Thematic study:
Cultural Heritage and Creative Resources in the CENTRAL EUROPE Programme

FINAL REPORT

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Elaborated by the
European Institute for Comparative Cultural Research (ERICarts)

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This study is conducted in the framework of thematic capitalisation activities of the CENTRAL EUROPE Programme co-financed by the ERDF.

Information on the transnational cooperation programme CENTRAL EUROPE and its projects can be found on www.central2013.eu.

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1. Executive Summary

In the course of the last decades, strategies and projects related to cultural heritage and "creative industries", originally not in the focus of European Union activities, gained recognition, including for their role in fostering economic growth, employment opportunities and socio-cultural cohesion in Europe. Other key contributions of culture to European agendas are seen, inter alia, in intercultural dialogue, creativity and innovation as well as in external relations (Agenda for Culture, 2007).

As regards EU Structural Funds (SF) in general, both in the previous and in the upcoming programming periods, this context appears to be somewhat less coherently recognised, despite different references in regulations and strategies, or of a number of successfully completed projects with different cultural dimensions.

CENTRAL EUROPE – a programme within the EU's European Territorial Cooperation financed by the European Regional Development Fund (ERDF), that intends to strengthen territorial cohesion, promote internal integration and enhance the competitiveness of central European regions - can be seen as an exception, in that respect, since it includes an important share of culture-related projects. In particular, the explicit inclusion of projects in the 2007-2013 CENTRAL EUROPE Programme that aimed to foster transnational cooperation in order to

- "preserve and use cultural heritage" (which has some tradition in projects funded by the SF), or

- "use culture as a driver for innovation and creativity" (a relatively new concept for the SF),

is as such already a remarkable fact.

As a contribution to its thematic capitalisation strategy, the CENTRAL EUROPE Programme Managing Authority tasked the European Institute for Comparative Cultural Research gGmbH (ERICarts Institute) with a study focusing on an analysis of projects in the 2007 – 2013 programming period that deal with above-mentioned themes. The main sources for the analysis of project goals and outcomes were individual application forms, project papers and related websites. This material has been complemented with information gained in contacts with the CENTRAL EUROPE Joint Technical Secretariat, with special advisors, or with project representatives as well as from responses provided by the projects in a study survey.

In summary, the study reveals that CENTRAL EUROPE provided the frame for important cooperation, development and learning processes initiated by culture-related projects. Some basic data:

- 18 out of 124 or nearly 15% of all projects funded by the CENTRAL EUROPE Programme during the 2007-2013 period had a *"cultural focus"* (heritage, creative resources), accounting for about EUR 31 million or 13% of the total budget of the programme (EUR 231 million);

- Estimates show that, in addition to over 1.5 million EUR *pilot investments* made by projects, over three times the amount spent for these projects by the programme could flow as future *investments* into the participating cities and regions;

- About 25% of the 176 partners involved in culture-related projects had a *private status* (NGOs, foundations, professional associations, chambers of commerce, companies, church bodies etc.) or run as *public-private-partnerships* (e.g. together with regional development bodies), a share above the average of all programme projects;

- 72 *pilot action*s have been carried out and at least 6 *new permanent cooperation networks* have been established by the project partners.

A first analysis of project objectives and activities related to "Cultural heritage and creative resources" indicated that projects often use very specific approaches and focal points of action in order to accomplish the objectives of the two sub-themes. For the individual analysis, seven thematic sub-clusters were developed, with emphasis on one sub-theme or another, depending on the objectives and activities of the project; in some cases projects proved to be relevant for both sub-themes. While all projects covered a number of specific thematic sub-clusters, they were allocated to

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the one that matched best their main focus (activities, outputs and approaches). As a result, two sub-clusters show only one project in the lists below, but even in those cases, these topics have their significance, since they are taken up also by other projects.

As regards the first sub-theme (Cooperating to preserve and use cultural heritage), the projects could be assigned to four different sub-clusters, taking into account their emphasis on particular types of action in the heritage domain. Identified were the following sub-clusters with a focus on:

- the valorisation and promotion of *cultural tourism* (3 projects);
- the improvement of *cultural heritage management* (1 project);
- the *preservation and protection of cultural heritage* (3 projects); and
- the valorisation of *intangible cultural heritage*, such as traditions (4 projects).

All of these heritage-related projects aimed at fostering knowledge, strengthening regional identity, increasing the regions' attractiveness and contributing to economic development and growth.

Within the second sub-theme (Cooperating to use culture as a driver for innovation and creativity), the projects could be assigned to three sub-clusters, focusing on a special planning or management approach or selected creative activity. Identified sub-clusters mainly focus on:

- the valorisation of culture through the *development of innovative governance strategies* (2 projects);
- the *revitalisation of brownfields and derelict buildings through culture* (4 projects); and
- the improvement of the *creative industries* environment (1 project).

The projects of these sub-clusters revealed and valorised creative or cultural resources as well as innovation potentials that contribute to economic growth in the central European regions.

Nearly all *types of "actions"* foreseen by the programme (i.e. strategies and action plans, tools, pilot actions, investment preparations, joint management) had a clear added value for culture-related projects as well as for the objectives of the CENTRAL EUROPE Programme. Transnational tools that took the diverse cultural reality into account created, in many cases, additional benefits as they could be used not only in the participating territories but also in regions outside of central Europe, thus increasing the chance for international recognition. As well, the establishment of permanent management structures based on clear strategies or action plans and the implementation of pilot actions clearly helped to improve the visibility and sustainability of cultural projects. Linking such governance structures with political, administrative and operational actors within a region and on national levels can play a significant role in profiling the regions, improving cooperation as well as providing resources for sustainable outcomes.

In order to demonstrate more concrete outcomes, Part 4 of the study synthesizes the analysis into 18 project overviews and appropriate schemes. In addition, information on 7 "success stories" is provided, underlining novel cross-marketing, management, governance, sustainability or networking approaches; using cultural diversity as a strategic asset; or the revitalisation of post-industrial sites.

The survey conducted in this thematic study revealed, inter alia, that

- *CENTRAL EUROPE funding has been conditional* (for ca. 70% of respondents in the survey) or at least partly instrumental (ca. 27%) for the realisation of culture-related cooperation projects;
- *Transnational networking experience* was considered, by over 90% of the respondents, as a particularly important result of their involvement in the CENTRAL EUROPE Programme, not the least because it also improved project outcomes (e.g. through exchanges of experiences and training opportunities; alternative solutions for management and implementation problems; additional expert advice; trust-building; discovery of future markets); in contrast,
- *Communication strategies aiming at a wider audience* (e.g. through using new media), *impacts on regional or national policies* (only 21% of the project partners were fully satisfied with the impacts of their activities in policy circles) and setting up *productivity-oriented management*

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structures proved to be specific challenges in a number of projects. This could suggest that some additional attention needs to be given to such issues in the new programming period.

Project reports as well as survey responses point to a great number of *relevant links with other EU strategies or programmes* and with additional trans-regional or international policies and cooperation or benchmarking initiatives. The same could be said for many *national and local or regional policies* in Europe that address heritage or the creative sector: Their scope greatly expanded, during the last decades, and now frequently encompasses objectives linking them with those of EU strategies or Structural Funds regulations (e.g. as regards contributions to economic growth, employment, "new media" developments or social inclusion).

Despite such synergies, territorial cooperation programmes like CENTRAL EUROPE provide a clear "added value" if compared with other instruments. Main advantages can be seen in these features:

- More attention is given to *specific conditions and development needs of cities and regions* (as compared to e.g. the *Culture Programme)*;

- There is a clear *focus on transnational/-regional cooperation* (as compared especially to national policies or regular ERDF projects under national Operational Programmes);

- Territorial programmes seem to show a greater *flexibility as regards the thematic focus of projects* (e.g. with regard to economic potentials and cross-sector synergies) as well as *management approaches or methodologies*; and

- The average volume of project budgets is comparatively large, which enables also meaningful pilot investments (that are, or have been, rarely possible within the *Culture Programme* or in heritage-related projects of the *FP 7* research framework programme).

As concluded in Part 5 of the study, the past programming period 2007-2013 of CENTRAL EUROPE revealed that these and other distinctive features indeed provided, in comparison with other EU and national programmes, specific benefits of, and for, culture-related projects. The fact that the geographical area partly overlaps with other territorial programmes or "macro-regional strategies" did not compromise such results, rather added some important synergies.

These and some other positive factors suggest a continuation of the overall approach taken by the CENTRAL EUROPE Programme during the last period, including the perpetuation of the present pragmatic management policy with its explicit "cultural dimensions" as well as its efforts to capitalise on the strengths of its territory and on its relations or collaboration with external actors.

The programme priority "Cooperating on natural and cultural resources for sustainable growth in CENTRAL EUROPE" of the follow-up CENTRAL EUROPE 2020 Programme could even enlarge the impact of the programme on cultural cooperation in its territorial area as well as continue to contribute significantly to the *Europe 2020 Strategy* of smart, sustainable and inclusive growth.

Based on the findings and conclusions of the study, the recommendations in Part 5.2 address, for the most part, the programme management bodies:

1. *Publicise the (inter-)cultural benefits of CENTRAL EUROPE territorial cooperation actions*;
2. *Liaise and collaborate with other EU cooperation and development programmes*;
3. *Capitalise on culture-related outcomes in the new CENTRAL EUROPE programming period*;
4. *Continue with the current "bottom-up" management approach of CENTRAL EUROPE*;
5. *Attract cultural projects addressing demographic change, cohesion and intangible heritage*;
6. *Underline the multi-stakeholder governance concept in the formation of project consortia*;
7. *Improve links of projects with administrative and policy-making structures or processes*;
8. *Encourage projects to assist transnational networking among policy makers and officials*;
9. *Highlight the innovative character of projects, based on learning from prior experiences*;
10. *Pay special attention to early and consistent communication strategies or tools of projects.*

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2.   Introduction and Methodology

2.1   Introduction

As a contribution to its thematic capitalisation strategy, the CENTRAL EUROPE Programme Managing Authority (MA) launched, in June 2013, a tender for a thematic study focusing on "Cultural heritage and creative resources" (the "study"). The European Institute for Comparative Cultural Research gGmbH ("ERICarts Institute") has been selected to carry out this study.

The main goal of the study has been to analyse the most promising results achieved by transnational projects funded within the programme to ease the planning and implementation of future activities for the benefit of the involved regions. As well, the thematic value of the CENTRAL EUROPE Programme (the "programme") for stakeholders in the regions, for Member States and for EU institutions should be demonstrated. This report presents the principal findings and conclusions of the thematic study.

About the CENTRAL EUROPE Programme

CENTRAL EUROPE is a EU funding programme within the European Territorial Cooperation that aims to strengthen territorial cohesion, promote internal integration and enhance the competitiveness of central European regions[1]. The programme area includes Austria, the Czech Republic, parts of Germany, Hungary, parts of Italy, Poland, Slovakia, Slovenia and some border regions of Ukraine.

The CENTRAL EUROPE Programme, adopted by the European Commission on 3 December 2007[2] and financed by the European Regional Development Fund (ERDF), has been running from 2007 to 2013 and invested EUR 231 million to co-finance EU transnational cooperation activities, allocated to 117 standard and seven strategic projects, with an average size of ca. 2.5 million Euros per project.

The programme supported cooperation projects between regions that promote economic, environmental and social development by elaborating joint solutions, concrete outputs and results enabling further implementations such as new initiatives and pilot investments. It should, therefore, contribute markedly to strengthening development efforts of the participating countries and their regions as well as to an integrated development of the entire programme area by promoting transnational cooperation projects with mutual benefit, tangible outputs and concrete results.

CENTRAL EUROPE 2007-2013 focused on *four thematic priorities*:

1) Facilitating innovation

2) Improving accessibility

3) Using the environment responsibly

4) Enhancing the competitiveness and attractiveness of cities and regions.

For each of these priorities, the *rationale and main challenges* were formulated and an *objective to be achieved by the programme defined.* As regards the fourth priority (that is the priority of relevance for this study) this objective has been defined:

- *Strengthen the polycentric settlement structure, improve the quality of life and promote sustainable development of cities and Regions.*

- Highlighting the *transnational approach of the programme* for e.g. "the development of solution-strategies for urban and regional issues" or for creating "synergies for disadvantaged areas and between different actors".

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[1]   CENTRAL EUROPE Programme (2011): *CENTRAL EUROPE – Cooperating for success. Operational Programme (2007-2013)*. Revised Version 2.0 / March 2011. Vienna.

[2]   No. CCI 2007CB163PO061.

As regards these potential actors, priority 4 defines a broad spectrum of *primary target groups* in the two "areas of intervention" in which culture related projects were funded (4.1 *Developing Polycentric Settlement Structures and Territorial Cooperation* and 4.3 *Capitalising on Cultural Resources for More Attractive Cities and Regions*):

> *"All national, regional, local decision-makers and bodies in the field of urban and regional development, transport, housing, culture, tourism, such as local and regional authorities, SMEs, planning and applied research institutions, development agencies, regional innovation agencies, interest groups, public transport operators, housing cooperatives and housing corporations, cultural initiative groups, institutions connected with health services sector, transnational organisations in the field of culture, as well as all population groups which are affected by the Areas of Intervention concerned."*

The CENTRAL EUROPE Programme subsequently identified six intervention themes – one of them "Cultural heritage and creative resources" - which combine a critical mass of CENTRAL EUROPE projects and actors working in a specific field. These themes further pinpoint in communications the original thematic Programme priorities and were further broken down into 12 more specific sub-themes. Projects were assigned to themes and subthemes according to their main field of intervention.

In late 2012, an independent evaluation of the CENTRAL EUROPE Programme[3] found that a relevant number of outputs and results were delivered by approved – and partly already finished – projects, building on regional assets while providing adequate answers to weaknesses of the central Europe area. Inter alia, the evaluation concluded that projects were *"committed to create synergies with National authorities to better target the Cohesion Policy objectives strategy and a great number of cooperation agreements appear in the list of indicators, together with joint management structures supporting the new partnerships."*

The detailed documentation on the management and outputs of beneficiary projects made available to the ERICarts Institute by the Joint Technical Secretariat (JTS), together with direct feedback from project managers and independent expert advice, provided the necessary basis for the study, including for extracting the most relevant results for the benefit of future projects, as well as for developing recommendations regarding the next phase of the programme (2014-2020)[4].

The "Cultural heritage and creative resources" theme:

In order to substantiate programme achievements related to "Cultural heritage and creative resources", the following sub-themes were to be analysed within this study:

1. *Cooperating to preserve and use cultural heritage:*
   In particular: projects supporting the preservation and use of cultural heritage, such as historic sites and traditions, to foster knowledge, strengthen regional identity and increase the regions' attractiveness.

2. *Cooperating to use culture as a driver for innovation and creativity:*
   In particular: projects adding value to culture to unleash the inherent creative and innovation potential of central European regions, thereby boosting their economies.

Focal issues and structure of the study:

The study covers both sub-themes, with a focus on tangible results and outputs as well as on the character and benefits of transnational cooperation and knowledge dissemination processes. While an evaluation of individual projects has not been the goal of the study, an analysis of important

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[3] SOGES/ERAC: *CENTRAL EUROPE Evaluation of Programme activities - FINAL REPORT*, December 2012.
[4] cf. also JTS: *Contribution of the CENTRAL EUROPE Programme to the future transnational cooperation 2014+*. December 2011.

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contributions of each project to main programme priorities and intended actions or outputs (e.g. specific tools, forms of cooperation, management and investment concepts, policy developments and strategies, dissemination plans, etc.) has been conducted, based on specific qualitative and quantitative indicators (cf. 2.2). Part 3 provides an overview of the thematic background of the study, including on the role of "culture" in EU regional development and cohesion policies.

The results of the projects' analysis, backed up by a number of "Success Stories/Best Practices" and a survey covering all partner organisations, are presented in Part 4. They should help facilitating the transfer and wider use of achievements and knowledge generated by the projects (within and beyond the central Europe region), thus informing political and professional stakeholders as well as inspiring future project managers in cultural and related domains. In Part 5, this will lead to conclusions and recommendations that link present achievements of the programme with the objectives of – current and expected new - European Union strategies or policy frameworks, including for regional development/cohesion and for the "culture/creative sector" (which are further explored in Part 3).

The study team:

Main actors during the preparation of the study have been the Executive Director and the Research Manager of the ERICarts Institute, in close cooperation with the JTS of the programme. Supported by a community of experts in over 50 countries, this independent research body looks back on twenty years of experience in empirical research and monitoring projects on cultural policies and related legal frameworks in Europe, on regional development (including "creative industries"), on the professional status of cultural workers, and on cultural management issues. Three Advisory Experts, from different countries in the programme region and with in-depth knowledge of cultural policies and European cooperation issues, contributed to the development of the methodology and advised on "Success Stories/Best Practices" as well as on the draft of the study (cf. ANNEX 3).

2.2   Methodology

This section summarises the definition and methodological instruments of the study.

Outline definition:

Based on the current state of debates in Europe, it is clear that a wider concept of "culture" is to form the basis for this study. In regional development contexts, this does not exclude that, from time to time, very specific issues may indeed require specialist terminology and experience. To mention only two examples: The exploration of markets for computer games or public indemnity schemes for the transnational exchange of museums' collections.

Any general definition would have to transcend traditional arts or heritage domains and take account of the differing cultural and economic reality in the 9 countries covered by the programme, which means that one could not really base it on too narrow or abstract concepts. For example, the current "culture and creative industries" (or more recently: "sector") definition – which should, of course, be an integral part of any concept – does not sufficiently cover socio-cultural or "Third Sector" activities, which are important in many countries; the same could be said for policy models focussing mainly on public or subsidised arts and heritage organisations and the related state or local administration, many of which lack a proper understanding of commercial activities.

In line with the comment received from one CENTRAL EUROPE project (HERMAN): "The 'culture part' can have a very wide interpretation, depending on the characteristics of participating cities", we propose an *integrated conceptual solution* (cf. Scheme 1 on the next page).

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Scheme 1 has been developed on the basis of previous research, including studies of the ERICarts Institute for the European Commission.[5] In the centre is a relatively flexible "core" group of professionals working in the "Creative Sector", ranging from administrators to heritage specialists, but including also cultural operators, independent artists or entrepreneurs. They contribute to 8 distinct fields of activities that are commonly found in Europe (the size of elements in the scheme is a rough indicator for their importance in the sector's labour market). Increasingly, these fields are interlinked within the sector and beyond (e.g. design with fashion). It goes without saying that such an integrated definition excludes qualitative pre-judgments (such as "high" and "popular culture").

Scheme 1: The "Creative Sector": Integrated concept of activities and frameworks
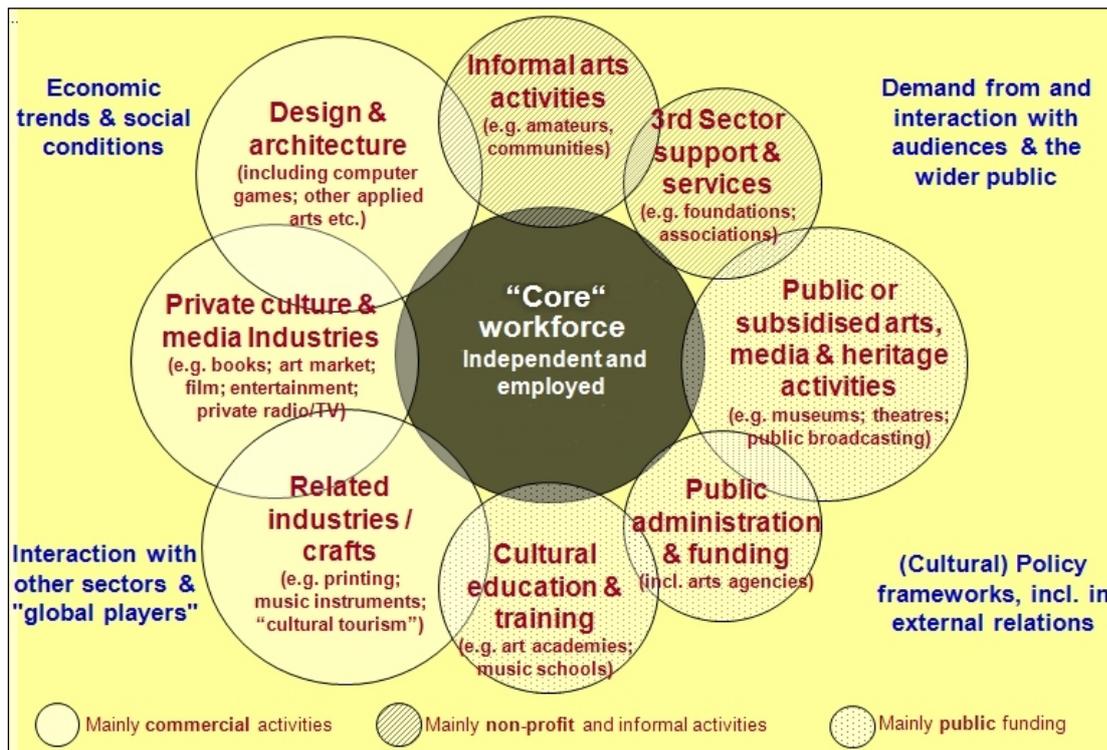
Scope and location of projects:

The study focuses on the theme of "Cultural heritage and creative resources" and analyses 18 culture related projects funded within the five calls of the programme (4 standard calls plus one restricted call for strategic projects). The JTS presented a list of the reviewed projects, including contact details for all 176 partners involved in those projects. These projects had been placed in two of the three *areas of intervention* within Priority 4 ("Enhancing the competitiveness and attractiveness of cities and regions")of the CENTRAL EUROPE Operational Programme:

4.1 Developing Polycentric Settlement Structures and Territorial Cooperation

4.3 Capitalising on Cultural Resources for More Attractive Cities and Regions

As will be shown in Part 4, this division can be further split up into 7 sub-clusters (e.g. projects with a main focus on intangible heritage, cultural tourism, or using cultural activities for a revitalisation of brownfields).

The geographical location of partners in culture-related projects is shown in Scheme 2 on the next page. The scheme suggests that partners' locations in culture-related projects are not evenly

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[5]   e.g. ERICarts Institute (2008): *Mobility Matters.* Scheme 1 has been further developed from models proposed at the UNESCO-Conference "The International Creative Sector" (Austin, 2003), in *NRW-Culture Industries Reports* (1992-2007) and in the *1st Austrian Creative Industries Report* (2004).

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distributed across the whole CENTRAL EUROPE area: Some cities and regions are particularly active in this domain and "interregional clusters" can be found, on the one hand, in parts of East Germany and the North-West parts of the Czech Republic and, on the other hand, in the Eastern parts of Austria with Western Slovakia and Hungary, the South of the Czech Republic and Poland as well as Slovenia. Research[6] has demonstrated that inter-territorial links across national borders facilitate not only cultural cooperation, but help to pave the way for economic, political, scientific or touristic exchanges. As will be further discussed in Parts 3 and 4 of the study, this "added value" of many of the culture-related CENTRAL EUROPE cooperation projects includes transversal management tools, investment schemes or the development of joint strategies that combine cultural and economic, partly also political goals, leading to a number of on-going partnerships that will extend beyond the life span of the 2007-2013 programming period.

Scheme 2: Location of partners involved in cultural heritage and creative resources projects
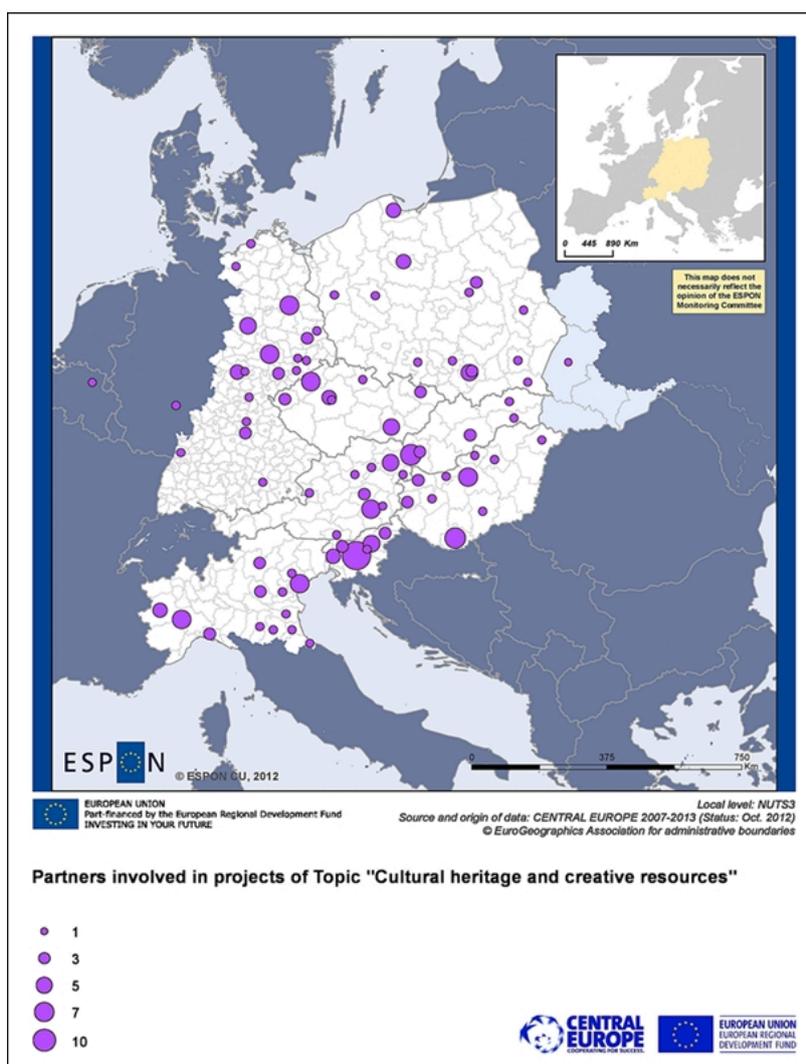
Methodological approach / Sources:

Through the collection, interdisciplinary analysis and further elaboration of the most promising results achieved by culture-related CENTRAL EUROPE projects, the study was to:

- provide evidence of the critical mass mobilised at transnational level related to cultural heritage and creative resources;

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[6]   See e.g. Perrin, T. (2010): *Inter-territoriality as a new trend in cultural policy? The case of Euroregions.*

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- verify the potential relevance of project achievements and their contribution to policies at different levels; and

- reveal the territorial relevance and added value created for the cities and regions concerned, by also mapping main achievements and "best practices" or "success stories".

In order to achieve these goals, specific analytical and surveying tools have been developed and applied to all projects, complemented inter alia by literature reviews. Generally, an *ex-ante vs. ex-post approach* has been followed during the analyses, i.e. application forms were checked and compared with actual project achievements or outputs via an analytical tool (see below). The analysis resulted in broader benchmarks for each of the projects and helped to identify the progress made in implementing the plans as well as to highlight specific achievements or "success stories" (which will be dealt with in Parts 4.3 and 4.4).

Of course, this analysis had to take account of the *projects' life cycles:* projects of the last call that will end only in December 2014 could not be assessed in exactly the same manner as those resulting from earlier calls, due to the fact that outputs are partly not finalised yet and therefore documents referring to outputs and impacts being not available. In those cases, an ex-ante or ex-interim analysis of proposed outcomes had to replace the ex-ante vs. ex-post approach taken in the study.

