



Study on the Contribution of Culture to Local and Regional Development – Evidence from the Structural Funds

Case Studies Part 2

March 2010



Centre for
**Strategy & Evaluation
Services**



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II.B1 NEXT



ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIFG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case



This study demonstrates how ERDF (territorial cooperation) funds are being used to create a genuine cross-border sense of regional identity and community, through an annual two-week multi-disciplinary arts festival crossing borders between West Flanders, Walloon Picardy and the Nord Pas-de-Calais region.

Summary

<i>Country</i>	Belgium
<i>Project</i>	NEXT – Festival pluridisciplinaire transfrontalier / Grensoverschrijdend multidisciplinair kunstenfestival
<i>Partners</i>	Walloon region (Belgium), La Rose des vents – Scène Nationale Lille Métropole (France), Cultuurcentrum Kortrijk (Belgium), Kunstencentrum BUDA (Kortrijk) (Belgium), Maison de la Culture de Tournai (Belgium), Espace Pier Paolo Pasolini, Théâtre international, Valenciennes (France)
<i>Programming period</i>	2007 – 2013
<i>Sectors covered</i>	Performing arts
<i>Cultural activity</i>	Performing arts
<i>Financial instrument</i>	ERDF – INTERREG IVA Territorial cooperation
<i>Objectives of project/programme</i>	Creating a genuine cross-border regional sense of identity and community through audience exchange and cross-border performing arts festivals.
<i>Budget</i>	€680,740 (50.76% from INTERREG, 49.24% from France, Wallonia, Vlaanderen)
	Project duration 01 Jan 2008 – 31 Dec 2011
<i>Principal impacts</i>	Development of cross-border regional networks, increased attendance at cultural events.
<i>Keywords</i>	Performing arts, cross-border co-operation, festival, regional identity

Strategy

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

2. Main features of the project/programme

NEXT brings together different cultural providers from three regions (Nord Pas-de-Calais, West Flanders and Walloon Picardy) around a common artistic project. It aims to:

- structure a cross-border network of cultural providers around an artistic logic and a common geographic territory
- drive opportunities for artistic production, creation and presentation by hosting performances and artists' residencies, and by pooling professional resources
- promote the cultural identity of the common territory amongst its own inhabitants but also outside its borders
- gather new audiences and encourage their movement around the area by reducing the language barrier, developing specific communications and facilitating cross-border mobility.

Trans-border co-operation and work to reduce language and mobility barriers has broadened the cultural offer in the Eurodistrict and increased audience participation, as well as stimulating reflection on issues of cross-border co-operation and regional identity.

3. Main achievements

This project unites five organisations – which are complementary in terms of size and resources but which have very different missions, and which operate in different regions – around a common artistic programme. In their daily practice, these five structures have developed complementary programmes and instruments (artist residencies, productions, co-productions, focusing on other artistic disciplines). By joining efforts through the INTERREG project, they can offer a wider range of cultural activities to the audience in the Eurodistrict that comprises the cities of Lille, Tournai and Kortrijk (total population 1,800,000).

The first festival was held in November – December 2008. By combining and mixing different art forms and disciplines, NEXT provides a platform for both established performers and emerging artists and promotes cross-fertilisation of new artistic ideas.



The project broadens the cultural offer in the Eurodistrict; joint efforts make it possible to present the work of international artists (e.g. Alvis Hermanis, Superamas, Nature Theatre of Oklahoma) more easily than during the seasonal programme.

A joint communication strategy allows cultural providers to reach a larger audience in the Eurodistrict. Audiences have shown a willingness to cross borders to participate in large-scale cultural events.

NEXT achieves its objectives through five main activities:

- a common artistic programme between participating theatres
- an integrated cross-border communication network of communication, press relation and public relations

- an audience exchange which can attract internationally known artists – this includes a shuttle service between different locations enabling audiences to see more than one performance in an evening
- development of a professional network between the organisers and other professional cultural organisations
- general co-ordination of the project.

Outcomes

As of 2008, between a third and a fifth of the operational objectives set for the project have been met, and all are on course to be met by the end of the project on 31 December 2011. Further positive outcomes have included:

- the development of a network among cultural professionals
- opportunities for artists to reach a new and wider audience
- opportunities for audiences to participate more fully in the cultural offer of the Eurodistrict by reducing language and mobility barriers
- stimulating reflection on inter-regional co-operation, identity issues, and inter-cultural differences.

4. Source of additional information

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II.B2 Transdigital



ERDF

ESF

Cohesion

EAFFG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case

TRANSDIGITAL provides a platform for the arts, the academic world and the technology industry to join forces to promote research, knowledge exchange and the dissemination of technological development in the INTERREG area of Flanders, Wallonia and Northern France. The aim is to increase the economic competitiveness of the region by creating dynamic clusters based on technological advances.

Summary

<i>Country</i>	Belgium
<i>Project</i>	TRANSDIGITAL inter-regional platform for research, technology and art
<i>Partners</i>	Walloon region (Belgium), Manège.mons (Belgium), Le Fresnoy, Studio National des Arts Contemporains (France), Latitudes Contemporaines (France), Kunstencentrum Vooruit, Ghent (Belgium), TechnocITÉ, Hornu (Belgium), Le Manège, Scène Nationale de Maubeuge (France).
<i>Programming period</i>	2007 – 2013
<i>Sectors covered</i>	Creative sector
<i>Cultural activity</i>	Design
<i>Financial instrument</i>	ERDF – INTERREG IVA Territorial cooperation
<i>Objectives of project/programme</i>	To encourage research and innovation in a network of research centres in the Lille Tourcoing / Ghent / Mons-Maubeuge area, increase the visibility of the area as a creative and technological pole and develop structural partnerships between research and technological companies and creative and artistic projects.
<i>Budget</i>	€ 2,243,345 (51% from ERDF) Project duration 1 Jan 2008 – 31 Dec 2011
<i>Principal impacts</i>	Increase the access of artists to the job market; Cross-border regional co-operation
<i>Keywords</i>	Cross-border co-operation, creative industries, design, digital technology

- Strategy
- Infrastructure
- Heritage
- Performing Arts
- Music
- Visual arts
- Film/ Audio visual
- Design**
- Handicrafts
- Other

2. Main features of the project/programme

TRANSDIGITAL addresses the lack of interaction between the different regional growth poles in the INTERREG area of Flanders, Wallonia and Northern France. Co-operation and exchange of expertise is largely confined within each region and language differences remain a problem. TRANSDIGITAL functions around three poles:

- stimulating research, innovation and artistic creation within a network of research centres, technology companies and manufacturers in the artistic triangle Lille-Tourcoing / Ghent / Mons-Maubeuge and the INTERREG area
- increasing the visibility and the international image of the INTERREG zone in terms of new technologies, using the same research, technology companies and artistic projects
- developing networks and structural partnerships in the field of research, technological companies and innovative artistic / cultural players in the three regions.

The three cities/regions each have their own specific profile allowing them to launch different projects and to share these with other regions. Via TRANSDIGITAL, complementary skills can be applied to the projects of other partners, creating a dynamic where people and knowledge are exchanged between the three growth poles within the entire INTERREG area. Cross-border co-operation also enables a better distribution of the technology clusters in the regions.

3. Main achievements

Different city regions in the trans-regional INTERREG area have developed their own research and development clusters. The Walloon region of Mons has focused on interactive television (NeuroTV) and frame rates (I Movix), sound synthesis (Acapela) or electronic string instruments (Numediart). The region of East Flanders and Ghent positions itself as a communications centre for new cross-sectoral projects and companies to cluster around research and development of broadband technology (IBBT), new media technology (I-Cubes) and research on biotechnology (Ghent Bio Energy Valley). The metropolis of Lille-Tourcoing focuses on cross-media platforms, web technologies, nanotechnology and intelligent textiles (with Digi Port and Eura Technologies).

The research areas in the various regions are complementary with a high-tech approach in common. Major players in the innovative technology field are now settling in the INTERREG region (e.g. Euratechnologie in Lille). Yet there is currently little interaction between these growth poles. The project aims to stimulate co-operation through:

- Bi-annual two-day trans-regional seminars for businesses, research centres and artistic operators with the aim of launching long-term synergies between industry, research and the arts.
- Workshops and training to develop and further explore research trajectories initiated by companies, researchers and artists.
- New products and projects. Co-operation between business enterprises, research centres and arts houses will lead to projects and productions being developed during residencies in companies, laboratories or workshops.

These various actions aim to:

- develop a sharp and advanced vision on future applications of technology

- develop research and innovation by establishing multi-disciplinary networks and teams (artists, researchers, engineers, entrepreneurs)
- stimulate the international attractiveness of the INTERREG region through projects and productions by the innovative collaboration
- empower young creative citizens/artists through introduction, participation and education in digital technology and providing methodology, hardware and software.

Outcomes

As of December 2009, the project has helped develop three research centres and six company clusters. Thirty companies have been advised out of the 60 reached to raise awareness. 796 people have been trained through eight seminars (attended by 600 people) and 24 workshops. Overall, more than 1,000 people have been informed about trans-border job opportunities.

4. Source of additional information

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II.B3 Vis A Vis



ERDF

ESF

Cohesion

EAFFG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case

Vis-à-vis promotes exchanges between music groups in Northern France and Western Flanders through musical productions and events and the creation of jobs and training opportunities in the modern and popular music and musical events sector. This case study highlights the importance of common cultural activities like music in the creation of a trans-border cultural identity.



Strategy
Infrastructure
Heritage
Performing Arts

Music

Visual arts
Film/
Audio visual
Design
Handicrafts
Other

Summary

<i>Country</i>	Belgium / France
<i>Project</i>	Vis-à-vis
<i>Partners</i>	Province de Namur (Belgium), Via Lactea, RiF, Culture et Flonflons Flandres (France), ARA, Krak, Cultuur Centrum Brugge (Belgium), De Poort (Belgium)
<i>Programming period</i>	2007 – 2013
<i>Sectors covered</i>	Music, performing arts
<i>Cultural activity</i>	Music, local festivals
<i>Financial instrument</i>	ERDF – INTERREG IVA Territorial cooperation
<i>Objectives of project/programme</i>	Trans-border and international co-operation Creation of a trans-border cultural identity
<i>Budget</i>	€2,478,540 (51.22% from ERDF, 48.78% through other and private sources) Project duration 1 Jan 2008 – 31 Dec 2011
<i>Principal impacts</i>	Professionalisation of the popular and modern music sector on the cross-border territory (artists and cultural workers) Cultural interactions between professionals and non-professionals.
<i>Keywords</i>	Music, cross-border co-operation, festival, creative industries, regional identity, training

2. Main features of the project/programme

Vis-à-vis follows up the PassPartout project which ran from 2002 to 2007. The project aims to encourage exchanges between music groups in Northern France and Western Flanders. The project uses common cultural features such as local festivals and fêtes to underline the fact that both regions share aspects of a common cultural identity despite administrative and language boundaries. It also aims to encourage professionalisation of the sector and create jobs in the region.

3. Main achievements

The project's four main objectives are:

- to create common musical productions around the theme of the popular music and the festive tradition of the trans-border region
- to encourage professionalisation, provide training and create jobs in the music and events area
- shared organising of cultural and popular events
- the promotion of popular and festive music through events involving artists from both sides of the administrative boundary.

Outcomes

As of December 2009, the project had organised 68 activities enhancing the structuring of a cross-border cultural offer, 103



activities contributing to promotion of the cross-border territory and 91 activities aiming at professionalising the music field. Overall attendance at these activities reached 50,000 and 700 cultural workers had been trained or advised.

The project organises residencies, music productions, social and cultural work with local inhabitants and research into music heritage. It has created training courses and jobs for unemployed people in the music/events field, training courses

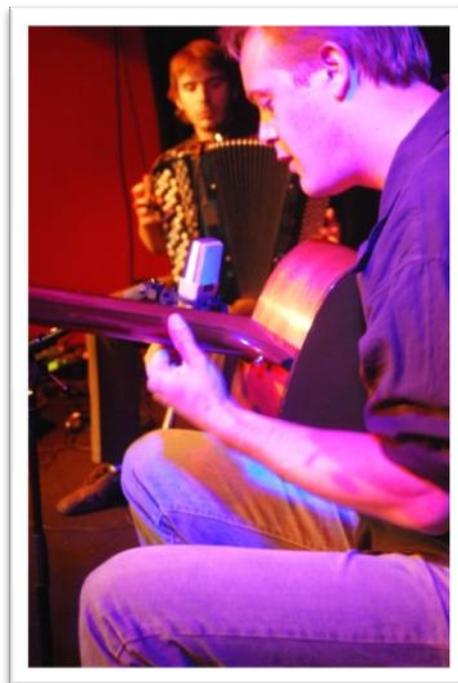
for artists and cultural workers (in administration, law, etc.), band coaching and training for music teachers and instructors. Other aspects of the project include the organisation of festivals and smaller events. All events are environmentally friendly.

Source of additional information

www.visavisnet.eu

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II.B4 Professional qualification in intercultural education

ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives



Biology

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

The education and training system in Bulgaria has serious problems in integrating members of minority ethnic groups. This case highlights the use of ESF funds to increase school participation of Roma children and the number of Roma graduates (currently 0.2% of all graduates). The project provided intercultural training for university lecturers, ministerial education experts and school directors and teachers. The ultimate aim is to promote the inclusion of the Roma population into the labour market and society in general.

Summary

<i>Country</i>	Bulgaria
<i>Project</i>	Professional qualification in intercultural education for university professors, experts with regional education inspectorates of the Ministry of Education and Science, directors and teachers.
<i>Partners</i>	Ministry of Labour and Social Policy; South-West University 'Neofit Rilski' Blagoevgrad; Shumen University 'Konstantin Preslavski' ; 'Prof. Asen Zlatarov' University Burgas; 'Thracian University' Stara Zagora; Plovdiv University.
<i>Programming period</i>	2007 – 2013
<i>Sectors covered</i>	Cultural heritage
<i>Cultural activity</i>	Education and training
<i>Financial instrument</i>	ESF – Cohesion Fund
<i>Objectives of project/programme</i>	Development of human capital potential to ensure higher employment, income and social integration for vulnerable groups (Roma)
<i>Budget</i>	€ 89,566 (85% from ESF – Social Inclusion, Jobs, Education and Training 15% from Bulgarian government)
<i>Principal impacts</i>	Project duration 1 Sept 2008 – 31 Dec 2009 Training of 150 teachers for the Roma community Expected impacts – long-term improvements in the education and integration of Roma populations
<i>Keywords</i>	Roma, social integration, vulnerable groups, equal opportunities, training, education

2. Main features of the project/programme

The aim of this project was the development and implementation of a new strategy to train lecturers, teachers and administrative staff in intercultural education aimed at the successful integration of Roma pupils and students through:

- training university lecturers, experts with regional education inspectorates, directors and teachers to work in an ethnically diverse environment
- setting up a National Laboratory for Intercultural Education
- assimilating new intercultural competencies into schools and higher education
- desegregation and reintegration of Roma pupils into regular schools
- increasing awareness of the values of Roma culture among teachers and students.

3. Main achievements

At present, one-fifth of people of Roma origin in Bulgaria do not have a basic education, which seriously hampers their advancement in the labour market. The percentage of university graduates within this group is extremely low (around 0.2%), and the percentage of school dropouts is the highest compared to other ethnic groups. According to data gathered from the Open Society Foundation's 'The Roma schools in Bulgaria 2002 – 2003', 80% of children not attending school are of Roma origin and there is a second generation of individuals who are unable to read, particularly in municipalities with a high number of Roma.

Outcomes

The first component of the project revolved around the training of teaching and support staff.

- Study documents were developed for training higher school teachers.
- A qualification course for 34 university lecturers was put in place in partner universities. This was organised in three modules of six days each over a year. The total duration of the course was 144 hours.
- A qualification course was devised and taught for school directors and educational experts to be in charge of 'focal schools'. The main focus of this training was on European practices for focal schools, European and national documents for educational integration and models of interaction between schools and Roma families.
- Five-day qualification courses were organised around 'Specifics of education in a multicultural environment' for 30 teachers from mixed schools from each of the five university cities.
- The project also involved the organisation of a conference on the technological aspects of intercultural education. A study manual on 'History, everyday life, and values of the Roma culture' was published in December 2009, to be followed by a manual for higher school teachers and students on 'Intercultural education in higher schools'.
- A National Laboratory for Intercultural Education was set up to co-ordinate the activities of universities and provide academic backing for intercultural policies in all parts of the education system. The laboratory will analyse and disseminate best practice in teacher training and working in an intercultural environment.

Overall, the project has trained 34 university professors, 60 school directors and 150 teachers. This is already well in advance of the objectives for the 2007 – 2013 programme.

4. Source of additional information

Project website: <http://www.labiko.swu.bg>

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II.B5 Sustainable Development in the Strandja/Yildiz Mountain Area

ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives



1. Main reason for highlighting this case

This case study illustrates the use of the PHARE programme in the sustainable development of a mountain region of outstanding natural beauty on the Bulgaria–Turkey border. The project aimed to enhance quality of life and stimulate employment and entrepreneurship in the region through the development of eco-tourism, the creation of a green network, the creation of regional trademarks and promotion of local tourism.

The project’s cross-border nature helped the transfer of information, ideas and know-how between project partners. By promoting joint networking activities the project helped foster cultural dialogue in a way that had not been previously attempted.

Summary

<i>Country</i>	Bulgaria/Turkey
<i>Project</i>	Promotion of Sustainable Development in the Strandja/Yildiz mountain area
<i>Partners</i>	Ministry of Regional Development and Public Works (Bulgaria), AGRIFOR Consult (Belgium), Analytical Creative Group – ACG (Bulgaria)
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Tourism
<i>Cultural activity</i>	Heritage
<i>Financial instrument</i>	PHARE
<i>Objectives of project/programme</i>	Trans-border regional co-operation Marketing of region’s tourism potential.
<i>Budget</i>	€619,000 (75% funded by PHARE, 25% from Bulgarian government) Project duration 1 Dec 2007 – 30 Nov 2008
<i>Principal impacts</i>	Creation of a cross-border Green Network Marketing of the eco-region Development of infrastructure and sustainable economic growth
<i>Keywords</i>	Sustainable development, rural development, heritage, green network, tourism, cross-border co-operation, regional identity,

- Strategy
- Infrastructure
- Heritage**
- Performing Arts
- Music
- Visual arts
- Film/ Audio visual
- Design
- Handicrafts
- Other

2. Main features of the project/programme

This project focused on sustainable development of the Strandja/Yildiz mountain area through:

- creation of a trans-border green network
- development of a trans-border regional community and identity through the marketing of regional products and marketing of the region as a cultural and eco-tourism destination
- investment in infrastructure to support the development of tourism in the region.

Project activities relating to the conservation of cultural heritage and the promotion of cultural tourism contribute to the development of the cross-border area as a tourist destination, boost cross-border contacts, partnerships and joint initiatives and support potential Local Action Groups (LAGs) in the area in developing viable local development strategies under the LEADER approach.

3. Main achievements

The Strandja/Yildiz cross-border region is exceptionally rich in both biodiversity and cultural heritage. Protection of this shared natural and cultural heritage requires actions which go beyond administrative borders. Conservation of natural resources and cultural heritage in this mostly underdeveloped rural area must go hand in hand with continuing economic growth, improved quality of life for the local population and the promotion of sustainable economic activities. The project aimed to:



- strengthen cross-border co-operation between Bulgaria and Turkey in the protection and co-ordinated management of the unique environment of the Strandja/Yildiz mountain area
- raise public awareness about the long-term management of the area's natural and cultural resources
- promote sustainable development in the region.

Outcomes

The project focused on four main actions:

- A sustainable development plan – both investment and soft measures – was built around ten measures in the areas of natural and cultural heritage conservation, entrepreneur training, use of trademarks and geographical indications.
- The Strandja-Yildiz Green Network was set up as an informal joint co-operation structure, exchanging good practice and building on existing experience and partnerships in the cross-border area. It brought together institutions, organisations and experts from both sides of the border to plan, initiate and implement projects involving the joint management of the shared natural and cultural resources and supporting sustainable development in the area.
- Operational monitoring of projects and support to PHARE 2005 grant beneficiaries was carried out. 13 projects have been monitored. These have resulted in the building of a number of infrastructure facilities related to eco and cultural tourism. A tourism survey

measured visitor flow and tourist profile and made recommendations for development of the tourist infrastructure.

- A public awareness-raising programme included information events, distribution of sustainable development promotion materials and participation in traditional local cultural events, such as the Zelenika Festival, 'Nestinari' (firewalking), etc.

Seven projects have been submitted. Six LAGs were funded under the Regional Development Plan to support the establishment and elaboration of Local Development Strategies. The projects have helped boost partnership between Bulgarian and Turkish stakeholders and establish the BG-TR Green Network which has been launched with 24 members (11 from Bulgaria and 13 from Turkey). 29 public awareness-raising events have been attended by public and stakeholders from Bulgaria and Turkey.



