA – HUNGARY | SPAIN – EXTERNAL BORDERS | SPAIN – PORTUGAL | SYDDANMARK – SCHLESWIG – K.E.R.N. (DK/DE) | TWO SEAS (BE/FR/NL/UK)

Projects

ACADEMY OF CRAFTS 2 | ARCHEOLOGY IN YOTVINGIANS LAND | ATRIUM | BEWEGTES LEBEN | CCALPS | CIRC-QUE-O! | CLAY TOUR | CREATIVE EDGE | CROSS-BORDER CENTER FOR CULTURAL INTEGRATION STAGE AT THE BORDER | CROSSCULTOUR | DANSCE DIALOGUES 2 | DANUBE LIMES - UNESCO WORLD HERITAGE | DEMARRAGE | DESTINATOUR 2013 | EMTACCESS | FENIX RIEP | HEROES 2C | ISTRO-PONTIC – WHERE EUROPEAN CIVILISATION BEGINS | LANDSCAPES, CITIES, PEOPLE (LCP) | LIME NORTE | MID-BALTIC CRAFTS | MISSION TO CREATE | NOCRY2 | ODYSSEA SUDOE | REDES AND REDES II | REDESIGN+ | TRA-KER | TRANSMUSEUM | WAVES