As regards *sources*, material provided by the JTS such as individual application forms, project papers and available publications of all projects played the main role for the study.

In order to gain additional evidence or further explanations of the contributions or impacts of a project or of its thematic context, the Team employed four additional fact-finding methods:

a. Information found on *Internet project pages*: The relevance of this source for the dissemination of CENTRAL EUROPE project results to a broader public implied that the availability and clarity of project-related Internet information was given special attention in the study (the JTS has been informed about the results of two website-checks);

b. *Direct consultations* via telephone interviews or mail exchanges with the JTS, as well as with the Advisory Experts and, in a few cases, with project partners (concerning mainly the projects of the last call);

c. A special *study survey* (see below): Prepared in close cooperation with the JTS, it was sent to all project partners in early November 2013. It contributed self-assessing and collecting information about recent activities/outputs, especially as regards regional and European policy linkages.

d. In addition, *complementary literature*, statistics and other material, focusing on the main sub-themes and thematic priorities of the programme and EU / ERDF strategies or instruments in general helped to gain a broader perspective of the policy background or of methodological issues of impact analyses[7].

Thanks to the collaboration of all stakeholders and to the good communication with the JTS, the fact-finding and analytical phases of the study could be completed with satisfactory results.

The analytical tool:

An analytical tool to assess contributions of individual projects to the main goals of the programme has been prepared, in close cooperation with the JTS. It takes account of *selected objectives of the programme* with relevance for cultural heritage and/or creative resources, in particular:

1. Strengthening transnational co-operation

2. Fostering knowledge and dissemination

3. Preservation and use of cultural heritage

4. Strengthening regional identity

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[7] See e.g. Reeves, M. (2002): *Measuring the Economic and Social Impact of the Arts.* Arts Council of England.

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5. Increasing region's attractiveness

6. Boosting region's economies

7. Adding value to culture, to reveal the inherent creative and innovation potential.

To further differentiate the analysis, 26 quantitative / qualitative action or impact criteria were developed (e.g. "new stakeholders", "increased cultural tourism" or "sustainable transnational ties")

As well, the analytical tool included different *types of actions*[8], such as the preparation or establishment of:

- *Strategies or action plans*
- *Transnational tools*
- *Joint management*
- *Public/private investment preparation and*
- *Pilot actions / investments.*

In order to improve the readability of this study report, the main results of the analysis were condensed, in Part 4.2, into a simplified reporting scheme, following the model of an earlier thematic study carried out for the CENTRAL EUROPE Programme[9].

The study survey questionnaire:

In November 2013, a study survey was launched. The online questionnaire focused on main results of the projects as well as their visibility and sustainability, on an assessment of the effects of transnational cooperation, on outputs of relevance for the respective territories and on synergies of the projects with other regional/national/EU funded projects or initiatives. The complete questionnaire can be found in ANNEX 2.

From over 200 questionnaires sent to the representatives of all partner organisations, 48 answers were collected. This response rate of over 20% even if not fully representative; is at least indicative, in addition to providing valuable, up-to-date information on the state of individual projects (cf. a summary of the survey results in Part 4.5).

Additional study activities:

In addition to the methodological planning and the preparation of analytical and surveying tools, the study included a number of other analytical and technical steps including, but not limited to,

- Mapping complementary literature and data on cultural, social, economic and political impacts of projects related to "Cultural heritage and creative resources";
- A comparative analysis of the gathered data/information;
- Comparison of the CENTRAL EUROPE Programme and its "added value" with other EU strategies
- A synthesis of project results and of examples of "best practice" and "success stories" that could be of particular relevance for the programme;
- The elaboration of conclusions and recommendations; and
- Constant exchanges with the CENTRAL EUROPE JTS, with the Advisory Experts and, in a few cases, with representatives of individual projects.

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[8]   The typology of actions is pre-defined at programme level.
[9]   INOVA (2013): *Thematic Study: Technology transfer and business innovation in the CENTRAL EUROPE Programme.*

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3.   Thematic Background

This part of the study shortly introduces the context of current policies and debates on "cultural heritage and creative resources"; lists main challenges for culture-related institutions and projects; and summarises the potential of current and future EU cohesion and regional development instruments as well as the role of territorial cooperation programmes such as CENTRAL EUROPE.

3.1   Cultural Dimensions and Regional Alliances

"Culture" provides no "one-size-fits-all" solutions as regards policies and strategies. In a contemporary European perspective, we can distinguish three categories:

1. *The arts and media in their own right*, with great potential for creativity or important discoveries – and with specific liberties;

2. *Cultural foundations of social life*, including in worldviews, in ways of living, or in economic and political traditions;

3. Varied, often important *social, economic and political effects or impacts of culture*.

While all three can be relevant in development, cooperation or identity building processes, chances to influence such processes via policies, funding or regulation may differ a lot: specific approaches are needed.

In this respect, we can register deficits: Only the last approach that aims at – largely economic – effects, impacts or "drivers" features relatively high on current European Union planning and policy making agendas, especially in the context of Structural Funds regulations. Looking at "culture" and "heritage" just in a one-dimensional way means, however, that we could miss out on important inputs and insights from other dimensions.

Introduction to cultural dimensions of development:

The following quotation[10] is a very optimistic version of a growing belief among many policy makers, scientists, consultants and regional development experts:

> *"Culture is already 'joined-up'. It is joined up with our personal, community, regional and national identities. It is joined up with the way we live, work and play. It is increasingly joined up with our capacity for sustainable economic development, and attracting inward investment in a knowledge-based and creative economy. It is joined up with the ways in which we can make communities and places physically attractive, socially and economically dynamic and diverse. It is joined up, ultimately, to our whole quality of life."*

This view tries to translate the general anthropological credo[11] of "cultural patterns" or "dimensions" in most of our activities and societal structures into the modern world. This principle is enshrined in UNESCO studies[12] and conventions, but it had somewhat lost its persuasive power in today's Western work-sharing societies, where monetary value and technical progress are dominating concerns.

In our study survey, we asked stakeholders in the CENTRAL EUROPE Programme whether the above text could be seen as describing also the reality in their own region. As will be shown in Part 4.5, a majority agreed. A few respondents added comments, such as claiming that "culture as source for development" depends "on the ultimate regional resource: local people's knowledge, skills, talents. Thus, culture-based development is truly endogenous regional development." (*CCC* project, Austria).

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[10]   from: Local Government Association (2003): *Creative Consequences: the contribution and impact of the arts in Essex 2001/2002*, London.
[11]   See e.g. Mead, M. (1955): *Cultural Patters and Technical Change*. New York/Mentor.
[12]   Arizpe, L. (Ed.) (1996): The Cultural Dimensions of Global Change. An anthropological approach. Paris/UNESCO.

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While not all political observers and experts may go that far, there is now a growing consensus about the importance of "culture" for regional development, be it for overall strategic planning, for economic growth and employment opportunities or for social progress and inclusion – all of this clearly going beyond narrow definitions of e.g. artistic activities or the care of heritage facilities.

First of all, there is *the "values" dimension*, which has been underlined even by the President of the European Commission, Jose Manuel Barroso[13]:

> *"Europe is not only about markets, it is also about values and culture… In the hierarchy of values, the cultural ones range above the economic ones. If the economy is a necessity for our lives, culture is really about what makes life worth living… All of those who have followed the debate about the role of culture in the process of European integration over the decades know quite well that wise words and ardent appeals have been many, but modest in their effect. What is needed now is sustainability of action – the translation of good intentions into good decisions…"*

As well, a great number of institutions and experts highlight the role of culture with regard to *strategies of territorial development*. Among these, we could mention as examples:

- the *Council of the European Union*[14], underlining "the intrinsic value of culture, as well as its importance as a key driver for a competitive, innovative and inclusive market economy and as a vehicle for social cohesion", as well as proposing five priority areas (see under 3.3);

- the *Council of Europe Parliamentary Assembly*[15], emphasizing that "culture is an element in the cross-sectoral development of a territory and contributes, directly or indirectly, to the territory's enhancement. It thus represents a potential lever for other areas of co-operation such as tourism, economic development, the environment etc."; or

- the *Polish Vice-Minister for Culture*, Monika Smolén, pointing out in an article[16]:

"Currently the potential of culture to influence the development of regions significantly exceed its links to cultural tourism – culture along with cultural industries is becoming a sector which generates revenues, creates new jobs and a factor which increases the attractiveness of the area for investors and inhabitants. Finally, in a new united Europe, culture is a source of identity and one of the best methods of promoting the country and building its competitive advantage. Therefore the role of culture in development is multi-dimensional. Firstly, it is a value in itself, secondly, it is a foundation for the establishment of the knowledge society and finally, along with the culture industries, it is one of the most dynamically developing sectors of the economy. Such a view on the importance of culture in development is an important premise for programming structural funds."

We should remember, however, that among national governments – and, by the way, some experts involved in EU Structural Funds planning - such views are still not "mainstream" today. On the other hand, a limited awareness of many operators, administrators and institutions in the arts and heritage domains of the benefits and requirements of policies and support programmes of the EU, the UN and other international bodies - or a lack of their involvement in respective planning processes - contributes as well to this deficit.

This in mind, four international networks issued, in 2013, the *Declaration "Culture as a Goal in the post-2015 Development Agenda"*[17], which calls for a systematic integration of the "cultural dimension" within all development policies and programmes, underlining its role in economic growth, in social processes, its meaning for environmental responsibility and its function as a driver for sustainable development, including as a source of creativity and innovation.

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[13] at the Conference "A Soul for Europe", Berlin, 26 November 2004.
[14] European Council (2010): *Council conclusions on the contribution of culture to local and regional development.*
[15] Council of Europe – Parliamentary Assembly (2008): *Trans-Frontier Cooperation.*
[16] Smolén, M. (2006): "Structural funds for culture in Poland, 2004-2006", in Hassenpflug, D. et al. (Eds.): *Heritage and Media in Europe.*
[17] IFACCA / UCLG / IFCCD / CAE (2013): *Declaration "Culture as a Goal in the post-2015 Development Agenda".*

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A multiplication of inter-regional actors

Over a decade ago, a project of the ERICarts Institute[18] underlined a change of paradigm that is now widely acknowledged in policy circles: the growing need to share responsibility for fostering creative processes among different public, private and non-profit actors as well as the need for new cultural partnerships – or intelligent divisions of labour – across traditional local, regional, national, European and international spheres of competence. As witnessed in the country profiles of the Council of Europe/ERICarts "Compendium Cultural Policies and Trends in Europe"[19], *new forms of transversal "creativity governance"* are now being explored and implemented everywhere on our continent. It goes almost without saying that this development has, in many European countries, markedly enhanced the political role and the scope of action of regional governments and parliaments.

This enhanced role, or even autonomy, of local and regional actors has contributed to a *proliferation and consolidation of cross-border ("euroregional"), inter-regional and macro-regional initiatives and organisations*. In many cases, cultural activities across European territorial boundaries are among the main goals of these new actors and, again, "culture is more and more considered as a key development factor of societies, economies and territories" which, however, also raises a number of questions, e.g. as regards a potential 'instrumentalisation of culture' mainly for fund-raising strategies (including the streamlining of collaboration objectives towards fulfilling the criteria of EU programmes) or "the mobilisation of culture (for)… immediate political projection rather than a long-term cultural development"[20].

A closer look on the involvement of countries, regions and cities participating in the CENTRAL EUROPE Programme as well as that of neighbouring programme areas, e.g. in the South-East Europe area (particularly as regard the "Western Balkans"), the "Alpine" countries or the Baltic Sea area, reveals:

- There is a considerable *geographical and administrative overlay* among participating countries along the borderlines of the respective programme areas (concerning e.g. Austria, Slovenia, Italy, Hungary or parts of Poland);

- Less surprising is a *thematic overlap of goals and activities* (occasionally even a "competition" between transnational initiatives): For example, in its Smart Growth Pillar, the new *South East Europe 2020 Strategy*[21] lists Dimension G "Cultural and Creative Sectors" with the following Key Strategy Actions: Ljubljana Process II (Heritage); active cooperation between film policy bodies, public broadcasters, production and distribution companies; and the implementation of a regional Design Incubator;

- *Heritage and related tourism are strongly represented on agendas*, less so media or creative industries development;

- Joint programmes are *not always harmonised with professional or civil society networks* and, consequently, the latter are often more short-lived.

While such issues could at best be addressed through better information and partly also collaboration, some observers go even a step further by questioning the increasing complexity of governance structures and processes in some of the new EU macro-regions or the added value of their strategies:

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[18] Cliche, D. / Mitchell, R. / Wiesand, A. (2002): *Creative Europe.*
[19] http://www.culturalpolicies.net
[20] Perrin, T. (2012): *New Regionalism and Cultural Policies.*
[21] Regional Cooperation Council (2013): *South East Europe 2020 Strategy – Jobs and Prosperity in a European Perspective.*

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"Transnational cooperation has emerged to address the 'in-between issues' that neither national and regional perspectives nor EU-wide perspectives gave sufficient attention. However, INTERREG programmes have been frequently criticised for creating additional administrative boundaries. It is often argued that the strengths of the EU macro-regional strategies are the high-level of political commitment and the wide involvement of EU and national institutions in their development and implementation. Complex governance arrangements, however, present considerable challenges, as does the limited involvement of sub-national and non-EU actors."[22]

Since the CENTRAL EUROPE Programme is as such not considered to be a "Macro Region" and since it has found its own modes of dealing with some of these issues, including through a strong involvement of local and regional stakeholders already during programme planning phases, it may consider related problems to be of lower significance. However, one can safely predict that such debates will continue or even accelerate in the months or years to come and they should, therefore, be carefully observed.

3.2   Challenges and Deficits faced by Culture-related Activities in central Europe

Based on previous studies of the ERICarts Institute and other bodies in the domain as well as on ongoing policy monitoring, we can identify three main current challenges to cultural policy making in Europe:

- *Diversity and cohesion issues;*
- *Participation issues*; and
- *Financial sustainability.*

Since these issues or challenges (and a few other deficits mentioned at the end of this section) are key for an analysis of the "added value" of culture-related projects benefiting from the CENTRAL EUROPE Programme, they will be shortly summarised here.

Diversity and cohesion issues:

Globalisation trends, increasing migratory flows during the past decades as well as ongoing concerns or conflicts regarding relations between the majority population and "traditional minorities" (e.g. Roma), the latter especially in the Eastern parts of Europe, put diversity and cohesion issues prominently on political agendas, often resulting in the simplified strategic alternative: "diversity" vs. "cohesion". For example: Since the EU Ministers of the Interior and for Justice[23] dealt with the question of the integration of migrants into the mainstream society, in November 2004, immigration has finally been accepted as a "permanent phenomenon" in Europe. In their view, further "efforts in the educational sector" are important (including "language, history and institutions of the host society" as a prerequisite of integration).

Despite the fact that such issues are often debated and politically addressed on the European and national levels, e.g. by political parties – including, during the last decade, a number of successful populist movements - and in parliaments or by administrations, it is interesting to note that most of the relevant "policies" and meaningful strategies in this domain are implemented or further developed on the local level, including by civil society actors, NGOs etc. or in the form of public-private-partnerships where different actors cooperate. This cannot really be a surprise, since individuals in their respective family settings as well as representatives of ethnic or religious groups do not necessarily associate first with the EU or nations and their governments or policies when asked about their value systems and related practices.

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[22]   Dühr, S. (2011): *Baltic Sea, Danube and Macro-Regional Strategies: A Model for Transnational Cooperation in the EU?*

[23]   European Council (2004): *Common basic principles for immigrant integration policy in the European Union.*

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Obviously, diversity policies and "intercultural" strategies are located in a complex environment that is shaped by societal as well as very personal or group-related concerns. Among the main prerequisites to establish a sustainable climate of dialogue and understanding are, in most cases, the recognition of unequal power relations, interactive communication processes, and conditions fostering empowerment or the development of individual self-confidence, paired with a sense of collective responsibility – a concept defined by an ERICarts study[24] as that of "cohesive diversity". According to this source, an open and respectful interaction between individuals, groups and organisations with different cultural backgrounds or world views could, inter alia, lead to

"a deeper understanding of diverse perspectives and practices; increase participation and the freedom or ability to make choices; foster equality; and enhance creative processes... In this sense, intercultural dialogue processes or encounters are to go beyond a mere 'tolerance of the other' and can involve creative abilities that convert challenges and insights into innovation processes and into new forms of expression. The 'shared space' in which such processes take place can be located outside of physical spaces, situated in the media or in a virtual environment."

There are still only few examples of official national policies that seriously try to address such challenges and it is interesting to note that Ministries of Culture don't seem to play a major role, in that respect. Therefore, local and regional policies and development plans can meaningfully contribute to, or even decisively influence, diversity agendas, especially when different departments cooperate and civil society actors are included. Culture-related projects such as those carried out in programmes like CENTRAL EUROPE can, in principle, be seen as ground-breaking, not the least because of their transnational – and thus "intercultural" – character as well as with regard to the strong motivational power inherent in most activities related to the arts, the media or the heritage. Future projects funded by the programme could further capitalise on this advantage.

Participation issues:

Demographic trends in Europe show, in addition to widening gaps between generations and occupational groups, population growth mainly in a few metropolitan areas, in Austria, Switzerland and in Scandinavian countries, while stagnation or losses can be seen in most other countries or regions, including those in the CENTRAL EUROPE area. A study of the Berlin Institute[25] points to such trends and concludes:

"If we look at the map presenting the overall ranking, we cannot fail to notice a clear-cut east-west divide... Remote rural regions... have been hard hit by radical structural change. These regions are affected by an array of negative demographic phenomena: very low fertility rates, massive outward migration of young people, and the marked aging of the remaining population... The Czech Republic and Slovenia, indeed even the capital regions of Hungary and Slovakia, have better prospects for the future than eastern Germany."

Clearly, such trends affect also the chances of institutions and companies in the arts, the heritage and other domains in the Creative Sector, be it that infrastructures suffer, audiences are shrinking or the number of potential customers for cultural products and services decreases.

The financial crisis with its repercussions on household income further aggravates the situation, which has probably influenced the trends recorded in a 2013 Eurostat survey[26] that marks a fall in cultural participation in Europe, in comparison with a similar survey in 2007. This is particularly so in most Southern and Eastern EU Member States, while Northern countries still score high in such activities. A few facts with regard to the countries of the CENTRAL EUROPE Programme:

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[24] ERICarts Institute (2008): *Sharing Diversity. National Approaches to Intercultural Dialogue in Europe.*
[25] Kröhnert, S. / Hoßmann, I. / Klingholz, R. (2008): *Europe's Demographic Future. Growing regional imbalances.*
[26] European Commission (2013): *Cultural Access and Participation.* Special Eurobarometer 399. Luxembourg.

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- 18% of the population in the EU 27 countries show *a "high" or "very high" participation level in a range of cultural activities*, e.g. museums, concerts, theatre, libraries; the respective figures in Hungary are 7%, in Italy 8%, in Austria and Poland 11% and in Slovakia 14%. Close to or above the average are these figures only in the Czech Republic (17%), in Germany (18%) and in Slovenia (25%).

- *Active cultural participation*, self-organised or in groups, does not really compensate such deficits: Only Slovenia, Austria and Germany show a level of activity above the EU average.

- Even as regards *using the Internet for cultural purposes*, nearly all countries in the CENTRAL EUROPE area – with the exception of Italy – remain below the EU average of 40%.

The Eurostat survey concludes with this interpretation of such figures:

> *"It may be that citizens throughout the EU have sought to prioritise their spending and to narrow their focus in times of economic difficulty like focusing more on work-related activities (career or job search), or on spending time with friends and family."*

One cannot avoid noting similarities in country-related trends between the two studies, which present additional challenges to cultural operators and heritage managers in some of the regions covered by the CENTRAL EUROPE Programme. To what extent such trends could be balanced by intelligent and effective dissemination, educational, and marketing strategies could be among the topics to be dealt with in the new planning period 2014-2020.

Financial sustainability:

Cultural budgets in Europe, including funding earmarked for the protection and valorisation of heritage monuments, services and sites, did not escape widespread (but not uniform!) austerity measures imposed during the past years, partly as a consequence of the global economic and financial crisis. For example, in Italy, the country with the largest number (47) of World Cultural Heritage sites protected by UNESCO, the Ministry of Heritage and Cultural Activities spent almost 1.5 billion Euros for Heritage (including archives and libraries) in 2001. This amount has dwindled to a mere 929 million Euros in 2012[27].

Such cuts affect not only arts and heritage infrastructures or initiatives, but also political efforts to widen access to culture and to increase the participation of all citizens in a multifaceted cultural life. The important role arts, media and heritage activities can play for the social, educational and economic development of our societies may already be at risk, according to some observers. Since it has been difficult to determine, at least in more exact and comparable figures, to what extent public cultural financing in Europe has really suffered from the crisis, a – still experimental - comparative table on public funding of culture by all levels of government has been developed for discussion in the Council of Europe/ERICarts *Compendium*.[28] Table A on the following page is an excerpt of the findings for those countries in the present or future CENTRAL EUROPE area, for which figures are available.

Extracted mainly from the latest official statistics provided in many of the Compendium country profiles, data on gross public cultural expenditure in Euros per capita for 2000, 2005 and 2009-2011 as well as the latest ratios for culture budgets in total public expenditure and in GDP could be compiled. In this context, per capita figures serve mainly as a *"horizontal"* indicator for national trends in times of crisis, while the overall budget and GDP-shares can provide *"vertical"* - and relatively *"neutral"* - yardsticks for comparative assessments of the strength of public involvement in culture.

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27 http://www.culturalpolicies.net/web/italy.php?aid=623
28 http://www.culturalpolicies.net/web/statistics-funding.php

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Table A: Monitoring Public Cultural Expenditure in Selected Central European Countries 2000-2010/11

COUNTRY	2000	2005	2009	2010 / 2011			Basis of Comparison (years; definitions; sources other than the "Compendium")
	€ per capita	€ per capita	€ per capita	€ per capita	*% of total publ. expenditure*	*% of GDP*	
Read/Compare:	➲➲➲ *Significant budget raise / cuts*				↻↻↻		➲ *horizontal /* ↻ *vertical comparisons*
Austria	225	250	274	273*	*1.55*	*0.82*	*) 2011
Croatia	N/A	N/A	77	72*	*1.48**	*0.68**	*) 2011
Czech Rep.	N/A	N/A	97	105/105*	*1.66/1.70**	*0.74/0.70**	*) 2011
Germany	100	97	112	117	*1.67*	*0.38*	Add. Source: *Kulturfinanzbericht 2012*
Hungary	N/A	36*	56	N/A	*1.69***	*0.57***	*) 2004 **) 2009
Italy	101*	112	134	117	*0.9*	*0.44*	*) Other sources: 118 €
Poland	18	29	48	55 / 52*	*0.5***	*0.59*	*) 2011 **) Only national Govt.!
Ukraine	4.5*	8.3	12.6	12.1 / 12.2**	*1.7 / 1.56***	*0.6 / 0.55*	*) 2001 **) 2011

Source: A. J. Wiesand 2013, based on Council of Europe/ERICarts, *Compendium of Cultural Policies and Trends in Europe*, 14th edition, 2013 (www.culturalpolicies.net), earlier versions of the *Compendium* and additional sources, where indicated

Notes: *Compendium* figures are generally based on official data for gross public expenditure by all levels of government in specific cultural domains and sub-domains (as defined in: www.culturalpolicies.net/web/files/134/en/compendium_stat_comp_zurich_2010-1.pdf). However, data corresponding to this definition may not always be available (cf. Chapter 6 of the Country Profiles for details). In addition, administrative traditions of public involvement in the arts, heritage and media domains can, in some cases, influence results and should be taken into account in comparisons.

Additional caveats, especially as regards absolute figures (per capita expenditure): Data could not be adjusted for price changes. As well, lower per capita expenses in most of the East/Central European countries can be partly explained by much lower average costs of main public services in the cultural domain. For these and other reasons, per capita figures should be seen mainly as a rough indicator for trends within a given country!

The results of this exercise show a differentiated picture: A number of state and city governments, including in the Czech Republic and in Poland, seem to be acting "countercyclical", possibly because they know that a diverse and productive cultural environment can raise people's spirit and make important tangible contributions towards overcoming the present financial difficulties faced by governments, civil society and economic players. In other countries, such as Austria, Germany and Ukraine, we see more stagnation (with a tendency to block larger investments), while in Croatia and especially in Italy, cuts are clearly visible. Possibly even more interesting in comparison are the much less disparate figures of all countries regarding "cultural shares" in public expenditure and in relation to GDP.

Some have argued, or still argue, that private funding sources could possibly make up for some of the public budget freezes or cuts. Private donors or foundations can indeed play a crucial role in the arts and heritage, e.g. when it comes to providing complementary objects for museums' collections or securing meaningful artistic projects that encounter difficulties in state or local administrations for financial, political and other reasons. There is also no doubt that sponsoring helps to organise festivals and similar events, provided that publicity is guaranteed. However, the potential impact of private support in the arts, especially for the running expenses and major investments of large and medium-sized institutions, should not be overestimated. In most parts of Europe, except for Switzerland and the UK, contributions from donors and sponsors reach only around 5 % of the sums invested by governments including cities, often even less.

The above results show clearly that a territorial cooperation programme like CENTRAL EUROPE can have important functions with regard to enabling culture-based innovation as well as exceptional investments, thus contributing also to the sustainability of cultural infrastructures in cities and regions. Even more important could be lessons to learn from improved (e.g. more cost-efficient) management techniques, which may compensate, at least in part, the lack of financial resources.

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Additional challenges to culture-related projects:

Most of the following issues or "deficits" result from the analytical screening of projects funded by the CENTRAL EUROPE Programme. To a large extent, these challenges are already addressed in the 2007-2013 Operational Programme. They include, but are not limited to:

- *Communication deficits, especially as regards new information channels:*
  A review of the communication strategies and, in particular, of the Internet performance of culture-related projects in the CENTRAL EUROPE Programme revealed, in a number of cases, problems that were not fully addressed during the life-span of a project. Today it is of prime importance for all cultural and heritage operators to get access to information chains, preferably via interactive, clear and well-structured information for a broader public on current agendas or events as well as on plans or achievements. A particular challenge for some projects of the programme seems to have been the different language versions of their Internet sites, with those projects concentrating on a genuine English version providing better results, in some cases. While multi-lingual websites are, of course, an asset, their technical and financial management needs to be properly addressed already during the planning and application phases of transnational projects.

- *Qualification needs and deficits:*
  Generally speaking, few cultural operators or institutions throughout Europe are fully aware of the benefits and requirements of EU Structural Funds, a problem that had to be addressed via a special "educational tool" in the 2010 CSES/ERICarts study[29]. While most projects of the programme are led by administrators and specialists with a great deal of professional experience and qualifications in their respective domains, the same cannot be guaranteed for other contributors, especially as regards becoming familiar with the broader context and specific requirements of European collaboration and funding instruments. These and other qualification deficits can hinder success at later phases of a project. Therefore, investments in human resources and training programmes during the first phase of a project as well as motivations to make full use of the training opportunities provided by CENTRAL EUROPE bodies should continue to play an important role in the future planning of the programme.