4. Source of additional information

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II.B6 Creative Ghetto



ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case

This study highlights the use of ESF funds to help integrate young people with an immigrant background through social and economic incentives rather than simply cultural ones.



Summary

<i>Country</i>	Denmark
<i>Project</i>	Creative Ghetto
<i>Partners</i>	København & Frederiksberg Kommuner, Technical and Environmental Administration of City of Copenhagen, Områdefornyelsen i Mimersgadekvarteret, various advertising agencies, National Broadcasting Company, Royal Theater a.o.
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Creative sector
<i>Cultural activity</i>	Creative industries, advertising
<i>Financial instrument</i>	ESF – Objective 3
<i>Objectives of project/programme</i>	To help young adults from an immigrant background develop skills and employment opportunities in the creative arts To promote social integration
<i>Budget</i>	€114,890 (45% from EU, 55% from national co-funding) Project duration July 2006 – April 2007
<i>Principal impacts</i>	Spotlighting of young people of immigrant origin amongst advertising and creative sector businesses Creating opportunities for young adults to develop their own creativity and use this to foster a positive self-identity and enhance employment prospects
<i>Keywords</i>	Minority ethnic groups, equal opportunities, social integration, vulnerable groups, creative industries, advertising, training, education, young people, employment

Strategy
Infrastructure
Heritage
Performing Arts
Music
Visual arts
Film/
Audio visual
Design
Handicrafts
Other

2. Main features of the project/programme

Creative Ghetto was a seven month long education programme aimed at giving young adults (20 – 35) with an immigrant background an opportunity to impress experienced workers in creative businesses by using their ideas and hard work. In turn, creative businesses got a chance to meet an underused creative resource –the ‘new Danes’ (people with immigrant background).

The main features of the project were:

- a focus on the potential consumer market represented by immigrant communities
- the rehabilitation of ghettoised areas throughout the country by investing in communities
- bringing a group of creative young people with an immigrant background under the spotlight and ensuring that they have access to some of the most interesting jobs on the market.

Unlike more traditional ways in which municipal and national government manage residents from vulnerable groups and/or disadvantaged neighbourhoods, Creative Ghetto focuses on improving the self-perception of young people and helping to provide a more positive outlook on their identity.

3. Main achievements

People of immigrant background form a growing part of the Danish population and are therefore an expanding consumer segment. This means that the advertising industry has room for people who can target messages to this specific segment. The purpose of the project was to help make way for the employment of people with immigrant background in the creative industry in future. The objective was not just job opportunities for the unemployed, but also development possibilities for businesses.

Creative Ghetto originally started by addressing the problems and prejudices around deprived neighbourhoods in Denmark, the so-called ‘ghetto areas’. These prejudices, often ethnically defined, have a segregating effect, not just on specific groups of people, but also on the entire neighbourhood and its reputation and attractiveness. This has a negative effect on residents who experience the neighbourhood’s identity as socially fragmented and outside of wider city development – socially, culturally and economically. Creative Ghetto wanted to break this vicious circle not by focusing on cultural integration – the traditional approach – but by working on social and business integration.

Creative Ghetto aimed to upgrade skills and resources amongst 20 – 35 year olds from an immigrant background and bring this group of ‘new creatives’ into the spotlight. The project also aimed to:

- identify opportunities for a broader professional choice for people with ethnic backgrounds other than Danish
- place participants in the actual context of the creative industry and allow them to perform in relation to concrete assignments
- promote the social integration of each participant, including getting them admitted into professional networking within the creative industries

- provide work within the creative industries for as many project participants as possible
- establish a strategy which will be generally usable in the field.

It was not expected that all project participants would work within the creative industries after completion of the project cycle, but it was expected that participants' employment opportunities in general would be boosted by the skills they acquired in the Creative Ghetto.

The 15 project participants went through an upgrading education programme giving them a broad creative-based education. This education programme aimed to enable participants to keep themselves updated and establish themselves in creative business. Participants were directly involved in identifying their own particular skills and planning their individual course of development. The target was to make projects that matched the work of people in the advertising industry. Training and creative input was supplied by comedians, actors, advertising people, media people, etc. The young adults were encouraged to find their own creativity and show it to a selected audience that would actually listen to and make use of the network that Creative Ghetto gives them access to.



Creative Ghetto has forged durable relationships with local media centres and has gained recognition from municipal authorities and trust from its participants. In addition the project was able to serve a dual purpose by taking part in individual brainstorming sessions with interested parties or in a group as more of an 'ethnic think tank'.

The project is easily transferable to other deprived neighbourhoods where immigrants face social and economic disadvantage.

4. Source of additional information

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II.B7 Kunstgreb



ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case



Kunstgreb is the first 'art meets business' project in Denmark based on an intense education programme for artists, the involvement of handpicked businesses, and a research programme that will evaluate and discuss the effects of the project. Its core aim and objective is to stimulate growth in the field of arts and business and open up new career opportunities by training artists to make use of their creative skills in the labour market outside of their traditional work areas.

Summary

<i>Country</i>	Denmark
<i>Project</i>	Kunstgreb
<i>Partners</i>	Dansk Artist Forbund (The Danish Artist Union), Wischmann Innovation (consultant company), Center for Kunst og Lederskab (Centre for Art and Leadership), Copenhagen Business School.
<i>Programming period</i>	2007 – 2013
<i>Sectors covered</i>	Creative industries
<i>Cultural activity</i>	Creative industries
<i>Financial instrument</i>	ESF – Improving human capital
<i>Objectives of project/programme</i>	To stimulate growth in the field of arts and business.
<i>Budget</i>	€2,486,328.90 (50% funded by the ESF)
	Project duration 1 Sept 2009 – 28 Feb 2012
<i>Principal impacts</i>	Expected impacts: Building bridges between the art and business sectors Increased employability of artists in different sectors
<i>Keywords</i>	Employment, creative industries, business, education

Strategy

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/ Audio visual

Design

Handicrafts

Other

2. Main features of the project/programme

The Kunstgreb project aims to encourage artists to interact with business in the creation and development of innovative projects and products for the creative economy.

Through an educational programme for professional artists in the Hovedstaden region, the project seeks to open up new career opportunities and jobs in the business sector by training artists in a range of disciplines (musicians, actors, painters, ceramists, architects, writers, etc.) to make use of their creative skills in the labour market outside of their traditional work areas. 323 artists will be enrolled in the programme during the project period.

The aim is also to give the business sector opportunities to develop and explore their creative potential through partnership with professional artists who have been trained to build bridges between their unique creative competences and new ways of organisational thinking. 54 businesses will participate in the study. A research programme will evaluate the effects of the project.

The project runs until 2012. It is hoped that the project will:

- stimulate investment in creative people and the creative business sector
- educate artists to make use of their creative skills in new settings
- teach businesses and organisations how to adapt creative thinking and solutions into their strategies.

3. Main achievements

The employment situation in Denmark demands a focus on the development of skills and the retention and recruitment of people. At the same time there has been a lot of attention paid to creativity and innovation in the business sector and also a recognition that these are key factors for economic growth in the future. Kunstgreb participates in networks with both international and Danish projects in the field of art and business. These include Kunstenaars&Co in Holland, Arts & Business in England, Danish Musikzonen (exploring the potential of music in the creative economy), Center for Kultur-og Oplevelsesøkonomi (The Centre for Culture and Experience Economy), Dansk Oplevelsesøkonomi (network for Danish businesses in the creative economy), etc. These networks are expected to learn valuable lessons from this project.

During the project period, 323 artists with at least four years of professional experience will be enrolled in the programme and 54 businesses (both public and privately owned) will participate. The project runs in three periods which will each contain an educational programme including two periods of trainee service in businesses, starting in January, August and December 2010.

The results will be discussed and evaluated by the research institute of the Centre for Art and Leadership, Copenhagen Business School.

The project will help artists to break into new work areas and broaden their possibilities on the labour market. Businesses and organisations will be able to integrate creative strategies into their objectives, stimulating both new solutions and the creation of new jobs. Decision-makers – both on a governmental and local level – will benefit from the scientific research based on the processes and results of Kunstgreb.



4. Source of additional information

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II.B8 HerO



ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIFG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case

This study highlights the use of ERDF funds in creating a network of cities to help them develop integrated management strategies. The HerO project aims to keep the balance between the preservation of cultural heritage as an element of local identity whilst developing sustainable ‘future-proof’ urban developments.



Strategy

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

Summary

<i>Country</i>	Germany
<i>Project</i>	Heritage as Opportunity (HerO)
<i>Partners</i>	Ministère du Travail, des Relations Sociales, de la Famille, de la Solidarité et de la Ville (France) Partner cities: Regensburg (lead partner city, Germany) Graz (Austria), Naples (Italy), Vilnius (Lithuania), Sighisoara (Romania), Liverpool (UK), Lublin (Poland), Poitiers (France), Valletta (Malta)
<i>Programming period</i>	2007 – 2013
<i>Sectors covered</i>	Heritage
<i>Cultural activity</i>	Heritage
<i>Financial instrument</i>	ERDF – INTERREG Territorial Cooperation
<i>Objectives of project/programme</i>	Development of sustainable urban development policies
<i>Budget</i>	€434,150, including 72.97% from EU finds, 27.03% from other national public funds Development phase 21 April 2008 – 21 Oct 2008 Implementation phase 21 Nov 2008 – 21 May 2011
<i>Principal impacts</i>	Creation of Local Support Groups; Sustainable development of cities
<i>Keywords</i>	Heritage, urban regeneration, sustainable development, cross-border networks

2. Main features of the project/programme

The HerO network aims to develop integrated management strategies and urban development policies for nine European cities of different size and structure, each with a rich cultural heritage. The aim is to balance cultural heritage protection with the different demands of the various ‘users’ – local economy, citizens, tourists, property owners, UNESCO, conservators, etc. – to achieve sustainable, future-proof socio-economic development and strengthen the attractiveness and competitiveness of old town areas. A dissemination strategy will ensure that good practice and successes from the project can be replicated elsewhere.

3. Main achievements

The Vienna Memorandum on ‘World Heritage and Contemporary Architecture - Managing the Historic Urban Landscape’ (UNESCO World Heritage Centre, 2005) states that the historic urban landscape cannot be merely seen as an accumulation of significant monuments but rather needs to be considered as a living organism and vital living space for its inhabitants. However, the rapidly changing basic conditions of modern times pose a significant challenge to the management of many historic urban areas, which can no longer be handled by traditional mono-sector policies. The imbalance of progress and the preservation of the historic urban fabric often results in either economic stagnation or the loss of cultural heritage values and with it the loss of identity.



The project’s exchange and learning activities mainly focus on the development and implementation of Integrated Cultural Heritage Management Plans in all HerO partner cities. Further exchange and learning activities within the network will focus on ‘Visual integrity of historic urban landscapes’ and ‘Balanced urban functions in historic urban landscapes’.

To capitalise on the experiences of other historic towns in Europe, and to disseminate the project’s results, the HerO

network will co-operate closely with the European Association of Historic Towns and Regions (EAHTR).

The overall objectives of the network are:

- ensuring project co-ordination and administrative/financial management of network activities
- developing and implementing exchange and learning activities on sustainable urban policies, through seminars, workshops, the creation of a good practice compilation and a final conference
- fostering the impact of project activities on local policies by involving local stakeholders through URBACT Local Support Groups
- taking part in the implementation of the capitalisation process at programme level (URBACT Annual Conferences)
- developing and implementing communication on and dissemination of project activities and outputs through flyers and brochures, a newsletter, a project website and links with local media from partner cities

- integrated historic urban landscape management systems
- contribution to the EC's Regions for Economic Change Initiative (Fast –Track).

The project will create nine URBACT Local Support Groups (one in each partner city) and develop nine Local Action Plans (one in each partner city) as well as a policy recommendation paper 'Improvement of historic urban landscapes'.

The project demonstrates a strong potential for linkage with similar urban regeneration projects carried out under the INTERREG programmes.

4. Source of additional information

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II.B9 Musikfabrik 2.0



ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives



1. Main reason for highlighting this case

The Musikfabrik 2.0 project illustrates how ESF competitiveness funds are being used to promote the concept of the cultural professional in Berlin's schools. By demonstrating the day-to-day work of professionals involved in the music sector, this innovative project aims to encourage young people who are serious about a career in the music sector to seek employment in Berlin's thriving cultural and creative sector.

Strategy

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

Summary

<i>Country</i>	Germany
<i>Project</i>	Musikfabrik 2.0
<i>Partners</i>	Senate Department for Economics, The WeTeK gGmbH, Landesmusikakademie Berlin
<i>Programming period</i>	2007 – 2013
<i>Sectors covered</i>	Music
<i>Cultural activity</i>	Music
<i>Financial instrument</i>	ESF – Competitiveness
<i>Objectives of project/programme</i>	Develop a sustainable base for the education of music support skills
<i>Budget</i>	€410,300 (49.27% funded by the ESF, the remainder by the city of Berlin)
	Project duration: 1 April 2008 – 31 Dec 2010
<i>Principal impacts</i>	Increase in the number of young people involved in cultural activities
<i>Keywords</i>	Music, young people, training, careers, creative industries

2. Main features of the project/programme

The aim of the Musikfabrik 2.0 project is to support young people (aged 16–25) to prepare for cultural professions, especially those linked with popular music, by practical demonstrations of the day-to-day work of professionals in the music field within Berlin's schools.

3. Main achievements

Berlin has a large potential for new jobs in the cultural and creative sector, and a lot of cultural-related education facilities. Young people need access to specific information regarding jobs in the cultural sphere before deciding which career to pursue. In addition, talented young people should be better informed about the reality of being a professional artist as opposed to the glamorous image.



The project seeks to organise three main activities:

- Pupils in their final high school year receive information about careers in the music, media and entertainment sectors. The information is provided through practical projects.
- Practical activities very similar to those required by the different professions are organised in schools to familiarise pupils with their requirements.
- For some participants, courses are provided to improve qualifications held in the fields of sound technology, event organisation, marketing and light technology.

Outcomes

The project is ongoing but some early outcomes can be identified. A number of young people were given first-hand experience of the world of professional music production. The project also hoped to encourage the more serious students (and discourage those with a lesser commitment) by demonstrating the nature of the actual work expected of people working in the music sector.

4. Source of additional information

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II.B10 Working with handicrafts



ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIFG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case

This study highlights how a grant under ESF Objective 1 led to the integration into the labour market of 70 women with disabilities. Through a network of seven centres across Estonia, the women received training in traditional handicrafts and basic business skills to enable them to enter the labour market selling handicrafts for the tourism sector.

Summary

<i>Country</i>	Estonia
<i>Project</i>	Working with handicrafts
<i>Partners</i>	Estonian Academy of Arts, Estonian Folk Art and Crafts Association, Estonian Association of Women with Disabilities
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Creative industries, art and antiques markets, tourism
<i>Cultural activity</i>	Handicrafts
<i>Financial instrument</i>	ESF – Objective 1 (convergence)
<i>Objectives of project/programme</i>	Reducing unemployment Investing in areas with low economic development
<i>Budget</i>	N/A Project duration 1 Nov 2004 – 31 Oct 2007
<i>Principal impacts</i>	Creation of local networks; Integration of vulnerable groups into society; Increased access of women to the labour market; Marketing of local heritage and crafts, tourism
<i>Keywords</i>	Handicrafts, vulnerable groups, women, tourism, creative industries, disabilities, social integration, employment, entrepreneurship

Strategy
Infrastructure
Heritage
Performing Arts
Music
Visual arts
Film/
Audio visual
Design

Handicrafts

Other

2. Main features of the project/programme

The main purpose of this project was to integrate women with disabilities into the labour market by providing training in traditional Estonian handicrafts and business entrepreneurship for to 70 women from seven different areas of Estonia. As well as helping the women to join the labour market, the project led to the creation of a network of centres, artists and trainers and the revival of historic crafts for local tourist markets.

3. Main achievements

70 unemployed Estonian women attended handicraft workshops. The handicrafts made reflected traditional – and almost forgotten – features of Estonian culture. Training also addressed business skills and marketing. The goal of the project was to enhance the women's ability and willingness to work. The project team also wanted to give the women a chance to create a social and business network so that they could help each other with marketing their products in the future.

Seven centres were built to host the workshops with a mentor-artist in each. The project also helped to create regional chambers of craft to help the women to promote their products and also get some attention in the media. There was close competition between artists wanting to participate in this project as mentors, teachers and trainers. A commission chose the most suitable artists on the basis of their talent and experience. Mentors were later involved in different projects to solve problems experienced by the women.

Participants had a chance to attend two training sessions run by the Estonian Folk Art and Crafts Union and the products they made were shown at an annual national handicraft competition organised by the Union.

Outcomes

The project resulted in a fully developed innovative training system to help vulnerable women to integrate into the labour market, a new strategy for product development and a new educational/working model using traditional and modern methods for networking. It also widened local awareness of possibilities for entrepreneurship, including the needs of local museums, centres, shops and tourist markets, and raised awareness of intellectual property rights.

An unexpected result of the project is that the network actually became wider than planned and museum workers, project leaders, artists/mentors, supporting groups and participants all continued to meet after the project ended.

4. Source of additional information

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II.B11 Artslink



ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case

Artslink used arts activities to develop mutual understanding and respect amongst young people and create sustainable cross-border links in border areas of Northern Ireland and the Republic of Ireland.

Summary

<i>Country</i>	Ireland/UK
<i>Project</i>	Artslink
<i>Partners</i>	Co-operation Ireland
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Drama, audio-visual
<i>Cultural activity</i>	Drama, audio-visual
<i>Financial instrument</i>	ERDF – INTERREG (PEACE II)
<i>Objectives of project/programme</i>	Encourage peace and reconciliation
<i>Budget</i>	€391,428 (75% funded through the PEACE II instrument, 25% from UK and Irish governments)
	Project duration Sept 2006 – Aug 2008
<i>Principal impacts</i>	Encouragement of cross-border understanding and reconciliation; Creation of cross-border links between schools, teachers and pupils
<i>Keywords</i>	Peace and reconciliation, drama, film, training, education, cross-border co-operation, ICT, young people

Strategy

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

2. Main features of the project/programme

431 school pupils and teachers from 20 schools in the border area participated in a two-year project which led to the creation of a number of audio-visual productions and sustainable trans-border links between schools in the region. Both students and teachers felt that they gained a greater understanding of their own and other local communities. An ancillary benefit of the project was the training of teachers in drama/arts facilitation skills which will enable them to address the complex and sensitive issues of peace-building in classrooms in future years.

3. Main achievements



Participants came from 20 disadvantaged schools (as identified by a range of indices), 10 from the Republic of Ireland and 10 from Northern Ireland. Proactive recruitment of Controlled/Protestant secondary schools was a major focus, as the emphasis of the project was on developing relationships between different identity groups on a cross-border basis. The pupil age range was 14 – 16 years.

The idea for the project was based on the learning outcomes derived from a previously funded peace project, 'Visions', which piloted the use of drama techniques and activities with schools as a means of sharing identity and community through a reciprocal exchange process.

Specific arts and drama-based workshops were delivered to teachers and students by professional artists to assist them in the delivery of this project in the classroom.

Outcomes

431 students and teaching staff participated over the two years of the project. Although this figure represents a shortfall in the target projection of 530, both project management and participants felt that the smaller numbers allowed a more focused delivery of the programme and a more successful attainment of programme objectives. The project also produced 20 one-minute films, 18 documentary films and 20 five-minute films over 2 years. There were 24 cross-border visits. All six of the cross-border partnerships for the project were still in existence after two years.

Positive feedback was received from both students and teachers in terms of the project objectives for student participants. Students felt that their understanding and awareness of others had been significantly increased and many participants had developed new friendships with those from their partner school. Teaching staff were also extremely positive about the peace and reconciliation outcomes of the programme. 80% of participant teachers stated that they would definitely (38%) or probably (44%) use the skills and information they had gained through the programme in future.



Students were heavily involved with the wider community while developing their documentary ideas and researching the local history of the area. Both students and teaching staff were very positive in regard to the effect of the programme on their perceptions and understanding of their own and other communities.

4. Source of additional information

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II.B12 AVANTCRAFT



ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community
Initiatives

1. Main reason for highlighting this case

The creation of a regional identity is central to the ERDF's INTERREG programme. This case study shows how a network of local craftsmen and women was created across four different countries, helping the development of an Atlantic Area identity. The project led to the creation of 83 full-time jobs through the development of SMEs.

Summary

<i>Country</i>	France
<i>Project</i>	AVANTCRAFT, Young Designers, New Forms, New Ways, New Times For The Atlantic Culture
<i>Partners</i>	Région Poitou-Charentes (France), CEARTE – Centro do Formacao (Portugal), Profissional do Artesanato, Coimbra (Portugal), Crafts Council of Ireland (Ireland), Association Pole Regional des Metiers d'Art, Niort (France), Centro de Artesania Y Diseno INLUDES (Spain)
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Crafts
<i>Cultural activity</i>	Crafts
<i>Financial instrument</i>	ERDF – INTERREG IIIB (Territorial Cooperation)
<i>Objectives of project/programme</i>	Support for development of creative industry firms/SMEs; Strengthening and promoting the Atlantic identity; Promoting Atlantic culture and heritage
<i>Budget</i>	€1,270,888 (58% from the ERDF, 42% from national public funding through the partner agencies) Project duration May 2005 – May 2007
<i>Principal impacts</i>	83 jobs created, including 51 for women; Promotion of the Atlantic area Identity
<i>Keywords</i>	Crafts, SMEs, employment, design, cross-border co-operation, regional identity

Strategy

Infrastructure

Heritage

**Performing
Arts**

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

2. Main features of the project/programme

The AVANTCRAFT project sits within the INTERREG programme aim of reinforcing and promoting regional identity. The project objectives were to:

- promote the image and craft products of the 'Atlantic Area' through the design, development and promotion of collections of products inspired by the landscape and heritage of the area
- improve the competitiveness of crafts companies through collaboration with designers, incorporation of new technologies, inter-regional productive co-operation and joint promotion
- strengthen permanent co-operation between craft producers in the four countries.

These objectives were achieved through the development, production and marketing of products inspired by the heritage of the regions. The four key areas of intervention were: inter-regional workshops, local workshops, research and development, and promotion and dissemination activities. AVANTCRAFT created 83 jobs in the different regions and helped promote a regional Atlantic Area identity through craft products inspired by regional landscape and traditions.



3. Main achievements

In a unique collaboration of skill, expertise and creativity, master craftsmen and women and pioneering designers worked side by side to develop new and innovative hand-crafted products which were then promoted in the four partner countries. The project's objectives were achieved through:

- Inter-regional workshops for designers from all four countries. The methodological foundations were set out and the creative directives defined in order to be applied later in each country with co-ordination carried out by the designers themselves.
- Local workshops with the participation of crafts companies under the supervision of the corresponding designers and technicians. The ideas elaborated at the inter-regional workshops were then developed.
- Research and development involving various market studies, trend analyses and collections of resources relating to both local identity and regional identity of the Atlantic Area.
- Promotion and dissemination including awareness raising and modernisation of crafts companies via national and international technical seminars, as well as round tables on Atlantic identity.

The products were made in small, traditional companies. The new collections of decorative and fashion products inspired by Atlantic identity were presented in exhibitions in each of the partner countries.



An AVANTCRAFT website was created to raise awareness of the project and the European initiative, and promote the work of the small-scale industries in four languages.

Outcomes

Overall, nine technical and technological day events, eight local and international

workshops, nine design, laboratory, orientation, investigation and development sessions and numerous design courses were organised, in addition to four presentations on the development of the collections and four technical seminars to present the results.

Other outcomes include the creation and consolidation of a trans-national network to promote traditional crafts, a communication strategy for marketing and promotion, and the setting up of an online work platform in the four countries. 83 jobs were created directly by the project including 51 for women.

The extensive dissemination programme involved 6,000 publicity flyers, 2,500 invitations to local and international exhibition and 25,500 brochures distributed at exhibitions – all in the four languages; 4,000 catalogues for 'AVANTCRAFT, a strength in persistence' and 'The strength of the Atlantic: AVANTCRAFT young designers, new forms, new fashions, new times for Culture in the Atlantic'; numerous television and radio programmes in Spain, Portugal, France and Ireland; and 70 press articles in Spanish, Portuguese, Irish and French newspapers including 10 in the specialised press.

The research and template for the AVANTCRAFT project will be used by partner organisations in future projects.

AVANTCRAFT highlights the power of economic development based on better inter-regional integration and co-operation: exchange of expertise, involvement of highly qualified local artists and designers in the creation of prototypes, products of high technical and conceptual quality.

4. Source of additional information

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II.B13 Source – Developing Rural Creativity



ERDF

ESF

Cohesion

EAFFG/ EAFRD/ FIG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case

This study underlines how Structural Funds have been used to promote growth and sustainability of the creative industries sector in rural cross-border regions of Northern Ireland and the Republic of Ireland. The project had a very positive impact through the creation of jobs and SMEs.



Strategy

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/ Audio visual

Design

Handicrafts

Other

Summary

<i>Country</i>	Ireland
<i>Project</i>	Source – Developing Rural Creativity
<i>Partners</i>	Arigna LEADER Partnership (Republic of Ireland), Fermanagh Local Action Group (Northern Ireland), Sligo LEADER Partnership (Republic of Ireland), Regional Utveckling Landstinget Vasternorrland, (Sweden)
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Creative industries
<i>Cultural activity</i>	Crafts and visual arts
<i>Financial instrument</i>	ERDF – INTERREG IIIA- LEADER
<i>Objectives of project/programme</i>	Development of rural communities, cross-border cooperation
<i>Budget</i>	€1,134,056 (67% from ERDF INTERREG IIIA; 33% from International fund for Ireland (€ 83,000), Pobal (€111,496), and other Irish and Swedish organisations)
	Project duration March 2005 to March 2008 (extended to July 2008)
<i>Principal impacts</i>	Development of a regional visual identity, jobs created, SMEs supported
<i>Keywords</i>	Creative industries, rural development, crafts, entrepreneurship, employment, training, regional identity Infrastructure. Employment. Fashion. Textiles. Furniture. Performing Art.

2. Main features of the project/programme

The main features of the project were:

- investment in creative infrastructure in the border regions of Northern Ireland and the Republic of Ireland
- the development of a regional identity and visual branding
- training of local actors and SMEs and provision of links to other regions and wider markets.

The project helped create 25 new creative businesses and 80 new jobs within the regional creative economy, provided training on specific topics and gave mentoring support to creative business.



3. Main achievements

The strategic aim of the project was to stimulate the growth and sustainability of the emerging creative industries sector in the cross-border disadvantaged area of Sligo, Leitrim and Fermanagh in Ireland. Specific objectives were to:

- facilitate diversification and progress in a disadvantaged rural economy by developing the creative industries sector
- equip creative and cultural entrepreneurs in the region to make their businesses more profitable
- cultivate a creative entrepreneurial culture with a focus on innovation and generating advanced ideas
- enable greater participation of target groups (women, rural dwellers, young people and those displaced by conflict)
- increase the contribution to the local economy of the area's inherent cultural strengths – superior and unspoilt natural resources and crafts activities
- invest in creative infrastructure in the cross-border area
- facilitate the formal cluster development of creative businesses to form a tangible network at community and business levels
- create international networking and trade opportunities with a region in Sweden.

The creative industries sector has attracted the attention of economic development agencies in recent years as a sector offering significant growth potential. Furthermore, the sector potentially offers close economic links with tourism, hospitality, museums and galleries, heritage and sport, all of which are vitally important in a regional perspective. Whilst there have been many initiatives to foster the growth of the creative industries sector in urban areas, Source is leading the way in exploring the potential of specific development activities in rural areas.

Outcomes

The direct impact of the project included the creation of 25 new creative businesses and 80 new jobs within the regional creative industries sector; 167 rural creative businesses were assisted through

mentoring and 345 people were trained in creative industry specific topics. The programme established three facilities offering low cost workspace units dedicated to creative sector businesses. These centres were developed in existing underused premises, thus contributing to physical regeneration. A website was been developed and participants were involved in international exhibitions in Dublin and Sweden. Finally, the project has led to the creation of a strong visual brand.

30% of participants felt that their business had moved on significantly; 43% reported increased sales; 78% reported that the advice and guidance received has been important or very important to their business; and 73% have found the networking elements of Source to be beneficial or very beneficial.

A menu of training options for participating businesses ranged from one-off workshops on a specific topic (e.g. digital photography) to courses of several sessions (e.g. the Art of Start, a five-session course aimed at new-start businesses). 89% of participants found this training good or very good. A research officer was available by appointment to meet individual businesses and respond to particular challenges they might be facing. These sessions were also highly regarded by participating businesses.

Three Regional Resource Centres were established to house a range of reference and research materials for people setting up or growing a creative sector business, and to allow access to the internet and computer-based resources. Links were also created with a region in Sweden to promote joint showcasing and networking.

Mid-term (December 2006) and final evaluations (2008) concluded that the Source programme had offered an excellent opportunity to explore the range of supports that could be effective in nurturing the creative economy in a cross-border area. Many of these supports have brought real benefits to fledgling creative businesses in the target area while others, such as the workspaces, offer a base on which the sector can build in the years to come. There are plans to integrate the learning arising from this valuable initiative into similar projects elsewhere in Ireland and beyond.



4. Source of additional information

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II.B14 Cartagena Port of Cultures



ERDF

ESF

Cohesion

EAFSG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives



Strategy

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

1. Main reason for highlighting this case

This study underlines how a large ERDF grant was used to help develop the city of Cartagena in Murcia using a holistic and sustainable approach based on the city's cultural heritage. The project created jobs and enhanced the city's attractiveness as a tourist destination through investment in infrastructure and regeneration as well as marketing.

Summary

<i>Country</i>	Spain
<i>Project</i>	Cartagena Port of Cultures
<i>Partners</i>	Department of Tourism and Culture of the Autonomous Region of Murcia, Government of the Autonomous Region of Murcia, Confederation of Business Organisations of the region of Cartagena (COEC), Chamber of Commerce, Industry and Navigation of Cartagena, City Council of Cartagena, Port Authority of Cartagena, Polytechnic University of Cartagena
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Heritage, tourism
<i>Cultural activity</i>	Heritage
<i>Financial instrument</i>	ERDF – INTERREG Objective 1 (Convergence)
<i>Objectives of project/programme</i>	Sustainable development of the city
<i>Budget</i>	Around €9.6 million, including 75% from ERDF
	Project duration 2001 – 2004
<i>Principal impacts</i>	Sustainable regeneration of the city's heritage
	Creation of new jobs
	Increase in tourist numbers from 35,000 to 280,000 over five years
<i>Keywords</i>	Tourism, heritage, urban regeneration, sustainable development, employment

2. Main features of the project/programme

The project aimed to transform Cartagena into an exceptional cultural tourist destination through the creation of infrastructure and facilities to promote the cultural offerings of the city, highlighting the value of its historical and artistic heritage. The main features of the project include:

- sustainable redevelopment of the city
- an emphasis on the historical role of the city from Roman times to the Civil War and the use of this heritage to attract tourism
- direct creation of jobs and indirect job creation through the tourism sector
- increased visitor numbers.

The project also indirectly supported the promotion of regional tourism outside the direct scope of the 'Cartagena Port of Cultures' project.

The initial phase of the three-year project ended in 2004 but the project is continuing beyond the funding period, overseen by a management committee.

3. Main achievements

Cartagena has gone through several changes that have slowed its development and prevented exploitation of its heritage, for example its role as a military town, the industrial crisis and problems of air and soil pollution. Previous projects had an *ad hoc* character and focused only on certain aspects of city development.

The 'Cartagena Port of Cultures' project arose out of the study 'Development of Cartagena Cultural Product', carried out in 1996 by CONSULTUR at the request of HOSTECAR (Association of Hotels and Tourist Accommodation in Cartagena) .

The first year of the project (2001) saw the setting up of the consortium 'Cartagena Port Culture'; implementation began in 2002. In 2003, public information centres were opened, signposting was installed along the streets of the city and tourist trails were charted. In 2004, the last year of the project, all cultural facilities in addition to the bus and boat tour were opened to the public.

The project involved:

- identifying potential tourist attractions and implementing a management policy to retrieve and retain that potential
- creating the basic conditions for tourism – cultural equipment, transport, accessibility, connectivity, paths, etc.
- promoting and marketing a cultural offer encompassing a range of tourist destinations in Cartagena and its surrounding area (the mining mountain of Cartagena, the batteries defending the castle, the Azóia beach with the Tower of Saint Helena, the Bay of Portman, the White Rocks, the Plana Island, the Cañar Avenue, Atamaría, and the Regional Park of Calblanque-Cala Reona).



Outcomes

The project had a direct impact on employment with the creation of 45 jobs as well as the indirect effect of increasing employment in the tourist sector.

Infrastructure improvements include a pedestrian route around the castle with easy access to the visitor centre charting the history of Cartagena in the Concepción Castle, a panoramic lift allowing access to the Torres Garden and the visitor centre and a multi-purpose building based on Civil War shelters.

Investment was made in other areas such as transport. A catamaran service aims to raise awareness of the importance of the port of Cartagena throughout its history and all the military fortifications that form part of that history. A bus service takes in the main points of interest in the city.

Cultural facilities focus on different thematic areas such as the Punic Wall visitor centre (which preserves the only existing wall dating from the Carthaginian era) and remains from the Roman era (the Augusteum, the Decumanus and the House of Fortune).

Since the project started, the number of visitors has increased from 35,000 in 2003 to 280,000 in 2008. Other less quantifiable impacts include the recovery, conservation and valorisation of the city's heritage and the development of a tourism sector for the city and surrounding region. The city's image has been redeveloped with a unique brand and national positioning.

4. Source of additional information

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II.B15 Human Resources and Heritage



ERDF

ESF

Cohesion

EAFFG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives

1 Main reason for highlighting this case

This project aimed to develop a strategy for the social and economic development of the 'Vía de la Plata' ('Silver Road') in the Autonomous Region of Extremadura based on the region's cultural heritage. This study highlights the use of soft investments in training people to work in support roles and developing the professional base in the field of historic and cultural heritage to improve existing tourism infrastructures.

Summary

<i>Country</i>	Spain
<i>Project</i>	Human Resources and Heritage
<i>Partners</i>	Department of Culture of the Autonomous Region of Extremadura, AUPEX (Association of Popular Universities in Extremadura), APDECOBA (Provincial Association of Construction Employers), Department of Culture and Heritage of the Autonomous Region of Extremadura, CREEX (Regional Confederation of Companies of Extremadura), Department of Economy and Employment of the Autonomous Region of Extremadura, FECONS (Provincial Federation of Construction Employers), FEMPEX (Federation of Municipalities and Provinces of Extremadura), Women's Institute of the Autonomous Region of Extremadura, Board of Training and Employment – City Council of Coria, UGT (General Union of Workers of Extremadura)
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Tourism
<i>Cultural activity</i>	Heritage (supporting activities)
<i>Financial instrument</i>	ESF – EQUAL (Employability)
<i>Objectives of project/programme</i>	Support companies and employees to adapt to structural economic changes and the use of Information and Communication Technologies (ICTs)
<i>Budget</i>	€2,321,327 – 75% from ESF, 25% from the Department of Culture of the Autonomous Region of Extremadura Project duration 2005 –2007
<i>Principal impacts</i>	Training of a pool of potential workers to develop the local tourism industry

Strategy

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

2. Main features of the project/programme

This project, funded under the EQUAL initiative, aimed to develop a strategy for the social and economic development of those municipalities in the Autonomous Region of Extremadura whose cultural heritage and historical old parts lie on the 'Vía de la Plata' ('Silver Road'). The main features of the project include:

- developing a training program to help the local population gain the skills necessary for work in the cultural and historic tourism sector
- improving the quality of services on offer
- creating new territorial networks of companies, organisations and local administrations from within the communities involved in the project
- defining strategic lines for the development of a Comprehensive Plan for economic and social promotion of the 'Vía de la Plata' ('Silver Road').

The project also aimed to generate employment opportunities, especially for women. Several hundred local people received skills advice or training geared to the tourism sector.

3. Main achievements

The project is included in the AXIS III of Adaptability of the EC Initiative EQUAL, which aims to support companies and employees to adapt to structural economic changes and the use of Information and Communication Technologies (ICTs).

The project put forward a strategy for social and economic development on the basis of tourism and the region's cultural heritage. It aimed to raise the professional standards of workers involved in the tourist and construction sectors through training and thus improve the quality of services in the areas of heritage conservation, the hotel industry, and visitor services.

Outcomes

Overall, 86 people received orientation advice, 395 received job training, 18 benefited from personnel, specialist and trainer training and a further 203 participated in trans-national exchanges of experience. As well as training for the hotel and restaurant sector, individuals and companies received training in:

- traditional building skills
- conservation and maintenance of heritage
- promotion of tourism and cultural heritage
- ICT skills.

The project also created 10 new informal territorial networks of companies, organisations and local administrations from inside the communities involved in the project. The networks were the first tool for gathering together the organisations and people who took part in the project activities. All networks and mediators were co-ordinated by the Equal Technical Office in order to ensure that everyone had a say in the decision-making process.

After the project, the networks sought to provide continuity and take advantage of the structures created to lay the foundation for sustainable development along the entire route of the Via de La

Plata. The '2020 Road' defines the strategic lines for the development of a Comprehensive Plan based on good practice developed under the EQUAL Community Initiative.

The methodology developed for the Via de la Plata will be disseminated and implemented throughout the Autonomous Community of Extremadura.

4. Source of additional information

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II.B16 VinQual



ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case



This case study shows how Structural Funds have been invested in a project to develop an innovative, thematic, cultural tourist product – ‘Wine Routes in Spain’ – to help create a sustainable economy in four regions of Spain, based on integrating tourist resources and services of interest in a wine area. The aims and actions of the project fit into a global strategy to develop tourist potential linked to culture and the ‘Wine Routes’. This has been one of the key aspects of economic and social development policies of the cities linked to ACEVIN (Spanish Association of Wine Cities) for several years.

Summary

<i>Country</i>	Spain
<i>Project</i>	VinQual
<i>Partners</i>	ACEVIN (Spanish Association of Wine Cities), Association for the Promotion and the Economy ‘Wine Route of La Rioja of Alava (Basque Country)’, Association for Tourist Promotion of Somontano – Aragon, Tourist Promotion Consortium of the High Penedés – Catalonia, National Federation of Commerce, Catering and Tourism of Workers’ Commissions, National Federation of Commerce, Catering, Tourism and Game of the General Union of Workers, Municipal Foundation for the Economic Promotion and Employment of Alcazar de San Juan, Local Action Group of the Medium Zone of Navarre, General Secretariat of Tourism, Employment Service of Navarre
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Tourism, heritage
<i>Cultural activity</i>	Tourism, wine culture
<i>Financial instrument</i>	ESF – EQUAL (Employability)
<i>Objectives of project/programme</i>	Develop employment and sustainability of the region
<i>Budget</i>	€857,142 (50% from ESF, 50% from private sources)
	Project duration Jan 2005 – Dec 2007
<i>Principal impacts</i>	Development of a network of winemakers and wine-making regions; Increased economic sustainability of the regions

Strategy

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/ Audio visual

Design

Handicrafts

Other

Keywords

Business, wine, tourism, heritage, equal opportunities, ICT, employment, sustainable development

2. Main features of the project/programme

‘Wine Routes in Spain’ is an innovative tourist product based on a strategy of comprehensive economic development of the territory, public-private co-operation and valorisation of wine identity and culture. The main features of the programme include:

- the creation of a tourism product based on the integration of tourist resources and services of interest in a wine area
- development of the project along three axes: company-focused, worker-focused and technical support
- training and professional development of staff in the region
- the creation of networks between wine-makers and wine-making regions.

The project aimed to encourage workers and companies involved in the wine tourist sector to adapt their practices to take account of: new tourism services on offer, implantation of quality norms, use of ICT, introduction of equal opportunities measures and the development of Corporate Social Responsibility (CSR) of companies.

3. Main achievements

Direct intervention was developed in four of the 11 destinations comprising ‘Wine Routes in Spain’ Autonomous Regions: La Rioja of Alava (Basque Country), Medium Zone of Navarre (Navarre), Somontano (Aragon) and Alt Penedès (Catalonia). Within these regions, city councils, companies, D.O. Regulating Councils, cellars, enterprise associations, etc., constituted the Managing Entities (EG) in charge of the planning and management of the tourist product.

There were three linked areas of activity:

- actions aimed at helping companies adapt to changes in organisation and management, particularly in relation to corporate social responsibility (CSR), with the aim of improving and optimising existing policies and services
- actions aimed at workers in the wine tourist sector – for example supporting access to continuing vocational training and supporting workers struggling to manage changes in their job, such as the increasing use of ICT
- technical support – planning, co-ordination and evaluation of these actions and the formation and specialisation of the project’s technical team.

The role of trades unions in the development group has been very important for the project in order to ensure that it complements existing training policies. The project has established mechanisms for co-ordinating and referring workers using the project to training activities organised by the unions, by adapting and using their on-line training system.

Outcomes

The main impacts of the project were:

- The design and implementation of strategic plans aimed at the adaptation and development of social responsibility (PAR) in 80 wine companies.
- The implementation of standards and codes of social responsibility in the wine industry in relation to the internal (HR management) and external dimension (environmental management) of the company.
- The implementation of training processes for the use of ICT, the adaptation of individual skills to new ways of organising and developing competences with implementation of on-line training systems.
- 323 companies have benefited from at least one direct action foreseen in the project (information, awareness, training, etc.).
- 80 companies have been more intensively involved in the project. They have been working on an individualised diagnosis in relation to quality, use of ICT, HR and CSR and on the design and development of strategic plans of adaptation and CSR.
- 508 workers (257 women and 251 men) have benefited from some of the activities of the project (information, awareness, training, participation in forums of exchange, etc.).
- There have been a total of 43 training activities (not all of them financed through VinqQual funds) involving 631 workers, of which 57% were women.
- 4 international meetings have been held, as well as seven workshops and five study visits to various companies.