- *Deficits in applying "cultural marketing" strategies:*
  For some stakeholders in heritage- or arts-related services, it may still be unfamiliar or even inconceivable with their main remit to consider using "marketing" methods and tools in the management of their institutions. This is due to an obsolete but still quite common view of the "cultural sphere" as a domain that is separated from the society and economy. In fact, there is little doubt about the need, even for reputed institutions such as State museums and archives, to reconsider their "public standing" or image, including their capacity to provide the *services* their visitors de*serve*. In addition to addressing the (potential) users of such services, cultural marketing strategies for public institutions could also include efforts to gain influence (e.g. among funding bodies), publicly highlighting specific exhibits, performances or collections and even an "internal marketing" directed to one's own staff.[30] Already 20 years ago, well-known experts from the United States, the United Kingdom, the Netherlands and Germany began to identify the reasons for such changes at a conference in Amsterdam[31] and even UNESCO's International Council of Museums (ICOM) found good arguments to re-develop traditional public relations concepts in the direction of "cultural marketing". However, strategies to adequately

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[29] CSES/ERICarts Institute (2010): *The Contribution of Culture to Local and Regional Development - Evidence from the Structural Funds.*

[30] Wiesand, A. J.: "Politiche del patrimonio e marketing museale in Germania", in: Bodo, S. (Ed.) (2000): *Il museo relazionale. Riflessioni ed esperienze europee.* Torino/Fondazione Giovanni Agnelli.

[31] Gubbels, T. / van Hemel, A., Eds. (1993): *Art museums and the price of Success*, Boekmanstichting, Amsterdam.

market their innovations both within and outside of their regions are still rare among culture-related projects benefitting from the CENTRAL EUROPE Programme, which could merit increased efforts during the new programming period as well as learning from experiences gained in other EU programmes. For example, the "Meisterstrasse" initiative, originally a small project in a rural region of Austria funded by the EU under the LEADER+ programme, focuses on the conservation and enhancement of local traditions in craftsmanship. Developing quality standards and marketing strategies, it is now covering the whole of Austria and Germany and demonstrates how a relatively small scale project can act as a model for other areas, including in neighbouring countries.

- *Deficits in evaluation, research and monitoring:*
  Many heritage institutions, local cultural administrations or small enterprises located outside of the "core" regions are not in a position to maintain their own evaluation, research and monitoring services. This compromises effective operations and planning processes as well as an efficient management. It constitutes also an important barrier to innovation and to sectorial as well as cross-sectorial cooperation processes, since relevant intelligence and research results cannot be exploited for one's own project. Professional benchmarking and review exercises, e.g. through peer reviews, have only recently been introduced in some countries and are still not common in public administrations throughout the CENTRAL EUROPE area; however, they could partly be substituted by networking tools (benchmarking). Shared transnational, regional or city-based facilities that take care of such services can also benefit from genuine research efforts, including e.g. a recent study of the Vienna University of Economics and Business on "Indicators for Impacts of Trans-border Cultural Projects"[32].

- *Linguistic and other deficits affecting transnational cooperation:*
  While cooperation processes are the core element or lifeline of CENTRAL EUROPE's projects, the capability of project applicants to cope with related prerequisites and tasks cannot be taken for granted. In particular, language skills needed for successful networking or for the evaluation of partners' documents and achievements are frequently not available and switching to English as the current Lingua Franca is more often than not only the "second best" solution. Clearly, this challenge has generational traits – as a rule, younger generations are more experienced in transnational networking activities, including proficiency in English. Chances are that these problems will gradually be of lesser importance and, in the meantime, an outsourcing of translation services is unavoidable.

3.3   The current EU Policy and Support Framework

An emerging EU policy framework for culture-related action:

During the first three decades following the ratification of the *Rome Treaty* establishing the European Economic Community (EEC) that entered into force on 1 January 1958, culture-related action of the EU authorities has been rather limited. Except for the relations with some of the former colonies, cultural goals were not even anchored in the Treaty. While this loophole did not rule out occasional research and advisory tasks, including a number of studies[33] relating to the legal and social status of artists, related efforts made at the time seem, in today's perspective, somewhat at random or of an exploratory nature.

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[32] More-Hollerweger, E. / Schober, Ch. (2013): *Erarbeitung von Indikatoren zur Wirkungsmessung von grenzüberschreitenden Kulturprojekten*. NPO / Vienna.

[33] The archives of the ERICarts Institute host an extensive collection of such "Studies" that were contracted by the European Commission between 1970 and the late 1980's. See also "Community action in the cultural sector", Supplement 6/1977 of the Bulletin of the European Communities.

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The ratification of the *Maastricht Treaty on European Union*, which entered into force on 1 November 1993, did not only result in a name change towards a "European Community". It also stipulated cooperation between the Member States in areas beyond economic affairs and encouraged for the first time, through its Article 128, "action by the Community" leading to a better "cooperation between Member States" in the cultural domain. According to Art. 128.2, this enabled the EU to support and supplement "if necessary" the action of the latter "in the following areas:

- improvement of the knowledge and dissemination of the culture and history of the European peoples;
- conservation and safeguarding of cultural heritage of European significance;
- non-commercial cultural exchanges;
- artistic and literary creation, including in the audio-visual sector."

Basically, these tasks, together with the aim to foster "cooperation with third countries and the competent international organisations in the sphere of culture" as well as the need to "take cultural aspects into account in its action under other provisions of this Treaty" (Art. 128.3 and 4), still mark the constitutional basis for – subsidiary and complementary - cultural action of the European Union today, since they were nearly literally transcribed into the treaties that followed, including into Art. 167 of the latest one, the *Treaty of Lisbon*, which entered into force on 1 December 2009.

From this legal basis we can derive two important, albeit ambiguous, conclusions that are to some extent also relevant for the CENTRAL EUROPE Programme (as well as for this study):

1. "Culture" seems to be associated, first of all, with "history" or "heritage", which could partly explain the prominent role of heritage-related incentives or activities in EU cohesion and technology programmes;

2. In stark contrast to this view, the so-called "Cultural Awareness Clause" (now re-anchored again, together with the other provisions, in Art. 167.4 TFEU) opens the door to cultural dimensions of practically all types of policies and programmes of the European Union. However, that clause has so far been widely neglected both within the European Union institutions and in the Member States, which is why it could not really play such a role yet.

In particular, Art. 167.4 TFEU and its potential for a more integrated view of EU action,

> *"could have been the moment to replace the historically-determined cultural blindness of the EU's institutions by an obligation to take into account cultural facts and problems in its policies and action. This clause has a protective function and an active dimension."* [34]

Nevertheless, during the last decade culture-related EU action has been positioned more clearly, albeit not exclusively, in the portfolio of a Commissioner with a full-fledged Directorate. As well, the Council, the European Parliament, the Committee of the Regions and other bodies frequently address issues relating to culture in the wider sense (including e.g. the arts, cultural and natural heritage, the media, specific business branches in this domain) and the latest EU reforms installed a structured system of cooperation between the Member States and the EU institutions, the so-called *Open Method of Coordination (OMC)*,[35] which is also relevant in the domain of culture.

Through different decisions, policy communications and "emblematic" activities, the spectrum of EU cultural action has recently widened even further into the direction of *an expanded terminology and concept of culture* – a tendency that can also be observed in many European states[36], including on the local and regional level. The following activities and documents can exemplify this trend:

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[34] Schindler, J. M. (2011): *Kulturpolitik und Recht 3.0 - Von der Kulturverträglichkeitsprüfung zur kulturbezogenen Folgenabschätzung* (Cultural Policy and Law 3.0 - from 'Cultural Compatibility' *en route* to Culture-Related Impact Assessment). Cologne/ARCult Media.

[35] http://europa.eu/scadplus/glossary/open_method_coordination_en.htm

[36] cf. the country profiles provided in the Internet information system of Council of Europe/ERICarts (2013): *Compendium of Cultural Policies and Trends in Europe* (www.culturalpolicies.net), Strasbourg/Bonn.

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- Inspired, inter alia, by the results of its Forum on Cultural Cooperation in Europe (Brussels, November 21-22, 2001) and of a study it had commissioned from KEA on *The Economy of Culture in Europe* (2006), the EU Commission started to devote increasingly more attention to the development of what has been labelled the *"culture and creative industries"*, with its 2010 *Green Paper*[37] consultation process marking a highlight of this development (due to the many misunderstandings of this term in other languages than English, more recent programmes and communications prefer to speak of "culture and creative sectors"). It is to be noted that resulting activities went beyond the portfolio of the DG EAC (cf., for example, initiatives of DG Enterprise & Industry for cultural tourism);

- In May 2007, the European Commission issued its *Communication on a European agenda for culture in a globalising world*[38]. Three strategic objectives were set :

  1. The promotion of *cultural diversity and intercultural dialogue;*

  2. The promotion of *culture as a catalyst for creativity* in the framework of the Lisbon Strategy for growth, employment, innovation and competitiveness – a key concept for any form of culture-related activities in the context of regional development programmes;

  3. The promotion of culture as a vital element in the Union's *international relations.*

- Together with the Council Conclusions on the *Work Plan for Culture* (2008), this move led to a first general policy framework for cultural action at EU level. The latter foresaw action to improve the *mobility of cultural professionals;* to promote *access* to the arts and heritage e.g. via cultural tourism, multilingualism, digitisation activities or educational programmes; to develop *statistics and methodologies*, also in order to improve the comparability of empirical evidence; to maximise the potential of *culture and creative industries;* and to advocate and implement the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expresssions*, the first instrument of this kind to which the EU adhered collectively.

- Elements that are being highlighted in the Lisbon Strategy and in the new Agenda could also be found in the *2007-2013 Culture Programme* (currently being replaced by *Creative Europe*). Managed by the Education, Audiovisual and Culture Executive Agency (EACEA), it promoted the *cross-border mobility* of those working in the cultural sector; encouraged the *transnational circulation* of cultural and artistic output; and fostered *intercultural dialogue.*

- As demonstrated by a study[39] for the Commission executed by CSES and the ERICarts Institute, whose main findings were taken up in the Council conclusions of 10 May 2010 on "The contribution of culture to local and regional development"[40], culture is increasingly being valued in the Member States as *an important driver of local and regional economic growth, innovation and social cohesion.*

- Finally, the general themes of some recent emblematic *European Years* – 2009 the "European Year of Creativity and Innovation", 2008 the "European Year of Intercultural Dialogue" – and the experiences gained with the annual *European Capitals of Culture* competition underline the tendency to reflect, in addition to the enjoyment and motivation power provided by the arts and heritage, the broader economic, social, educational and spatial effects and benefits that can be associated with cultural activities.

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[37] Green Paper on "Unlocking the potential of cultural and creative industries", COM(2010) 183.
[38] Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a "European agenda for culture in a globalising world", COM/2007/0242 final.
[39] CSES/ERICarts Institute (2010): *The Contribution of Culture to Local and Regional Development - Evidence from the Structural Funds.*
[40] European Council (2010), 2010/C 135/05.

With the aim to strengthen "the contribution of culture to local and regional development", the Council of the European Union adopted in 2010[41], with specific reference to the "Europe 2020 strategy" for smart, sustainable and inclusive growth, the following priorities for action of both the Commission and the Member States:

- *mainstream culture as a strategic and crosscutting element into European and national policies for the social and economic development of European regions and cities;*
- *encourage strategic investment in culture and cultural and creative industries, in particular SMEs, at local and regional level, in order to foster creative and dynamic societies;*
- *foster the contribution of culture to sustainable tourism, as a key factor for local and regional attractiveness and economic development, as well as a driver for highlighting the importance of cultural heritage in Europe;*
- *raise awareness among decision-makers on local and regional policies that develop new competences through culture and creativity adapted to the current fast-changing environment, with a view to developing new skills, improving human capital and fostering social cohesion;*
- *strengthen cross-border, transnational and interregional cultural initiatives as a means of linking the diverse peoples and regions of Europe and strengthening economic, social and territorial cohesion.*

Together with similar moves of the European Parliament, these Council priorities could also be seen as a moderate criticism of the principles and practices of European support and cohesion policies in the now ending 2007-2013 planning period.

Consequently, a *Policy Handbook[42]* produced by a OMC Working Group of EU Member States Experts on Cultural and Creative Industries (set up as part of the European Agenda for Culture and the Council Work Plan 2011-2014) aimed at inspiring potential regional and national stakeholders to step up their political efforts "to strategically use the EU support programmes, including Structural Funds, to foster the potential of culture for local, regional and national development and the spill-over effects on the wider economy".

A number of EU's *specialised programmes and initiatives* continue to address partly or to a larger extent the two sub-themes considered in this study (cultural heritage and creative resources). In the new planning period 2014-2020, this concerns, in particular:

- *Creative Europe* (succeeding the "Culture" and "Media" programmes, covering the arts and media, heritage and culture industries);
- *The Digital Agenda for Europe* (addressing heritage-related issues – cf. e.g. the ENUMERATE project - and with a Pillar on "enhanced digital skills to participate fully in society");
- *Horizon 2020* (successor of the FP 7 research framework programme, which dealt, inter alia, with societal issues of heritage; the new programme includes e.g. a research line addressing "inclusive, innovative & reflective societies" and special conditions for SMEs).

In a medium- or longer-term perspective, these and other policy trends could converge into a coherent policy framework or – as has been the case with environmental concerns and policies – into a transversal axis requiring protective, development and "mainstreaming" action from all institutions involved in the European integration process. In both cases, this could also lead to new priorities in the EU Cohesion Policy as well as in the design and implementation of future EU Structural Funds. What is already an established "best practice" in the CENTRAL EUROPE Programme would then turn into a common strategy guiding all regional development efforts in Europe.

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[41] Ibid.
[42] European Union Open Method of Coordination / Expert Group on Cultural and Creative Industries (2012): *Policy handbook on the strategical use of EU support programmes for developing Cultural and Creative Industries.*

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The transversal role of "culture" in EU Cohesion Policies (2007-2013):

It is not the aim of this study to go into details of all support and development opportunities provided by the European Union during the 2007-2013 period via the Structural Funds (SF), since this has been done sufficiently in other research projects[43]. Instead, we focus on a few interesting aspects regarding culture-related projects and opportunities.

Over this period, ca. € 350 billion Euros have been distributed to EU Member States and regions. According to the DG REGIO database, only ca. € 6 billion or 1,8% were classified as being planned for culture-related development and cooperation projects. However, as we will see below, this share does not represent the full picture, since cultural projects can be, and have indeed been, financed under different priorities, including by the CENTRAL EUROPE Programme.

This ambiguity is not only due to the EU classification system for the 2007-2013 SF programming period[44] with its 86 codes (of which three relate specifically to culture and heritage), but to the fact that funded projects are often of a complex nature, where "culture" is one of the components. Culture-related activities focussing on the arts, cultural heritage or creative resources (e.g. in design or the new media) could thus be classified under categories such as '…innovation and entrepreneurship', 'information society', 'improving access to employment and sustainability' or 'improving the social inclusion of less-favoured persons'. As well, a large part of clear cultural or heritage infrastructure development is known to be hidden in 61 integrated projects for urban and rural regeneration. As regards the main SF funding instrument, the European Regional Development Fund (ERDF), which hosts many programmes (including CENTRAL EUROPE), a look on the budget relevance of different domains highlights this potential openness or relevance for cultural activities:

Scheme 3: Budget shares for Regional Policy intervention (ERDF – 2007-2013)

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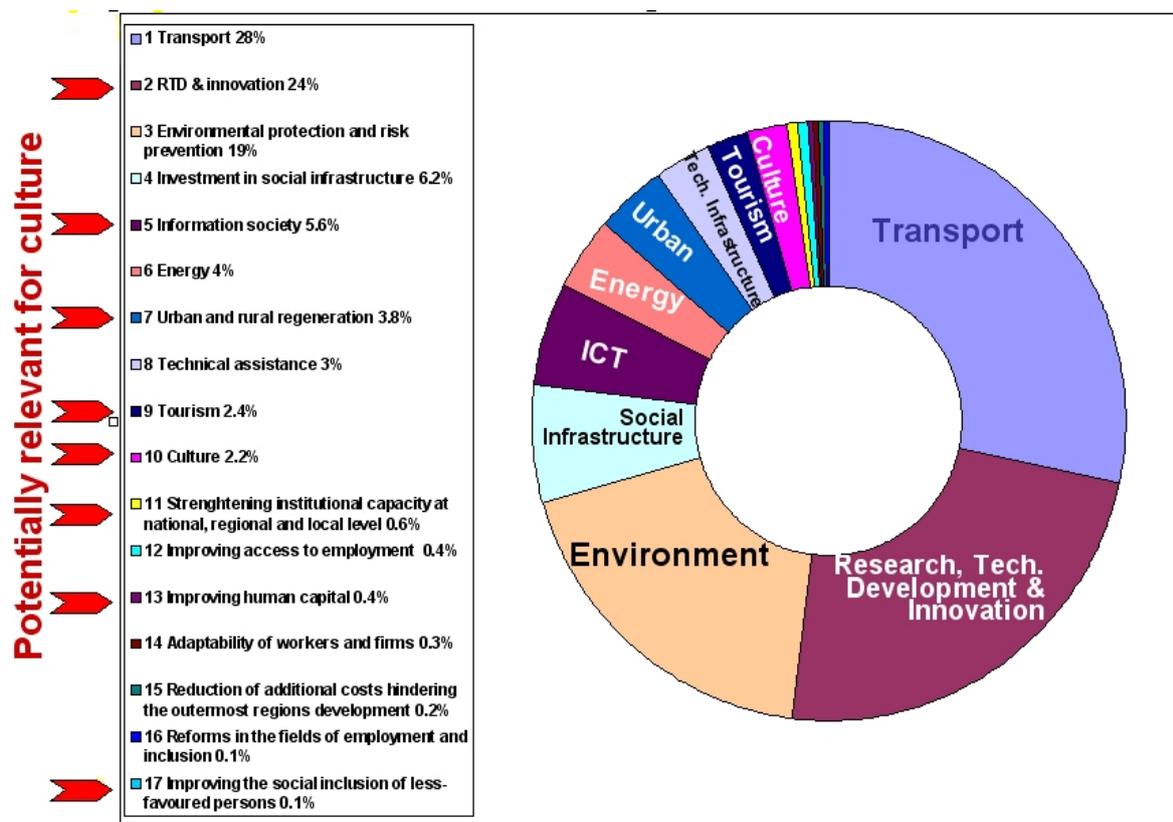
[43]   e.g. CSES/ERICarts Institute (2010): *The Contribution of Culture to Local and Regional Development - Evidence from the Structural Funds* or: KEA European Affairs (2012a): *Use of Structural Funds for Cultural Projects.*
[44]   Regulation (EC) No 1828/2006.

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While "culture", at first sight, seems to again account for only a fairly small share (2.2%) of the overall ERDF activities, its potential – and, in fact, partly also real – transversal role can be estimated to be much larger, for example as regards innovation projects aiming at e.g. an integration of research, education and market development; capitalising on the well-known role of the arts and design as "early adopters" of new technologies; or fostering heritage-related tourism or administrative reforms that strengthen institutional capacities.

Consequently, the 2012 KEA-study[45] comes to this conclusion, in addition to highlighting the role of artistic interventions for creativity and innovation:

> *"Cities and regions across Europe have extensively interpreted Cohesion Policy's approach to culture. The 2007-2013 Cohesion Policy regulatory framework mainly (but not exclusively) links culture to tourism, the renovation/building of cultural infrastructures, the supply of cultural services and the preservation and development of cultural assets/heritage. It does not refer to the potential of culture as a source of non-technological or social innovation in its own right, or to the contribution of culture to urban regeneration or to the impact of the cultural and creative sectors on the green economy."*

The 2010 CSES/ERICarts study[46] added to this picture by pointing, inter alia, to cultural dimensions of different levels of economic activity

> *"…from the support of services directly to the consumer (both commercial and subsidised), through differing kinds of investment (physical infrastructure, human capital) and the development of resources (e.g. arising from digitisation programmes) through to strategic investments in social capital etc."*

As regards the nature of impacts of culture-related projects, this study, based on an extensive evaluation of projects receiving SF contributions, registered "very tangible" and even quantifiable effects for regional economic performance. However, whether artistic, heritage-related and other "creative sector" projects could indeed fully achieve the aims of the EU Lisbon Strategy, has been difficult to assess, due to the complexity of the sector. Particularly as regards the creation of sustainable jobs and the economic growth potential of the many specific sub-sectors, more elaborate studies would be needed for a differentiated picture.

3.4   Outlook on the 2014 – 2020 Cohesion Policies and Territorial Programmes

While the exact details of the 2014-2020 Cohesion Policy regulations and, of course, their implementation into national and/or regional Operational Programmes (OPs) were not yet fully known at the time when this study was prepared, the main axes and strategies have been discussed for quite a while. Since some of the planning documents for the 2014-2020 development and funding period of the European Union do not focus on territorial issues and others neglect the cultural implications of related policies, we do not attempt to provide a complete picture in this study.

Examples of main strategic planning papers and connected debates

- The *Green Paper on Territorial Cohesion*[47] issued by the European Commission (DG Regio) in 2008 can be considered as an effort to achieve a shared definition of Territorial Cohesion and its implications for future development policies. Regrettably, and contrary to expectations raised by its title, issues relating to cultural diversity were not taken up in the paper. In response to an "open consultation process", hundreds of contributions from national governments, local and regional authorities, EU institutions, economic and social organisations, NGOs, experts and citizens were submitted; however, an updated report synthesising these

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[45] KEA European Affairs (2012a): *Use of Structural Funds for Cultural Projects.*

[46] CSES/ERICarts Institute (2010): *The Contribution of Culture to Local and Regional Development - Evidence from the Structural Funds.*

[47] European Commission (2008): *Green paper on territorial cohesion: Turning territorial diversity into strength.*

contributions has not been published, apparently a task left to scientific and policy advisory communities and, particularly, to the European Observation Network for Territorial Development and Cohesion (ESPON).

- *Europe 2020*[48], published in 2010, is considered to be the main strategic document explaining EU's growth strategy for the 2014-2020 period. It aims to address deficits of the present development model and highlights the conditions needed for a different type of "growth" that is to be "smarter, more sustainable and more inclusive". To reach this goal, five key targets, to be achieved by the end of the decade, are set for the EU with a focus on: employment; education; research and innovation; social inclusion and poverty reduction; and climate/energy. The strategy includes seven "flagship initiatives" providing a framework through which the EU and Member States are to mutually reinforce their efforts in areas supporting the Europe 2020 priorities such as innovation, the digital economy, employment, youth, industrial policy, poverty, and resource efficiency.

  As regards culture (heritage and creative resources), the document could, at first sight, again be considered disappointing: "Cultural diversity" and "cultural heritage" are each mentioned once, however only to illustrate specific conditions or actions and not as a strategic priority (unexpectedly, the "creative industries" are missing altogether). This seems to support the impression that cultural concerns in EU contexts are still treated as separated issues, to be dealt with mainly in sectorial policies for the 2014-2020 period, such as the new *Creative Europe Programme* (COM(2011) 786/2) – whose draft planning documents include, however, some references to the Europe 2020 Strategy.

  Nevertheless, one can find examples among projects of the *Europe 2020* "flagship initiatives" with more direct links to culture and creative resources. FI-CONTENT[49] is a concrete example of such an initiative in the context of the EU's Digital Agenda, aiming to address the media content usage for the next generation Internet. With inputs from different content areas, including uses of audio-visual productions, games or user created content, the project proposed a number of innovative scenarios for new forms of content.

  - The EU Commission, in its Staff Working Document Elements for a Common Strategic Framework 2014 to 2020, published in March 2012, provided its own general roadmap for the different Structural Funds, trying to highlight their complementary policy objectives and territorial challenges, the latter requiring, inter alia, "that programmes under the CSF Funds reflect the diversity of European regions", including in terms of "cultural, landscape and heritage features". This reference has been taken up in the Common Provisions Regulation (EU) No. 1303/2013 of the European Parliament and the Council of 17 December 2013. Regarding territorial cooperation, this Regulation stipulates: "Community-led local development should take into account local needs and potential, as well as relevant socio-cultural characteristics" and foresees, in its Investment Priority 9(a) for the ERDF, "investing in health and social infrastructure which contributes to national, regional and local development, reducing inequalities in terms of health status, promoting social inclusion through improved access to social, cultural and recreational services and the transition from institutional to community-based services" (Article 5 of Regulation (EU) No. 1301/2013). In addition, some of the 11 Thematic Objectives for European Structural and Investment funds (Article 9 of Regulation (EU) No. 1303/2013)– such as "strengthening… innovation" (1); "protecting the environment and promoting resource efficiency" (6); "promoting social inclusion, combating… any discrimination" (9); "investing in education, …skills and lifelong learning" (10); or "enhancing institutional capacity…" (11) are broad enough to cover also activities with an explicit cultural dimension. As well, Investment Priority 6(c): "conserving,

48   European Commission (2010b): *Europe 2020: a strategy for smart, sustainable and inclusive growth.*
49   http://ec.europa.eu/digital-agenda/en/news/content-king-fi-content-delivers-results

protecting, promoting and developing natural and cultural heritage" is a direct reference for the new CE2020 Programme.

- According to experts of the Commission[50], the new Regulations, particularly those for the ERDF, contain sufficient references of relevance for culture-related projects, including, but not limited to, "protecting, promoting and developing cultural heritage and related tourism".

European Territorial Cooperation Programmes and CENTRAL EUROPE

As has been the case with their predecessors in earlier planning periods (INTERREG), current territorial cohesion policies of the EU tend to recognise cultural development potentials more prominently and more precisely than general strategies and agendas, such as *Europe 2020*.

This became evident at the Informal Meeting of Ministers responsible for Spatial Planning and Territorial Development in the EU Member States, held on 19th May 2011 in Gödöllő, Hungary, where the Territorial Agenda launched in 2007 was reviewed. In cooperation with the European Commission and endorsed by the Committee of Regions, the Ministers agreed on a new *Territorial Agenda of the European Union 2020* (TA2020). The new TA2020 bases its priorities for EU territorial policies on an assessment of the main challenges and potentials for a sustainable and harmonious territorial development, including e.g. structural changes after the global economic crisis, the growing interdependence of regions, demographic and social challenges, or the vulnerability of nature and cultural heritage. The Agenda then defines six *territorial priorities* in order to meet these challenges:

1. *"Promote polycentric and balanced territorial development;*
2. *Encouraging integrated development in cities, rural and specific areas;*
3. *Territorial integration in cross-border and transnational functional regions;*
4. *Ensuring global competiveness of the regions based on strong local economies;*
5. *Improving territorial connectivity for individuals, communities and enterprises; and*
6. *Managing and connecting ecological, landscape and cultural values of regions."*

In November 2011, a "road map" with specific measures for the TA2020 implementation was adopted at the next ministerial meeting in Poznan, Poland. The measures include paying greater attention to spatial aspects in EU structural funding and a new regulatory framework for the ESPON programme.

Due to the above mentioned tendency of the EU2020 Strategy to focus on a number of thematic objectives without an explicit cultural dimension, accommodating future culture-related projects with their often more integrated or "horizontal" approaches in the new programming has not been self-evident: For example, the final Evaluation Report on the CENTRAL EUROPE Programme activities in the 2007-2013 period[51] concluded that the Priority 4 projects (addressing, inter alia, heritage and creative resources) revealed not the same "clear alignment to the EU2020 strategy" than those of other priorities, "although a large number of projects contain elements or actions with a direct alignment to a flagship initiative." Therefore, it could not "be said with certainty at this point if the type of projects as now supported in P4 of the CE programme can still be funded – and to what extent – in future EC programmes based on EU2020 strategy."