Best practice derived from the VinQual project could be rolled out to the rest of 'Wine Routes of Spain'.

4. Source of additional information

<http://www.vinqual.net>

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II.B17 Art' en Réel

ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives



1. Main reason for highlighting this case

The study highlights the use of ESF funding to help generate art-related employment through the formation of a co-operative to support entrepreneurs in the creative industries in the Alsace region of France. The project helped to develop new forms of employment and work organisation in the cultural sector, based on the principles of solidarity and sharing, especially adapted to the characteristics of this sector.



Strategy
Infrastructure
Heritage
Performing Arts
Music
Visual arts
Film/
Audio visual
Design
Handicrafts

Summary

<i>Country</i>	France
<i>Project</i>	Establishment of an artistic and/or cultural co-operative for activities and employment
<i>Partners</i>	Art' en Réel
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Creative industry
<i>Cultural activity</i>	Various
<i>Financial instrument</i>	ESF – Objective 3 (Territorial cooperation)
<i>Objectives of project/programme</i>	Accompanying artists in the economic development of their professional activity
<i>Budget</i>	€23,000 (100% from ESF) Project duration 6 months
<i>Principal impacts</i>	Importing the employability of local artists
<i>Keywords</i>	Employment, creative industries, entrepreneurship, co-operative

Other

2. Main features of the project/programme

In a diverse labour market, artists frequently experience difficulty in converting their artistic skills into economic capital. Lack of entrepreneurial training is an important factor. The objective of the six-month project 'Art en réel' was to promote the employability of entrepreneurs carrying out artistic or cultural projects in the Alsace region. It did so by establishing a set of services:

- a legal structure to establish contracts with commercial customers and employment contracts
- a support service to assess the business aspects and training tailored to complement identified weaknesses
- an accounting service to keep track of management activities

- a meeting place for the exchange and sharing of experiences
- a multi-media area, with access to tools allowing the research of information and connection to professional cultural and artistic networks.

3. Main achievements

Since 1984, the OGACA (Agency Board for Cultural Enterprises in Alsace) has provided business support for cultural enterprises and sought to promote the employability of artists in Alsace, and it was keen to find new solutions to support the creation of jobs and creative cultural activities. This project involved the development of a new type of support based on the pooling of expertise and resources, new forms of employment and organisation of work in the cultural sector, and the establishment of a local partnership around cultural employment in the region. It complemented other projects on the development of cultural entrepreneurship.



Art en réel was aimed at people looking for employment and at candidates who intend to create their own jobs as part of a cultural or artistic project. They could be unemployed, recipients of social welfare benefits, or employees with a cultural or artistic project with little entrepreneurial experience but strong on artistic approach. Professions included photographers, graphic designers, stylists, designers, artists, illustrators, designers, art therapists, videographers, managers of artists.

The aim of the project was to create a co-operative for cultural activities, providing individual coaching in a collective and inclusive way, and evaluating and testing the feasibility of projects. Once the project was validated, the artist could choose whether to establish his or her own business or become a partner-employee of the co-operative.

During the six months of the project, the 'cooperative for activities and employment' was established and its administrative structure organised within the local network 'Cooperate to undertake' so that it could support existing projects, ensure networking with local partners and provide staff training through 'Cooperate to undertake'. Over the six month period, the project hosted 40 artists and supported 10 artists.

4. Source of additional information

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II.B18 Creative Industries Development in Nantes – ECCE Network



ERDF

ESF

Cohesion

EAFFG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case



This study offers an insight into the culture-based strategies being developed by the French city of Nantes within the framework of the INTERREG III project. The project responded to the challenges of the information society, the EU's Growth and Jobs Strategy for sustainable economic growth and the need for medium-sized cities to exist as truly European metropolises and attract, encourage and retain cultural and creative professionals, by supporting the growth potential of small and micro companies in the creative sector. A trans-national network dedicated to the cultural and creative sector enables the sharing of good practice in the professional support of cultural entrepreneurs.

Strategy
Infrastructure
Heritage
Performing Arts
Music
Visual arts
Film/
Audio visual
Design
Handicrafts

Summary

<i>Country</i>	France
<i>Project</i>	Creative Industries Development in Nantes – ECCE Network
<i>Partners</i>	Nantes Métropole (France), City of Aachen(Germany), City of Utrecht (The Netherlands), City of Eindhoven (The Netherlands), City of Angers, Rennes Métropole (France) and CIDA, a creative industries agency based in Huddersfield, UK
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Creative industries
<i>Cultural activity</i>	Creative industries
<i>Financial instrument</i>	ERDF – INTERREG -Objective 3 (Territorial cooperation)
<i>Objectives of project/programme</i>	Develop more attractive metropolitan areas
<i>Budget</i>	€1.3 million (50% through ERDF, 50% from other public sources)
	Project duration Mar 2006 – Sept 2008
<i>Principal impacts</i>	Creation of trans-national networks dedicated to the cultural and creative sectors
<i>Keywords</i>	Creative industries, cross-border networks, entrepreneurship

Other

2. Main features of the project/programme

The purpose of the ECCE initiative was to foster co-operation between the economic and the cultural worlds in order to support the professional development of micro companies (90% of the sector) and independents in the creative sector by providing access to business development, information and advisory services.

Alongside setting up business and advisory services in six creative resources centres, the project enabled partner cities to exchange best practice in ways of supporting the professional development of cultural entrepreneurs, through the creation of a trans-national network specifically dedicated to the cultural and creative industries sector. This led to the development of a series of management tools specifically adapted to the cultural and creative sector on access to finance and sector specific consultancy, and a higher education tool on entrepreneurialism and the creative sector.

A series of regional and European events have allowed project partners to share learning experience with interested stakeholders. The project contributed to the European Parliament's policy debate on the cultural industries in the context of the Growth and Jobs Strategy.

3. Main achievements

The ECCE Initiative focused on evolving the perception and practices of micro companies, artists and creative practitioners in order to develop and structure their entrepreneurial skills and potential. The project encouraged innovation by bringing together different groups and individuals not necessarily used to working together.



The key target group was micro companies and practitioners from the cultural and creative sector. Secondary target groups were cultural and economic development administrators, bankers and investors, and teachers and students in arts and business management higher education.

Two of the seven project partners had already established services (i.e. creative resources centres) for the target group before the project

launch. The other partners used the project to co-finance the establishment of new services. The project co-financed 12 posts dedicated to service provision to creative companies locally, in addition to a number of posts dedicated to administration of the project (part finance of up to 8). A good proportion of these posts have been sustained beyond the co-financing from the ECCE Project. The project did not co-finance investments or facilities. Facilities such as venues for the creative resource centres were financed by the project partners.

The ECCE initiative directly supports the establishment of innovative professional development services, micro companies and creative practitioners from across the participating cities. This constitutes a new form and method of delivering services. In most European cities, local and regional government has long supported economic development via different institutions and

processes that are poorly adapted to the cultural sector, particularly the small and micro companies who make up over 90% of the sector in Europe. This project promoted a joint approach to the development of the creative sector from economic departments within local authorities responsible for 'culture' or 'economic development'. In France, for example, providing professional development services to the cultural sector is a new approach for local authorities whose more traditional role is in structuring, administering and helping to finance public cultural institutions and cultural associations rather than small and micro companies.

In addition, ECCE encouraged synergy in the approach to curriculum development between higher education business management schools and arts schools across the ECCE cities. In Utrecht, for example, the School of Arts has a special department dedicated to Art and Economics to sponsor research, to help evolve received ideas and to foster links and exchanges between students and creative companies.

Outcomes

Via the professional development services ECCE supports the realisation of countless artistic, cultural and creative products and services across the ECCE cities. A quick viewing of the ECCE creative platform, CIDA's creative portal or Nantes Création's creative platform testifies to the wide interest and support from artists and cultural practitioners for these activities.

The practices set up and encouraged by the project are eminently transferable to other regions and cities in Europe. In fact, since closure, the project partners have received many invitations to share the experiences of the ECCE Project with interested stakeholders across Europe and beyond.

Evaluation was done by INTERREG III B Programme at the end of the project following a visit to the lead partner. The evaluation report notes:

"...the first tangible output of the ECCE project has been the creation and recognition at transnational level of a network specifically dedicated to the cultural and creative industries sector. It did not exist beforehand. The Eurocities network also helped to achieve more visibility. The second main output is the creation/ development of the local resources centres. These are now well positioned as real centres of expertise at local level to accompany micro enterprises in the creative sector and their participation in a European network undoubtedly increases their visibility."

4 Source of additional information

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II.B19 Nasium archaeological site



ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case

This study highlights how LEADER helped to fund a cultural heritage project initiated locally from the bottom up. The development of an archaeological site in a rural region through the co-operation of local residents, local authorities and municipalities has helped turn the site into a popular tourist attraction with economic and social benefits for the local community.



Strategy

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/ Audio visual

Design

Handicrafts

Other

Summary

<i>Country</i>	France
<i>Project</i>	Nasium archaeological site
<i>Partners</i>	Local councils, municipalities, organisations, associations, technicians, volunteers, archaeologists, 30 Leader+ best practices
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Tourism
<i>Cultural activity</i>	Heritage
<i>Financial instrument</i>	LEADER
<i>Objectives of project/programme</i>	Development of rural areas
<i>Budget</i>	€67,077 (15% from LEADER)
	Project duration Jan 2003 – Dec 2005
<i>Principal impacts</i>	Development of the site into a tourist destination
<i>Keywords</i>	Archaeological site, tourism, rural development, community involvement

2. Main features of the project/programme

A network of municipalities, the local population and institutional partners have worked together to develop a Roman archaeological site in the territory of the Ornain and Saulx river valleys. With funding from LEADER+, this has resulted in a tourist attraction that drew 11,000 visitors in 2004.

3. Main achievements

The importance of Nasium, a Gallo-Roman site from the second and third centuries AD, had been underestimated before 1998. A feasibility study in 1997 to assess its tourist potential brought together for the first time three villages, two inter-communal structures, institutional partners and local residents.

In 2003, the Association La Cité des Leuques looked at improving communication structures and raising awareness of the ancient Nasium site amongst local players. Site visits and training guides on the archaeology of the site were developed. In 2004, tourist and cultural events were held to attract people from around the region to the site. Finally, in 2005, the project was assessed and results were presented in a LEADER+ dossier which emphasised investments to make the project sustainable. A project website has helped to contribute to the development of the Nasium site.

Outcomes

Results have exceeded expectations and the project is a top success story for the local LEADER+ programme. There was a total of 11, 000 visitors to the site in 2004 (including 600 visitors from schools). Another important outcome has been the mobilisation of local communities and residents within the association and their acquisition of new skills. The project has also generated interest from a number of different bodies (municipalities, communities, local councils, etc.) so that the whole 32 LEADER+ best practices community has become involved and wanted to take part in the project by contributing their skills. The prospects therefore look even brighter than current results show, and large investments for site development have been put forward to the association: excavation campaigns; construction of a discovery centre; and, by 2007 – 2008, the creation of a tourist centre with a 3D film reconstructing the full scale of the site and its 15,000 inhabitants going back to second century AD.



Before the project the site was not even recognised as a tourist attraction. There has been a clear economic benefit to local people from this change. The project has also provided a platform for the education of local children, an obvious social benefit.

The bottom-up model promoted by LEADER+ manifested itself in this project, enabling local communities to take their own decisions on economic development. The preparation of in-depth analyses before the project was implemented and the emphasis on sustainable investments produced a range of good practices that can be transferred to other projects of a similar nature. The project integrated several spheres of activity: scientific, civil, cultural, and tourism, and has created an institutional partnership to support the range of project activities.

Source of additional information

www.nasium.net

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II.B20 PACTS: Les Articulateurs

ERDF

ESF

Cohesion

EAFFG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives



1. Main reason for highlighting this case

This study highlights the use of ERDF funds in the development of a project bridging the cultural, economic and social sectors in the Pays de Redon and Vilaine and focusing on support for cultural projects, especially in the performing arts. Since the project was launched, a number of part- and full time jobs have been created, vulnerable people have been trained or gained employment and the region has developed into a vibrant cultural pole with enhanced community cohesion through a range of accessible public cultural events.



Strategy

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

Summary

<i>Country</i>	France
<i>Project</i>	PACTS: Les Articulateurs
<i>Partners</i>	Ciné Manivel (community cinema), Le Canal (the Théâtre du Pays de Redon's design and artistic programme planning support association), La Clarté motor education institute, AIDE Emploi Services (an association that fosters inclusion through economic activity), Pied en Sol dance company, La Margoulette storytellers, Groupement Culturel Breton des Pays de Vilaine, Groupement d'Intérêt Public du Pays de Redon et Vilaine
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Creative industries
<i>Cultural activity</i>	Performing arts
<i>Financial instrument</i>	ESF – EQUAL
<i>Objectives of project/programme</i>	Promotion of equal opportunities in employment
<i>Budget</i>	€2,254,000 (50% from EQUAL, the rest from the district council, local government council and self-financing)
	Project duration 2004 – 2008
<i>Principal impacts</i>	Development of a regional cultural identity; Employment of vulnerable groups
<i>Keywords</i>	Performing arts, film, vulnerable groups, equal opportunities, creative industries, digital technology

2. Main features of the project/programme

The aim of Les Articulteurs was to develop the urban and rural cultural economy in the Pays de Redon and Villaine, promote access to culture for all, and fight exclusion. The project co-operated closely with businesses, associations and the public sector in several fields of activity, including the creation of economic and social businesses, job and resource pooling (based on an equipment pool and an employers' group), the use of digital technology for pre-projection films in cinemas, a heritage resource centre and the development of new technologies involving stakeholders from the territory. A key element of the project was the training of marginalised and vulnerable groups within the local population. The project helped to integrate migrant populations, reduce the 'dormitory town' effect in territories threatened by this phenomenon and improve the economic and social cohesion of the territories concerned.

Development of regional cultural activities has fostered a sense of local identity and developed a socio-economic ecosystem that has reached the status of cluster.

3. Main achievements

Based on a co-operative approach, the founding members of Les Articulteurs have set in motion a 'territory concept' – a cultural enterprise in which culture, business and social links are combined to promote the people and heritage of a given territory with the aim of strengthening its appeal, promoting social exclusion and reducing the urban – rural territorial divide.

The markets developed by Les Articulteurs are in small economic niches, relating to small production quantities, with an emphasis on quality. The initiative relates to the supply of services for live entertainment. The networking of people and the equipment offered by each of the main partners makes available the logistical and technical resources needed to mount a range of projects: big tops, an equipment pool, technical production workshops for sets, costumes, IT support tools, performance production and dissemination tools, an employers' group, etc. Les Articulteurs plays a project incubator role and acts as a gateway to the market for activities with uncertain economic prospects. The various activities help to safeguard, develop and promote the region's cultural and natural heritage, including: digitisation of the archival heritage of the Pays de Redon et Vilaine; the production and sale of apple juice; the development of a wood/energy sector; and the promotion of chestnut wood fences. Les Articulteurs makes use of technological innovations, for example in the development of digital cinema and its multimedia applications. Already in use for the Ciné Manivel project, these new technologies open up new fields of activity to promote a specific territorial initiative and its adoption by local stakeholders.

Les Articulteurs helps create long-term jobs for people in vulnerable groups. New training and educational projects dedicated to occupations in the performing arts sector are currently being



developed. Working in collaboration with the IEM La Clarté on actions designed to promote the potential of human resources, Les Articulteurs have developed expertise in involving vulnerable and disabled people in cultural projects, providing them with social recognition and a more positive self-image, and empowering them to lead independent lives.

Outcomes

Over the duration of the project, 'consolidated job contracts' involved 82 employees, equivalent to 13.2 full-time jobs. 16 posts were created, equivalent to 14 full-time jobs. 30 employees were hired as part of inclusion initiatives, benefiting 80 temporary entertainment workers and artists. Around 100 artists and an equal number of professionals employed in existing positions reached out to over 50,000 people living in the Pays de Redon et Vilaine by taking part in La Bogue festival, traditional music schools, the Belles Nuits de Vilaine cinema festival, the Calendrier de l'Avent children's show, La Parade, the Ramoneurs de Pied en Sol show, and four artist residences, including the Pièce Montée company and the Poids Plume by Gigi Bigot.

The projects co-ordinated by Les Articulteurs benefited 54 communes in the Pays, and were enjoyed by people living in two regions – Brittany and the Pays de la Loire. A large number of community partners, particularly community associations but also public and private organisations, have helped boost the project's capacity, including primary and secondary schools, retirement homes, events committees, leisure centres, social centres, libraries, local authorities and intercommunal associations, research laboratories, businesses and consultancies, artist collectives, and artistic companies working in the fields of theatre, dance and the visual arts, as well as musicians and performing arts production management technicians.



The partnerships developed between businesses from the social and cultural economy, territorial authorities and market economy businesses have brought about behavioural changes that are beginning to generate new jobs and new values for the Pays de Redon et Vilaine. Culture has gradually become a key player in the territory's economy. Taking advantage of the territory's resources, a new socio-economic ecosystem has emerged, creating bridges between the economy, society and culture within a competitive and non-competitive context.

4. Source of additional information

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II.B21 SOSTENUTO



ERDF

ESF

Cohesion

EAFFG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case



This case shows how European funds can be used to tackle economic and social issues in an area dominated by traditional industries – an economy with low added value and a large number of SMEs weakly organised. SOSTENUTO seeks to help improve the competitiveness and economic potential of the Mediterranean space and promote diversification of the economy through action on the cultural and creative sector and support for the knowledge economy,.

Summary

<i>Country</i>	France
<i>Project</i>	SOSTENUTO (economic and social innovations in the field of culture and creative activities)
<i>Partners</i>	Aide aux Musiques Innovatrices (AMI, France); Bunker, production and training in the field of performing arts (Slovenia); CITEMA, European city for arts and crafts (Italy); Expeditio, Center for Sustainable Spatial Development (Montenegro); University of Valencia (Spain); Relais Culture Europe, resource centre on Europe and culture (France); Zunino Partner e Progetti, research office and architectural firm (Italy).
<i>Programming period</i>	2007 – 2013
<i>Sectors covered</i>	Creative industries
<i>Cultural activity</i>	Various
<i>Financial instrument</i>	ERDF (Territorial cooperation)
<i>Objectives of project/programme</i>	Creation of innovation clusters Development of the region
<i>Budget</i>	€1,668,175 through the EU (€1,536,411 from ERDF, €131,764 from ISPA); the rest from public funding Project duration May 2009 – April 2012

Strategy

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/

Audio visual

Design

Handicrafts

Other

<i>Principal impacts</i>	The project is in the early stages of development
<i>Keywords</i>	Regional development, creative cluster, business incubator, creative industries

2. Main features of the project/programme

The main features of the SOESTENUTO programme are:

- the creation of four ‘laboratories’ to test local business incubators, creative clusters, a non-monetary exchange system for services and skills, and improved territorial governance in the culture and creative sector
- a modelling component to capitalise on experience and model and evaluate its transferability
- a communication pole to disseminate best practice and the results of the project.

The project is still in an early phase of development but a set of success indicators has been identified.

3. Main achievements

The cultural and creative industries have strong economic potential and are a promising sector for economic and social innovation but the sector is unevenly developed and not well integrated into the development policies of the Mediterranean space. This project aims to test innovative models of organisation and management to enhance the sector’s economic independence, and its capacity to innovate and participate effectively in local, regional and national economies.

Alongside preparation and co-ordination/management, the project has three main components. The ‘laboratories’ component involves setting up four experimental laboratories, each dealing with an innovative model of organisation and management:

- Lab 1, run by AMI, aims to test a business incubator, a space dedicated to new businesses which offers sharing of services and assistance in developing new activities.
- Lab 2, run by CITEMA, aims to test a cluster, a network and partnership stimulating activities, creativity and increasing external economies.
- Lab 3, run by Bunker, aims to test a local exchange system (LRS), a non-monetary system for the exchange of know-how, services and skills.
- Lab 4 run by Expeditio and Zunino Partner e Progetti, aims to test new forms of territorial governance in the cultural and creative industries and to encourage governments to take the sector into account in their development strategies.

The ‘modelling’ component led by the University of Valencia is intended to capitalise on experience, model it and evaluate its transferability. It will elaborate economic scenarios and study the emergence of new forms of economic and social organisations in the cultural and creative industries.

The ‘communication’ component run by Relais Culture Europe will disseminate project results at three levels: partner territories; the Mediterranean and community space; and with a set of economic, social, territorial and cultural players. This work will facilitate the transfer, uptake and

exploitation of new practices (with capitalisation in line, two trans-national conferences and a Green Paper).

The project is in the early stages of development but the proposed success indicators are: the number of players involved in experimental activities, communication tools, visits to projects, joint studies, joint strategies and agreements, trans-national seminars and finally, the number of SMEs involved.

4 Source of additional information

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Website of the project under development

European network of correspondents (ERICarts Institute)

II.B22 Urban Network for Innovation in Ceramics



ERDF

ESF

Cohesion

EAFFG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case



This study highlights the use of ERDF funds in the creation of a sustainable European network of cities with a rich past in the production of ceramics. The project aims to build on each city's important heritage and revive it through cultural activities and new technologies in order to continue producing ceramics of high quality, thus increasing the attractiveness of the cities in question.

Summary

<i>Country</i>	France
<i>Project</i>	Urban Network for Innovation in Ceramics (UNIC)
<i>Partners</i>	Cities of Limoges (lead partner), Delft (Netherlands), Aveiro (Portugal), Pécs (Hungary), Stoke-on-Trent (UK), Seville (Spain), Cluj-Napoca (Romania), Faenza (Italy), Castellon - Porzellanikon Museum (Germany, associate partner)
<i>Programming period</i>	2007 – 2013
<i>Sectors covered</i>	Crafts
<i>Cultural activity</i>	Ceramics
<i>Financial instrument</i>	ERDF – INTERREG Territorial Cooperation
<i>Objectives of project/programme</i>	Creation of an urban identity; Innovation and regeneration of a traditional sector
<i>Budget</i>	€710,000, including 75% from ERDF
	Phase 1 began April 2008
	Phase 2 (implementation) Dec 2008 – June 2011
<i>Principal impacts</i>	Inclusion of ceramics in a wider economic perspective; Job creation
<i>Keywords</i>	Crafts, ceramics, tourism, employment, industrial heritage, urban regeneration, cross-border networks

Strategy

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/ Audio visual

Design

Handicrafts

Other

2. Main features of the project/programme

UNIC is a network of nine cities traditionally associated with the production of ceramics. The main question that UNIC partners will try to address through this project is: 'How can local economic communities based on traditional industries, and in particular ceramics, prosper in the rapidly changing, increasingly open global economy?'. The aim is to develop and encourage adequate

policy responses to help the cities and their industries in times of change and economic transition through five main actions: promoting innovation in the ceramics sector; strengthening local ceramics industries; promoting the ceramics tradition as a driver of urban renewal; valorisation of the cities' cultural heritage for tourism; and strengthening the identity of urban ceramics.

The UNIC network will also focus on re-inventing the image of ceramics cities and on reinforcing their 'attractiveness' by offering good living conditions and professional development options to increase social cohesion at local level. This will not only contribute to the goals of the Lisbon and Gothenburg agendas, but also to the Union's social and economic cohesion objectives.

3. Main achievements

Economic change has left its visible footprint in cities and regions with a strong industrial history, as in the case of ceramics cities. Transition from heavy resource-intensive production to innovation-driven and high technology systems is ongoing, and will remain a challenge in the years to come. Heritage, culture, art and design can all be harnessed to achieve a comprehensive renewal.

The specific focus of UNIC is the link between a single industry (ceramics) and the economic background, heritage, cultural and tourism potential and identity of the city itself. The project is based on the premise that what benefits the ceramics industry also benefits the city and local stakeholders. On the other hand, what makes ceramics more fashionable and attractive as a living heritage also brings new opportunities for the ceramics industry itself.

The project focused on five main areas:

- promoting innovation in the ceramics sector (education and training, research and development, technology transfer, financing of innovation, etc.)
- strengthening the local ceramics industries (traditional industrial background, networking between companies and other local stakeholders, preserving know-how, protecting intellectual property and labels, social policies to address redundancies, etc.)
- promoting ceramics traditions as drivers of urban renewal (renovation/regeneration of cultural and industrial heritage, ceramic displays in urban public space, initiatives geared to local communities)



- valorisation of the cities' cultural heritage for tourism (creation of a dynamic connecting museums, cultural and tourist events, art and design stakeholders, etc.)
- strengthening urban ceramics identities (territorial marketing based on heritage/innovation tandem, « hi-touch/hi-tech », upgrading the image of ceramic cities).

UNIC aims to become a sustainable network, a tool for all local players willing to take up new European opportunities.

Local players within each partner city are gathered into a Local Support Group (LSG). An LSG includes clusters, universities, museums, art and design schools, and artists associations. These are linked into all events and benefit directly from the exchange of good practice and new approaches.

Each city will have to set up a Local Action Plan transforming learning from exchanges and good practice into concrete action and new local policies. UNIC will design a UNIC Toolbox to gather information, case studies and best practices.

Contacts between museums, schools of arts and design and artists' associations have already emerged as a spin-off from more focused sub-projects applied to creativity in ceramics. Large scale international events are being developed through the existing network, such as an International Ceramics Exhibition to be supported by ERDF (Limoges, 2010), Pécs being a European City of Culture in 2010 and Delft launching a new Factory-Ceramics Museum in 2011.

4. Source of additional information

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II.B23 Medint - Integrated Approach In Mediterranean Urban Development



ERDF

ESF

Cohesion

EAFFG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community
Initiatives

1. Main reason for highlighting this case

This study highlights the use of ERDF funds in the development of systems for and integrated approaches to sustainable urban development. The project outcomes fed into the development of URBACT II. All the main tools identified by MEDINT as elements of the new edition projects have now become compulsory elements in assessing project achievements.

Summary

<i>Country</i>	Italy
<i>Project</i>	Medint - Integrated Approach In Mediterranean Urban Development
<i>Partners</i>	Syracuse (Italy, lead partner), Alicante University (Spain), Bialystok (Poland), Granada (Spain), Heraklion (Greece), Kutna Hora (Czech Republic), Misterbianco (Italy), Seville (Spain), Toledo (Spain), Union of 48 Communities of Larnaca (Cyprus), Valencia Region (Spain), Zarzis (Tunisia)
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Heritage
<i>Cultural activity</i>	Heritage
<i>Financial instrument</i>	ERDF – URBACT 1
<i>Objectives of project/programme</i>	Sustainable urban development
<i>Budget</i>	€678,000, including 44% from URBACT 1 funds; the balance was funded by nine cities, one university, a region and one municipalities association
	Project duration Sept 2004 – Sep 2006
<i>Principal impacts</i>	Development of best practice for urban regeneration Involvement and training of public officials and experts
<i>Keywords</i>	Sustainable development, urban regeneration

Strategy

Infrastructure

Heritage

Performing
Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

2. Main features of the project/programme

The main features of the programme were:

- development of an integrated approach to sustainable urban development
- development of local forums to liaise with other funded projects in the area
- dissemination of the successes of the project through conferences, seminars, publications and a website.

The results of the project informed the development of the URBACT II funding programme.

3. Main achievements

The MEDINT network set out to exchange experiences on the following themes:

- urban regeneration – an integrated approach to urban preservation and regeneration
- economic activities – public–private partnerships to promote and safeguard historic heritage and tourist activities building on local competitive advantage
- social inclusion – action to include young people and disadvantaged groups
- culture and development – promotion of local economic activities through the valorisation of local cultural resources (culture, local art and crafts, tourism)
- improved urban governance mechanisms – partnership for local project management.

The project aimed to identify the various kinds of integration pursued by different towns in their sustainable urban development projects. It also hoped to verify the results already achieved by each project through the definition and use of impartial and measurable indicators. To verify the success of MEDINT itself, the project sought to define operational tools to benchmark the procedures of integrated approach in urban development projects. Finally the project wanted to build on its results by implementing and experimenting with the individual good practices identified.

In practice the project developed an integrated approach to:

- the re-vitalisation of historic centres in sectors like cultural tourism, i.e. the creation of new economic activities whilst respecting the typical activities of the territory
- the preservation of historic centres as a resource for sustainable development as well as for the physical regeneration and/or multi-functional revitalisation of urban centres
- crime prevention policies, social inclusion of young people and vulnerable groups
- strategies for promotion of local economic activities linked to the valorisation and fruition of cultural heritage and environment – typical handicraft, tourism services, cultural activities, etc.
- public–private partnerships in the management of local development projects.

The ‘integrated approach’ is a crucial feature of European urban development strategies. The integrated approach has been tried out in various ways and with varying outcomes in different European areas (e.g. integration of local actors, economic sectors, actions and different tools and development policies). The resulting lack of precise methodology and failure to produce a specific evaluation process has affected the choice of such an approach.

The model proposed by MEDINT for single development projects involved the identification of an ‘integrated strategy’, the real and measurable added value achieved by using that approach, and

specific indicators of success. At the conclusion of the initial urban development projects, the project planned to implement individual good practices in each of the regions involved, in order to valorise the integrated approach method.

Local forums co-decided Specific Local Action Plans (LAPs, one for each project partner) taking an integrated approach to economic, social, environmental, infrastructural and cultural themes.

The MEDINT Local Forums in Syracuse worked in synergy with other cultural tourism programmes who used the same participatory method (e.g., the PICTURE project, approved in the framework of EU 6th FP), creating a wider framework within which specific participant action plans were generated. There were about 1,200 registered users of the MEDINT project and outputs. These include decision-makers, experts and technicians, different kinds of stakeholders and representatives of local organisations, and individual citizens who took part in various events organised during the life of the project. 60 experts and decision-makers were specifically briefed and trained.

Outcomes

The main achievement of the MEDINT project was the adoption by the new URBACT II Programme of the main tools generated by MEDINT as compulsory elements of new projects. MEDINT was the only project in URBACT I to create 12 Local Forums and 12 Urban Plans, which were managed and developed throughout the life of the project. In URBACT II, the creation of Local Support Groups (LSGs) and LAPs is seen as compulsory, highlighting the importance of a co-decision process managed at local level.

The MEDINT project has many transferable elements, demonstrated by the fact that MEDINT is one of the reference points in the URBACT I Knowledge Transfer Kit, a specific instrument created by the Programme to transfer and disseminate best experiences, practices and success stories among European member states. Syracuse has been invited to show some of MEDINT's best examples of economic initiatives in urban planning (in particular in Syracuse and Misterbianco cities) and the different, flexible ways to organise Local Forums. (There is a special focus upon the experiences of Valencia and Granada who were sceptical about Local Forums at the beginning of the project but are so far using this participatory method to manage all kinds of local planning.)

4. Source of additional information

www.urbact.eu

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II.B24 Recovery and restoration of the former Leopolda Railway Station area



ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community
Initiatives

1. Main reason for highlighting this case

This study highlights the use of European funds to help regenerate a historical building in the centre of Pisa and turn it into a community and cultural centre. The site now hosts dance and yoga classes as well as language courses for immigrants.



Strategy

Infrastructure

Heritage

Performing
Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

Summary

<i>Country</i>	Italy
<i>Project</i>	Recovery and restoration of the former Leopolda Railway Station
<i>Partners</i>	Comune di Pisa, Associazione Casa della Città Leopolda
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Heritage
<i>Cultural activity</i>	Heritage
<i>Financial instrument</i>	ERDF – INTERREG Objective 2 (Regional Competitiveness and Employment)
<i>Objectives of project/programme</i>	Local development of an urban area, creation of a culture centre
<i>Budget</i>	€1.995.632 (25% from ERDF, 75% from public funds) Project duration 2002 – 2004
<i>Principal impacts</i>	Regeneration of an area, creation of a cultural centre
<i>Keywords</i>	Heritage, urban regeneration, cultural centre, social integration

2. Main features of the project/programme

The aim of this project was to renovate the former Leopolda Railway Station area and increase the attractiveness of the area by strengthening social and cultural infrastructure. The main features of the project are:

- regeneration of an abandoned historical building
- the creation of a number of meeting places
- organisation of activities such as a training course in deaf language, a yoga course, five dance classes, one photography training course, and an Italian language class for immigrants

The project contributed to the regeneration of the entire area which is now one of the most dynamic and attractive neighbourhoods in the city of Pisa.

3. Main achievements

Central to the regional strategy is the restoration of run down infrastructure in order to improve quality life and create sites that improve social and economical opportunities. The Tuscan regional authorities sought to halt the decline of the Leopolda site and implement a social strategic programme based on community needs.

From 1844 the Leopolda area in Pisa was a railway station and after 1929 became a fruit and vegetable market. The main aim of this project was to reduce the negative impact of this run down area in the city and create a multi-purpose social and cultural centre. The project was expected to improve quality of life, create facilities to host social and cultural events, provide training and educational activities and support the social inclusion of vulnerable people.

Outcomes

The recovery and regeneration of the former Leopolda Railway Station represented an important project for the social and cultural regeneration of the city of Pisa. European Union funds helped to restore a declining area that is now one of the most socially and economically dynamic neighbourhoods in the city.



In economic terms, the new site is able to host trade fairs and art exhibitions, attracting a growing number of national and international organisations to the city to do business. In terms of social outcomes, the city was previously lacking venues and green spaces for people to meet, exchange ideas and access services such as counselling, and children's recreational space. The project set up local networks between public authorities and third sector organisations to integrate social, educational, training and labour market policies.

Today the social and cultural activities in the area are managed by Associazione Casa della Città Leopolda which co-ordinates 67 cultural associations working together daily in a bottom up approach. Their work is very important in promoting social cohesion and delivering services and activities closer to people. The Associazione co-ordinates and produces large-scale public events such as fairs, concerts and exhibitions. The Leopolda centre also gives new access to educational and vocational training opportunities for women, young people, immigrants, and disadvantaged people.

The centre consists of a meeting room, a creative room for music and other innovative activities, a day-care centre, a library, a café and five free internet points. A number of activities are now organised such as a training course in deaf language, a yoga course, five dance classes, one photography training course, and an Italian language class for immigrants.

The new site has contributed to regenerating the entire area, improving quality life and halting decline. This is illustrated by the significant increase in property values. Indeed the former Leopolda Station is visited daily by an increasing number of individuals and families. The project has also created 15 new jobs (of which 11 are for women).

This type of project is readily transferable to other cities and neighbourhoods affected by social and inclusion problems. Such projects are able to renovate economically and socially disadvantaged areas and offer new opportunities to people, particularly those from vulnerable groups.

4. Source of additional information

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II.B25 Creative Industries in Traditional Intercultural Spaces (CITIES)



ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIFG / EEF

PHARE/SAPARAD

Community
Initiatives

1. Main reason for highlighting this case



This case study shows how INTERREG funds can help bring vitality, creativity, entrepreneurship and cultural diversity to depressed territories and regions. The CITIES project will have a positive impact on job creation, incoming investments, tourism and clustering of innovative creative and cultural industries. This in turn stimulates the knowledge economy and positively influences economic development, social cohesion and environmental sustainability in urban development.

Summary

<i>Country</i>	Lithuania
<i>Project</i>	Creative Industries in Traditional Intercultural Spaces (CITIES)
<i>Partners</i>	Klaipeda Municipality (lead partner, Lithuania), Klaipeda Economic Development Agency (Lithuania), Municipality of Modena (Italy), Municipal Centre of Enterprises of Gijón (Spain), INTELI – Intelligence in Innovation, Innovation Centre (Portugal), City of Tampere (Finland), Municipalities Association of the Danube and Pilis (Hungary), Institution for Cultural Events and Tourism CELEIA Celje (Slovenia), Chamber of Commerce of Venice (Italy), Sevilla Global, Urban Agency for Economic Development (Spain).
<i>Programming period</i>	2007 – 2013
<i>Sectors covered</i>	Creative industries
<i>Cultural activity</i>	Creative industries
<i>Financial instrument</i>	ERDF – INTERREG IVC– Territorial Cooperation (Priority: Innovation and the Knowledge Economy. Sub-theme: Entrepreneurship and SMEs)
<i>Objectives of project/programme</i>	Clustering processes among innovation-based creative and cultural industries; Job creation; Strengthening the knowledge economy
<i>Budget</i>	€1,551,605 (79.4% INTERREG IVC; 20.6% from other public funds)
	Project duration Oct 2008 – Sept 2011
<i>Principal impacts</i>	None to date – project running

Strategy

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

2. Main features of the project/programme

The CITIES project which runs from 2008 – 2011 will help to achieve the objectives of the INTERREG IVC programme by improving the effectiveness of regional development policies and contributing to modernisation and increased competitiveness. The main features of the project are:

- over €1.5m to support the creation of projects and encourage entrepreneurship in Lithuania
- a focus on the creation of SMEs to help Lithuania increase their importance in the local economy
- development of regions through the promotion of cluster and regeneration
- the development of a cultural and creative sector.



3. Main achievements

The aims of the CITIES project are to improve regional and local policies to promote and support creative and cultural industries; and to promote concentrated growth of entrepreneurship in the creative and cultural sectors through inter-regional cooperation, especially in run down, declining or traditional city neighbourhoods. Specific objectives are to:

- help restructure those regions mostly dependent on traditional industries – this includes renewal of industrial zones for new start-ups
- gain an overview of what partner cities in other European regions have done to develop creative and cultural industries
- increase the potential impact of culture on the region's economy by encouraging inter-regional creativity and diversity of cultures
- support regional business clusters in creative and cultural industries
- promote the conversion of traditional sectors into more knowledge-intensive sectors such as creative and cultural industries
- strengthen co-operation between state, private sector and non-governmental institutions in the creative and cultural industries sector.

The project is centred on developing the creative and cultural sector through promotion of entrepreneurship and urban regeneration. One set of problems the project will tackle is the negative impact on some city areas of the increasing concentration of trade and industries – leaving empty urban spaces that need bringing back into use. Another issue is the differing rates of entrepreneurship across EU regions: the number of SMEs per thousand inhabitants in Lithuania is almost three times lower than the average in others member states. In some new member states (e.g. Slovakia, Czech Republic and Hungary) this rate is between 60 and 80 per 1,000 inhabitants. These challenges can only be met through the development of inter-regional co-operation, joint strategies and action supported by appropriate instruments.

In most developed European countries, the creative sector is now seen as an integral part of the wider economy, with overlapping sectoral clusters. Yet, although the public sector and public funding are more significant within the culture economy than in other industrial sectors, regional development policies are not effective in this field, even in more advanced partner countries. There is a lack of specific regional development policies, programmes and instruments for the creative and cultural sector.

A key component of the project is the exchange of experience in order to identify and analyse good practice through:

- a benchmarking report on partners in the culture sector
- a good practice guide with 15 illustrations of good practice
- three joint workshops in different countries
- three study tours
- three seminars in different countries within itinerant programme,
- one inter-regional conference
- three staff exchange phases per partner
- ten specific policies and instruments.

The project will create a shared framework for the exchange of knowledge. It will adopt three pilot cases, organise ten meetings with public and private players and implement and evaluate three pilot activities. The two other main components are:

- Coordination and Management – creating an internal management system, setting up local support groups, contract and partnership agreements, project group meetings, teleconferences, and SG meetings.
- Communication and Dissemination – organising a launch and a closing conference, producing press releases, brochures and their dissemination, newsletters workshop reports, disseminating the final report in CD format, and finally, developing a communication plan and a website with intranet and internet. The project specific has targets for press and media output, participants in the dissemination events, visits to the website, and the development of an online interactive communication platform. The results of the CITIES project will be disseminated to 25 cities.

4. Source of additional information

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II.B26 Twenty-First Century Museum Competences and Skills



ERDF

ESF

Cohesion

EAFFG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community
Initiatives

1. Main reason for highlighting this case

This case highlights the significant impact that developed training programmes can have on resource management within the museum sector. The modernisation process is not only limited to physical infrastructure; it also involves improving professional skills to meet the needs and expectations of museum customers. There is a need to equip staff with skills appropriate to the changing needs of the museum sector and enable them to work in a more effective manner. The project played an import role in modernising Lithuania’s working practices in line with current standards.

Summary

<i>Country</i>	Lithuania
<i>Project</i>	Twenty-First Century Museum Competence and Skills
<i>Partners</i>	National, State and Regional Museums of Lithuania: National M.K. Čiurlionis Art Museum; Šiauliai “Aušra” Museum; Trakai Historical Museum; Lithuanian Sea Museum; Theatre, Music and Cinema Museum; History Museum of Lithuania Minor; Alytus Regional Museum, Kėdainiai Regional Museum, Raseiniai Regional Museum, Vilkaviškis Regional Museum
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Museums
<i>Cultural activity</i>	Museums
<i>Financial instrument</i>	ESF Objective 3 (Convergence)
<i>Objectives of project/programme</i>	Training of workers in competence and capacities to adjust to changing needs in Lithuania’s museum sector
<i>Budget</i>	€1,125,000 (69.7% from ESF, 22.1% from Lithuanian state budget, 8.2% from municipalities)
	Project duration March 2006 – July 2008
<i>Principal impacts</i>	Development of skills, qualifications and general competencies
<i>Keywords</i>	Museums, digital technology, training

Strategy

Infrastructure

Heritage

Performing
Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

2. Main features of the project/programme

The project was intended to provide a training platform on which Lithuanian museum staff could update their skills and competencies in order to deliver high quality customer service. Another important way in which the project helped to extend the productive, cultural and educational activities of museums was the implementation of an information computer technologies training programme.