On the other hand, the consultation process carried out during the preparation of the CENTRAL EUROPE Programme for the period 2014-2020 (CE2020) made it clear that, in addition to the ERDF Investment Priority 1(b) (Promoting business investment in innovation and research), the Investment Priority 6(c) (Protecting, promoting and developing cultural and natural heritage) received a particularly high response rate among the ca. 1,500 participating (potential) partners

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[50] Chambron, C.-L. (2013): *EU Cohesion Policy 2014 – 2020: Support to cultural heritage and related investments.*
[51] SOGES/ERAC: *CENTRAL EUROPE Evaluation of Programme activities - FINAL REPORT* (December 2012).

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and stakeholders.[52]

Together with an analysis of challenges and needs in the programme area, this stakeholder support for a cultural dimension of territorial cooperation and development action provided a clear basis for "translating" the new EU Thematic Objectives into the Priority Axis 3 of the CENTRAL EUROPE *Draft Operational Programme for 2014-2020*: "Cooperating on natural and cultural resources for sustainable growth".

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[52]   *CENTRAL EUROPE PROGRAMME 2020: Main inputs collected through partner dialogues* (October 2013).

4.   Thematic Achievements

4.1   Analysis Framework

The previous section highlighted the current trends and developments as well as main barriers and challenges regarding "Cultural heritage and creative resources" on an EU level and in central Europe, thus clarifying the background of the analytical concept for an analysis of CENTRAL EUROPE projects along the two pre-defined sub-themes and providing a context for conclusions and recommendations in Part 5, addressing the potential future development of the programme.

The analysis of main – available or planned - results and innovative practices accomplished by transnational projects funded within the CENTRAL EUROPE Programme will be presented in this section in order to substantiate programme achievements related to "Cultural heritage and creative resources".

The predefined sub-themes to be analysed within this theme are:

1.   *Cooperating to preserve and use cultural heritage*

2.   *Cooperating to use culture as a driver for innovation and creativity*

A detailed preliminary analysis (details in 2.2) of the projects' objectives and activities related to "Cultural heritage and creative resources" revealed that they use different approaches and focal points of action in order to accomplish the objectives of the two sub-themes.

For the individual analysis of the projects seven thematic sub-clusters were developed and used, with emphasis on one sub-theme or another, depending on the objectives and activities of the project, while some projects were relevant for both sub-themes. Main results of the analysis were presented in a condensed, visual form highlighting if the focus of the main activities, outputs and approaches of each project has been targeted to a specific sub-cluster or more general towards several different sub-clusters. While all 18 projects covered a number of different sub-clusters, each of them was allocated to the one specific thematic sub-cluster that matched best its main focus (activities, outputs and approaches). As a result, two sub-clusters show only one project in the lists below, but even in those cases these topics have their significance, since they are taken up also by other projects.

As regards the first sub-theme (Cooperating to preserve and use cultural heritage), four sub-clusters of projects could be distinguished, taking into account their particular emphasis on specific types of action in the heritage domain. Identified were the following sub-clusters with a focus on:

- the valorisation and promotion of cultural tourism (3 projects);

- the improvement of cultural heritage management (1 project);

- the preservation and protection of cultural heritage (3 projects); and

- the valorisation of intangible cultural heritage, such as traditions (4 projects).

All projects of this sub-theme aimed at fostering knowledge, strengthening regional identity, increasing the regions' attractiveness and contributing to economic development and growth.

Within the second sub-theme (Cooperating to use culture as a driver for innovation and creativity), the projects could be divided into three sub-clusters focusing on a special planning or management approach or selected creative activity. Identified sub-clusters mainly focus on:

- the valorisation of culture through the development of innovative governance strategies (2 projects);
- the revitalisation of brownfields and derelict buildings through culture (4 projects); and

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- the improvement of creative industries sector's environment (1 project).

The projects of this sub-theme focused on revealing and valorising inherent creative or cultural resources as well as innovation potentials which contribute to the economic development of cities and regions in the central Europe area.

For the individual analysis of the projects, the above sub-clusters have been used with emphasis on one sub-theme or another, depending on the objectives and activities of the project; in a few cases, both sub-themes turned out to be relevant for projects. Main results of the analysis are presented in a condensed, visual form[53] (see an example in Scheme 4 below), highlighting if the focus of the main activities, outputs and approaches of each project could be attributed to a specific sub-cluster or, more general, towards several sub-clusters.

Scheme 4: Framework Analysis Grid for Individual Projects

Project	Cooperating to preserve and use cultural heritage				Cooperating to use culture as a driver for innovation and creativity		
Sub-clusters with focus on:	Preservation of cultural heritage	Cultural heritage management	Promotion of cultural tourism	Valorisation of intangible cultural heritage	Valorisation of culture through innovative governance strategies	Revitalisation of brownfields and derelict buildings trough culture	Creative industries
In focus			◇ ← Indicator in focus				
Not in focus	◇	◇		◇	◇	◇	◇

The results of this analysis for each project are described in the next sub-section.

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[53] The visualisation is inspired from the INOVA (2013): Thematic Study: Technology transfer and business innovation in the CENTRAL EUROPE Programme. Vienna/CE JTS, July 2013.

4.2   Analysis of Individual Projects and Results

The analysis focused on the 18 "cultural heritage and creative resources" projects approved in the course of the five calls for proposals published by the CENTRAL EUROPE Programme. As explained in the methodology section 2.2, the analytical framework was equal for all 18 projects, but there existed different levels of "project maturity", depending on the start of their implementation – e.g. projects from the 1st Call were completed while projects from the 4th Call had only a limited availability of outputs. Therefore some projects were analysed on the basis of plans vs. actual outputs and results and some others based mainly on the plans described in the application form.

On the following pages, each of the 18 "cultural heritage and creative resources" projects are briefly reviewed and categorised according to their main themes and focus (Sub-theme 1: Cooperating to preserve and use cultural heritage; Sub-theme 2: Cooperating to use culture as a driver for innovation and creativity) and then with regard to project results and content, based on the framework specified in the previous section. All projects outputs mentioned on the following pages are available on the respective project websites and/or the CENTRAL EUROPE output library.

ACT4PPP – Transnational Action for Public Private Partnership:

Aims: ACT4PPP focused on setting-up and increasing framework conditions for systematic and targeted application of public-private-partnerships (PPP) and to highlight the necessity of this tool for future urban development. The development of PPP models and its best use was the main goal of this project, besides revealing their possibilities, challenges and restrictions.

Thematic analysis:

ACT4PPP	Cooperating to preserve and use cultural heritage				Cooperating to use culture as a driver for innovation and creativity		
Sub-clusters with focus on:	Preservation of cultural heritage	Cultural heritage management	Promotion of cultural tourism	Valorisation of intangible cultural heritage	Valorisation of culture through innovative governance strategies	Revitalisation of brownfields and derelict buildings trough culture	Creative industries
In focus				PPP Compendium →	◇	◇ ← 12 PAI	
Not in focus	◇	◇	◇	◇			◇

Activities / Results: "ACT4PPP" focused mainly on innovative governance strategies. The project's intention to bring forward the PPP approach and to sensitise local policy maker and the local public of the respective countries was mainly achieved through the development and implementation of 12 local pilot projects (PAI) which were able to initiate a high amount of investments as well as the development of transnational tools (TT) such as the "PPP Compendium" which focused on results and recommendations for PPP in urban development. Several other transnational tools on PPP such as a SWOT analysis, a contract model, a partnership model, a social network analysis, a legal and economic analysis, a problem tree analysis, an investment model and a PPP model for cooperation were produced which represent an important added value regarding the analysis of PPP conditions in the central Europe area and with it contributed to a better innovative governance within the regions. Additionally "ACT4PPP" provided a platform for 17 cities and regions from all over Central Europe to exchange experiences and know-how and assist them in applying more and better targeted public private cooperation. The project aimed at fostering knowledge transfer on PPP approaches and clearly revealed the opportunities but also the challenges and problems which are encountered in the development of PPP models.

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CENTROPE Capacity – Sustainable urban and regional cooperation for a polycentric territorial development in a competitive CENTROPE region:

Aims: The CENTROPE Capacity project focused on establishing a polycentric cooperation framework that provides all partners with the necessary capacities in order to play an active role in profiling the common regions, while at the same time providing innovative tools for (trans)regional governance. It has carried out a detailed strategic-economic analysis of the CENTROPE region, especially having in mind its innovation and growth potential and challenges. The project is focused on governance issues within the region and as such clearly interested in policy learning processes.

Thematic analysis:

CENTROPE Capacity	Cooperating to preserve and use cultural heritage				Cooperating to use culture as a driver for innovation and creativity		
Sub-clusters with focus on:	Preservation of cultural heritage	Cultural heritage management	Promotion of cultural tourism	Valorisation of intangible cultural heritage	Valorisation of culture through innovative governance strategies	Revitalisation of brownfields and derelict buildings trough culture	Creative industries
In focus			◇ ← CTMT		◇ ← JCSAP		
	◇						
Not in focus		◇		◇		◇	◇

Activities / Results: One of CENTROPE Capacity's most important and enduring output is the "Joint Centrope Strategy & Action Plan 2013+" (JCSAP) which as a transnational tool defines the strategic priorities of a future Centrope agenda. This strategy is based on a common vision for the "Centrope region", linking four thematic fields of cooperation: developing the knowledge region Centrope; supporting human capital development; enhancing spatial integration of the region and developing/promoting touristic and cultural offers. Each of the fields were assessed, received short- and medium-term goals, related strategies and recommendations for measures. Additionally the strategy presents the principles of future Centrope governance.

CENTROPE Capacity developed three transnational tools through pilot actions which showed to be parts of a very useful toolbox to be used beyond the project lifetime: The "Regional Development Monitoring Tool" showed the common picture of the economic state of development and served as a basis for transnational economic and labour market policy initiatives; The "Infrastructure Needs Assessment Tool" produced a comprehensive overview on the state of transport infrastructure development and a thorough analysis of shortcomings and future demands; and the "Culture and Tourism Marketing Tool" (CTMT) represents a useful, innovative and sustainable (cf. Business Plan) transnational tool for the promotion and development of cultural tourism through an interactive tourism portal (www.tourcentrope.eu) that provides tourists and inhabitants with a multilingual cross-border service. This GIS-based web application offers information on cycle routes, natural and cultural heritage sites as well as attractive cultural and leisure time events.

Additionally, the CENTROPE Capacity project demonstrated the great importance of establishing permanent joint management structures of high quality that focus on a political, administrative and operational level.

All these different activities are significant tools for policy makers and represent a basis for new, future policy initiatives such as a concrete evaluation of existing structures or the implementation of new ones.

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CrossCulTour – Cross Marketing Strategies for Culture and Tourism for more Attractiveness and Competitiveness for Cities and Regions:

Aims: The major aim of the CrossCulTour project lies in the preservation and promotion of cultural sites, resources and landscapes through an appropriate cross-marketing approach to cultural tourism. This approach should allow the region's promotion as attractive destinations on global markets, contribute to a stronger regional and European identity and fight against the outward migration from rural areas. Starting with the attractions of the Romanesque heritage in the respective regions, the project also aimed at embracing further stylistic periods and cultural elements as well as their sustainable use. With the exploitation of the cultural potentials for a sustainable economic use, CrossCulTour intends to contribute to the preservation of cultural sites and landscapes.

Thematic analysis:

CrossCulTour	Cooperating to preserve and use cultural heritage				Cooperating to use culture as a driver for innovation and creativity		
Sub-clusters with focus on:	Preservation of cultural heritage	Cultural heritage management	Promotion of cultural tourism	Valorisation of intangible cultural heritage	Valorisation of culture through innovative governance strategies	Revitalisation of brownfields and derelict buildings trough culture	Creative industries
In focus	CCTS		◇	CCTS & PATA			
Not in focus	◇	◇ Summer Schools		◇	◇	◇	◇

Activities / Results: CrossCulTour's most visible added-value services in terms of promotion of cultural tourism can be identified in the "CrossCulTour Transnational Strategy" (cf. CCTS) which is based on several analysis (cf. Market Analysis, Best Practice Analysis, Cultural-Historic Analysis) in order to define the framework for joint cross-marketing, target markets and product development. An important element of this strategy concentrates on cross-marketing approaches to cultural tourism also regarding future markets such as the USA and China (cf. Report on Pacific Asia Travel Association-activities) which shows that the project is focused on a sustainable and future oriented development of the existing resources. Additionally the project produced a "Charta on Cultural Tourism Development" summarising the results of the project which prepared the ground for sustainable work in cultural tourism and represent a transnational added value for this topic.

Through suitable tourism products, a visitors guidance system and improvements to their cultural sites in terms of accessibility and use of ICT the project increased the attractiveness of the partner regions and resulted – besides the cross-marketing approach to cultural tourism – in a valorisation of the built cultural heritage as well as of certain aspects of intangible cultural heritage and, therefore, contributed to its preservation.

In order to promote innovative actions in cultural heritage management, two summer schools focusing on cultural heritage were realised, which led to CrossCulTour guides (cf. Audio Guide Concept, Online Survey). Additionally, the transnational knowledge transfer and exchange of experiences between actors from different regions and countries provided new ideas and suggestions for cultural heritage and tourism management on the regional level.

As CrossCulTour started from the structures of an existing transnational network, the partnership will keep on cooperating in the future and therefore implies a sustainable development process.

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ReSOURCE – Utilisation of post-mining potentials for sustainable re-development in Central
European mining cities and regions:

Aims: ReSOURCE was a project with an emphasis on enhancing the competitiveness and
attractiveness of disadvantaged post-mining regions and to re-introduce and promote sustainable
development in these regions. The project aimed at generating inspiration and practical guidance
for utilisation strategies of natural and cultural post-mining potentials which should improve the
knowledge base for informed decision-taking on the local and regional level. At the same time,
ReSOURCE intended to improve the quality of life in post-mining cities and regions and to raise the
political awareness on the challenges and opportunities of post-mining regions.

Thematic analysis:

ReSOURCE	Cooperating to preserve and use cultural heritage				Cooperating to use culture as a driver for innovation and creativity		
Sub-clusters with focus on:	Preservation of cultural heritage	Cultural heritage management	Promotion of cultural tourism	Valorisation of intangible cultural heritage	Valorisation of culture through innovative governance strategies	Revitalisation of brownfields and derelict buildings trough culture	Creative industries
In focus	◇ ← UCPMP				HPMP & RR	→ ◇	
Not in focus		◇	◇	◇	◇		◇

Activities / Results: ReSOURCE's main aim was to produce best-practice examples and guidelines on
how to improve competitiveness and attractiveness of post-mining regions. Therefore the project
focused on the identification and exploitation of the post-mining potentials according to three
clusters: Natural post-mining potentials (i.e. studies on biomass from mining land and geothermal
energy from mine water); cultural post-mining potentials (i.e. studies on mining heritage utilisation
strategies, public events, mining tourist routes and railways) and integrated approaches for post-
mining development. Results from the analysis of the three clusters allowed the creation of
numerous region-specific studies, concepts and strategies.

The production of transnational tools, such as a "Post-mining knowledge database", which is
available on the internet as a source for post-mining re-use options, and a "Handbook on Post-Mining
Potentials in Central Europe" (HPMP) which highlighted problems, possibilities and challenges in the
revitalisation of such brownfields, allowed raising the awareness for post-mining potentials and
challenges amongst political stakeholders on national and European levels. Additionally a
"ReSOURCE Resolution" (RR) was adopted jointly with key stakeholders in this field.

As part of the ReSOURCE project a pilot action was implemented and investments were realised
regarding the memorial site "mine under our feet" which is publicly available and serves as a
starting point of mining routes.

The studies on cultural potentials (cf. European Initiative Analysis - Cultural potentials, Mining
traditions in Central Europe, Utilisation of Cultural Post-Mining Potentials (UCPMP)) revealed
interesting and promising opportunities to exploit cultural resources such as intangible cultural
heritage (i.e. Mining traditions) or cultural heritage (i.e. Mining Heritage or Mining Museum) and
resulted also in a successful launch of a follow-up CENTRAL EUROPE project SHIFT-X that focuses on
the valorisation of industrial heritage.

Cultural heritage and creative resources

CUSTODES – Cultural Sites and Tourism: Development of European Strategies:

Aims: The CUSTODES project focused on increasing the economic value of cultural sites in small centres which are normally not part of main tourism flow and to enhance their potential as sustainable tourism destinations. The valorisation of unexploited cultural heritage and other cultural resources for cultural tourism should also lead to stronger regional identity and at the same time ensure the preservation of cultural heritage. Additionally it aimed at developing and using new tools, models and concepts that are also transferable in other European areas with analogous conditions.

Thematic analysis:

CUSTODES	Cooperating to preserve and use cultural heritage				Cooperating to use culture as a driver for innovation and creativity		
Sub-clusters with focus on:	Preservation of cultural heritage	Cultural heritage management	Promotion of cultural tourism	Valorisation of intangible cultural heritage	Valorisation of culture through innovative governance strategies	Revitalisation of brownfields and derelict buildings trough culture	Creative industries
In focus	◇	CMAT & RCAAR → ◇		◇ ← CDHM & MELHT			
Not in focus		◇			◇	◇	◇

Activities / Results: One of the main goals of the CUSTODES project has been to identify the areas´ cultural resources that meet the criteria to become eligible as tourist destinations. In order to identify such resources, the project focused on the implementation of seven pilot actions which led to the development of common strategies and tools appropriate to the local needs and characteristics of small centres, which are located near to major tourist flows.

The analysis displayed models and recommendations (cf. "CUSTODES Model for attracting tourism" (CMAT) and "Recommendations for cultural areas and awareness-raising" (RCAAR)) which looked to increase the accessibility, attractiveness and infrastructure for hosting tourism in areas with unexploited cultural resources. Therefore the project was also integrated in local programme initiatives on sustainable and vocational tourism and actively involved key actors and stakeholders, through actions of dissemination and capitalisation of the main results.

The project focused on the development of tourist products and adequate strategies which are appropriate for cultural sites and resources in small centres. The strategies were shared at transnational level and implemented in the local context, paying attention to include the tourist offer in an integrated tourism system, involve the SMEs in the tourist system and improve the quality of existing tourist products and developing new ones.

The transnational tools developed by CUSTODES revealed the opportunities that an exploitation or valorisation of different cultural resources can provide, such as intangible cultural heritage (cf. Custodes Diffused Hotel Model (CDHM) or the Model for Exploiting Local Handicrafts and Traditions (MELHT)). As well, it demonstrated that it can be challenging to influence the main tourism flows as this implies a specialised concept for each of the sightseeing areas, not only regarding the valorisation of its cultural resources but also regarding their requirements towards accessibility and infrastructure. Nevertheless, the project disclosed that culture and nature can play an important role for the diversification of tourism offer of the territories involved.

Cultural heritage and creative resources

> *Danube Limes - UNESCO World Heritage - Nomination of the Central European part of the Roman Danube Limes within the international UNESCO World Heritage Framework "Frontiers of the Roman Empire":*

Aims: Danube Limes aimed to protect and promote the Roman Danube Limes in Central Europe by nominating it and giving it the status as a UNESCO World Heritage Site. Another focus of the project has been the development of a concept which could also be applied in other sections of the Danube Limes, helping to prepare further nominations. Besides the nomination process, the project concentrated on the preparation and preservation of selected cultural heritage sites for public access and to improve the awareness for these sites. Another important goal of the project was the enhancement of transnational cultural property management and facilitating spatial planning by integrating cultural heritage considerations into the development.

Thematic analysis:

Danube Limes	Cooperating to preserve and use cultural heritage				Cooperating to use culture as a driver for innovation and creativity		
Sub-clusters with focus on:	Preservation of cultural heritage	Cultural heritage management	Promotion of cultural tourism	Valorisation of intangible cultural heritage	Valorisation of culture through innovative governance strategies	Revitalisation of brownfields and derelict buildings trough culture	Creative industries
In focus	◇	◇ ← Management plans					
Not in focus	↑ Nominations & DLPAR		◇	◇	◇	◇	◇

Activities / Results: The main priority of the Danube Limes project consisted of identifying and creating a common and viable methodology to describe a transnational World Heritage Site, which would result in a successful application and nomination of cultural heritage sites of the Hungarian and Slovakian section of the Danube Limes for the UNESCO World Heritage List.

In order to achieve these objectives, the project developed joint strategies and policy documents such as the update of the "management-plan for the Upper-German-Raetian Limes" which served as best practice example for the "Hungarian and Slovakian Management Plans". As part of the nomination documents, they describe the individual sites and surroundings, provide the legal background, contain an organisation scheme of the future management body, outline the aims and principles of the management and suggestions for the implementation and monitoring. Additionally the project displayed that enhanced competitiveness through the development of touristic potentials can be reached, demonstrating this with the implementation of a pilot action aimed to intensify archaeological excavations at the Roman fort of Lussonium, prepare plans for an expanded visitor's ground and improve tourism in the region (cf. Danube Limes Lussonium Best Practice study).

Experiences of Limes research (i.e. Danube Limes Project Archaeological Research (DLPAR)) from several countries were incorporated and show that the innovative character of the results depended on its transnational nature and resulted in a transnational "Guideline to Nominate New Danube Limes Sections in Other Danube Countries".

Sustainability of the project is secured not only due to the fact that the prepared nomination documents are planned to be submitted in 2014 to the UNSECO World Heritage Committee, but also through the creation a of management plan (cf. Danube Limes Management Plan SK) considering future activities. On the long-term, the World Heritage site status will ensure a legal basis for protection, preservation and management.

Cultural heritage and creative resources

SECOND CHANCE – From industrial Use to Creative Impulse:

Aims: The goal of the SECOND CHANCE project was to transform disused industrial sites of five Central European cities in a cultural and creative work and living space and to continue their revitalisation with sustainable concepts. A major focus was the joint development of innovative strategies and concepts to upgrade the former industrial sites to a key cultural linchpin of the city's district and thus giving them a "second chance". The aim of the project was to identify, elaborate and further develop the cultural potential of each site and to realise them in a pilot investment.

Thematic analysis:

SECOND CHANCE	Cooperating to preserve and use cultural heritage				Cooperating to use culture as a driver for innovation and creativity		
Sub-clusters with focus on:	Preservation of cultural heritage	Cultural heritage management	Promotion of cultural tourism	Valorisation of intangible cultural heritage	Valorisation of culture through innovative governance strategies	Revitalisation of brownfields and derelict buildings trough culture	Creative industries
In focus	◇			PPP concepts →	◇	◇	
Not in focus		◇	◇	◇	SWOT. DV. UC		◇

Activities / Results: The main focus of SECOND CHANCE has been the revitalisation of five disused brownfields sites in the cities of Nuremberg, Leipzig, Venice, Krakow and Ljubljana through the integration and promotion of cultural activities in a pilot investment for each of the sites. In order to achieve the envisaged revitalisation and to identify the cultural potentials, challenges and goals of the sites, the project developed a "SWOT Analysis" for each of them and shared the outcome of this analysis with local stakeholders, investors, public authorities, residents and cultural professionals. This led to the development of appropriate "Development Visions" (DV) and "Utilisation Concepts" (UC) for each site.

SECOND CHANCE understood that a sustainable revitalisation of the brownfields should take place in a close cooperation between public and private actors, which resulted in the creation of a "Site-Specific PPP Model" and a "PPP Concept for the Revitalisation of Post-Industrial Sites".

All different results, tools and concepts allowed a suitable and well managed implementation of investments through pilot actions in each of the five post-industrial sites. Together with the development of a "Transnational Marketing Study" and "Management Plans" SECOND CHANCE at the end of the project, it demonstrated that a sustainable reuse of the brownfields through cultural and creative impulses is capable to raise their attractiveness for investors, to develop new work- and living forms and to increase the potential to create further investments in the future.

An important side effect resulting from the pilot actions is that SECOND CHANCE contributes to the preservation and protection of the brownfields sites in respect of their cultural heritage by reviving them through the settlement of a "cultural landscape".

SECOND CHANCE clearly demonstrated the viability of concepts and practices for a revitalisation of brownfields and derelict buildings, by using them as a driver for creativity and through valorisation of cultural resources. The project highlighted the strengths of the approaches taken, without concealing the problems that arose and showed that best answers and solutions can derive from transnational cooperation, both in the study of best practices and through exchanges at European and International level.

Cultural heritage and creative resources

| ETNOFOLK – *Preservation and Enhancement of Folk Culture Heritage in Central Europe:* |

Aims: ETNOFOLK's main focus is the preservation, promotion and valorisation of intangible cultural heritage. The project aimed to utilise web-based technologies for exploiting and promoting the so far not well used folk cultural heritage resources in the respective regions of Central Europe, in order to valorise and disseminate them to a broader public, including tourists and public administration. At the same time, an exchange and comparison of information as well as the creation of new relations and cooperation was planned. The evaluation of intangible cultural heritage policies in the participating countries is another goal of the project.

Thematic analysis:

ETNOFOLK	Cooperating to preserve and use cultural heritage				Cooperating to use culture as a driver for innovation and creativity		
Sub-clusters with focus on:	Preservation of cultural heritage	Cultural heritage management	Promotion of cultural tourism	Valorisation of intangible cultural heritage	Valorisation of culture through innovative governance strategies	Revitalisation of brownfields and derelict buildings trough culture	Creative industries
In focus	◇ TFC		◇ Project website	◇ ETNOFOLK database			
Not in focus		◇			◇	◇	◇

Activities / Results: ETNOFOLK aimed at collecting, consolidating, evaluating and disseminating digital objects related to various types of "folk culture" in four Central European countries. In order to reach these goals, ETNOFOLK developed and implemented a common database with information and standardised metadata related to folk culture (e.g. images, videos or audio) as a single access point to various types of digital content held or developed by several (scientific) project partners. The database was implemented in a multilingual Internet portal (http://www.etnofolk.eu) which was additionally designed for tourists, on the basis of popular anthropology. The database, which represents the main output of the project, consists currently of 6697 records to be accessed through a map search or a knowledge base on the ETNOFOLK portal. The ETNOFOLK website addresses three different types of users: experts looking for qualitative information on folk culture and thus allowing knowledge transfer, entrepreneurs interested in organising events, and tourist searching for data about traditional culture and its use today – a more popular type of information for holiday planning and recreation.

The focus of the project on various target groups displayed that there can exist promising ways of using this folk cultural heritage content, in order to preserve and exploit it at the same time.

A comparative report on national preservation and utilisation strategies of traditional folk culture (TFC) was developed, based on national reports provided by the four ETNOFOLK project partners. The report demonstrated that traditional folk culture is considered as a very significant part of cultural heritage in each country and can be a valuable source of national/regional/local pride and identity, a resource for education, research and cultural development, as well as a significant instrument for the growth of economy, tourism and regional/local development.

It should be mentioned that the common database with information on folk culture represents an important added value on a European or international level, as it allows the enlargement of the European Digital Library – EUROPEANA with appropriate digital data.

Cultural heritage and creative resources

CREATIVE CITIES - Development and Promotion of Creative Industry Potentials in Central European Cities:

Aims: CREATIVE CITIES aimed at creating a transnational network of creative industry clusters of major Central European cities. The project focussed on the exploitation of cultural industries potentials by improving their framework conditions and external visibility through transnational marketing and networking and to promote entrepreneurial skills and competitiveness of creative industries. Additionally the project intended to exploit potentials in the development of decayed urban areas through the allocation of creative industries in those city districts.