Since independence, Lithuanian museums had not engaged actively enough in the development of educational programs and implementation of different educational events. The project addressed this weakness through the provision of four training modules that covered:

- training in administration capacities
- training in the use of information technologies (computer literacy)
- foreign languages
- professional training (involving themes such as 'Planning of museum permanent exhibitions and exhibitions', 'Service culture for visitors', 'Management of museum collections').

Project partners were competitively selected according to their technical experience in the museum sector. In addition, four organisations were selected to implement the project: Lithuanian Cultural Training Centre (professional training), Baltic Computer Academy (computer literacy), Foreign Language Training Centre (languages) and the Organisational Development Centre (management).

3. Main achievements

According to data published by the Ministry of Culture, Lithuania has 106 museums (20 state museums, including three national, 15 public and two county museums; 61 museums belonging to different municipalities, 19 museums mixed in their scope, structure or legal status; and six privately run). A key task for Lithuanian museums since independence has been the need to match the functions of property collection and preservation to the functions of educating society and disseminating information to the public.

Twenty-First Century Museum Competence and Skills promoted the learning and professionalism of museum staff, thereby enhancing the accessibility of culture to the public. The National Programme for the Modernisation of Lithuanian Museums started in 2007 aimed to increase local and international visitor numbers to museums of cultural significance. This project complemented national initiatives to preserve museums by increasing the adaptability of workers and enterprises.

Many of the project's activities developed the generic skills of participants who undertook a series of learning exercises covering a range of practical and theoretical requirements. The project assisted the transfusion of new ideas and management techniques combined with foreign language competency and also delivered added value to employers by increasing computer literacy among museum staff.

Outcomes

The project made a strong contribution to employment in the cultural sector both in terms of the number of newly qualified museum employees and the subsequent rise in their skills and qualifications. Although these jobs are among the most visible economic impacts of the project on the cultural sector, they are not the only ones. More and better museum employees have the potential over the medium term to increase the number of visitors and therefore contribute to other areas of the economy.

The project's success can be measured in terms of the number of participants involved in the project, number of training sectors and programs (including their thematic scope), the level of competence and personal qualifications, number of museum visitors and the number of publications about the project's activities. Improvements were made in each target area listed above. Perhaps more important for local and regional development, the project succeeded in raising the capacity of workers to alter current practices in favour of recognised good practice.

In addition, the project facilitated the transfer of cultural management experience among a wide range of participants and social partners. It can be argued that the project brought about non-tangible as well as tangible results in terms of broadening social awareness of the need for improvements within the museum sector. A notable success was the development of strategic planning documents for the reconstruction of museum premises. Several museums also prepared educational programmes, including audio-visual presentations, and set up special websites for awareness-raising activities.

4. Source of additional information

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II. B27 Revival of Handicraft Heritage at Cserehát



ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIFG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case

This study documents the use of ERDF funds to develop a local social economy by providing vocational training in local handicrafts via a co-operative of Hungarian villages. The project helped revive ancient crafts and promote the region as a centre for cultural tourism.



Strategy
Infrastructure
Heritage
Performing Arts
Music
Visual arts
Film/
Audio visual
Design

Summary

<i>Country</i>	Hungary
<i>Project</i>	Revival of Handicraft Heritage at Cserehát
<i>Partners</i>	Cserehát Village Association (leader), Leg-rex Bt, Irota, Village Councils of Felsőgagy, Homrogd and Lak
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Handicrafts, tourism
<i>Cultural activity</i>	Handicrafts
<i>Financial instrument</i>	ERDF – INTERREG –Objective 3 (Territorial Cooperation)
<i>Objectives of project/programme</i>	Vocational training of unemployed people Development of social economy
<i>Budget</i>	€430,000 (75% funded by the ERDF, 25% from public and private funds) Project duration 2 Mar 2005 – 2 Feb 2007
<i>Principal impacts</i>	Training and creation of employment for women and vulnerable groups including minority ethnic groups
<i>Keywords</i>	Handicrafts, tourism, rural development, vocational training, employment, vulnerable groups, Roma, women, co-operative

Handicrafts

Other

2. Main features of the project/programme

Through a co-operative of villages in NE Hungary, unemployed people, including women and people from vulnerable groups (e.g. Roma), received vocational training and employment opportunities in the handicraft industry. 40 people have so far managed to make a living from craft production. The project has boosted development of the local social economy, with the sale of innovative workshop products, exhibitions and a visitor programme organised around the workshops.

3. Main achievements

The regional development strategy calls for the vocational education and training of unemployed people in needed professions and creative industries strongly linked to tourism. There is also a focus on re-discovering old handicrafts and adapting them to current market needs.

The Cserehát Village Association has managed development programmes from the early 1990s and initiated this project on the basis of an existing small-scale handicrafts workshop, it wanted to increase the range of handmade crafts (weaving, woodcrafts, pottery, basketwork, etc.), involve more villages and attract tourists.

This project focused on a two-month handicrafts training course for unemployed people, and their subsequent employment for 16 months in different villages and workshops. The project leaders expected 50–60 people within the network to make their living from the handicraft economy. Social workers and experts helped the people involved to stay in the programme and reach an acceptable level of work quality.

The plan was to develop and make new products and to initiate new types of crafts production such as coinage, tallow-chandelling, paper works and adobe making.

Besides the production of goods, the project aimed to help develop tourist services for the region. A new element was to involve craftspeople in the non-formal and extracurricular education of children.

Outcomes

The project has led directly to the training of 33 unemployed people (20% Roma, 70% women, 80% under-educated) to be semi-skilled crafts-makers. All of the trained people were subsequently given employment in the field of handicrafts making for 16 months. The project also helped develop new products and get licences for them.

The workers are organised in three houses, and 10 workshops which can be visited by tourists. A website has been set up with a catalogue of 125 products and web orders available.

The co-operative now sells 5,000 – 15,000 handicraft products and holds 10 exhibitions per year. The visitor programme attracts 1,500 – 2,000 people each year. To date, some 40 people have received income from handicrafts production.

Internal evaluation found the project to be successful but more time was needed to develop professional marketing activities. Fewer people were able to make their living from handicraft work than originally expected, but the training and mentoring helped many participants to get other jobs.



4. Source of additional information

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II.B28 Cultuur & Ruimte vouchers



ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIG / EEF

PHARE/SAPARAD

Community
Initiatives



Strategy

Infrastructure

Heritage

Performing
Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

1. Main reason for highlighting this case

This case study shows how a region's creative industries can be encouraged by distributing vouchers to municipalities and other institutions that can only be used for specific knowledge, culture-orientated and creative activities.

Summary

<i>Country</i>	The Netherlands
<i>Project</i>	Cultuur & Ruimte vouchers (Culture & Space Vouchers)
<i>Partners</i>	Province of Overijssel
<i>Programming period</i>	2007 – 2013
<i>Sectors covered</i>	Creative industries
<i>Cultural activity</i>	Creative industries
<i>Financial instrument</i>	ERDF - Regional Competitiveness and Employment
<i>Objectives of project/programme</i>	Focus on the demand of creative services, rather than the traditional supply approach of projects in the field; Encourage the development of the creative sector in the eastern region of the Netherlands
<i>Budget</i>	€ 1.349.000 (17.28% ERDF; 21.12% Provincial ERDF co-financing; 61.59% Provincial Subsidy Action Programme Culture and Space). An application to the Ministry of Housing, Spatial Planning and Environment for €150.000 subsidy is in progress Project duration Sept 2008 – Dec 2013
<i>Principal impacts</i>	As of September 2009, 15 vouchers have been distributed and three voucher project are completed. There is no clear data available yet on outcomes
<i>Keywords</i>	Creative industries, entrepreneurship, voucher, environment; planning; heritage

2. Main features of the project/programme

The Overijssel Province is using the C&R voucher system to stimulate local government to consider cultural values in environmental planning. The main features of the project include:

- focusing on the demand for creative services, rather than the traditional supply approach of projects in the field
- encouraging development of the creative sector in the eastern regions of the Netherlands
- distributing vouchers to municipalities and local agencies to be used to 'buy' creative knowledge.

3. Main achievements

The creative business sector covers the arts, heritage, media, and entertainment and also creative professional services such as design, architecture, games, advertising and multi-media. The growth of employment in this sector is above average. Creative companies and services prefer to be located in a creative environment and west and central Netherlands have programmes to stimulate the growth of the creative sector. If the eastern Netherlands does not follow, the growing creative sector may not consider this region as a potential settlement area or recognise it as a market for potential growth. This could lead to a lack of creative drive and innovation in this part of the Netherlands compared to other regions.

Not all municipalities take advantage of historical and cultural expertise in their building and development plans; nor do they necessarily draw on artists or architectural expertise in designing and decorating public spaces. Often this expertise is not locally available and municipalities do not know how to access it. Even when such knowledge is available and applied to a project, it is often at a very late stage in the process. This means the cultural contribution is not an integral part of the design process or final outcome, but an afterthought. To stimulate the integration of culture in the environmental plans of municipalities, the system of C&R vouchers was developed at the end of 2007 in co-operation with the creative sector, municipalities, the province and the Europoloket.

Introducing C&R vouchers in Overijssel Province will encourage development and entrepreneurship among the participating organisations in the creative business sector. The voucher system stimulates knowledge and use of the cultural business sector within a new 'market' of local government, environmental planning, and indirectly, among property developers, housing corporations, builders and residents, so growing the demand for creative sector products and services in the Overijssel area.

The voucher has a fixed value, which can be used to 'buy' knowledge from a range of participating organisations and services (e.g. advice on cultural history, regional cultural identity and historically sensitive environmental planning but also artists, designers, architects or academic studies). This knowledge can contribute to the preparation, planning or implementation of an environmental project. The Province of Overijssel is making €53,000 available for every network city and €40,000 for every smaller municipality in the period of 2008 – 2014.

This focus on demand, where the municipality buys in knowledge for a specific task, promotes growth and development of expertise in creative agencies. The vouchers encourage the flow of knowledge and expertise between developers, planning authorities and creative businesses and the network of organisations and municipalities is expected to grow and overlap. The benefits are likely to go beyond the vouchers' period of use, because all the parties involved learn that the use of creative knowledge results in added value; this is likely to stimulate demand for creative knowledge in the future.

The voucher system stimulates cultural and creative organisations to focus more on the demands of the market, and to re-think the product they can offer to this specific market. It increases entrepreneurship in this sector, widening the work of participating organisations and stimulating business in this sector. It also creates employment within creative organisations.

Finally, the voucher system should contribute to the quality of the environment and quality of life for Overijssel's residents, as well as increasing the region's attractiveness to other businesses and citizens.

As of September 2009, 15 vouchers have been distributed and three voucher projects are finished. There is as yet no clear vision of what the exact results and outcomes will be. The completed projects comprised: the organisation of a workshop on the preservation and development of cultural heritage for professionals; a study on the possibilities of cultural connections along the Overijssels canal; and an inventory of the possibilities for incorporating the cultural heritage of certain municipalities in their 'strategic vision' for the area.

4. Source of additional information

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II.B29 Het Poortgebouw



ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIFG / EEF

PHARE/SAPARAD

Community
Initiatives

1. Main reason for highlighting this case

This project highlights the use of ERDF funds in co-operation with other public funds and a large international foundation (the Carnegie Foundation) to create an infrastructure project to support the image of The Hague as a city of peace and justice.

Summary

<i>Country</i>	The Netherlands
<i>Project</i>	Het Poortgebouw
<i>Partners</i>	Municipality of Rotterdam, Carnegie Foundation
<i>Programming period</i>	2007 – 2013
<i>Sectors covered</i>	Infrastructure
<i>Cultural activity</i>	Infrastructure
<i>Financial instrument</i>	ERDF Objective 2 (Regional Competitiveness and Employment)
<i>Objectives of project/programme</i>	Development of tourism; Strengthening of The Hague's identity as a city for peace and justice
<i>Budget</i>	€2,858,558(21% from ERDF, 7% Dutch government co-financing, 19% The Hague municipality, 53% Carnegie Foundation with the Ministry of Foreign Affairs) Project duration July 2008 – June 2011
<i>Principal impacts</i>	Project ongoing. Expected impacts: strengthening of the image of The Hague as a 'peace city'
<i>Keywords</i>	Tourism, visitor centre, city branding

Strategy

Infrastructure

Heritage

Performing
Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

2. Main features of the project/programme

The aim of the project is to create a high quality visitors centre at the front of the Peace Palace in The Hague, where people can learn about the Peace Palace and other institutions in the building. The main features of the project are:

- co-operation between European funds, public funds and an international foundation
- the building of a 'gatehouse' to host a visitor centre to explain the role of the institutions located in the Peace Palace

- an expected 100,000 visitors per year.

The visitor centre is intended to ensure that Peace Palace will remain a vibrant icon for all those who visit it now and in the future.

3 Main achievements

The Peace Palace visitors centre will provide information about the International Court of Justice (ICJ) and the Permanent Court of Arbitration (PCA), and will also serve as a portal for the Library of the Peace Palace and The Hague Academy of International Law. In the future, the Gatehouse is intended to be a meeting place – a physical interface between the activities in the Palace and public interest in this work. The facility will also provide security checks for people, groups and vehicles entering the Peace Palace.

National and international visitors will be able to learn about the history and background of the Peace Palace and its institutions. The attractive and modern centre will focus on the transfer of knowledge to different types of visitors. It will contribute to better public understanding of and familiarity with important international institutions, the Peace Palace and greater knowledge about peace and justice and international law. The creation of the Gatehouse visitors centre will improve the position of The Hague on the cultural map and help make the area attractive to tourists.

The Gatehouse visitors centre will be open to the public six days a week and will aim for 100,000 visitors a year. The long-term effect will be to educate existing visitors in the complex field of international law and to attract and educate new visitors. This will also stimulate use of the Peace Palace Library, with its unequalled collection of international law documents. Stimulating wider knowledge and use of international law can be seen as a factor contributing to enduring peace. As the project is still running, no evaluation is yet available.

The Gatehouse will not disturb the beautiful view at the front of the Palace. The project will involve the use of high quality architecture placed in a modest way in front of a world-famous building.

4. Source of additional information

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II.B30 EU XXL Film Forum

ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community
Initiatives



1. Main reason for highlighting this case

The annual trans-border film festival EU XXL helps improve the marketing of European films in neighbouring countries and creates an information network to find solutions to legal problems faced by film producers and distributors. The project has helped improve the competitiveness of the film industry. It also strengthens cross-border regional ties and helps develop tourism in rural areas.



Strategy
Infrastructure
Heritage
Performing Arts
Music
Visual arts

Summary

<i>Country</i>	Austria
<i>Project</i>	EU XXL Film Forum
<i>Partners</i>	EU XXL cultural association for the support of European integration (Austria), Ministry of Culture of the Slovak Republic, Österreichische Filmgalerie, Filmmuseum, After Image, 25Peaces, Danube University Krems, EMR, CECI.
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Film and video, tourism
<i>Cultural activity</i>	Film
<i>Financial instrument</i>	ERDF INTERREG Objective 3 (Territorial cooperation)
<i>Objectives of project/programme</i>	Strengthening the domestic film industry and supra-regional cooperation through the promotion of domestic film production in discussion with the neighbouring region; Cross-border networks, communication and artistic exchange; Co-production with Slovakia and others for the domestic market
<i>Budget</i>	€98,172.62 (43.5% EU funds (INTERREG), 43.5% Province of Lower Austria cultural department, 13% Private funds)
	Project duration 1 Aug 2006 – 28 Feb 2006
<i>Principal impacts</i>	Improved marketing and competitiveness of European films Development of cross-border regional networks Development of activity in rural areas.
<i>Keywords</i>	Film, cross-border networks, festival

**Film/
Audio visual**
Design
Handicrafts
Other

2. Main features of the project/programme

EU XXL is an annual trans-border film festival in Austria, Slovakia and Hungary. Its main objectives are to:

- improve international co-operation, especially between Vienna, Lower Austria and Slovakia, through information exchange, networking, and film co-production
- improve the importance of European cinema through investment in technical equipment
- share information about new technologies and funding models
- encourage the evolution of cinemas into a one-stop culture point with DVD hire/sale, bookshop, internet café
- act as a forum for people working in the sector to share information.



Members participating in the festival have increased five-fold from 60 to 300 between 2005 and 2009.

3. Main achievements

The aim of EU XXL is to strengthen the European film industry and the diversity of what is on offer in cinemas. Specific objectives are to improve international co-operation between Vienna, Lower Austria and Slovakia through information exchange, networking, and film co-production and to explore ways to:

- increase the market share of European films in domestic cinemas and at international festivals
- push back the market dominance of films from the USA in order to ensure cultural diversity in content
- strengthen the role of film as a cultural good
- invest in technological equipment to secure the future of medium-sized and small cinemas.

To achieve this, the festival offers discussions and activities around the following themes:

- making films a communication venue through simultaneous premières as live events
- offering cinemas as a cultural service (catering, DVD hire/sale, film bookshops, internet café, etc., all under one roof)
- upgrading technology
- working out new funding models for film-makers.

In 2006 – 07 the EU XXL 'Die Reihe' ['The Series'] project was launched. Together with culture partners this presents films on DVD in rural areas, under the name 'travelling cinema of the 21st century'. The festival has helped revitalise the region with growth in hotels, gastronomy and

regional products. It helps stimulate the European film market in the rural regions and benefits local cinemas.



The project works in co-operation with other cultural events organisers in and beyond the region (including film shows, Kirchstetten cultural circle, Oberwart Open House, Theater am Steg, Baden, Weinsberger Wald cultural initiative), organising lectures on 'film and the economy', 'film and Europe', 'film and welfare'.

Outcomes

Through EU XXL, cinema audiences have been sensitised to European film, with more films from Slovakia, the Czech Republic and Hungary being shown in local cinemas. Participation by individual film-makers from Slovakia has grown, independently of the local film organisations.

Experts from the whole European film sector, related arts and business areas and industry meet in forums held within the EU-XXL framework. The issue of 'new ways' in the film industry was discussed in Vienna (funding, tax incentives, export support; new technologies for distribution; new forms of international co-operation). Working circles at the forum in Krems identified and worked out joint solutions to problem areas in current and planned European policy measures (e.g. Media+ and I2I, copyright, administration of copyright and performance protection rights, 'Protection of Cultural Diversity'– Unesco draft, cluster formation). A document setting out the forums' conclusions was submitted to the Presidency of the Council of Ministers (Austria: January to June 2006), the European Commission and the European Parliament.

EU XXL has helped develop a network that extends across Hungary, the Czech Republic, Slovakia, Poland, Slovenia, Austria, Romania, Bulgaria, Croatia, Bosnia-Herzegovina, Germany and Switzerland. This network brings together producers' associations, directors' associations, domestic lenders, cinema networks, individual cinemas, film clubs, film academies and support departments.

Since its inception in 2005, EU XXL has helped strengthen the domestic film industry and supra-regional co-operation through the promotion of domestic film production in discussion with the neighbouring region, cross-border networks, communication and artistic exchange and film co-production, especially with Slovakia.

4. Source of additional information

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II.B31 Kultur.Park.Augarten

ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIFG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case



Cultural infrastructure projects can have a significant impact on the regeneration of an urban area. There is a need to involve and co-ordinate a wide range of stakeholders in the renewal process and in planning future use of the regenerated space. The project has played an important role in the regeneration of the Augarten Urban Park and surrounding district in Vienna.

Summary

<i>Country</i>	Austria
<i>Project</i>	Kultur.Park.Augarten
<i>Partners</i>	Aktionsradius Augarten, MA7 Culture Department of the City of Vienna, Bundesgärten, Burghauptmannschaft Österreich, Federal Chancellor's Office, Arts Section (2002 – 2005)
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Architecture, planning
<i>Cultural activity</i>	Creative industries, architecture
<i>Financial instrument</i>	ESF – Objective 2
<i>Objectives of project/programme</i>	Investing in areas in decline
<i>Budget</i>	€494,855 over 2 years (51% – ESF Objective 2; 49% – Austrian Federal Chancellery-Arts; Culture Department of the City of Vienna; Federal Garden Authority; Ministry of Economic Affairs, Family and Young People) Project duration 2002 –2005
<i>Principal impacts</i>	Improvement of the local area; Building of housing co-operative projects; City regeneration
<i>Keywords</i>	Green space, urban regeneration

Strategy

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

2. Main features of the project/programme

The Kultur.Park.Augarten project aimed to develop the latent potential of the Augarten inner city Baroque park in Vienna, drawing together existing resources and resident institutions, harmonising differing interests and increasing the economic and cultural attractiveness of the park and its

surroundings, with a view to economic, social and cultural stimulation of the district. The main features of the project were:

- improving the infrastructure of the park
- developing the park's image through PR, marketing, and links with other institutions
- developing specific cultural projects and Augarten themed events, tours and art projects.
- The Kultur.Park.Augarten project brought together multiple, sometimes divergent, interests and co-ordinated cultural and economic activity in and around the Augarten, creating a development impetus that continues to have positive effects on the district today.