Thematic analysis:

Creative Cities	Cooperating to preserve and use cultural heritage				Cooperating to use culture as a driver for innovation and creativity		
Sub-clusters with focus on:	Preservation of cultural heritage	Cultural heritage management	Promotion of cultural tourism	Valorisation of intangible cultural heritage	Valorisation of culture through innovative governance strategies	Revitalisation of brownfields and derelict buildings trough culture	Creative industries
In focus					JAP. LAP & SWOT		◇
Not in focus	◇	◇	◇	◇	◇	◇	

Activities / Results: CREATIVE CITIES' main focus was the establishing a transnational network of creative industry clusters in five cities (Gdansk, Genoa, Leipzig, Ljubljana and Pecs). In order to better exploit the unused potentials of creative industries for economic growth, the CREATIVE CITIES partners developed a joint methodology to carry out a "SWOT Analysis" regarding the status of creative industries for each of the five cities and shared the outcome of this analysis in numerous discussions with Cluster Work Groups.

The project contributed to the achievement of the objectives related to the chosen priority (Enhancing Competitiveness and Attractiveness of Cities and Regions) also by promoting internal integration through a Joint Action Plan (JAP) which displayed, described and proposed transnational activities on five important areas relevant to the emergence and development of creative clusters: Networking, Education and Employment, Transfer of Knowledge, Marketing, Infrastructure and Financial Support.

Besides the Joint Action Plan on the European level, further actions were defined in "Local Implementation Plans" (LAP), which consist of the five areas of activities mentioned before. The LAP is a compilation of the most important actions, which should be implemented in each of the cities to facilitate the creative industry cooperation and be a trigger for the creative industry cluster launching. Among the important results was the establishment of creative industry cluster contact points in all partner cities that promote capacity building in the sector and transnational networking between cluster members, demonstrating a high added value for sustainability in this field.

At the end, the result of the project was an important set of guidelines and recommendations for other cities interested in reproducing the approaches taken by the project and promoting their creative industry potentials.

It should be mentioned that project results led to improvements of the creative industry sector's environment, enhanced competitiveness and employment opportunities which represent significant contributions of the project towards the achievement of the Lisbon objectives on local levels.

Cultural heritage and creative resources

LISTEN TO THE VOICE OF VILLAGES – Local Initiative STrENgthening: how to build up a new TOurism in THE Valleys and among the mOst vItal CEntres OF rural VILLAGES:

Aims: The project LISTEN TO THE VOICE OF VILLAGES main focus is to promote the competitiveness in rural villages in Europe, improving their economic performance by revealing their unexploited tourist potential, and enhancing their natural, cultural and local craft resources. The project intended to support polycentric development to avoid disparity in urban areas due to social and spatial segregation and will address demographic and social change, as well as the protection, preservation and exploitation of cultural resources. One of its priorities lies in defining innovative governance strategies and testing its pilot projects with the strong involvement of local stakeholders.

Thematic analysis:

Listen to Voice of Villages	Cooperating to preserve and use cultural heritage				Cooperating to use culture as a driver for innovation and creativity		
Sub-clusters with focus on:	Preservation of cultural heritage	Cultural heritage management	Promotion of cultural tourism	Valorisation of intangible cultural heritage	Valorisation of culture through innovative governance strategies	Revitalisation of brownfields and derelict buildings trough culture	Creative industries
In focus / Not in focus	◇ Pilot Actions	◇ VV-TOMM	◇	◇	◇ RGM	◇	◇

Activities / Results: The main goal of the project was to increase the competitiveness and attractiveness of rural marginal areas, which have unexploited tourist potential, through setting up and implementing a new set of governance tools and drawing up of new pilot actions within the sector of sustainable tourism. The most important project activities were based on the drafting of a new scheme for governance of these territories (cf. Report on Governance Models (RGM)), testing this model through the use of pilot projects and capitalising on the results and output achieved (cf. "Pilot Project Description"). This capitalisation was carried out by creating the "Vital Villages" Association, a transnational organisation, and by organising training activities involving exchanges of best practice. The project also involved efforts in the field of communication, organising extensive promotion for the areas involved and for the tourist facilities promoted within the project.

Another project result was the development of the transnational strategy "Vital Villages Tourism Optimisation Management Model" (VV-TOMM) for the needs of marginal areas, which aimed to define the most effective tools for sustainable tourism development in areas with unexplored potential. This included highlighting that this development is based on management processes which require strategic and collaborative decision making. In order to implement the fourteen pilot actions and to support their effectiveness, investments in small infrastructures were made in pilot regions with funds of the project. These investments contributed to foster a sustainable use of cultural resources and heritage, for example in the pilot area of Krasna Lipa (Czech Republic), where small churches have been restored and refurbished. Finally, for a better dissemination of project results, a comparative transnational report has been developed in the basis of the good practices achieved by the partners during their pilot actions.

In order to ensure the capitalisation and long term sustainability of the results of the project, the "Vital Villages" Association has been created as a transnational organisation, which concentrates on organising training activities involving the exchange of best practice.

Cultural heritage and creative resources

CCC – Cultural Capital Counts:

Aims: The main priority of the CCC project is to enable a positive development of the participating regions by identifying, utilising and valorising their immaterial resources like living traditions, knowledge and talents. The project focused on the development and implementation of a new strategy for sustainable regional development, based on intangible cultural resources. This was to increase the competitiveness and the regional identity of Central European regions as well as to help developing capacity building based on intangible cultural resources.

Thematic analysis:

CCC	Cooperating to preserve and use cultural heritage				Cooperating to use culture as a driver for innovation and creativity		
Sub-clusters with focus on:	Preservation of cultural heritage	Cultural heritage management	Promotion of cultural tourism	Valorisation of intangible cultural heritage	Valorisation of culture through innovative governance strategies	Revitalisation of brownfields and derelict buildings trough culture	Creative industries
In focus ⟶ Not in focus	◇	◇	◇	◇ ↑ RMTCCR & MIICR ↘	◇	◇	◇

Activities / Results: Cultural Capital Counts is a project which highlights intangible cultural heritage (ICH) as an important and often not identified or well-used factor for regional development and identity. As most regions (not only in Central Europe) are not aware of their ICH potentials, the project concentrated in a first step on identifying ICH resources such as traditions that are living, including talents, skills and a certain expertise and knowledge in various domains which were collected through interviews, experts or observations and subsequently presented in a brochure. This resulted in the creation of a manual on the methods used and the lessons learned during the research, representing a valuable transnational tool which can help other regions to conduct further research to discover their intangible cultural heritage (cf. Manual on Identifying Intangible Cultural Resources (MIICR)).

Through the development of a "Report and Analysis of Existing Methods and Tools for the Capitalisation of Cultural Resources" (RMTCCR), derived from research and discussions in a transnational workshop, the project provided politicians and other stakeholders as well as entrepreneurs with methods and tools to capitalise on cultural resources, thus contributing to an increased attractiveness and competitiveness of regions. Additionally, training material to build the capacities for the implementation of the methods and tools were prepared.

The Manual on Transnational Tools to Valorise the Resource "Regional Culture", which can also be transferred to other regions beyond the project, represented a valuable tool as it addressed politicians/regional stakeholders and enabled in pilot trainings with entrepreneurs and proponents of cultural associations to learn how they can apply the methods and tools in their work to achieve better results regarding the development of enterprises, municipalities and regions.

Grounded on this manual, a "Cultural Resources Strategy for Sustainable Regional Development" will be produced. It is to be implemented in regional policies and decision making processes in the participating regions and has the potential to increase the competitiveness of Central European regions and strengthen their regional identity. As well, it is to valorise – and therefore contribute to its preservation – the intangible cultural resources and promote a sustainable and comprehensive social and economic development.

Cultural heritage and creative resources

RENEWTOWN – New post-socialist city: Competitive and Attractive:

Aims: ReNewTown's major aim lies in creating a more balanced territorial development within towns and cities in the former Eastern Bloc countries, by reducing disparities between districts. The project's objective is to create different models based on cultural and social solutions for the districts with a certain "socialist burden", in order to improve conditions and the quality of public spaces between blocks of flats and to encourage entrepreneurship development in these districts. Additionally, ReNewTown concentrates on the creation of a transnational network that is to collect best results and support better cohesion.

Thematic analysis:

RENEWTOWN	Cooperating to preserve and use cultural heritage				Cooperating to use culture as a driver for innovation and creativity		
Sub-clusters with focus on:	Preservation of cultural heritage	Cultural heritage management	Promotion of cultural tourism	Valorisation of intangible cultural heritage	Valorisation of culture through innovative governance strategies	Revitalisation of brownfields and derelict buildings trough culture	Creative industries
In focus Not in focus	◇	◇	◇	PA Hnusta ◇	4 Pilot actions ◇	◇	◇

Activities / Results: The ReNewTown project focuses on reducing the disparities in the quality of urban environment (defined as public spaces between blocks of flats and public buildings in industrial districts) of the post socialist cities. In order to achieve this objective the project created a transnational network which helped to produce three useful transnational tools. They consist of "Market Research Reports", "Good Practice Reports" and based on a unified methodology a "database of the good practice examples of projects and initiatives".

In the same time four pilot actions were implemented in Nowa Huta / Krakow (Poland), Jizni Mesto in Prague (Czech Republic), Velenje (Slovenia) and Hnusta (Slovakia) which contributed to the partial solution of local problems and paved the ground for a "Transnational manual for Urban Revitalisation" and a "Transnational development strategy" that can also be used as an example for comparable cities.

Based on the identified good practices in the "Good Practice Report" and the pilot actions the project was able to identify several model approaches which led to the creation of a "Handbook of Models". The handbook as core output of this project contains numerous practical examples of models' implementation from the Czech Republic, Germany, Poland, Slovakia and Slovenia along with valuable lessons learned and represents an important transnational tool for other cities facing similar challenges. The main models suitable for implementation in districts with socialist burden are: Model 1: Improved provisions of local cultural and social events (based on the evaluation of the pilot action ARTzona in Krakow); Model 2: Improved public spaces between blocks of flats; Model 3: Provisions of support for the development of small business operators in the area of blocks of flats (based on the evaluation of the pilot in Jizni Mesto); Model 4: Improved attractiveness of the architecture of the socialist-period buildings; Model 5: Promotion of the local community involvement on events organised in its quarter; Model 6: New functions for structures from the period of socialism (based on the evaluation of the pilot action in Hustna); Model 7: Use of voluntary work to improve post-socialist urban development (based on the evaluation of the pilot action in Velenje) and Model 8: Improved awareness of the socialist urban heritage through communication channels.

Cultural heritage and creative resources

Traditional and Wild – Promoting traditional collection and use of wild plants to reduce social and economic disparities in Central Europe:

Aims: The goal of the project "Traditional and Wild" is to protect and share the traditional knowledge on plants and herbs and the cultural heritage of using them. As well, it is to improve living conditions of vulnerable groups in rural parts of Central Europe. The project aimed to valorise and promote this type of intangible cultural heritage in order to reduce social and economic disparities in Central Europe.

Thematic analysis:

Traditional and Wild	Cooperating to preserve and use cultural heritage				Cooperating to use culture as a driver for innovation and creativity		
Sub-clusters with focus on:	Preservation of cultural heritage	Cultural heritage management	Promotion of cultural tourism	Valorisation of intangible cultural heritage	Valorisation of culture through innovative governance strategies	Revitalisation of brownfields and derelict buildings trough culture	Creative industries
In focus				◇ TM			
Not in focus	◇	◇	◇		◇	◇	◇

Activities / Results: The aim of Traditional and Wild is the detection and revival of traditional knowledge on the properties of plants to promote a sustainable use of these plants for the benefit of vulnerable groups, particularly ethnic minorities, women, elderly and school children. With this objective, the project first made a resource assessment for sustainable plant collections which resulted in a "Set of sustainability principles for wild plant collection". This tool intends to ensure the continued use and long-term survival of wild species and populations in their habitats, while respecting the traditions and cultures, and supporting the livelihoods of all stakeholders, in particular collectors and workers.

A "Socio-Economic Analysis" has been carried out in the form of a comprehensive analysis of the target population of the target regions. As well, a "Capacity Building Strategy" defined on how the revival of the regional cultural traditions on plants' utilisation should contribute to strengthening local communities. The project focused on knowledge dissemination, which was realised through special manuals and training modules developed for the defined target groups, and on promotional activities such as fairs and events.

A core output of the project was the "Transnational Model" (TM) that implemented the results of pilot implementations in seven locations based on the tools developed. The model intends to be socially and culturally acceptable, economically-sound and environmentally viable forms of collecting wild plants, their processing and use. It analyses the similarities and specialities of the different regions and describes the transnational tools and methods of realising the model in any area of Central Europe. Recommendations are made for promoting a successful partnership development and implementation.

The Traditional and Wild project surely contributed to improved employment options for vulnerable groups in target regions and demonstrated that a particular form of intangible cultural heritage such as plant collection can be capitalised. Nevertheless it should be mentioned that the capitalisation of this rather "specific" cultural heritage has rather limited effects regarding employment as it only concentrates on a small target group.

Cultural heritage and creative resources

CENTRAL MARKETS – Revitalising and promoting traditional markets in central Europe:

Aims: The CENTRAL MARKETS project main focus is to elaborate strategies and measures for the revitalisation of markets as an engine for the development of urban districts. The main goals are the valorisation, reinforcement and integration of markets by increasing knowledge, experimenting innovative actions and identifying effective strategies.

Thematic analysis:

CENTRAL MARKETS	Cooperating to preserve and use cultural heritage				Cooperating to use culture as a driver for innovation and creativity		
Sub-clusters with focus on:	Preservation of cultural heritage	Cultural heritage management	Promotion of cultural tourism	Valorisation of intangible cultural heritage	Valorisation of culture through innovative governance strategies	Revitalisation of brownfields and derelict buildings trough culture	Creative industries
In focus			Pilot actions → ◇		CCS → ◇	◇	
Not in focus	◇	◇	◇				◇

Activities / Results: The general aim of CENTRAL MARKETS is to enhance the competitiveness and attractiveness of the eight target cities/regions by developing new and innovative market revitalisation strategies in order to reinforce and balance the relationship between city/regions and traditional public markets.

In a first step, the project developed a "Concise Report on lessons learnt from previous projects" which displayed best practices useful for a project implementation. As well, a "Common Comparative Study" (CCS) has been developed, reporting on the legislations and regulations on markets in the different countries involved in the project. The project includes efforts to verify the implementation of the EU-"Bolkenstein Directive" on services in the partner countries and on its impact on the market sector.

The CCS underlined that greater awareness of existing legislation on markets at Member State and EU levels is an important factor for the revitalisation of market traditions. In this regard, the project intends to address decision makers and market operators and raise awareness on the difficulties and threats created by the existing policy fragmentation, in order to foster more integrated policies and priorities regarding markets, especially in the Central Europe area.

In a second step, the project partners will involve stakeholders in the elaboration of structured local action plans and in the implementation of eight pilot actions for the revitalisation of traditional markets in their communities. After the transnational comparison of the actions plans and the evaluation of the pilot actions, a validated common transnational strategy for the revitalisation of traditional European markets will be produced.
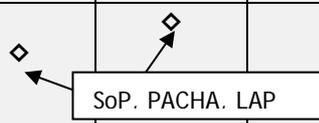
The Strategy will address policy makers, market operators, potential investors and consumers in order to promote a new concept of city market which shall be able to boost a more balanced economic and social development of cities and their hinterlands for a competitive and sustainable growth of the Central Europe area.

The CENTRAL MARKETS project has good potentials to enhance the management of traditional markets, including the improvement of services and of the spatial organisation for more competitive and more sustainable urban and suburban markets.

Cultural heritage and creative resources

| HERMAN | Management of Cultural Heritage in the Central Europe Area: |

Aims: The main priority of the HERMAN project is to enhance cultural heritage management in Central Europe. The project focuses on improving the valuation and understanding of cultural heritage as well as exploring and better exploiting its economic and social potential. For this purpose, HERMAN aims to collect, discover, test and share different ideas, methods and practices of a long-term, environmentally, economically and socially sustainable management of cultural heritage (CH) within the urban context. Moreover, the project intends to improve the involvement of different stakeholders in cultural management and presents dynamic management structures fitting the needs of participating cities and regions.

Thematic analysis:

HERMAN	Cooperating to preserve and use cultural heritage				Cooperating to use culture as a driver for innovation and creativity		
Sub-clusters with focus on:	Preservation of cultural heritage	Cultural heritage management	Promotion of cultural tourism	Valorisation of intangible cultural heritage	Valorisation of culture through innovative governance strategies	Revitalisation of brownfields and derelict buildings trough culture	Creative industries
In focus	◇	◇			◇ MSP & PSP		
	SoP. PACHA. LAP						
Not in focus			◇	◇		◇	◇

Activities / Results: HERMAN is a well-structured project which concentrates on improving the management and valorisation of CH in order to highlight and better exploit its economic potential. With this intention, the project made an impressive assessment of the actual situation in terms of the conditions and means of management of CH assets, as well as on the services and functions attached to them. This was done by developing "State of Play" (SoP) reports describing the legal, financial and administrative/institutional environment of CH preservation/management, while the joint report on the "Portfolio Analyses of CH Assets" (PACHA) deals with the usage of assets in the different countries, including a kind of SWOT analysis of a firm set of CH assets. A "European Benchmark Study" (EBS) has been developed, regrouping good practice examples within and outside of the project, which serve as a comparative outlook to some remarkable European CH-management solutions, including with reference to specific challenges of the project partners. Together with the creation of "CH Management Models" (CHMM), this transnational toolbox of management strategies, models and procedures represents a high added value for knowledge-transfer concerning the management and utilisation of CH-assets especially within, but also outside of, Central Europe.

In order to improve the involvement of different stakeholders in cultural management and present dynamic management structures fitting the needs of participating cities and regions, a "Management Stakeholders Platform" (MSP), "Local/Regional Portfolio Stakeholder Platforms" (PSP) and "Local Action Plans" (LAP) are in preparation.

In order to strengthen management capacities and the knowledge base "Cultural Management Courses", staff exchanges will be organised which are to serve dissemination and promotion of the created innovative services and functions for CH assets.

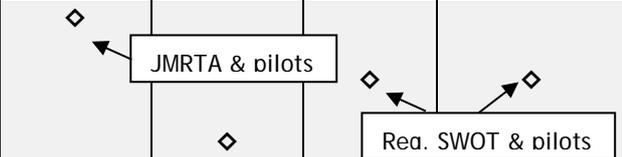The HERMAN project has the potential to develop into a ground-breaking project, seen that improvement of cultural heritage management is a key factor for building up a basis for a qualitative and sustainable utilisation and valorisation of cultural heritage. It proved - not only within the CENTRAL EUROPE Programme - to be a resource with high economic potentials.

Cultural heritage and creative resources

THETRIS - THEmatic Transnational church Route development with the Involvement of local Society:

Aims: The goal of THETRIS is the sustainable preservation and capitalisation of local churches and sacral monuments in 11 partner regions, thus increasing the competitiveness of the respective areas. The preservation and sustainable exploitation of this cultural heritage should be reached by improving the awareness of local actors and by developing a transnational church route, elaborating joint strategies and testing innovative solutions. The project also intends to explore innovative ways of enhancing cultural heritage tourism and to make recommendations for other European regions.

Thematic analysis:

THETRIS	Cooperating to preserve and use cultural heritage				Cooperating to use culture as a driver for innovation and creativity		
Sub-clusters with focus on:	Preservation of cultural heritage	Cultural heritage management	Promotion of cultural tourism	Valorisation of intangible cultural heritage	Valorisation of culture through innovative governance strategies	Revitalisation of brownfields and derelict buildings trough culture	Creative industries
In focus	◇						
		JMRTA & pilots	◇	◇			
Not in focus		◇	Reg. SWOT & pilots		◇	◇	◇

Activities / Results: The THETRIS project focuses on the sustainable conservation of local religious monuments in 11 Central European partner regions by creating international religious routes. Transnational and regional working groups assessed the different partner regions by elaborating a "Joint Methodology of Regional and Transnational Analysis" (JMRTA) and a SWOT analysis on regional levels. The regional analysis displayed strengths regarding the richness of cultural heritage sites and the attractiveness of the landscape and local environments. Opportunities were found in strong cultural identities and lively local traditions. These are to be further explored to enable the development of environment and community friendly tourism for fostering local development. Weaknesses were the presence of poor marketing strategies, the difficulties in achieving heritage preservation funding, the lack of local awareness on the importance of promoting regional cultural heritage, inadequate tourist information and services, the heterogeneity or lack of signposting identifying routes or cultural sites as well as a lack of networking.

Through joint knowledge and experience transfer and the utilisation of a "Good Practice Collection" (GPC), the project partners intend to develop transnational as well as regional strategies for the sustainable preservation of the churches in these areas as well as of the cultural heritage related to them. The THETRIS project will implement seven pilot actions in order to test new actions and solutions that might assist the respective areas and presents, during pilot seminars, lessons that can be transferred and applied to other Central European areas. Another element of the project is the development of the "Transnational Thematic Church Route", which virtually incorporates the Regional Church Routes of the project partners - analysed and used for testing the innovative solutions within the project.

THETRIS has potentials to enhance economic growth opportunities provided by the culture economy in the respective regions. With the help of knowledge exchange and the involvement of key actors and stakeholders the project foresees to elaborate joint recommendation at EU level for the sustainable preservation of churches. Nevertheless the assessment of policy regulations and frameworks for religious monuments represents a challenging task seen the complexity of national regulations.

Cultural heritage and creative resources

SHIFT-X – Employing cultural heritage as promoter in the economic and social transition of old-industrial regions:

Aims: The SHIFT-X project focuses on the creation and dissemination of approaches utilising and valorising industrial culture for economic development as well as for changing social settings and perceptions. With this intention, SHIFT-X focuses on improving cultural management structures, creating new heritage-based products and on changing the images of old-industrial places. The intended cultural shift – understood as a re-interpretation of existing assets – is understood as a crucial pre-condition for any sustainable development in structurally disadvantaged regions.

Thematic analysis:

SHIFT-X	Cooperating to preserve and use cultural heritage				Cooperating to use culture as a driver for innovation and creativity		
Sub-clusters with focus on:	Preservation of cultural heritage	Cultural heritage management	Promotion of cultural tourism	Valorisation of intangible cultural heritage	Valorisation of culture through innovative governance strategies	Revitalisation of brownfields and derelict buildings trough culture	Creative industries
In focus	◇	◇ ← CEHMS		◇ ← Pilot actions, MIHP & JESPIH		◇ ↗	
Not in focus			◇		◇		◇

Activities / Results: The projects' focus on valorising industrial heritage for a better economic development will be realised through three thematic action packages, which concentrate on improving cultural heritage management (CHM) structures, creating new heritage-based products and on changing the perception of former industrial places. For each of these fields, specialised transnational and regional expert groups are formed which rely on previous stocktaking and good practice examples. SHIFT-X's innovative approach lies in applying specific methods for intensified and effective knowledge exchange such as: active and targeted transfer through tandems, simultaneous implementation of similar activities by partners, and the shared elaboration of outputs which will lead to several joint transnational strategies and action plans.

The first thematic package focuses on improving CHM structures by creating and applying five innovative management concepts for institutions dealing with CH. This should enhance the protection, preservation and sustainable exploitation of cultural resources through institutional learning (tandem approach). Core output of this theme will be a "Compendium on Effective Heritage Management Structures" (CEHMS) - a structured compilation of evaluated good practice examples of industrial heritage management, including the reflection of suitable transfer methods.

The second theme focuses mainly on the development of four action plans and a joint framework paper on innovation and marketing of traditional products related to industrial heritage and visitors' needs, to provide guidelines also for the time after the project closure. Core output will be a "Transnational Manual on Innovation in Heritage-Based Products" (MIHP).

The third SHIFT-X theme appears to be quite innovative in highlighting the value of promotion efforts; it intends to run five PR campaigns based on the industrial past to change the inner and outer image, to set up a "Joint European Strategy for Promotion of Industrial Heritage" (JESPIH) and launch a transnational European container tour promoting the industrial heritage.

SHIFT-X has a good potential to increase the competitiveness and attractiveness of the targeted areas - based also on previous successful projects of SECOND CHANCE - by using industrial heritage as key-driver for economic and social transition. Another important added value of this project lies in the efficient use of existing lessons learned and smart elaboration of these in order to use them for a better valorisation and preservation of industrial cultural heritage.

Cultural heritage and creative resources

FORTE CULTURA – Capitalising of fortified cultural heritage for sustainable development and competitiveness of cities and regions:

Aims: FORTE CULTURA's general objective is the development of new solutions for the capitalising of the fortified heritage as a cultural resource for economic growth, cultural and social development as well as sustainable competitiveness and attractiveness of cities and regions in Central Europe. The focus is on the promotion of fortified heritage and knowledge transfer about the protection and modern utilisation of former fortresses. Another focus of the project is the creation of a new cultural route from the Baltic to the Adriatic Sea, called "Forte Cultura", connecting cities and regions via their fortified heritage.

Thematic analysis:

FORTE CULTURA	Cooperating to preserve and use cultural heritage				Cooperating to use culture as a driver for innovation and creativity		
Sub-clusters with focus on:	Preservation of cultural heritage	Cultural heritage management	Promotion of cultural tourism	Valorisation of intangible cultural heritage	Valorisation of culture through innovative governance strategies	Revitalisation of brownfields and derelict buildings trough culture	Creative industries
In focus	◇ ← HCFH						
		◇	◇ ←	◇ ←	TRMP and EHL		
Not in focus			Cultural Route		◇	◇	◇

Activities / Results: FORTE CULTURA intends to reduce the significant deficits of this special historical cultural resource and create development impulses for cities and regions. It can be understood as a "classical project", concentrating on the valorisation and preservation of the built cultural heritage, i.e. the fortifications. This valorisation of the fortified heritage should happen via a strengthening of the economical basis and functions, the improvement of its urban, cultural and social functions, as well as strong monument maintenance on the basis of traditional knowledge and expertise. To fulfil these objectives, the project focuses on different intervention packages.

Capitalising on fortified heritage and improving market implementation is to be achieved by developing transnational tools such as the guideline "Effective monument financing and fortress management", compiling new procedures to generate income, investments and jobs; a "Guideline for effective e-marketing of fortress heritage" consists of e-marketing and management tools for market implementation. In close transnational cooperation and exchange all results should lead to a promising "Handbook Capitalising of Fortified Heritage" (HCFH) intended to reduce the significant deficits of historical cultural resource fortresses in the respective regions. Additionally, with the creation of a permanent cooperation "Central European Network Fortified Heritage", the project demonstrates it sustainability and commitment for continuous capitalising strategies.

Another intervention package emphasises the need for strengthening effects of fortified heritage for urban, rural, cultural and social development. Important activities are the development of a "Transnational Information System and database for Central European fortified Heritage", which is to enhance knowledge transfer in order to generate development effects.

A working package solely concentrates on valorising the traditional knowledge and expertise for the protection of fortified heritage; it concentrates on identifying historic construction technologies, transnational knowledge transfer and is to build up new capacities to save traditional knowledge and expertise. Core outputs with a high added value will be a "Transnational Research and Monitoring Programme knowledge saving CE-fortresses" (TRMP) and the protection of fortified heritage with a European Heritage Label (EHL).

Cultural heritage and creative resources

An important output and added value of the project is a joint strategy and action plan regarding a general concept for a transnational culture route from the Baltic to the Adriatic Sea, called "Forte Cultura", connecting cities and regions by their fortified heritage. The creation of an "Agency Culture Route Forte Cultura" and the intention to become part of the Council of Europe's cultural routes programme underlines the sustainability of this idea and has good potentials to improve cultural tourism in the respective areas and to make the public more aware of this special heritage.

4.3   Overview of Projects and Case Studies for Best Practice

The previous analysis of the individual projects and their results enabled an allocation of each of the 18 projects to the two sub-themes. Additionally, the focus of the main activities, outputs and approaches of each project allowed its allocation to one or more specific sub-clusters. While all 18 projects covered different sub-clusters, they had to be assigned to one specific thematic sub-cluster, in line with its main focus. As a result, two sub-clusters encompass only one project. However, those sub-topics are addressed also by other projects (cf. section 4.2), which makes them pertinent and justifies their categorisation as sub-clusters. In addition, this process revealed which projects provided a significant added value such as a specific output, a successful working approach, a noteworthy political uptake of results, a very strong sustainability, a very effective governance approach or an important thematic particularity and permitted the categorisation of seven projects as case studies for best practice or "success stories". Scheme 5 below shows to which sub-theme and sub-cluster each individual project is allocated. In addition, it identifies selected case studies of best practice, presented in the following section.

Scheme 5: Summary of Individual Project Analyses

Sub-Themes	Sub-clusters with added value on	Call	Project	Case Studies for Best Practice
Cooperation to preserve and use cultural heritage	Valorisation through cultural tourism	1st	CROSSCULTOUR	X
		1st	CUSTODES	
		1st	LISTEN TO THE VOICE OF VILLAGES	
	Cultural Heritage Management	4th	HERMAN	X
	Preservation of Cultural Heritage	1st	Danube Limes – UNESCO World Heritage	X
		4th	THETRIS	
		4th	FORTE CULTURA	X
	Valorisation of Intangible Cultural Heritage	3rd	CCC	X
		3rd	ETNOFOLK	
		3rd	Traditional and Wild	
		4th	CENTRAL MARKETS	
Cooperating to use culture as a driver for innovation and creativity	Valorisation of culture through the development of innovative governance strategies	1st	ACT4PPP	
		1st	CENTROPE CAPACITY	X
	Revitalisation of brownfields and derelict buildings trough culture	1st	RESOURCE	
		2nd	SECOND CHANCE	X
		3rd	ReNewTown	
		4th	SHIFT-X	
	Improvement of creative industries sector's environment	2nd	Creative Cities	X

4.4   Case Studies for Best Practice

In this section case studies of seven (out of all 18) analysed "cultural heritage and creative resources" projects are presented, that can serve as examples of best practice for actors and stakeholders in the respective fields. The classification has been based on their significant "added value" that can be important for development and learning processes in the related thematic fields, or more generally for culture-related activities in the central European region.

CrossCulTour – Cross Marketing Strategies for Culture and Tourism for more Attractiveness and Competitiveness for Cities and Regions

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The project

CROSSCULTOUR is one of three projects which put their highest focus on the valorisation of cultural tourism, which represents a very important factor for the valorisation and preservation of cultural heritage.

The project activities and results concentrated on the preservation and promotion of cultural sites, resources and landscapes through an appropriate cross-marketing approach to cultural tourism.

The project's significant added value which can be used as example of best practice

The project **most significant added value can be seen in the development of innovative cross-marketing approaches** which represent an important factor in terms of promoting cultural tourism. Within the "CROSSCULTOUR Transnational Strategy" which defines the framework for joint cross-marketing, target markets and product development, the **most successful and sustainable working approach has been the implementation of activities focusing on attracting tourists from the Chinese and US-markets through the PATA-activities (Pacific Asia Travel Assoc.)**. As the main growth in the tourism market is expected to come from outside Europe, it has become an important strategic field of action to intensify efforts in attracting international tourists. This in mind, CROSSCULTOUR organised a transnational workshop with related regional suppliers in order to check their own offers referring to the demands of Chinese and American tourists and to develop products/offers fitting these markets. The experiences and lessons learned at the workshops led to an adapted PATA concept which was awarded with the "Chinese Tourists Welcoming Award". The PATA concept on using established cultural offers was followed by a Social Media Campaign dedicated to the Chinese market and a sales tour to address overseas tour operators.

The project's activities and results prepared the **ground for sustainable work in cultural tourism** and demonstrated that CROSSCULTOUR can be used as transnational role model on how to improve the attractiveness of respective regions as destinations on global markets. As well, it underlines the importance of existing transnational cooperation for the development of sustainable, future-oriented and innovative cross-marketing approaches.

Cultural heritage and creative resources

HERMAN – Management of Cultural Heritage in the Central Europe Area

The project

HERMAN is the only CENTRAL EUROPE project which focuses, above all, on the improvement of cultural heritage management. While several other projects also address cultural management activities, HERMAN concentrated on this field which represents an important basis for the valorisation of cultural heritage (CH) and, therefore, received its own sub-cluster.

The project focuses entirely on enhancing cultural heritage management in Central Europe, in order to underline the need for assessing and understanding the management needs of cultural heritage as well as to explore and better exploit its economic and social potential.

The project's significant added value which can be used as example of best practice

HERMAN's **most significant added value lies in its thematic particularity and its innovative working approach**, concentrating on how to replace the, at present, generally fragmented management structures by a new multi-stakeholder, dynamic and strategic design. This was done by developing state of the art management models ensuring better coordinated, integrated and systematic approaches in Cultural Heritage (CH) management.

The project correctly understood that the rich cultural heritage of the central European region is of outstanding importance and it could be the key driver of the development of regional/local economies, but its sustainable use and exploitation should be done in accordance with specific 21st century needs, including via new economic functions that could generate resources for the future maintenance of cultural values of heritage sites.

With its **innovative "Conservation through Development" (CTD) approach**, HERMAN goes beyond more conservative approaches (looking at preservation of cultural assets as a goal in itself) by preparing these sites for their role as a motor in sustainable regional development. The CDT approach involves relevant stakeholders and includes a continuous transnational knowledge exchange in the analysis, the transfer and method development as well as in the regional implementation phases. The substantial transnational added value of the project's implementation process is due to both territorial dimensions and transnational common dynamics (a common vision and a joint process to develop local implementation plans), which are highlighted and mutually respected. HERMAN has good chances to turn built cultural heritage into new drivers for local economic development as it visibly looks at best possible ways of exploitation by paving the way for sustainable management and operation as well as by involving multiple sectors and different governance levels, at local and transnational level.

HERMAN could become a ground-breaking project for the improvement of cultural heritage management in Central Europe and beyond, thus providing a fundamental basis for building up qualitative and sustainable utilisation and valorisation strategies for the cultural heritage as a resource with high economic potential.

Cultural heritage and creative resources

Danube Limes – UNESCO World Heritage - Nomination of the Central European part of the Roman Danube Limes within the international UNESCO World Heritage Framework "Frontiers of the Roman Empire"

The project

The project Danube Limes has been one of three CENTRAL EUROPE projects which focused on the preservation of cultural heritage. It was chosen as a "classical project" for historical cultural heritage preservation and promotion, as well as for its ability to introduce new approaches to reach this goal – in this case via a strategy to achieve the status of being listed on the UNESCO World Heritage list.

The major priority of the Danube Limes project has been the preservation and "marketing" of the culture heritage formed by the Danube Limes. In addition, facilitating the exchange of knowledge and experiences with regard to the management and preservation of historic sites along this former frontier of the Roman Empire has been a major concern – including the preparation of nomination documents for including the Hungarian and Slovakian parts of the Danube Limes on the UNESCO World Heritage list.

The project's significant added value which can be used as example of best practice

Danube Limes major **added value lies in the project's specifically strong sustainability** which is underlined through the very well prepared nomination documents based on a common and viable methodology to describe different Limes heritage sites in Hungary and Slovakia for being accepted as a transnational World Heritage Site. Another significant added value that can be used as example of best practice lies in the strong political uptake from Hungary and Slovakia, which underlined the commitments that have been reached to submit the elaborated technical nomination documents to UNESCO, with the effect that these cultural heritage sites have now a high potential to become successful applicants to the UNESCO World Heritage List and may receive additional public support to achieve this goal.

The project can serve as a role model on how to make valuable contributions to the preparation and preservation of selected cultural heritage sites as regards public access and improving public awareness for these sites by professionally preparing a nomination as UNESCO World Heritage. Beside the nomination, the project also proved its sustainability through the enhancement of transnational cultural property management and through facilitating spatial planning by integrating cultural heritage considerations into the development phases.

Sustainability of the project is secured not only due to the fact that the prepared nomination documents are planned to be submitted in 2014 to the UNSECO World Heritage Committee, but also through the creation a of management plan considering future activities. On the long-term, the World Heritage site status would ensure legal basis for continuous protection, preservation and management.

Cultural heritage and creative resources

CCC – Cultural Capital Counts

The project

Cultural Capital Counts is one of four projects which focused on the valorisation of intangible cultural heritage in order to preserve it. The main priority of the CCC project was to enable a positive development of the respective regions by identifying, utilising and valorising their immaterial resources, such as living traditions, knowledge and talents. The specific focus of the project can be seen in the development and implementation of a new strategy for sustainable regional development based on intangible cultural resources, intending to increase the competitiveness and the regional identity of Central European regions as well as developing capacity building on intangible cultural resources.

The project's significant added value which can be used as example of best practice

The most important added value of Cultural Capital Counts can be seen in its focus on social instead of material wealth, which represents a significant and, unfortunately, not frequently used approach towards the valorisation of intangible cultural heritage (ICH), including the significant role this type of heritage can play in the development of a regional identity. **The project's innovative element is the use of the great cultural diversity within Central Europe as a strategic factor for economic and social development**. The project pays less attention to monetary values and more to talents and experience of the people within their culture – aspects that are often neglected nowadays. The intention is to raise awareness of what local actors can be proud of – of their origins and their special traditions, skills and knowledge, i.e. what makes their regions unique.

As most regions (not only in Central Europe) are not aware of their ICH potentials, the project concentrates on identifying ICH resources, resulting in the development of a "Manual on Identifying Intangible Cultural Resources" that represents a valuable transnational tool to help other regions to discover their intangible cultural heritage.

Thatching in Hungary (c) Winehill Sheperd Organisation

Together with the "Report and Analysis of Existing Methods and Tools for the Capitalisation of Cultural Resources" that provided politicians and other stakeholders as well as entrepreneurs with methods and tools to capitalise on cultural resources, the CCC project was able to develop a "Manual on Transnational Tools to Valorise the Resource 'Regional Culture'". This manual, which can also be transferred to other regions beyond the project, contains the "CCC-Methodology" - a toolbox for regional and local politicians, regional developers and other local stakeholders, who want to build the future of their region on its most valuable intangible cultural resources in order to achieve better results regarding the development of enterprises, municipalities and regions.

CCC created several transnational tools and strategies which gave detailed advice and best examples for the valorisation of ICH – and with it to their preservation – by initiating a sustainable and comprehensive social and economic development effort.

Cultural heritage and creative resources

CENTROPE Capacity – Sustainable urban and regional cooperation for a polycentric territorial development in a competitive CENTROPE region

The project

CENTROPE Capacity was one of two projects which emphasised the importance of innovative governance strategies. It strives at enhancing the transnational governance structure for an improved cooperation in the CENTROPE area. It provides all partner regions in Austria, the Czech Republic, Hungary and Slovakia with the necessary capacities to play an active role in profiling the common regions, while at the same time providing innovative tools for (trans)regional governance.

The CENTROPE Capacity project has carried out a detailed strategic-economic analysis of the CENTROPE region, having in mind its innovation and growth potential and challenges. Content wise, the cooperation of the partners focused on the development of transnational strategies and tools for the CENTROPE area regarding the fields of "Knowledge Region", "Human Capital", "Spatial Integration" and "Culture & Tourism".

The project's significant added value which can be used as example of best practice

CENTROPE Capacity is a project of best practice with regard to its very effective governance approach. It underlines the importance of improving governance issues within a region, focusing on a political, administrative and operational level in order to develop policy learning for a sustainable cooperation and regional development. The territorial governance structure set up in the frame of this project consists of several layers: the Political Board meets on a semi-annual basis in CENTROPE Summits and brings together the main decision makers of the CENTROPE regions and cities; the CENTROPE Coordination Office prepares and coordinates the transnational activities and is supported through decentralised CENTROPE offices in all four partner countries.

CENTROPE Capacity's **significant added value is based on the creation of a framework in which all actors are able to govern the trans-regional integration process on an equal footing, thereby overcoming political and resource-related imbalances** that had marked preceding efforts to create a cross-border Euro-Region. At the end of the project, CENTROPE disposes of a routine transnational decision-making process geared towards the complexities of the 4-country area, a mechanism that provides cross-sectorial development strategies and implementation plans, which help to secure a stable political/administrative commitment to the common effort on all sides and a broadened awareness for the emergence of this notable region among its citizens and on the international stage.

This concept enables the permanent production of valuable, tailor-made strategies and tools for policy-makers in the area. One of them is the "Joint CENTROPE Strategy & Action Plan 2013+" which emphasise the commitment to a broad collaboration and extends from research and innovation to human capital development, spatial integration as well as culture and tourism. In all these areas, the partners agreed on a set of shared goals and supported a range of suggestions of how to concretise these ambitions through projects or initiatives. Additionally, the strategy presents the principles of future CENTROPE governance.

Cultural heritage and creative resources

SECOND CHANCE – From industrial Use to Creative Impulse

The project

SECOND CHANCE was selected as being a best example of three projects that concentrated on how to revitalise brownfields and derelict buildings by using cultural and creative resources.

The project focused on the revitalisation of post-industrial sites or brownfields of five Central European cities in a cultural and creative work and living space and to continue their revitalisation with sustainable concepts. The aim of the project was to identify, elaborate and further develop the cultural potential of each site and to realise them in a pilot investment. The slogan "From industrial use to creative impulse" reflects the vision of these cities to bring new life to former industrial sites and transform them into vital, creative and successful cultural spaces.

The project's significant added value which can be used as example of best practice

The **SECOND CHANCE project is a very good example on how a well-structured project can lead to a sustainable revitalisation of post-industrial sites through the joint development of innovative strategies and concepts for the valorisation of cultural resources** and create further investments by using a clear and complementary methodology based on exchange and networking.

In order to achieve the envisaged revitalisation through the integration and promotion of cultural activities and to identify the cultural potentials, challenges and goals of the five disused brownfields sites in the cities of Nuremberg, Leipzig, Venice, Krakow and Ljubljana, a detailed "SWOT Analysis" brought the plans forward. Shared with local stakeholders, investors, public authorities, residents and cultural professionals, it revealed appropriate "Development Visions" and "Utilisation Concepts" that, together with "Site-Specific PPP Models", permitted a suitable implementation of investments through pilot actions in each of the five post-industrial sites.

Together with a "Transnational Marketing Study" and a "PPP Concept for the Revitalisation of Post-Industrial Sites", SECOND CHANCE demonstrated how transnational cooperation can result in meaningful solutions, including the study of best practices and exchanges at the European and international level. The project's outcomes highlight the strengths of the approaches taken, without concealing the problems that arose and should encourage other cities and cultural entrepreneurs to give more brownfields in Europe a 'second chance'.

SECOND CHANCE clearly presented the importance and opportunities of an intended, sustainable reuse of brownfields and derelict buildings by using them as a driver for creativity. With the valorisation of existing cultural resources, these sites are able to attract investors, to develop new work- and living forms and to increase the potential to create further investments in the future.

Cultural heritage and creative resources

CREATIVE CITIES – Development and Promotion of Creative Industry Potentials in Central European Cities

The project

CREATIVE CITIES has been the only CENTRAL EUROPE project which focused completely on the "creative industries" as an important resource that can play an important role in integrated urban revitalisation.

The project focused on the creation of a transnational network of creative industry clusters of major Central European cities. This should help to better exploit the unused potentials of creative industries for economic growth by improving their framework conditions and external visibility through transnational marketing and networking and to promote entrepreneurial skills and competitiveness of creative industries.

The project's significant added value which can be used as example of best practice

CREATIVE CITES **major added value can be seen in the combination of its thematic particularity - as it is the only project which fully concentrates on the improvement of the creative industries – with its production of high level networking in order to allow an successful exploitation of creative resources and potentials** which are a significant factor for future economic development of decayed urban areas, not only in Central Europe.

With the establishment of a transnational network of creative industry clusters in five cities (Gdansk, Genoa, Leipzig, Ljubljana and Pecs), the CREATIVE CITES project underlines – similar to other projects of the CENTRAL EUROPE Programme - the importance of joint transnational management structures and networking. Examples of best practice results of this networking are the "creative industry cluster contact points" that promote capacity building in the sector, represent a high added value for sustainability in this field and form the basis for a better capitalisation of unused potentials of creative industries for economic growth.

The joint transnational management structures and networking enabled more transparency of the creative industries potentials in each of the five cities and allowed the development of "Local Action Plans" as well as a "Joint Action Plan". This represents an important set of guidelines and recommendations for other cities interested in reproducing the approaches taken by the project (including via transnational activities in five important areas relevant to the emergence and development of creative clusters: Networking, Education and Employment, Transfer of Knowledge, Marketing, Infrastructure and Financial Support).
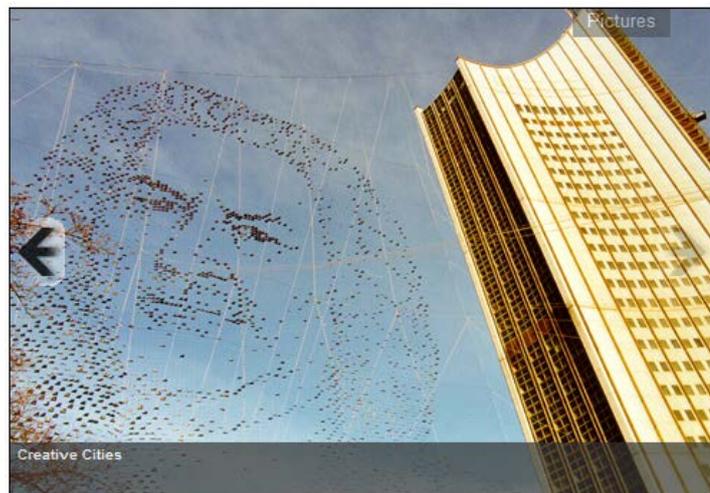
These valuable transnational tools can be considered a significant added value for future efforts to improve the creative industry environment as well as for enhancing competitiveness and employment opportunities, both of which significant contributions towards the achievement of the Lisbon objectives on local levels.

Cultural heritage and creative resources

4.5   Results of the Study Survey

The questionnaire of this survey was sent to all partners in culture-related projects funded by the CENTRAL EUROPE Programme. 48 answers were received from a wide spectrum of respondents; they came from 17 of the 18 projects. As explained in Part 2.2 of the study, this turnout of slightly over 20% of all partners involved in such projects remains below the threshold of being statistically "representative". However, the results could at least be considered indicative, in addition to presenting valuable and up-to-date information on the state of individual projects.

The questions (Q) No. 3, 5, 7 and 9 did not provide pre-formulated answers and therefore required an ex-post evaluation of the answers, which are summarised below.

The questionnaire template can be found in ANNEX 2.

Question 1: Would your project have been realised even without the support of the CENTRAL EUROPE programme?

Answer Choices	Responses	
Yes	2.08%	1
Partly	27.08%	13
Not really	70.83%	34
Total		48
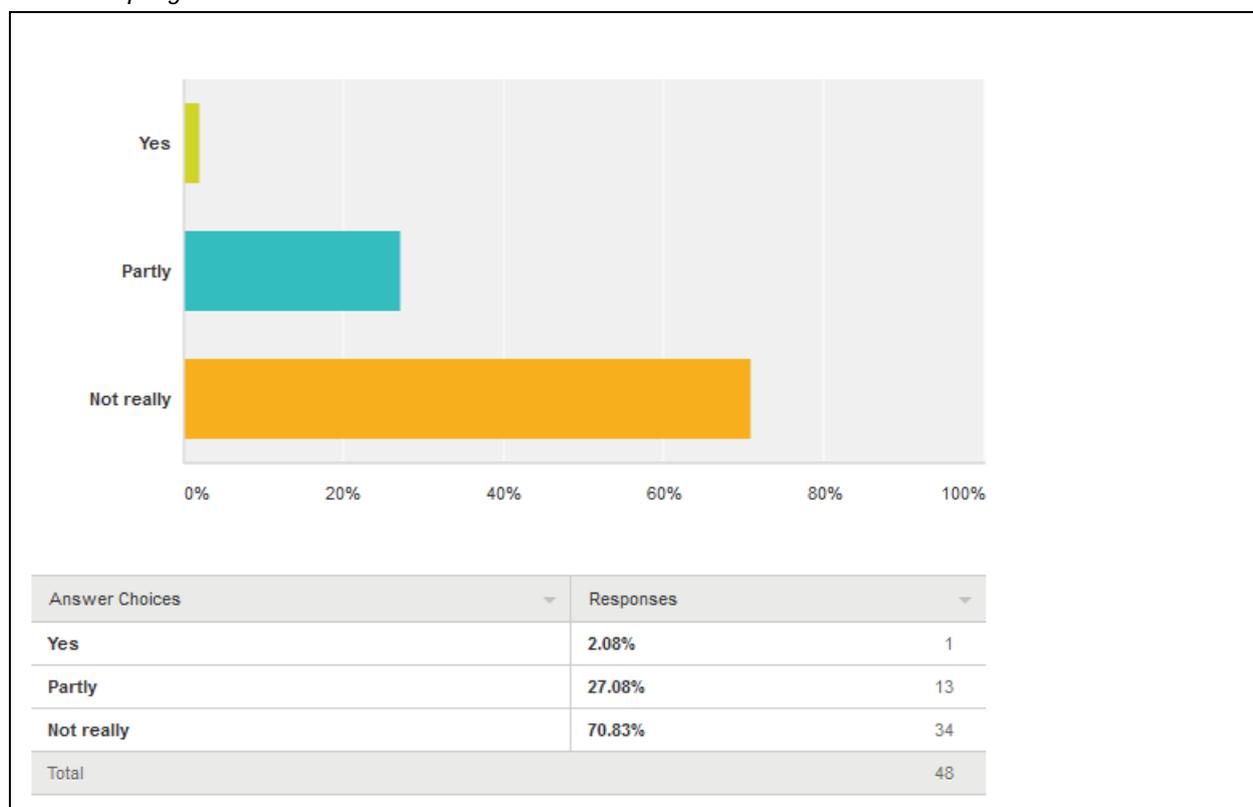
Given the average project budget of ca. 2.5 million Euros, the answers to the questionnaire show a realistic appraisal: Almost ¾ of the respondents see the CENTRAL EUROPE Programme clearly as the main facilitator for the realisation of their project ideas and/or investments.

Question 2: Do you think that in 5 years, the impacts or benefits of the project will (still) be visible? Please rate on a scale from 1 to 5 how visible these results will still be in 5 years from now on (1 low visibility of the results - 5 high visibility of the results).
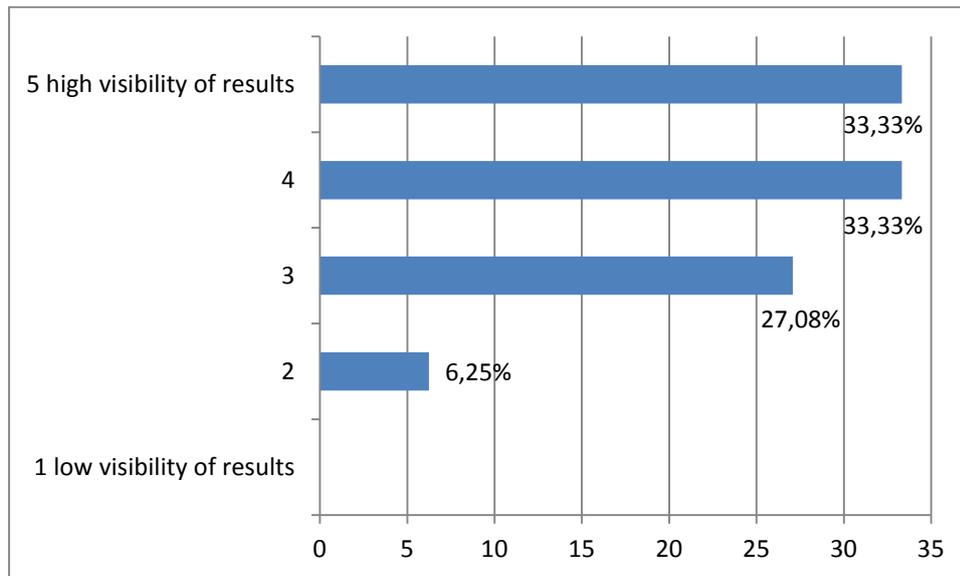
The answers show an almost identical picture as Q 1: 2/3 of those answering expect a high or very high visibility of the outcomes of their projects in the near future, while only 6% are a bit more sceptical, in that regard. Improvements in public relations work, particularly as regards the communication of project results and benefits via the Internet and other contemporary channels, could probably lead to even better results in the next programming period (cf. conclusions / recommendations in Part 5).
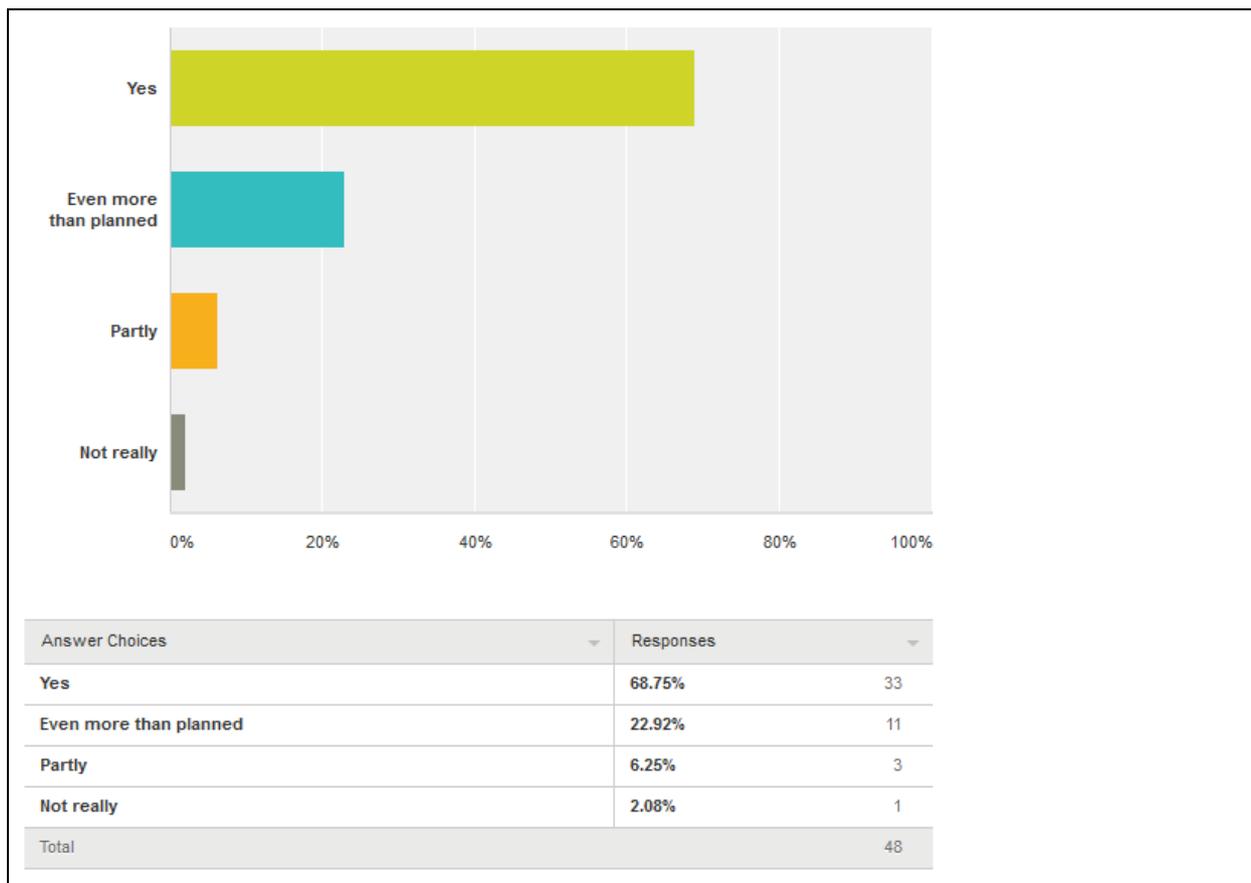
Question 3: What do you consider the main results and the expected impacts of the project in your regions?