3. Main achievements

The Kultur.Park.Augarten project carried out through 'Bureau Augarten' provided co-ordination for a range of measures to upgrade the park and contribute to the economic stimulation of the wider area. These measures included:

- redesigning public space and improving buildings and infrastructure in the park
- developing a new corporate design for the Kultur.Park.Augarten, a joint Augarten homepage with links to all Augarten institutions, an information folder, printed material, a total cultural programme, tourism co-operation, and advertising initiatives
- initiating cultural projects and Augarten themed events: networked guided tours, art projects, summer music series and open air events.

A development impetus for the Augarten district was created through the project's activities in the fields of urban planning, redesign of public spaces, infrastructure and environmental improvement, arts and culture, PR and marketing .



The project built co-operation between the cultural players and institutions resident or active in the Augarten in a joint venture to make best use of existing resources, potential and diversity of the park and make it appealing to a wider public.

(Partners in the park included stakeholder institutions, porcelain manufacture, Austrian Film Archive, Vienna

Boys' Choir, Atelier Augarten/Belvedere, Augarten old people's home, Augarten Rectory; there was co-operation on projects with the Kino unter Sternen, the Accordion Festival and the KlezMore Festival Vienna, amongst others.)

Outcomes

The project led to the redesign of 29,700 sq. m / 6,700 m of public space and created eight long-term jobs. It involved 26 different institutions. Since the refurbishment of the park, the number of visitors has increased by 150,000. It created a corporate design for the park and its surroundings, and set up co-ordination offices and Aktionsradius Augarten, an agency representing residents' interests.

The project's activities triggered a development dynamic in the park and its surroundings which continues to have positive effects. These include readiness to invest in the park; new restaurant and cultural locations (Bunkerei Augarten, Café Haus Augarten); new cultural co-operation and music programmes in the park (Bunkerei: Songreiterei/Weibersommer, summer cinema/film archive: Querbraten/RomaReigen); growth in the real estate and housing market (several housing co-operative projects, penthouse construction/renovation, Augarten as a 'seal of quality' in estate agent advertisements).

The Kultur.Park.Augarten bureau continues to be the point of contact for networking activities. The project has achieved improvements in: the quality of provision for vulnerable groups in the local population who use the Augarten as an extension of their living space; quality of life for residents of the Augarten quarter; and the quality of the Augarten quarter as an economic location.

4. Source of additional information

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II.B32 STRATCULT

ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives



Strategy

1. Main reason for highlighting this case



The STRATCULT project supported local administrations to improve regional EU Structural Funds programmes through a targeted training programme, strategy development and policy support documents. The inter-regional framework of the activities allows transfer of know-how between local administrations in charge of cultural and regional development, and the common elaboration of EU-wide policy papers.

Summary

<i>Country</i>	Austria
<i>Project</i>	STRATCULT
<i>Partners</i>	Regional Government of Upper Austria (lead partner), Department of Culture, Regional Government of Styria, Cultural Department (Austria), Regional Authority – Region of South Bohemia, Department of Culture, Monument Care and Tourism (Czech Republic), Technological and Innovation Centre of Dravinja Valley (Slovenia), Regional Development Centre Zasavje (Slovenia), City of Jyväskylä (Finland)
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Creative, cultural
<i>Cultural activity</i>	Strategy development, policy and training support
<i>Financial instrument</i>	ERDF – INTERREG IIIC Territorial cooperation
<i>Objectives of project/programme</i>	Creation of regional partnerships, sharing information
<i>Budget</i>	Total budget €542,118 (62.5% funding by ERDF through the INTERREG IIIC objective, the rest allocated through public funds) Project planned to run from July 2004 to June 2007 – extended to December 2007.
<i>Principal impacts</i>	Creation of new regional network, best practice sharing
<i>Keywords</i>	Regional development, culture, creative industries, regional competitiveness, cohesion, social integration, rural development, cross-border networks, inter-regional co-operation, cross-border co-operation

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/ Audio visual

Design

Handicrafts

Other

2. Main features of the project/programme

'STRATCULT – Common strategy on cross-border and inter-regional development in the field of Culture in Central Europe' aimed to stimulate quicker and more effective cross-border and inter-regional co-operation in the implementation of EU Structural Funds projects in Central Europe by improving the capacities of project partners and disseminating good practice. Within the project framework, pilot projects have been set up to test cross-border and inter-regional co-operation in EU Structural Funds projects under real conditions.

A series of workshops led to the development of examples of good practice and good practice guides in use of EU Structural Funds, fact sheets, policy recommendations, one Europe-wide study and three methodologies on the implementation of inter-regional training activities; and a model strategy for cross-border and inter-regional co-operation projects in Central Europe.

A Europe-wide network 'STRATCULT-REGIO.net' based on the STRATCULT strategy has been set up to promote and facilitate inter-regional and cross-border co-operation on cultural Structural Funds projects.

3. Main achievements

Local, regional and national institutions may hesitate to finance co-operation initiatives that extend beyond their territory (which also means beyond their control and electoral mandate). Even if these bring a clear return in territorial development, this impact is often indirect and only verifiable by long-term analysis. Thus Community funding is necessary to support cross-border and territorial co-operation initiatives. Such support compels local and regional institutions to use co-financing and results in wider commitment to co-operation. Co-operation projects help both transfer of best practice and efforts to increase the attractiveness and competitiveness of a region, and reinforce innovation potential.

The STRATCULT project involves partners from Central Europe (Austria, Czech Republic and Slovenia) and one inter-regional partner from Northern Europe (Finland). As interest has grown, more countries have become involved. To date, territorial authorities from 12 EU countries (including Spain, Sweden, Germany, Belgium and Poland) have joined the network and more have expressed an interest in becoming partners.

The first part of project implementation – up to 2005 – was dedicated to compiling essential information for and from all partner regions. The project consortium then started to focus on potential common future activities. The final STRATCULT conference was held in Brussels on 6 June 2007.

Outcomes

The STRATCULT project has identified 58 good practice examples related to EU Structural Funds. It has also produced five good practice guides, five fact sheets, five policy recommendations, one

Europe-wide study and three methodologies on the implementation of inter-regional training activities. 12 seminars and workshops were organised with the aim of improving the knowledge of partner regions about how to better integrate culture into EU Structural Funds programmes.



Overall, the project involved 27 events, with 1,143 participants representing 24 countries. The satisfaction rate of pilot projects reached 70% and 67% for participants in the seminars.

The STRATCULT study provided valuable insight into the current practice of implementing cultural Structural Funds projects in Europe. These are key considerations for successful implementation:

- (1) Regional identity is a key factor in regional economic development. Culture is the driving force behind the construction of identity.
- (2) Sustainable economic development must take human and environmental factors into account. Culture is a human environment factor that adds quality to economic activity.
- (3) Cultural projects have higher development impact if there is local participation in production rather than consumption of cultural goods.
- (4) Development impact is higher if a thematic cultural project is implemented with involvement of cultural professionals. A set of success indicators have been elaborated reflecting the networking power and positive effect of culture on participation.

STRATCULT training for cultural regional development meant that all regions participating in the seminars (2005 – 2006) were able to integrate culture into the new operational programmes (Structural Funds programming period 2007 – 2013). Training also provided valuable insight into good practice examples in partner regions and beyond. More than 80% of the seminar participants would recommend STRATCULT training to their colleagues; the number of participants tripled in 2006 and 70% of the participants wished to expand their co-operation with international partners. In addition, STRATCULT pilot projects learned lessons from the implementation of cross-border and inter-regional co-operation projects and drew up recommendations for all European regions.

The strategy 'STRATCULT-REGIO.net' was launched in 2007 and attracted a huge number of interested European regions/cities. The aim of STRATCULT-REGIO.net (implemented in 2008) is to fully integrate cultural development potential into the Lisbon and Gothenburg agendas of the EU. Specific attention will be given to the related regional and rural development policies in the framework of EU Structural Funds.

Initial deliberations with the EC have taken place to establish strategic co-operation on the issue of 'Cultural development potential in EU regional policy'. There is a need for practical experience from the grassroots level to inform EU debates and policies. This can be provided by regional and local authorities. Within the framework of STRATCULT-REGIO.net, a working group of all partner institutions has been established to prepare follow-up activities.

4. Source of additional information

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II.B33 Integration of the cultural organisations from rural areas of Silesia

ERDF

ESF

Cohesion

EAFFG/ EAFRD/ FIG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case

This study highlights the use of Structural Funds in the development of the cultural sector in the Silesian voivodeship (region) with a special emphasis on rural areas. The building of networks to develop civil society in the field of creative activities is central to the programme. Building a local coalition of cultural interests will promote professionalisation and increase their effectiveness.

Summary

<i>Country</i>	Poland
<i>Project</i>	Integration of the cultural organisations from rural areas of Silesian voivodeship as a chance for professionalisation and efficiency increase of their activity
<i>Partners</i>	ARTeria foundation, VENO'S STUDIO Wenancjusz Ochmann
<i>Programming period</i>	2007 – 2013
<i>Sectors covered</i>	Creative industries
<i>Cultural activity</i>	Various creative activities
<i>Financial instrument</i>	ERDF – Convergence Objective
<i>Objectives of project/programme</i>	Creation and support of agreements (networks) of local third sector cultural organisations
<i>Budget</i>	€166,353 (85% from ERDF, 15% from Polish public funds)
	Project duration Sept 2008 – Dec 2009
<i>Principal impacts</i>	The project ended in December 2009 and is currently being evaluated. The first impact identifiable is the creation of a network of organisation.
<i>Keywords</i>	Creative industries, rural development, cultural networks

Strategy

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

2. Main features of the project/programme

The aim of the project is to enable cultural activities and organisations, particularly in rural areas of the Silesian voivodeship, to participate effectively in the creation of a local and regional cultural policy. It will promote integration, networking and increased professionalism. The main features of the project are:

- creation of a local coalition of cultural interests
- reinforcement of connections and information exchange between organisations
- provision of training and advisory support to raise skills of third sector staff in the areas of professional management and organisational development, on the basis of the aims established in the strategy
- reinforcement of the third sector's potential in the voivodeship in the areas of representation, advocacy, self-government and partnerships with national authorities, public sector institutions, etc.

3. Main achievements

Non-governmental organisations play a very important role in building civil society, forming cultural identity and in promoting social and economic development. Yet in the Silesian voivodeship the ratio of registered organisations to inhabitants is one of the lowest in Poland (13 per 10 000 inhabitants). This ratio is especially low in rural areas, where at the same time there is little access to culture.



Common problems in the region are the wide dispersal of activities, lack of co-operation between organisations, and a lack of organisation and management skills. This creates difficulties for third sector organisations in building representation at local level, and in becoming equal partners with public sector agencies or in self-governing projects.

One of the ARTeria Foundation's targets is to increase third sector professionalisation, build co-operation between third sector organisations, develop their active participation in public life and increase their effectiveness. The project's programme will increase the number of joint regional and local cultural initiatives and activities and enable organisations to acquire skills that will lead to greater professionalisation of their role. A strong trade coalition will increase the effectiveness of individual organisations on the ground and their capacity to influence local and regional authorities in the development of cultural policy.

Organisations from rural areas in particular were encouraged to participate. Activities included workshops on creating a development strategy, writing projects and organising events, and the rules of co-operation and agreement between organisations; and training in how to secure funds for cultural organisations.

The project involved 300 volunteers and employees from 15 third sector cultural organisations; it organised training, counselling, and two conferences, and will disseminate a project report. A launch conference was organised in November 2008 and a summary conference in November 2009.

The project is being evaluated using Kirkpatrick's four level model (response, learning, changes and effects) which provides constant feedback for coaches and project managers.

4. Source of additional information

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II.B34 Snežnik Castle and Outbuilding



ERDF

ESF

Cohesion

EAFFG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case

This study highlights the use of Structural Funds in an infrastructure project at Snežnik Castle, Slovenia, and shows how a single development can generate a variety of, economic, educational and tourism opportunities.

Summary

<i>Country</i>	Slovenia
<i>Project</i>	Snežnik Castle and Outbuilding
<i>Partners</i>	Government Office for Local Self-Government and Regional Policy
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Tourism
<i>Cultural activity</i>	Heritage, infrastructure
<i>Financial instrument</i>	ERDF Objective 1 (Convergence)
<i>Objectives of project/programme</i>	Revive heritage infrastructure to contribute to regional development
<i>Budget</i>	€3,676,000 (64.28% from EU funds)
	Project duration Jan 2005 – Dec 2008
<i>Principal impacts</i>	Increase in the number of visitors; Development of the tourist industry
<i>Keywords</i>	Heritage, tourism

Strategy

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/ Audio visual

Design

Handicrafts

Other

2. Main features of the project/programme

The aim of the project is the renovation and revival of cultural heritage and development of the region through reinvesting in cultural facilities that increase the attractiveness of tourist destinations. The main features of the project include:

- the restoration of the Snežnik Castle and outbuilding
- the involvement of local actors in the project to ensure a knock-on effect in the local economy

- the creation of usable space in the castle, including meeting rooms.

By designing the physical infrastructure of the restoration with both local community and tourism objectives in mind, the project is a good example of how a single development can generate a variety of, economic, educational and tourism opportunities.

3. Main achievements

Culture is an essential element in supporting creativity, promoting Slovenian tourism and thus business competitiveness. The project reflects the goals of the national development plan (1st development priority: promoting entrepreneurship and competitiveness; and 5th development priority: strengthen regional development), the Slovenian tourism strategy (development of new products to increase the quality of tourist services) and the Notranjsko-Kraška regional development programme 2003 – 2006.

The complete renovation of Snežnik Castle and outbuilding represents the refurbishment of a cultural heritage site in accordance with current regulations on safe building construction. Tasks included construction work and also the restoration and renewal of historic furniture and equipment. All project activities were carried out in compliance with the most up-to-date and stringent health and safety codes. Not only did this guarantee the quality of work, it also fostered good practice in the field of cultural renovation and reconstruction.

Outcomes

Main success indicators of the project will be published in 2010, after evaluation. However, the number of visitors rose by 36% in 2008.

The renovation of Snežnik Castle and outbuilding also increased investment in the local economy, drawing on businesses, craftspeople and cultural specialists who received valuable experience in working on a cultural project. The project worked closely with the local community to establish an effective multi-purpose infrastructure to serve community needs. A newly renovated multi-purpose hall now supports a range of cultural, economic, educational and tourist events.



4. Source of additional information

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II.B35 The Suitcase of Daylight and the Nostalgic Tune of the Barrel-Organ



ERDF

ESF

Cohesion

EAFFG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case

This case study shows how ESF funds can be used to promote the employability of vulnerable groups in cultural activities and support their social inclusion through involvement in street theatre.

<i>Country</i>	Slovenia
<i>Project</i>	Suitcase of Daylight and Nostalgic Tune of Barrel-Organ – Street Theatre – cultural and entrepreneurial opportunity in my courtyard with my culture
<i>Partners</i>	Government Office for Local Self-Government and Regional Policy
<i>Programming period</i>	2007 – 2013
<i>Sectors covered</i>	Performing arts
<i>Cultural activity</i>	Performing arts
<i>Financial instrument</i>	ESF Convergence
<i>Objectives of project/programme</i>	increase the employability of vulnerable groups in the field of culture and support their social inclusion
<i>Budget</i>	€104,730 (81.16% from ESF) Project duration Sept 2008 – Dec 2009
<i>Principal impacts</i>	Two coaches and 12 performers trained
<i>Keywords</i>	Social integration, vulnerable groups, employment, performing arts, ethnic groups, disabilities

Strategy

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

2. Main features of the project/programme

The aim of this project was to increase the employability of vulnerable groups and support their social inclusion through the promotion and training of street artists. The main features of the project are:

- the training and promoting of street theatre actors from vulnerable groups (e.g. ethnic groups, people with disabilities)
- the training of coaches to ensure the sustainability of the project
- participation in international fairs and festivals and dissemination of the project's successes.

Twelve performers and two coaches were successfully trained under this project.

3. Main achievements

The focus of the Operational Programme for 2007 – 2013 is to provide access to employment and social inclusion for everyone, thus reducing discrimination in the labour market and improving the employability of vulnerable groups. Because of its nature and current growth, the cultural and creative sector has unexploited potential to support social integration and the creation of new jobs. All over Europe this represents an opportunity to increase the employability of vulnerable groups – who face a range of barriers that prevent their equal participation in the labour market – through the medium of cultural and creative opportunities.

The project developed training modules leading to pilot street theatre performances by trained performers and their coaches (who were themselves from ethnic groups and/or people with disabilities). It also proved effective in creating inclusive public events that were co-ordinated with organisations active in the field of social inclusion. This joined-up approach to awareness-raising was an innovative way of applying performing arts to social improvement and could be easily transferred to other projects dealing with the social inclusion of vulnerable groups.

Outcomes

The project funding period came to an end in late 2009 so information on all outcomes is not yet available. Direct outcomes of the project were:

- a training module representing 200 hours of training
- 12 people and two coaches from ethnic groups and/or with disabilities trained in street theatre performance
- the staging of pilot street theatre performances by trained performers and their coaches in five city centres of the Gorenjska region and in two deprived areas
- publication and distribution of a guide on 'How to do successful street theatre'
- participation in international festivals on performing street arts in Italy and France.

A thematic evaluation on promoting employability and social inclusion of vulnerable groups in the field of culture was due to be completed in February 2010.

4. Source of additional information

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II.B36 MAXIM



ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case

In this case study INTERREG funds are used to promote inter-cultural dialogue, help minority ethnic groups participate in society and encourage them to find employment. The project also promotes entrepreneurship in one of the less developed areas of the European Union.



Strategy
Infrastructure
Heritage
Performing Arts
Music
Visual arts
Film/
Audio visual
Design

Handicrafts

Other

Summary

<i>Country</i>	Slovakia
<i>Project</i>	MAXIM
<i>Partners</i>	Department for Implementation of Cross-Border Cooperation Programmes, Poland – Slovakia, nEwC_baselines THARA (Austria), Open Doors for Life-long learning and Occupational Future for the Roma People (Finland), Esélynövelő roma koordinátor képzés-foglalkoztatás (Hungary)
<i>Programming period</i>	2007 – 2013
<i>Sectors covered</i>	Inter-cultural dialogue
<i>Cultural activity</i>	Creative industries
<i>Financial instrument</i>	ESF – EQUAL ERDF INTERREG IIIB
<i>Objectives of project/programme</i>	Social integration of unemployed people (involving Roma) Establishment of Roma labour mediating agency in the region
<i>Budget</i>	€ 90,000 (75% ERDF, 25% private and public sources) Project duration May 2005– Dec 2006
<i>Principal impacts</i>	Improvement of employment prospects for the Roma population
<i>Keywords</i>	Roma, training, employment equal opportunities

2. Main features of the project/programme

The main features of the programme are:

- improving employment prospects for Roma people through training activities

- organising international cultural exchange programmes for Roma people living in Slovakia, Hungary, Finland and Austria.

As a result of the training activities, some Roma people became self employed and many others found jobs where they could use the skills developed through training

3. Main achievements

East Slovakia is one of the most underdeveloped regions in Europe, particularly the Kosice area where social infrastructure such as roads and schools is yet to be developed. The regional development strategy involves vocational education and training for unemployed people, the Roma population in particular, in areas of skill shortage and creative industries related to tourism.

‘Maxim’ (marginalisation, xenophobia, identification of mechanisms to prevent segregation) was a partnership project between the public and private sectors which aimed to increase the employment and employability of the Roma population. The project was focused on three localities in the Košice region (Veľká Ida, Družstevná pri Hornáde, Luník IX). The core functions were to:

- seek out and register Roma people wanting to work or participate in training that would lead them to a job or self-employment (entrepreneurship)
- identify potential workplaces to offer to registered applicants
- act as intermediary, negotiating with and offering incentives to potential employers to reduce racial discrimination in the workplace
- act as broker offering Roma people locally tailored education, training and employment opportunities, so helping to increase household income.

Outcomes

Vocational courses to increase the employability of the target group were run in 2006: ‘The basics of small business’ to encourage self-employment, and training in welding, in response to demand for welders in the region. Roma participants from Družstevna and Luník IX found jobs after successfully completing these courses. Several multi-national seminars and conferences with INTERREG partners from Finland, Hungary and Russia were held to promote cultural exchange between Roma people.

Internal evaluation found that the project had been successful more time was needed to develop a wider number of professional mediating agencies for Roma labour. Training and mentoring offered by the project had helped many participants to get other jobs but they would require further training.

4. Source of additional information

www.maxim.arr.sk

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II.B37 Art Hub



ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIFG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case

ArtHub

This study from Finland highlights how an ESF project has established innovative ways to support cultural workers, projects, festivals and organisations by developing new tools to finance, support and promote their work.

Summary

<i>Country</i>	Finland
<i>Project</i>	Art Hub Project Body and Art Hub Community of Creative Economy
<i>Partners</i>	State Provincial offices of Southern Finland and of Eastern Finland, Arts Councils of Häme, Pirkanmaa and Keski-Suomi, University of Eastern Finland, Sibelius Academy, Ars Libera
<i>Programming period</i>	2007 – 2013
<i>Sectors covered</i>	Creative industries
<i>Cultural activity</i>	Creative industries
<i>Financial instrument</i>	ESF – Competitiveness
<i>Objectives of project/programme</i>	Development of service structures for the creative industries
<i>Budget</i>	€1.2 million (85% through ESF; 15% from cities of Kuopio, Jyväskylä, Tampere and Lahti, Hämeenlinna region) Project duration 2009 – 2011
<i>Principal impacts</i>	Project is ongoing; no wider output identified yet Number of service users increased from 9,000 to 14,000 Overall, 10 – 20 companies are expected to receive support or indirect funds from the project
<i>Keywords</i>	Creative industries, entrepreneurship, business

Strategy

Infrastructure

Heritage

Performing Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

2. Main features of the project/programme

The Art Hub project seeks to:

- find solutions to cover the gaps in existing support structures and develop tools to help businesses and creative professionals overcome problems
- set up new consistent indicators to independently measure the success of the project.
- Solutions include co-ordinated service paths and creative communities to facilitate peer support and networking amongst arts and culture professionals.

3. Main achievements

The rationale of the Art Hub project is the implementation and execution of regional and state level strategies for developing Finland's creative economy. It also encompasses the current status of the 40 year old arts council institution and its changing role in the new knowledge economy era.

The project will try to establish new ways of helping cultural workers, projects, festivals and organisations by developing new tools to finance, support and promote their work. The project is divided into three separate branches:

- service paths
- service models
- creative community.

New consistent indicators put in place by independent services are used by all public key creative economy development organisations overseen by the project. Co-ordinated service paths are known and used by clients in creative sector. Creative communities provide peer support and networking among different arts and culture professionals.

The project is one-third of the way through its funding period. Distinctive outputs have thus not been evaluated yet. The number of service users has increased from 9,000 to 14,000. Overall, 10 – 20 companies are expected to receive support or indirect funds from the project.

4. Source of additional information

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II.B38 Expandera

ERDF

ESF

Cohesion

EAFFG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community
Initiatives

1. Main reason for highlighting this case

This study focuses on how a project builds on the need to involve local SMEs in ways that benefit the community. The project is able to promote the targeted region as a centre for creative design, thereby attracting visitors, outside investment and general social awareness the concept of creative design.

QuickTime™ and a decompressor are needed to see this picture.

Summary

<i>Country</i>	Sweden
<i>Project</i>	Expandera
<i>Partners</i>	Swedish Industrial Design Foundation (SVID), Blekinge County Administrative Board, Region Skåne – Economic Development and Innovation, Region Skåne – Department of Culture, Swedish Agency for Economic and Regional Growth and Malmö City
<i>Programming period</i>	2007 – 2013
<i>Sectors covered</i>	Creative industries
<i>Cultural activity</i>	Design
<i>Financial instrument</i>	ERDF – Regional Competitiveness and Employment
<i>Objectives of project/programme</i>	Promote the creation of new and strengthen existing companies by using design as an instrument for growth and increased profitability
<i>Budget</i>	€760,000 (50% from ERDF)
	Project duration Mar 2008 – Dec 2012
<i>Principal impacts</i>	Project ongoing, targets to create 21 jobs, 22 business operations and develop a transferable model for replication of the project elsewhere
<i>Keywords</i>	Design, business

Strategy

Infrastructure

Heritage

Performing
Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

2. Main features of the project/programme

The aim of the Expandera project is to promote new and strengthen existing companies in Skåne-Blekinge by using design as an instrument for growth and increased profitability. The main features of the Expandera project are:

- creating links between SMEs and local businesses
- transforming the region into a centre for creative design
- creating jobs, new businesses and systems to facilitate business innovation.

3. Main achievements

The idea behind the project is that design can be an important tool both in developing businesses and in improving the effectiveness of public organisations. The project will link national players such as SVID (Swedish Industrial Design Foundation) with SMEs working in the Skåne-Blekinge region, create growth through targeted design inputs and develop the design sector in the region.

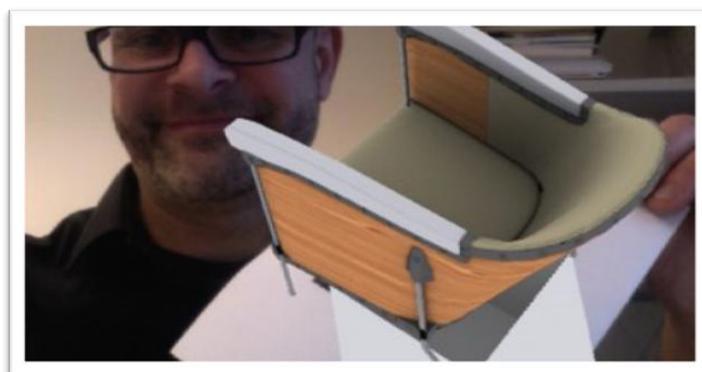
The project helps companies to integrate design into their activities, carry out analyses and consider design as a strategic issue early on in critical business processes and decision-making. It aims to develop and strengthen design businesses by creating strong networks to link up small companies. A strategic goal is to set up a permanent platform for practical design development in Skåne-Blekinge.

Several factors can be identified as preconditions for Expandera's overall success. The project's networking approach to strengthening co-operation between businesses involved in design is innovative and could be replicated in other EU countries. One of the factors that will influence its potential transferability is the degree of support from local and regional authorities in organising networking events. The presence of existing local businesses provides an initial structure in which to develop the creative strategy, and this is also crucial to the success of the scheme.

Expandera is an ongoing project so outcomes are not yet known. Project targets are the direct creation of 21 jobs, 22 new business operations and six systems to facilitate business innovation. So far, closer collaboration among participating SMEs and local organisations has enabled the transfer of knowledge and ideas and promoted better integration of design in business processes.

4. Source of additional information

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II.B39 KRUT

ERDF

ESF

Cohesion

EAFSG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community
Initiatives



1. Main reason for highlighting this case

This study illustrates the use of ERDF funds to help set up and support companies in order to boost the growth of the creative sector in six Swedish regions.

Summary

<i>Country</i>	Sweden
<i>Project</i>	KRUT – kreativ utveckling
<i>Partners</i>	Östman Regional Development Council, County Council of Västmanland, Regional Development Council Uppsala, Regional Development Council Sörmland, Regional Development Council of Southern Småland, Regional Development Council Örebro
<i>Programming period</i>	2007 – 2013
<i>Sectors covered</i>	Creative industries
<i>Cultural activity</i>	Creative industries
<i>Financial instrument</i>	ERDF – Competitiveness and Regional Cooperation
<i>Objectives of project/programme</i>	Improve competitiveness and territorial cooperation
<i>Budget</i>	€2.4m (35% by ERDF, 65% from regional development councils, county administration boards, county councils, municipality)
<i>Principal impacts</i>	Project duration Jan 2008 – Dec 2010 Creation of networks and improved business support structures for the sector
<i>Keywords</i>	Creative industries, business, entrepreneurship, inter-regional co-operation

Strategy

Infrastructure

Heritage

Performing
Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

2. Main features of the project/programme

Main features of the KRUT project are:

- strengthening the position of the creative sector in the economy
- targeting creative professionals, as current and future entrepreneurs, decision-makers and planners and as conveyors of resources that support growth, entrepreneurship and innovation
- influencing national policy-making strategy in the sector.

3. Main achievements

The goals of the project are to create sustainable development in the creative sector and thereby strengthen its position in society and as a growth factor, increase knowledge of the creative sector and the opportunities it offers and ensure that this knowledge is incorporated in local and regional development strategies.

The project is divided into three phases:

- Mapping – comparable mapping in the six regions
- Attitudes – gaining support for the creative sector in the strategic group of stakeholders (business sector, cultural sector business support structures, political)
- Platform – establishing contact with local development environments and creating regional platforms.

The mapping phase of the project has contributed to the development of a national model against which further development can be gauged. Halfway through the programme, the project is working with 17 networks and entrepreneurs in the networks are finding new areas in which to develop their businesses. Seminars to develop business support structures in the regions have been organised. Policies in the creative sector are about to be revised in all the regions in which the project is present.

Outcomes

The project is still running but one of the early identifiable results is the creation of networks and improved business support structures for the sector. Policy-making in the sector is starting to change in Sweden today: the government has recently announced economic support for the creative sector and the project has been a partner in dialogue on this issue.

As of December 2009, six regions use the service, attendance levels have reached 500 and at least 150 companies have been supported.

4. Source of additional information

http://www.ostsam.se/proj_krut.asp

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II.B40 East London Film Initiative



ERDF

ESF

Cohesion

EAFEG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community Initiatives

1. Main reason for highlighting this case

This study highlights how ERDF funds have contributed to the creative cluster of north east London that claims to be the biggest in the world by supporting the East London Film Initiative.

Summary

<i>Country</i>	UK
<i>Project</i>	East London Film Initiative
<i>Partners</i>	Team Production Services, Business Link for London, UK Trade & Investment, VET, Four Corners Workshop, 3 Mills Studios, Hi8US, Middlesex University Creative and Cultural Industries Centre, Greenwich Films, BFM (Black Film-Maker Magazine), and the London boroughs of Hackney, Tower Hamlets, Barking and Dagenham, and Newham
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Film
<i>Cultural activity</i>	Creative industries
<i>Financial instrument</i>	ERDF – Objective 2 (Regional competitiveness and employment)
<i>Objectives of project/programme</i>	Development of creative clusters
<i>Budget</i>	£1.8m (44% through ERDF, no significant private funding)
	Project duration 2004 – 2007
<i>Principal impacts</i>	Improvement of communication between players in the creative sector
<i>Keywords</i>	Film, creative industries, creative clusters, equal opportunities

Strategy

Infrastructure

Heritage

Performing Arts

Music

Visual arts

**Film/
Audio visual**

Design

Handicrafts

Other

2. Main features of the project/programme

The Film London EAST project built on the hugely successful East London Moving Image Initiative (ELMII) which worked with 12 partners over three years to enable small- to medium-sized enterprises to strengthen and build sustainable futures in the screen industry. The main features of this project include:

- increased networking between local creative businesses through the creation of a database of creative professionals, and a website,
- production of short films, some of which have won awards at international film festivals
- a partnership approach that should be developed in the future, with more emphasis on the pooling of knowledge and resources.

The project increased access for groups currently under-represented in the film industry, for example women and people from minority ethnic groups.

3. Main achievements

Key elements of the Film London EAST project included short film-making schemes, work placements, a comprehensive online database of creative professionals and resources and a website to increase vital networking between local businesses. At the heart of the project was 3 Mills Studios, bought by the London Development Agency, where project staff were based.

The EAST programme opened up access to a range of support and development initiatives that helped to build the skills and competencies of emerging film-makers. 23 short films were produced through the East End and Newham Film Funds, supported through EAST. A number of these have gone on to win awards and be screened at festivals around the world. For example, 'What Does Your Daddy Do?' by Katie Bevell and Bennett McGhee was a finalist in the 2006 Venice Film Festival; 'Winnie and the Duppy Bat' by Annetta Laufer was nominated at the American Black Film Festival and won four awards at the 2006 Black Film-maker Festival.

Outcomes

EAST has also worked to integrate the East London sector into the capital's mainstream film industry. Partners and beneficiaries involved in Film London EAST have commented that the project has enhanced their ability to compete in a field dominated by developing technology. Participants also derived benefits from sharing the skills and experience of other partners.

An evaluation by Tom Fleming Consultancy in July 2007 recommended that in future (once ERDF Objective 2 restrictions were removed) similar programmes should operate 'in a way that is more in tune with the overall ecology of film-making in London, with benefits to participants through better progression routes and stronger networks.' Also that 'it is vital that the partnership approach established by Film London East is deepened and continued in the future, with more emphasis on the pooling of knowledge and resources.'

4. Source of additional information

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II.B41 National Dance Centre

ERDF

ESF

Cohesion

EAFSG/ EAFRD/ FIFG / EEF

PHARE/SAPARAD

Community
Initiatives



Heritage

Film

Infrastructure

Music

Performing Arts

Visual arts

Design

Handicraft

Plastic Arts

Audio-visual

other

1. Main reason for highlighting this case

This case study illustrates the use of ERDF funds as part of a larger investment to create a successful dance centre. This infrastructure project focused on the end uses of the planned building rather than on the building itself, which helped ensure its success.

Summary

<i>Country</i>	UK
<i>Project</i>	National Dance Centre
<i>Partners</i>	City of Newcastle, Arts Council England, Northern Rock Trust
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Performing arts
<i>Cultural activity</i>	Dance
<i>Financial instrument</i>	ERDF Objective 2 (Competitiveness and employment)
<i>Objectives of project/programme</i>	Regeneration of an urban area; Development of regional culture; Job creation
<i>Budget</i>	£7.5 million (8% through ERDF funding, 82% from other public funds, 10 % from private funding) Project duration 2000 – 2005
<i>Principal impacts</i>	Urban regeneration; Creation of a cluster of creative SMEs; Improvement of cultural access in the city
<i>Keywords</i>	Dance, urban regeneration, employment, SMEs

2. Main features of the project/programme

The aim of the project was to provide new, high quality accommodation to support the development and growth of dance-based businesses in the North East of England through the building of a new National Dance Centre at St. James's Boulevard in Newcastle-upon-Tyne. The project was designed within the framework of Newcastle's failed bid to be European Capital of Culture in 2008.

The main features of the programme include:

- building a national dance centre
- focusing the project on the use of the facility as a cultural centre and a cluster for local creative SMEs rather than seeing it solely as a building project.

The project now turns over £2 million, with a multiplier effect of an extra £1 million.

3. Main achievements

The project sought to enable dance in North East England to be a 'bigger player' in the cultural field and reach a national market, by providing appropriate specialist facilities for dance in the North East region (e.g. unraked stage, sprung floors, specialist studios).

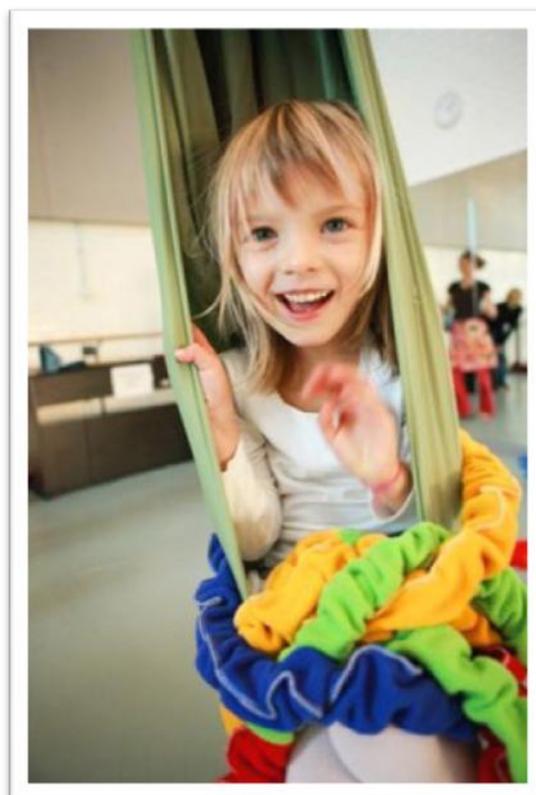
Projects now taking place in the centre include 'Choices' and 'AfroReggae'. 'Choices' is an arts programme for young people in the youth justice system to raise their self-esteem and help them realise their aspirations. It has also provided artists with a two-day training course on core skills needed to work in participatory arts projects with serious young offenders. This training was delivered in October 2009 at Dance City.

The AfroReggae 'Favela to the World' project coincided with the launch of the Cultural Olympiad and Juice, Newcastle and Gateshead's children and young people's festival. AfroReggae is a cultural group from the Favelas of Rio de Janeiro, which works with the city's poorest communities, transforming the lives of young people through arts-based activities. The launch event took place at Dance City in September 2008, with a colourful performance that also involved Royalty Theatre Youth Academy (Sunderland), Pe Na Rua (Newcastle), A Batida da Rua (Hexham) and AfroLata.

The centre has built strong partnerships with other cultural institutions in the city – the Sage Concert Hall, Baltic Mills gallery and Northern Stage – enabling Dance City to be part of the city's bid for projects in the 2012 Cultural Olympiad.

Outcomes

The centre now has 1,500 weekly users, with over 80 performances organised annually. 13 SMEs (mainly agencies and producing companies) are based in the building. The centre's turnover has increased from £ 500,000 to £2 million, with a multiplier effect of a further £1 million. Between 50 and 60 part-time teachers are employed by the centre. In addition, it became a Creative Partner for Teesside development.



The project enables the demand for dance facilities to be met by mixing production, provision of facilities, education, business and enterprise. It helped create a community for dance in one place by pulling together elements of good practice from other European initiatives. One expert assessing the centre stated that 'such a scheme could work well in many other places if the partners are right.' The important lesson of this project is not to focus on the building itself but on the work and creativity that it can bring into being.

4. Source of additional information

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II.B42 National Wool Museum

ERDF

ESF

Cohesion

EAFFG/ EAFRD/ FIGG / EEF

PHARE/SAPARAD

Community
Initiatives

1. Main reason for highlighting this case

The case of the National Wool Museum illustrates the use of Structural Funds in the development of a museum based on the agricultural and industrial heritage of a Welsh region. The project has led to the creation of a museum on a wool mill site which has never been out of use, thus ensuring continuing activity in a rural area and creating a living educational tool on the history of the region.



Strategy

Infrastructure

Heritage

Performing
Arts

Music

Visual arts

Film/
Audio visual

Design

Handicrafts

Other

Summary

<i>Country</i>	UK
<i>Project</i>	National Wool Museum
<i>Partners</i>	National Museum of Wales, UK Heritage Fund
<i>Programming period</i>	2000 – 2006
<i>Sectors covered</i>	Museum
<i>Cultural activity</i>	Crafts
<i>Financial instrument</i>	EAGGF/EAFRD
<i>Objectives of project/programme</i>	Infrastructure project to safeguard industrial and agricultural heritage
<i>Budget</i>	€1.17 million (£1.7 million), 20.5% from EAGGF/EAFRD; 79.5% from British and Welsh public funds and private funds.
	Project duration 2000 – 2004
<i>Principal impacts</i>	Increase in the number of visitors Strengthening regional identity
<i>Keywords</i>	Heritage, industrial heritage, wool, rural development, crafts, tourism

2. Main features of the project/programme

The project is part of the National Museums of Wales 'First Industrial Nation' strategy, re-evaluating Wales's industrial heritage (along with the Welsh Slate Museum at Llanberis). The aim is to give a higher strategic priority to the acquisition and management of material illustrating work-related activity in Wales, so that present and future generations gain a better understanding social and economic development in Wales throughout the ages. The main features of the project are:

- the creation of a national museum highlighting the agricultural and industrial heritage of the region
- repair of listed mill buildings, provision of improved visitor facilities, dedicated educational facilities and modern interpretation of the collections.

Visitor numbers reached 26,000 for 2009, a 60% increase compared to the pre-project period and the museum has received an award for excellence in its educational services.



3. Main achievements

Wool was historically the most important and widespread of Wales's industries. The picturesque village of Dre-fach Felindre in the Teifi valley was once the centre of a thriving woollen industry, making shirts and

shawls, blankets and bedcovers, woollen stockings and socks which were sold in the surrounding countryside and to the rest of the world.

The aim of the project was to redevelop the Cambrian Mills to give visitors a new insight into one of Wales's most important 18th and 19th century industries, to increase visitor numbers, give a focus to a remote rural area and provide employment opportunities to Welsh wool craft workers. It sought to achieve these goals through conserving and maximising the use of a Grade 2 listed building, improving access for life-long learning and scholarship and preserving the skills of the past to re-invigorate them for the future.

The National Wool Museum re-opened in 2004 following major re-development and is a flagship museum for rural Wales. The museum tells the story of the forty mills once clustered around Dre-fach Felindre. Cambrian Mills, the only mill left in the village, has remained in continuous operation since it was built in 1902. Now centuries-old techniques, forgotten skills and traditional ways of life are housed alongside a thriving, working woollen mill, still producing today.

Significant pockets of wealth in west Wales were derived from the woollen industry and the National Wool Museum plots the processes involved from sheep to shawl. Again, geography has influenced the development of this industry, which has had a very significant impact on the social and cultural history of the region and on the economic development of Wales.

The project is linked to the European Route of Industrial Heritage as well as to two other National Museum sites: the National History Museum at St. Fagan's near Cardiff, and the National Waterfront of Industry and Innovation in Swansea. The Wool Museum is a partner for many traditional commercial woollen mills still operating in Wales.

Outcomes

The main outcome of the investment is a higher number of visitors. The Museum had 26,000 visitors in 2009, a 60% increase on the pre-project average of 16,000. The museum is one of the holders of the 2009 Sandford Award for its outstanding contribution to Heritage Education.



4. Source of additional information

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Acknowledgements

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Case study B17 Art' en Réel

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Case study B24 Recovery and restoration of the Leopolda's ex Railway Station area

Case study B26 Twenty – First Century Museum Competence and Skills

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