Main project results, impacts (open question, multiple answers possible!)	Mentioned X times in that category
1. More **visibility and awareness raising** for the project's goals and results (in 13 cases, local/regional, in 8 transnational attention was mentioned)	22
2. **Transnational cooperation**, networking, sharing	12
3. Incentives, improvements for **cultural tourism**	10
4. **New markets**, products, employment opportunities	9
5. **New concepts** ideas, management strategies	8
6. **Policy changes**, incl. development plans etc.	8
7. **Heritage valorisation**, identity building	8
8. **New resources**, publications, research and information tools	8
9. **New projects** or projects sustained	7
10. **New technologies**, digitalisation, Internet portals etc.	7
11. Implementation of **pilot actions**, investments	6
12. **Training** and training materials, education	5
13. **New groups** or actors (e.g. "women on the countryside")	2

The answers show a wide spectrum of key goals, results and impacts, whose improved visibility is considered as a benefit which is applicable for most of the projects in the programme even having a different focus. Results of transnational cooperation and networking and improvements of cultural tourism are ranked next showing their significance for the project partners and the individual projects.

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Question 4: Did the transnational cooperation ensure an added value to the project that could not have been realised without transnational cooperation?

Answer Choices	Responses	
Yes	68.75%	33
Even more than planned	22.92%	11
Partly	6.25%	3
Not really	2.08%	1
Total		48

The key role of transnational cooperation in the CENTRAL EUROPE Programme is confirmed by over 90% of the respondents. Frequently, its added value is considered higher than originally expected.

Question 5: Please mention what kind of cooperation resulted in an enhanced added value (i.e. joint management; exchange of experiences; alternative problem solutions in other countries; networking; useful expert meetings, workshops or brainstorming sessions; etc.)

On top of the answers to this open question, which support and specify the results of Q. 4, are:

- Exchange of experiences/networking: 42 answers
- Useful workshops/meetings/conferences: 21
- Alterative problem solutions/methods/expert advice: 15
- Better or new outputs/products: 11
- Joint management or action plans: 10

Other answers include e.g. transnational research/comparisons/study visits and related transfers; new markets/project proposals and similar opportunities; incentives for change management or trust building.

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Question 6: Did or do your project activities or results "open up political doors" in order to be recognised or did they even become part of regional / national policies?

Answered: 48	Skipped: 0		
Answer Choices	▼	Responses	▼
Yes, particularly as regards:	Responses	20.83%	10
Partly, for example:	Responses	52.08%	25
Not really, due to:	Responses	29.17%	14

This question reveals one aspect of CENTRAL EUROPE culture-related projects that, obviously, did not fulfil the expectations of several partners (if there had been any). In a few cases of projects of the later calls, this was due to the fact that respective efforts were still in preparation.

Additional comments of respondents mention as positive encounters e.g. influencing regional or national policies, guidelines or regulations; fruitful meetings with city councillors and other stakeholders; better chances to realise concrete projects (e.g. digital libraries); contacts/joint projects with transnational initiatives. More concrete results are listed in Section 4.5

Negative comments include, for example: "traditional administrative routines"; "unwillingness to cooperate" among politicians; court blockades of laws or political initiatives; "lack of open-mindedness of political hierarchies to European projects beyond structural funds"; or "lack of financial sources for culture heritage".

Question 7: Following the end of support via the CENTRAL EUROPE programme, are there strategies or plans for follow up activities that may secure longer-term impacts? Please tell us more (just in keywords):

A great majority of responding partners mention intentions for a continuation of the project or of networks with related objectives. Among important follow-up activities, some are mentioned frequently:
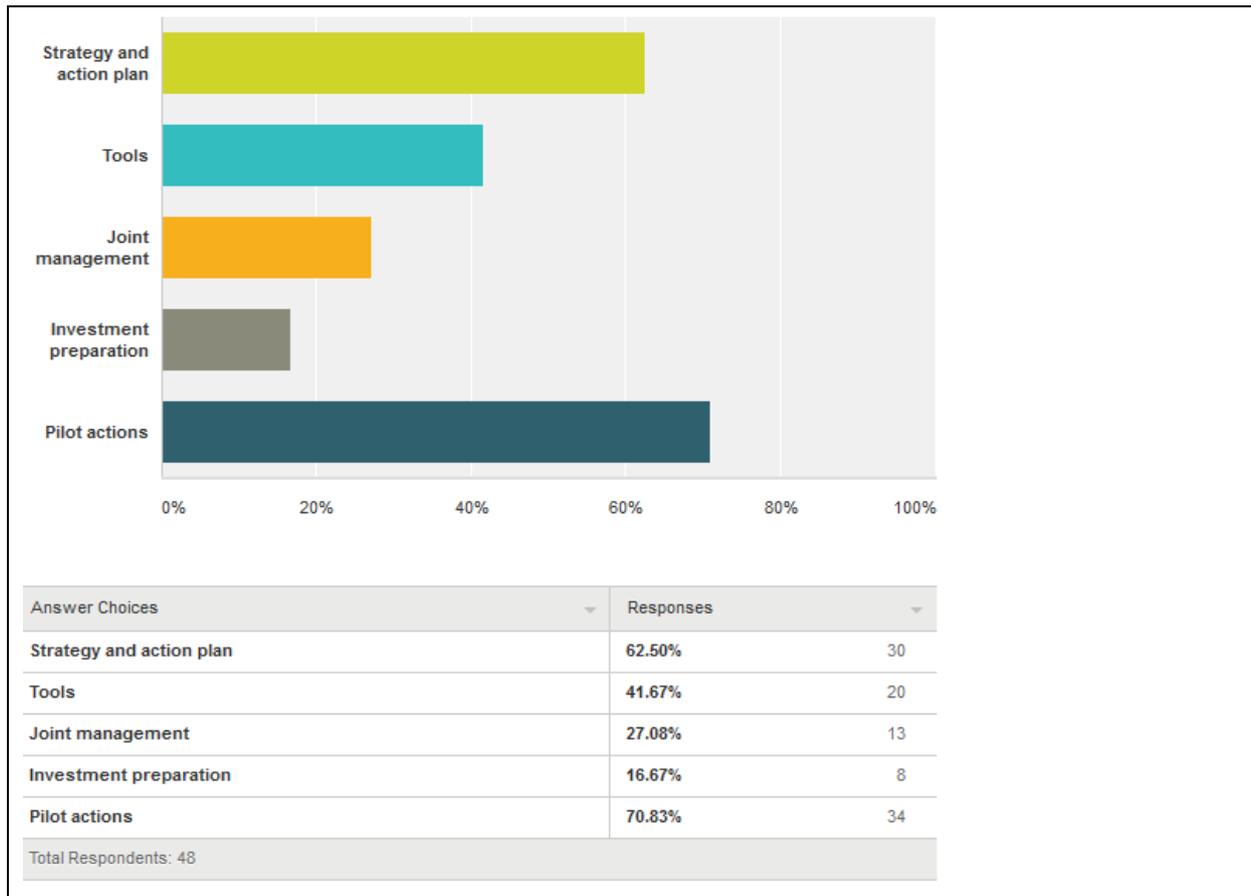
- New projects or applications in other programmes (19 answers);
- Working with or enhancing existing networks (10);
- The continuation of meetings, workshops, publications, mailings or webpages (10); or
- The implementation of plans and management strategies (9).

However, sometimes these intentions are accompanied by remarks to the effect that "further financing is not ensured" or that a continuation depends "almost totally on public funding (only public bodies are members)", which could merit further reflection in the next programming period with regard to an optimal "mix" of partners.

In a few cases, the question of longer-term impacts seemed to be a bit premature for project participants, resulting in comments such as: "dissemination of results is just before us", or: a "crucial issue is to appoint the Coordinator of the route who will manage all the activities in the future".

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Question 8: What were for your territory and/or institution the most relevant outputs of the project. Please select one or more output types and briefly describe them.

Answer Choices	Responses	
Strategy and action plan	62.50%	30
Tools	41.67%	20
Joint management	27.08%	13
Investment preparation	16.67%	8
Pilot actions	70.83%	34
Total Respondents: 48		

Pilot actions as well as strategies and action plans are the most frequent answers to this question, followed by the development of tools. Joint management experiences and the preparation of investments are apparently less important (the latter not unusual for culture-related projects).

Question 9: Are there synergies of your project with other regional/national/EU funded projects or initiatives. Please describe

This question is evaluated in greater detail in the following section 4.6. Results show a remarkable number of synergies both with local/regional and transnational policies and programmes, including those in neighbouring areas.

Question 10: Could you please tell us whether the following text could be seen as describing also the reality in your region?
"Culture is already 'joined-up'. It is joined up with our personal, community, regional and national identities. It is joined up with the way we live, work and play. It is increasingly joined up with our capacity for sustainable economic development, and attracting inward investment in a knowledge-based and creative economy. It is joined up with the ways in which we can make communities and places physically attractive, socially and economically dynamic and diverse. It is joined up, ultimately, to our whole quality of life." (from: Creative Consequences: the contribution and impact of the arts in Essex 2001/2002, London, Local Government Association, 2003)

Answer Choices	Responses	
Yes	60.42%	29
Partly	33.33%	16
Not really	6.25%	3
Total		48

The motivations for this question are explained at the start of Part 3 of the study. Given the differing conditions in programme countries, the results seem realistic. A few additional comments, some of them with a critical undertone:

- *"Culture indeed combines identities on regional and national levels. Furthermore, it does link them on a personal and community basis. Our existence, ways of functioning or even a simple factor such as earning money are mutually connected and influence each other permanently what results in the creation of culture"; (Poland)*
- *"We need still to learn and develop some of these concepts" (Italy)*
- *Only partly, "thanks to Hungarian reality" (Hungary)*
- *"Culture-based development is truly endogenous regional development." (Austria)*
- *"These implications of culture are recognised, but not put in practice yet." (Slovenia)*
- *In EU programmes, "culture and cultural resources do not have a high priority or mirror this multi-faceted approach as a driving force for sustainable economy, growth and jobs", since they are "mostly reduced to a single meaning of tourism development" (Austria).*
- *"Generally valid, but not visible for everybody" (Slovakia)*
- *As regards "diverse, ... transparent, sustainable structures not joined up enough" (Germany)*
- *"We're light years away from this conceptual understanding" (Slovenia)*
- *"Culture is not considered a priority and does not have sufficient funds" (Italy)*
- *Culture and transnational cooperation bring "legality, civic-mindedness, sustainability" (Italy)*

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4.6   Regional, National and European Linkages of the Projects

National and regional policies:

Based on the analysis of the aims and outcomes of the 18 culture-related transnational cooperation projects in the CENTRAL EUROPE Programme as well as on the evaluation of the questionnaires of the study survey, there are a number of cases where a direct impact of a project on *national policies* or programmes (or vice versa) could be verified. Linkages with policy makers and administrators or chances for project-related political awareness-raising often seem to be even better developed and more explicit as regards *regional and local policies:* a result to be expected for projects of a territorial cooperation programme such as CENTRAL EUROPE. Related influences appear to be particularly strong in countries where either cultural heritage (e.g. in Poland or Italy) or creative industries (e.g. in Hungary) are an explicit priority of the national and regional SF Operational Plans or strategic reference frames.

However, in a few cases, respondents to the study survey also deplore, for example: "traditional administrative routines"; an "unwillingness to cooperate" among politicians; court blockades of laws or political initiatives; "lack of open-mindedness of political hierarchies to European projects beyond structural funds"; "culture is not considered a priority" or "lack of financial sources for cultural heritage".

Examples of cultural heritage-related projects:

The *Danube Limes* project in the field of *monument protection* shows strong political linkages e.g. in Hungary and Slovakia, where politicians underlined the commitments that have been reached to submit the elaborated technical nomination documents to UNESCO, through which they now have better chances to become successful applicants to the UNESCO World Heritage List and receive additional public support to achieve this goal. In Austria, the project influenced regional monument protection policies.

HERMAN's aim to improve the *management and valorisation of cultural heritage* to better exploit their economic potential is based on the national strategic reference frameworks of the participating countries, such as the New Hungary Development Plan and New Széchenyi Plan which prioritise the revitalisation of urban areas and the protection of cultural heritage as well as developing new services and functions to cultural heritage assets. In the case of Italy, the National Strategic Reference Framework related to cultural field in the 2007-2013 programming period pays particular attention to the valorisation of cultural heritage to increase territorial competitiveness and attractiveness and promote actions for the governance of cultural policies, to which pilot actions of the project contributed (e.g. in Ravenna). In Poland, the strategic document "Poland 2030" stresses the importance of protecting the cultural heritage in an urban context and shows an integrated approach and policy for urban development that links it with the project's intentions.

In the field of *heritage-related tourism*, *CrossCulTour* reports its influence on regional funding and tourism policy in Germany, while in Poland and Italy, the *CUSTODES* project became instrumental for regional strategies of tourism development (e.g. "Castle Routes") and *Listen to the voice of villages* developed synergies within regional strategies for tourism in rural areas (in line with the European Commission Communication of 2007: "Agenda for a sustainable and competitive European tourism").

As regards *intangible cultural heritage*, the *CCC* project notes that the Hungarian Ministry of Rural Development and the Ministry of Human Development intend to launch programmes based on the project's valorisation strategy. The project *ETNOFOLK* relates to different national policies on intangible cultural heritage in all participating countries, such as: *Concept of More Efficient Care of Traditional Folk Culture* of the Czech Republic, *National Cultural Policy* of the Czech Republic for 2009 - 2014; Hungarian *Act on Safeguarding Cultural Heritage* (amendment: Act LXXXIX of 2005),

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Hungarian Decree by the Ministry of National Cultural Heritage on the *Regulation of Protection of Cultural Heritage*; *Resolution of the Government* of the Slovak Republic No. 666/2007, which includes "Conception of care for traditional folk culture"; *Protection of Cultural Heritage Act* (Slovenia, 2008).

Examples of projects related to creative resources / cultural industries:

As regards *innovative governance strategies,* the *CENTROPE Capacity* project demonstrated a very strong impact and uptake of results on political, administrative and operational levels, thanks to the production of valuable, tailor-made strategies and tools for policy-makers in the countries involved (Czech Republic, Slovakia, Hungary and Austria) and to the creation of a new political framework forging a common agenda, including in top-level summit meetings.

ReSource is well connected with *regional economic development strategies* and related national policies e.g. in the Czech Republic or in the Eastern part of Germany ("Aufbau Ost"). The project's Resolution has been "signed by an impressive number of European networks and projects as well as European, national and regional politicians" and claims great impact on mining regeneration and environmental policies in the programme area. As well, the project *ReNewTown* shows different linkages to national policies such as: the German *National Urban Development Policy* and related concepts and strategies for spatial development; the *Spatial Development Strategy* of Slovenia; the *Urban Development Strategy Document to 2015* of the Czech Republic; Slovakia's *National Strategy of Regional Development for 2007-2013*; and Poland's *Development Strategy 2007-2015*

As a project focusing on the *revitalisation of Brownfields and derelict buildings, SECOND CHANCE* addressed both, relevant national policies in the field of revitalisation of urban areas and guidelines focusing on the promotion of cultural initiatives. This corresponded with e.g. documents of Germany's Federal Office for Building and Regional Planning highlighting the revitalisation of inner-city industrial brownfields and its importance to German urban development, as underlined in the national strategic reference framework 2007-2013. Other linkages of the project to national policies can be found in Italy's plans for a *National Brownfield Regeneration Strategy* or in Poland with the *National Strategy for Culture 2004-2013* and the *Krakow Strategy for Development.*

Finally, *Creative cities* is a good example for a fruitful collaboration between different public administration levels, SME's and independent actors regarding the development of *creative industries* clusters.

European or International policies and programmes:

Project reports as well as survey responses point to a great number of relevant links with other EU strategies or programmes and to additional trans-regional or international policies and cooperation or benchmarking initiatives; only a few respondents of the survey report no or limited synergies, in this respect

First and foremost, such references concern the "Lisbon Agenda" and the general strategic objectives of the European regional development and cohesion policy, as evidenced in all applications. However, since these are more or less conditional for being accepted in the programme, further details of such connotations seem redundant here.

Of much greater interest are a number of more explicit linkages (or potential ties). Again just a few examples:

Projects of the programme such as *SECOND CHANCE* spur *intercultural dialogue* through the promotion of cultural exchange, artists residencies and joint presentations on exhibitions which relates to the objectives of the "European Agenda for Culture 2007" to foster intercultural dialogue and cross-border mobility.

In some cases, *specific EU Directives or strategy papers* play an important part in project's

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activities. For example, among the outputs of the *Creative Cities* project is a commentary on the Commission's *Green Paper on cultural industries*[54]. The project *Central Markets* reports on legislation and regulations of markets in the different countries involved in the project, including the verification of the implementation of the *EU-"Bolkenstein Directive"* on services in the partner countries and on its impact on local markets. The project underlined that greater awareness of existing legislation on markets at Member State and EU levels is an important factor for the revitalisation of market traditions. In this regard, the project intended to address decision makers and market operators and raise awareness on the difficulties and threats created by the existing policy fragmentation, in order to foster more integrated policies and priorities regarding markets, especially in the CENTRAL EUROPE area. As well, the European Network of Markets revitalised thanks to the project. Close contact exist with two other EU market-related projects: URBACT MARKETS funded by URBACT II and MARAKANDA funded by ENPI CBC.

Linkages exist with programmes of *international organisations and initiatives outside of the direct EU context*, including those of the Council of Europe or UNESCO. As mentioned before, *Danube Limes* is strongly involved in activities leading to an inclusion into the UNESCO World Heritage List. Projects which focus on the intangible cultural heritage such as *ETNOFOLK, Culture Capital Counts* or *Traditional and Wild* are closely related to the objectives and aims of the UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* (2003), whose implementation is also supported by surveys, e.g. in Slovenia. *THETRIS* highlights synergies with the IPA *Adriatic Cross-border Cooperation Programme* carried out by participating countries in the Adriatic area with co-funding of the European Union while *CrossCulTour* is a prominent part of Council of Europe *"Cultural Routes" Programme* (*FORTE CULTURA* also striving into this direction).

Obviously, such "external" linkages do not prevent, in some cases rather foster, s*ynergies with European Union activities or opportunities*, in- and outside of the CENTRAL EUROPE area: In the study survey, *CrossCulTour* reports that "there is a growing 'project-community' in the region and in Europe that regularly exchanges on ongoing and planned projects and EU programmes". As well, *ETNOFOLK* highlights its involvement in the *"Europeana" Initiative* (EU Digital Agenda), while *CUSTODES* points to "Synergies with all EU funded projects focusing on the touristic valorisation of the heritage (CADSES-ROMIT, INT III C- SUVOT, SEEDANUBE LIMES BRAND, SEE-CLEAR, IPA-ADRIAMUSE)" and to new infrastructural projects funded from Regional OPs. *FORTE CULTURA* maintains a knowledge exchange with project AT FORT ("Atelier European Fortresses - Powering Local Sustainable Development", a Regional Initiative Project in the INTERREG IV C PROGRAMME) and ATRIFORT (South-West Europe), two partners being members in both projects. In Poland, strong synergies exist with the project "Revitalisation of the Fortress Kostrzyn" financed by the EU cross-border cooperation funds. *Centrope Capacity* highlights linkages with the EU *Danube Strategy* and *HerMan* with the SUSTCULT project of the *SEE Programme*.

Frequently, close *linkages with the INTERREG and LEADER* activities are mentioned by project partners, e.g. in the case of *ReSource, SHIFT-X* or *CCC*. The two latter projects also report that their outputs influenced new strategies for the 2014-2020 period in LEADER regions ("we combine the activities with other EU projects, from Interreg IVC, LEADER etc.").

Finally, *synergies with other projects in the CENTRAL EUROPE Programme* are mentioned, for example:

- *ETNOFOLK* with *THETRIS;*
- *SECOND CHANCE* with *Creative Cities*;
- *SHIFT-X* with *CCC* and *SECOND CHANCE.*

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[54]   European Commission (2010c): *Green Paper on Unlocking the potential of cultural and creative industries.*

5.   Conclusions and Recommendations

The following conclusions and recommendations aim to assist the further development and, in particular, the thematic capitalisation activities of the CENTRAL EUROPE Programme. They are based mainly on the findings in the previous Parts 3 and 4 of the study on "cultural heritage and creative resources".

5.1 Conclusions

General conclusions for the programme and its management

The *main territorial relevance and added value* created by the CENTRAL EUROPE Programme for the involved territories can be seen in the experience and knowledge derived from *transnational cooperation*. In that context, the heterogeneity of this area, not only in administrative structures and economic conditions, but even more as regards national and regional cultural and linguistic diversity should not be forgotten, since it presents particular challenges to any cooperation programme. Despite the cultural specificities of the territories and the obvious desire to foster local identities and regional cultural profiles (especially in heritage-related projects), the project partners indicated almost unanimously – e.g. in the survey carried out for this study or in output documentations – that cooperating with administrative, professional and other partners from across the CENTRAL EUROPE area has been very fruitful, since it led to many new insights, useful tools and important thematic or methodological challenges. In particular, it helped to improve project outcomes through e.g. exchanges of experiences and training opportunities; alternative solutions for management and implementation problems; additional experts' advice; trust-building; discovery of future markets for cultural services, arts and design products, heritage tourism and the like.

Nearly all *types of "actions"* foreseen by the programme had a clear added value for culture-related projects as well as for the objectives of the CENTRAL EUROPE Programme. *Transnational tools* that took the diverse cultural reality into account created, in many cases, additional benefits as they could be used not only in the participating territories but also in regions outside of central Europe, thus increasing the chance for international recognition. As well, the establishment of *permanent management structures* based on clear *strategies or action plans* and the implementation of *pilot actions* clearly helped to improve the visibility and sustainability of cultural projects.

Linking transnational project governance structures better with *political, administrative and operational actors within a region and on national levels* can play a significant role in profiling the regions, improving cooperation as well as providing resources for sustainable outcomes. However, not all of the project partners were fully satisfied with the response they received in policy circles of their respective countries: In the study survey, the impact of their projects on regional or national policies has been judged by only 21% as positive and 52% partly positive, which could suggest that some additional attention be devoted to this issue in the new programming period.

Communication strategies aiming at a wider audience (e.g. through using new media), *human resources development* (e.g. as regards experience in transnational networking) and *productivity-oriented management structures* proved to be additional challenges in some of the projects.

Due to their transnational character, nearly all CENTRAL EUROPE projects working on cultural and creative resources, regardless of their main thematic goals, could be seen as having per se *"intercultural dimensions" in the wider sense* (e.g. coping with historical, linguistic, mentality or infrastructural differences among partners): a marked contrast to region-centred development and cohesion projects funded by the ERDF or exclusively national and regional support instruments; this could play a role in future communication efforts.

Almost needless to say is that project partners are well aware of the crucial *financial role* the programme has played in the realisation of both their local and international project ambitions:

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According to the study survey, *CENTRAL EUROPE funding has been conditional* (for ca. 70% of the respondents) or at least partly instrumental (ca. 27%) for the realisation of culture-related development projects.

These and some other positive factors mentioned below suggest a continuation of the overall approach taken by the CENTRAL EUROPE during the past programming period, including the perpetuation of the present pragmatic management policy of the programme with its explicit "cultural dimensions" as well as its efforts to capitalise on the strengths of its territory and on its relations or collaboration with external actors.

The CENTRAL EUROPE Programme in the context of current EU and national policies

In the autumn of 2013, during the preparation of the main parts of this study, the definite 2014-2020 *EU Cohesion Policy regulations* and their national and regional implementation programmes (OP's) were not yet fully known. Planning documents or proposals seemed to show, for the most part, little progress in comparison with those of the previous period as regards the role of "culture" in supporting economic and technological development or social inclusion[55], leading to critical comments among respondents to the study survey (cf. section 4.5, question 10). Together with an often one-dimensional outlook on heritage issues and "other factors such as co-funding requirements, administrative procedures, advancement conditions or lack of transparency", this has been perceived as an obstacle for culture-related projects[56] to access Structural Funds programmes.

However, the CENTRAL EUROPE Programme can clearly be spared from such criticism, since it foresees, in its draft Operational Programme for 2014-2020, a strategic priority for cooperating on "natural and cultural resources" with related objectives. If this priority will again be implemented and managed in a flexible, "bottom-up" approach that reflects regional experiences, it is bound to integrate various concerns and needs of stakeholders in the programme area. As well, it will reflect the complementary or subsidiary character of all EU action in the cultural domain (cf. section 3.3).

In addition to general strategies and communications of the European Commission[57], some *specialised programmes and initiatives of the EU* address, at least partly, the two sub-themes considered in this study (cultural heritage and creative resources). This concerns, in particular:

- The *"Culture" and "Media" programmes* (now succeeded by *Creative Europe*);
- *The Digital Agenda for Europe* (so far with a focus on heritage-related projects); and
- The *FP 7 Research Framework Programme* (now *Horizon 2020*).

Examples mentioned in part 4.6 of the study demonstrate that there exist indeed synergies between the above or other EU programmes and the projects funded by CENTRAL EUROPE, be it that the design of the latter can build on previously gained experiences or that specific roadmaps, management concepts or policy options are further explored.

The same could be said for many *national and local or regional policies* in Europe that address heritage or the creative sector: Their scope greatly expanded, during the last decades, and now frequently encompasses objectives linking them with those of EU Structural Funds (e.g. as regards contributions to economic growth, employment, "new media" developments or social inclusion)[58].

In addition to such synergies, EU territorial cooperation programmes generally provide a definite "added value". Based on the results of this study, main advantages can be seen in these features:

[55] The latter issue is now explicitly recognised in the thematic objectives as an investment priority of the ERDF, cf. the final Regulation (EU) 1303/2013 of the European Parliament and the Council of 17 December 2013.
[56] KEA European Affairs (2012a): *Use of Structural Funds for Cultural Projects.*
[57] e.g. *On a European agenda for culture in a globalizing world*, COM(2007) 242 final or: *Promoting cultural and creative sectors for growth and jobs in the EU*, COM (2012) 537 final.
[58] Council of Europe/ERICarts (2013): *Compendium of Cultural Policies and Trends in Europe.*

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- More attention is given to *specific conditions and development needs of cities and regions* (as compared to e.g. the *Culture Programme Europe* or *FP 7)*;

- There is a clear *focus on transnational/-regional cooperation* (as compared especially to national policies or regular ERDF/ESF projects under the national OPs);

- Territorial programmes seem to show a greater *flexibility as regards the thematic focus of projects* (e.g. with regard to economic potentials and cross-sector synergies) as well as *management approaches or methodologies*; and

- The average volume of their project budgets is comparatively large, which enables also meaningful pilot investments (that are, or have been, rarely possible within the *Culture Programme* resp. *Creative Europe* or in heritage-related *FP 7* projects).

As could be shown in Part 4 of the study, the programme demonstrated, already during the past programming period 2007-2013, that these and other distinctive features indeed provided, in comparison with other EU and national programmes, specific benefits of and for culture-related projects. The fact that the CENTRAL EUROPE area partly overlaps with other territorial cooperation programmes or "strategic regions" did not compromise such results, rather added some important synergies.

Priority axis 3 "Cooperating on natural and cultural resources for sustainable growth in CENTRAL EUROPE" of the follow-up CENTRAL EUROPE 2020 Programme could even enlarge the impact of the programme on cultural cooperation and development in its territorial area, if thematic elasticity is offered in a similar manner to applicants as has been the case during the current programming period, leading to more cross-sectorial synergies, in the future possibly even to a new category of explicitly transversal or "inter-disciplinary" projects.

Thematic achievements of CENTRAL EUROPE projects

The 18 projects of the programme with a distinct focus on "cultural heritage and creative resources" helped to unleash *new innovation potential* and fostered *important drivers for the success of cross-regional development projects* (e.g. motivational and communication benefits; people-centred outcomes; entrepreneurial opportunities; often modest capital investment prerequisites).

As regards projects with a focus on *heritage*, the protection and/or reconstruction of historic infrastructures in CENTRAL EUROPE projects proved to be a cultural resource with high economic potential. Successful strategies included, but are not limited to setting up transnational cultural routes (e.g. *CROSSCULTOUR*, *FORTE CULTURA*), the use of the European Heritage Label or the nomination as a UNESCO World Heritage Site (i.e. *Danube Limes*), all of which helped to improve the regions' attractiveness and to foster knowledge.

Cultural heritage management has so far been an underestimated factor for building up both a qualitative and sustainable utilisation and valorisation. In that respect, some CENTRAL EUROPE projects such as *HERMAN*, *CENTROPE Capacity*, *CREATIVE CITIES*, *SECOND CHANCE*, or *CROSSCULTOUR* demonstrated its significance both within and outside of the programme. In particular, an important added value can be generated through the creation of joint management structures - or the use of already existing ones. This helps to intensify transnational cooperation, knowledge mining and experience exchange and to develop better transnational tools or strategies. Wherever feasible, permanent joint management structures contribute to sustainable or future-oriented results and activities.

The valorisation of *intangible cultural heritage* turned out to be a particularly innovative thematic extension of the programme. Through an appropriate identification and utilisation of these resources, regional and local politicians, regional developers and other local stakeholders joined forces with a broader public in contributing to the future of their region via preserving and further

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developing some of their most valuable assets in order to contribute to an increased attractiveness and competitiveness of regions.

The promotion of, and capitalisation on, *cultural tourism* (including through appropriate cross-marketing approaches), demanded an enhanced valorisation of both the tangible and intangible cultural heritage, resulting in meaningful contributions to its preservation (e.g. CrossCulTour, CUSTODES and LISTEN TO THE VOICE OF VILLAGES).

The *revitalisation or reuse of brownfields and derelict buildings* through sustainable concepts for an appropriate utilisation and valorisation of cultural and creative resources led, in projects such as *SECOND CHANCE*, to enhanced attractiveness for current and future investors and to the development of new working and living forms.

The improvement of the *creative industries' market environment* through the formation of creative clusters and an appropriate, sustainable exploitation of creative resources proved to be a significant factor for future economic development efforts benefitting decayed urban areas in and beyond CENTRAL EUROPE (cf. the *Creative Cities* project).

Based on its "bottom-up" approach adapted to local and regional needs, the programme could be brought to even greater fruition during the 2014-2020 period, if

- important societal challenges such as *demographic trends* – mentioned as "a key challenge" in the draft CENTRAL EUROPE OP for 2014-2020 - and *diversity issues* could be explicitly taken up in some of the future culture-related projects (which was less the case during the past programming period), or
- the communication and cohesion potential of projects involving the *intangible heritage* are given even more attention than in the previous period (which could also create synergies with the new *Horizon 2020* programme that includes e.g. a research line addressing "inclusive, innovative & reflective societies" and special conditions for SMEs that are dominating structures in the cultural sector).

While the great majority of culture-related cooperation experiences in the CENTRAL EUROPE Programme that linked professionals and administrators from all parts of the area can be considered successful, the question remains whether they also created a common – in this case: cultural – space. In other words: Would project participants e.g. in Gdansk and in Genoa agree on similar – geographical, historical, political or cultural - ideas and concerns outside of the particular thematic or professional agendas that brought them together in their project? Or even more accentuated: Is there a feeling of allegiance to a larger European region with a specific identity, called CENTRAL EUROPE?

In this respect, we first need to recall that, officially, CENTRAL EUROPE is not considered by the EU to be a strategic macro-region like the Baltic Sea Region, Alpine Region, Danube Region or the Adriatic-Ionian Region; in fact, it is part of several larger regions whose geographical territories partly overlap with that of the programme. In addition, the cautious wording of documents and publications of the programme suggests, that notions of "spatial identity" have not been the main concern of the programme. While the cultural PORTRAITS brochure[59] mentions "a common history as well as similar social and cultural characteristics" - to which one could add a question mark – it rightly points to "diverse features" and "big differences in political and administrative structures". Bridging those gaps and thus turning "central Europe's diversity" into an "opportunity [for] more sustainable development of the area" proved indeed to be the right answer to these challenges.

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[59] CENTRAL EUROPE Programme - Joint Technical Secretariat (2013): *Project Stories from the CENTRAL EUROPE Programme: Cultural Heritage and Creative Resources.* Vienna.

5.2   Recommendations

Based on the findings of the study and on the conclusions in the previous section, the following recommendations address, for the most part, the CENTRAL EUROPE Programme management bodies.

1. *Publicise the (inter-)cultural benefits of CENTRAL EUROPE territorial cooperation actions*;

Due to its transnational character, to its objectives and to the involvement of diverse institutions, cultural histories, lifestyles and "political cultures", the CENTRAL EUROPE Programme can be understood as successfully dealing with a number of (inter-)cultural dimensions and challenges that are of vital importance for the European integration process. This could be communicated more prominently, including in European Union contexts;

2. *Liaise and collaborate with other EU cooperation and development programmes:*

The overlap of main parts of the CENTRAL EUROPE Programme area with other territorial cooperation programmes and regional strategies as well as frequent synergies with other EU support and development programmes, could become an incentive for improved collaboration and complementary action of relevance for culture-related projects (e.g. as regards programme objectives; educational efforts; fostering the mobility of experts and practitioners; identifying potential partners; or turning "brain drain" situations into "brain gain" opportunities);

3. *Capitalise on culture-related outcomes in the new CENTRAL EUROPE programming period:*

The new programme Priority Axis 3 for the 2014-2020 period: "Cooperating on natural and cultural resources for sustainable growth in CENTRAL EUROPE" with its related objectives and investment goals could attract cultural projects with important economic as well as communicative and cohesion potential. This renewed approach should, however, not discourage projects situated in other priority axes to accentuate potential cultural dimensions and their outcomes. This could include, but is not limited to, projects with a focus on new entrepreneurial and employment opportunities (in the "creative industries" provided mainly by "micro-businesses" and SMEs); innovative governance and networking structures that could help to modernize outdated administrative structures; technological change (e.g. in heritage management); social or occupational inclusion (with regard to e.g. cultural minorities like Roma) and other promising fields of future action*;*

4. *Continue with the current "bottom-up" management approach of CENTRAL EUROPE:*

In line with the previous recommendation, the open approach of the programme towards projects with cultural objectives during the 2007-2013 period should be continued in calls issued in the 2014-2020 phases, adapted to progress or to changing needs in the participating countries and regions as well as to new thematic challenges. In a longer perspective, this might even lead to a new category of explicitly transversal or "inter-disciplinary" projects, which would not only help to accommodate those with, inter alia, cultural dimensions, but would also better reflect strategic reorientations of the European Commission, Parliament and Council (as expressed e.g. in the "European agenda for culture in a globalising world", COM/2007/0242 final, or in the Council Conclusions "The contribution of culture to local and regional development", 2010/C 135/05), as well as similar moves in national cultural policies;

5. *Attract cultural projects addressing demographic change, cohesion and intangible heritage:*

Some potential sub-themes of relevance for culture-related projects, which are now in the centre of public debates in Europe, received less attention during the past programming period. This concerns, inter alia, cultural dimensions of important societal challenges such as different demographic trends in rural and urban areas (which are already recognised as "a key challenge" in the draft CENTRAL EUROPE OP for 2014-2020) or cultural diversity and cohesion issues (e.g.

Roma inclusion). Regarding the latter, the communication and cohesion potential of projects involving the intangible heritage may be instrumental. If such topics would be explicitly taken up in some of the future programme calls, this would be in line with *Investment Priority 9(a)* for the ERDF ("promoting social inclusion through improved access to social, cultural and recreational services") and could also help to create synergies with the *Europe 2020* strategy as well as other EU programmes such as *Horizon 2020* or *Creative Europe*;

6. *Underline the multi-stakeholder governance concept in the formation of project consortia:*

While productive management structures that combine administrative and thematic expertise as well as avoiding panaceas of uncommitted consultancies need to be secured (as has been, for the most part, achieved during the 2007-2013 programming period), ideal project consortia in culture-related projects need to address the broader spectrum of stakeholders in the domains of the arts, heritage and/or creative industries, including also the proper representation of both actors on different levels of policy making and from non-governmental bodies or initiatives;

7. *Improve links of projects with administrative and policy making structures or processes:*

Clearly, linkages between governance structures of culture-related projects and administrative and policy making structures or processes within a region and on national levels are important assets: they can help improving cooperation benefits and profiles of the participating regions or may secure a serviceable environment and more resources for sustainable outcomes of a project. Since not all of the project partners in the previous period were fully satisfied with the response they received in policy circles (in the study survey, the impacts of their projects on regional or national policies were judged by only 21% as fully positive), this could suggest that some additional attention be devoted to this issue in the new programming period;

8. *Encourage projects to assist transnational networking among policy makers and officials:*

Among the most successful projects in the past period were those with high level networking processes and clear transnational decision-making structures. Not only the project partners themselves should be familiar with the broad cultural networking landscape in Europe and in the programme area, including being prepared for their sometimes more informal character, but their actions should also involve, wherever possible, policy makers and key administrators in order to establish transnational management routines, based on clear strategies or action plans. In addition, CENTRAL EUROPE should continue or even step up its efforts to encourage experience in that domain, support multilingual capacities and assist early training opportunities and other investments in human resources;

9. *Highlight the innovative character of projects, based on learning from prior experiences:*

While mere "remakes" of previous or parallel activities are to be avoided or at least be fully transparent, there is also a need to capitalise on the experiences gained in previous projects. In this context, it could be helpful if the JTS would remind future applicants of successful evaluation, research, monitoring and marketing "tools" created by culture-related projects during the 2007-2013 programme period, that are searchable by keywords on the CE website. In the future, this documentation could possibly include as well important lessons to be learned from other territorial cooperation programmes (cf. recommendations 2 and 3);

10. *Pay special attention to early and consistent communication strategies or tools of projects:*

As could be shown in the study, not all of the projects succeeded in implementing, as early as possible, professional communication strategies and tools guaranteeing the widest possible dissemination of project goals, achievements and activities, with the aim of keeping these channels alive beyond a project's life-span. This concerns especially the Internet with its social and community networks, which could suggest additional awareness raising actions in the context of the programme.

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ANNEXES

to the thematic study:
**Cultural Heritage and Creative Resources
in the CENTRAL EUROPE Programme**

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ANNEX 1 – Selected Literature and Other Resources

NOTE: While the individual applications, project papers and available publications of all culture-related CENTRAL EUROPE projects played an important role in the assessments made during the study, they are not listed in this overview.

Arizpe, L. (Ed.) (1996): *The Cultural Dimensions of Global Change. An anthropological approach.* Paris/UNESCO

CENTRAL EUROPE Programme - Joint Technical Secretariat (2013): *Project Stories from the CENTRAL EUROPE Programme: Cultural Heritage and Creative Resources.* Vienna

CENTRAL EUROPE Programme - Joint Technical Secretariat (2011): *Contribution of the CENTRAL EUROPE Programme to the future transnational cooperation 2014+.* Vienna

CENTRAL EUROPE Programme (2011): *CENTRAL EUROPE – Cooperating for success.* Operational Programme (2007-2013). Revised Version 2.0 / March 2011. Vienna

Centre for Strategy & Evaluation Services - CSES / ERICarts Institute (2010): *Study on the Contribution of Culture to Local and Regional Development – Evidence from Structural Funds.* Final Report for the European Commission, Brussels

Chambron, C.-L. (2013): *EU Cohesion Policy 2014 – 2020: Support to cultural heritage and related investments.* Contribution at the Conference on cultural heritage and the EU-2020 Strategy, 12-14 November 2013, Vilnius

Cliche, D. / Mitchell, R. / Wiesand, A. (2002): *Creative Europe. On Governance and Management of Artistic Creativity in Europe.* Bonn / ARCult Media

Council of Europe/ERICarts (2013): *Compendium of Cultural Policies and Trends in Europe* (www.culturalpolicies.net), 14th Edition, Strasbourg/Bonn

Council of Europe – Parliamentary Assembly (2008): *Trans-Frontier Cooperation.* Report by the Committee on the Environment, Agriculture and Local and Regional Affairs, Doc. 11475

Dühr, S. (2011): *Baltic Sea, Danube and Macro-Regional Strategies: A Model for Transnational Cooperation in the EU?* Notre Europe - Study & Research no. 86, at: http://www.notre-europe.eu

ERICarts Institute (2008): *Sharing Diversity. National Approaches to Intercultural Dialogue in Europe.* Report for the European Commission, Brussels

European Commission (2013): *Cultural Access and Participation.* Special Eurobarometer 399. Luxembourg

European Commission (2012), Staff Working Document: *Elements for a Common Strategic Framework 2014 to 2020 the European Regional Development Fund, the European Social Fund, the Cohesion Fund, the European Agricultural Fund for Rural Development and the European Maritime and Fisheries Fund.* Parts I and II, Brussels.

European Commission (2011): *Proposal for a Regulation of the European Parliament and the Council on specific provisions for the support from the European Regional Development Fund to the European territorial cooperation goal.* Brussels

European Commission (2010a): *Commission Staff Working Document accompanying the Commission Communication on Regional Policy contributing to smart growth in Europe 2020.* COM(2010) 553 final, Brussels

European Commission (2010b): *Communication: Europe 2020: a strategy for smart, sustainable and inclusive growth.* COM (2010) 2020, Brussels

European Commission (2010c): *Green Paper on Unlocking the potential of cultural and creative industries.* COM(2010) 183, Brussels

European Commission (2010d): *Communication to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions: A Digital Agenda for Europe.* COM/2010/0245 f/2, Brussels

European Commission (2008): *Communication to the Council, the European Parliament, the Committee of the Regions and the European Economic and Social Committee, Green paper on territorial cohesion: Turning territorial diversity into strength.* COM(2008) 616 Final, Brussels

European Commission (2007a): *Communication on a European agenda for culture in a globalizing world.* COM (2007), Brussels

European Commission (2007b): *Cohesion Policy 2007-2013: Culture.* Brussels

European Commission (2009) - Staff Working Document: *Making public support for innovation in the EU more effective.* Brussels

European Council (2011): *Council conclusions on the contribution of culture to the implementation of the Europe 2020 strategy.* 2011/C 175/01, Brussels

European Council (2010): *Council conclusions on the contribution of culture to local and regional development.* 2010/C 135/05, Brussels

European Council (2006): R*egulation laying down general provisions on the European Regional Development Fund, the European Social Fund and the Cohesion Fund and repealing Regulation (EC) No 1260/1999.* (EC) No 1083/2006, Brussels

European Parliament and Council (2013): *Common Provisions (REGULATION (EU) No 1303/2013)* and *REGULATION (EU) No 1301/2013 on the ERDF* of 17 December 2013, Brussels

European Parliament. (2009): *Resolution on the role of culture in the development of European regions.* 2010/C 137 E/06, Brussels.

European Parliament (2008): *Resolution on cultural industries in Europe.* P5_TA(2003)0382, Brussels.

European Union Open Method of Coordination / Expert Group on Cultural and Creative Industries (2012*): Policy handbook on the strategical use of EU support programmes for developing Cultural and Creative Industries.* Brussels

Gubbels, T. / van Hemel, A. (Eds.) (1993): *Art museums and the price of Success.* Amsterdam / Boekmanstichting

IFACCA / UCLG / IFCCD / CAE (2013): *Declaration "Culture as a Goal in the post-2015 Development Agenda".* (http://www.ifacca.org/topic/culture-and-development/)

INOVA (2013): *Thematic Study: Technology transfer and business innovation in the CENTRAL EUROPE Programme.* Vienna/CE JTS, July 2013

KEA European Affairs (2012a): *Use of Structural Funds for Cultural Projects.* Study for the European Parliament, Brussels

KEA European Affairs (2012b): *Measuring economic impact of CCIs policies - How to justify investment in cultural and creative assets.* Study prepared for the INTERREG IVC network CREA.RE, Brussels.

Keating, M. (2008): *Thirty years of territorial politics.* West European Politics, 31(1-2)

Kröhnert, S. / Hoßmann, I. / Klingholz, R. (2008): *Europe's Demographic Future. Growing regional imbalances.* Berlin / Berlin-Institut für Bevölkerung und Entwicklung

Local Government Association (2003): *Creative Consequences: the contribution and impact of the arts in Essex 2001/2002*, London

Lungstraß, A. / Ratzenböck, V. / Kopf, X. (2011): *Der Kreativ-Motor für regionale Entwicklung. Kunst- und Kulturprojekte und die EU-Strukturförderung in Österreich.* Vienna/österreichische kulturdokumentation. internationales archiv für kulturanalysen (Study for the BMUKK)

More-Hollerweger, E. / Schober, Ch. (2013): *Erarbeitung von Indikatoren zur Wirkungsmessung von grenzüberschreitenden Kulturprojekten.* Vienna / NPO-Kompetenzzentrum (Study for the BMUKK)

Operational Programmes (2007) of countries participating in the CENTRAL EUROPE Programme

Perrin, T. (2012): *New Regionalism and Cultural Policies: Distinctive and Distinguishing Strategies, from Local to Global.* Journal of Contemporary European Studies, 20(4)

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Perrin, T. (2010): *Inter-territoriality as a new trend in cultural policy? The case of Euroregions.* Cultural Trends, 19(1)

Reeves, M. (2002): *Measuring the Economic and Social Impact of the Arts.* London/Arts Council of England

Regional Cooperation Council (2013): *South East Europe 2020 Strategy – Jobs and Prosperity in a European Perspective.* Sarajevo

Schindler, J. M. (2011): *Kulturpolitik und Recht 3.0 - Von der Kulturverträglichkeitsprüfung zur kulturbezogenen Folgenabschätzung* (Cultural Policy and Law 3.0 - from 'Cultural Compatibility' en route to Culture-Related Impact Assessment). Cologne / ARCult Media

Smolén, M. (2006): "Structural funds for culture in Poland, 2004-2006", in D. Hassenpflug et al. (Eds.): *Heritage and Media in Europe.* HERMES Vol. 3, Weimar

SOGES/ERAC (2012): *CENTRAL EUROPE Evaluation of Programme activities - FINAL REPORT.* Vienna

ANNEX 2 – The Study Survey: Questionnaire for Project Partners

Questionnaire CENTRAL EUROPE Programme – Cultural Heritage & Creative Resources

＊1. Would your project have been realised even without the support of the CENTRAL EUROPE programme?

○ Yes

○ Partly

○ Not really

If yes or partly, through which funding / grants (i.e. support form regional or national authorities, other EU programmes)

[   ]

＊2. Do you think that in 5 years, the impacts or benefits of the project will (still) be visible?

	1 low visibility of the results	2	3	4	5 high visibility of the results
please rate on a scale from 1 to 5 how visible these results will still be in 5 years from now on.	○	○	○	○	○

3. What do you consider the main results and the expected impacts of the project in your regions?

[   ]

＊4. Did the transnational cooperation ensure an added value to the project that could not have been realised without transnational cooperation?

○ Yes

○ Even more than planned

○ Partly

○ Not really

If partly or not really, please explain why?

[   ]

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5. Please mention what kind of cooperation resulted in an enhanced added value (i.e. joint management; exchange of experiences; alternative problem solutions in other countries; networking; useful expert meetings, workshops or brainstorming sessions; etc.)

*6. Did or do your project activities or results "open up political doors" in order to be recognized or did they even become part of regional / national policies?

Yes, particularly as regards:

Partly, for example:

Not really, due to:

*7. Following the end of support via the CENTRAL EUROPE programme, are there strategies or plans for follow up activities that may secure longer-term impacts? Please tell us more (just in keywords):

*8. What were for your territory and/or institution the most relevant outputs of the project. Please select one or more output types and briefly describe them.

- [ ] Strategy and action plan
- [ ] Tools
- [ ] Joint management
- [ ] Investment preparation
- [ ] Pilot actions

Please describe them briefly

*9. Are there synergies of your project with other regional/national/EU funded projects or inititiaves. Please describe

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*10. Could you please tell us whether the following text could be seen as describing also the reality in your region?

"Culture is already 'joined-up'. It is joined up with our personal, community, regional and national identities. It is joined up with the way we live, work and play. It is increasingly joined up with our capacity for sustainable economic development, and attracting inward investment in a knowledge-based and creative economy. It is joined up with the ways in which we can make communities and places physically attractive, socially and economically dynamic and diverse. It is joined up, ultimately, to our whole quality of life."

(from: Creative Consequences: the contribution and impact of the arts in Essex 2001/2002, London, Local Government Association, 2003)

○ Yes

○ Partly

○ Not really

Comment

_____

*11. Finally, some details that will help us to better analyse the responses:

The name of the project which is/was supported by the CENTRAL EUROPE Programme:

Please indicate the country of origin of your institution which worked as project partner:

Your field of work (e.g. government administrator, expert):

Your main geographical scope of work (e.g. Europe, Region, Country):

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ANNEX 3 – The Study Team

Name (Nationality)	Andreas Wiesand (Germany)
Current Position	Executive Director, European Institute for Comparative Cultural Research (ERICarts), Bonn; Editor, Compendium of Cultural Policies & Trends in Europe
Position in the study (total working days)	Coordinator and main author of the study
Language Skills	English, German, French, (Spanish, Greek)
Academic qualifications	Ph.D., Professor at different universities and academies
Professional experience (of which related to culture/media/training)	more than 40 years (over 40 years)
Experience with EU / European projects	more than 35 years
Level of expertise and main fields of scientific specialisation	Level I. European / International cultural policies; regional development issues; cultural diversity and intercultural dialogue; cultural heritage; status and mobility of artists; gender and age issues; cultural industries and copyright issues; cultural cooperation; empirical research methodology
Involvement in projects / activities relevant to this study (examples only!)	Impact evaluation study for the European Commission on The Contribution of Culture to Local and Regional Economic Development – Evidence from Structural Funds. Team Leader of studies for the EP / European Commission (e.g. "Status of Artists"; "Sharing Diversity"; "Mobility Matters")

Name (Nationality)	Olivier Göbel (France / Germany)
Current Position	Project Manager, European Institute for Comparative Cultural Research (ERICarts), Bonn; Project coordinator Compendium of Cultural Policies & Trends in Europe
Position in the project (total working days)	Resources manager of the study
Language Skills	English, French, German, (Polish)
Academic qualifications	M.A. in political science
Professional experience (of which related to culture/media/training)	more than 15 years (over 15 years)
Experience with EU / European projects	more than 10 years
Level of expertise and main fields of scientific specialisation	Level II. European and international cultural policies; cultural diversity; cultural industries; cultural cooperation; empirical research methodology
Involvement in projects / activities relevant to this study (examples only!)	Impact evaluation study for the European Commission on The Contribution of Culture to Local and Regional Economic Development – Evidence from Structural Funds. Organisation of other studies for the European Commission ("Sharing Diversity"; "Mobility Matters", etc.)

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Name (Nationality)	Veronika Ratzenböck (Austria)
Current Position	Director Österreichische Kulturdokumentation (Vienna)
Position in the project (working days)	Advisory expert
Language Skills	German, English
Academic qualifications	Mag. in history, German philology and contemporary history
Professional experience (of which related to culture/media/training)	More than 25 years (over 20 years)
Experience with EU / European projects	More than 15 years
Level of expertise and main fields of scientific specialisation	Level I: Comparative cultural policy, Urban regional development and regeneration, cultural employment, cultural and creative industries, Cultural diversity and globalisation
Involvement in projects / activities relevant to this study (examples only!)	Author or co-author of several publications related to creative industries such as Guidelines for the strategic promotion of the spatial potential of creative applications in Vienna; The Creative Motor for Regional Development. Arts and Culture Projects and the EU Structural Funding in Austria; The added value of art and culture for urban areas.

Name (Nationality)	Péter Inkei (Hungary)
Current Position	Director of the Regional Observatory on Financing Culture in East-Central Europe, The Budapest Observatory
Position in the project (total working days)	Advisory expert
Language Skills	Hungarian, English, Spanish, French, Polish, Russian
Academic qualifications	University Doctorate
Professional experience (of which related to culture/media/training)	over 30 years (30 years)
Experience with EU / European projects	more than 30 years
Level of expertise and main fields of scientific specialisation	Level I. Consultancy in various fields of cultural policy and empirical / theoretical research in social sciences, cultural project development and management; empirical monitoring of cultural development in East/Central European countries; capacity building for cultural organisations / public bodies
Involvement in projects / activities relevant to this study (examples only!)	Author and co-author of several publications, studies or reports in the field of transnational cooperation and Central Europe such as: Transnational Cultural Co-operation in the Accession Countries; Culture and development 20 years after the fall of communism in Europe; Culture Programme under Eastern Eyes. Cultural co-operation between old, new and future EU members - A statistical analysis 2000-2006

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Name (Nationality)	Vesna Čopič (Slovenia)
Current Position	Researcher and Lecturer, University of Ljubljana; President, European Association of Cultural Researchers (ECURES)
Position in the project (total working days)	Advisory expert
Language Skills	Slovenian, English, Serbo-Croatian, French
Academic qualifications	Ph.D. in social sciences
Professional experience (of which related to culture/media/training)	around 30 years (25 years)
Experience with EU / European projects	around 15 years
Level of expertise and main fields of scientific specialisation	Level I. Legal issues in culture and European cooperation; status of artists; cultural administration and management; urban and regional planning and local self-government; cultural policies in South East Europe; desetatisation and privatisation issues
Involvement in projects / activities relevant to this study (examples only!)	Study for the EP on "Encouraging Private Investment in the Cultural Sector" (2011); Expert in studies for the European Commission such as ("Sharing Diversity"; "Mobility Matters", etc.); Expert for the South-East Europe 2020 Strategy

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