



European Committee  
of the Regions

Commission for  
Social Policy, Education,  
Employment, Research and Culture

SEDEC

# How to design cultural development strategies to boost local and regional competitiveness and comparative advantage: overview of good practices



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# List of acronyms

|                 |   |
|-----------------|---|
| <b>CCIs</b>     | Cultural and creative industries                              |
| <b>CoR/CdR</b>  | European Committee of the Regions/ <i>Comité européen des</i> |
| <b>EAFRD</b>    | European Agricultural Fund for Rural Development              |
| <b>EC</b>       | European Commission   |
| <b>ECoC</b>     | European Capitals of Culture                                  |
| <b>EGTC</b>     | European Grouping of Territorial Cooperation                  |
| <b>EMFF</b>     | European Maritime and Fisheries Fund                          |
| <b>ESF</b>      | European Social Fund  |
| <b>ESIF</b>     | European Structural and Investment Fund                       |
| <b>EP</b>       | European Parliament   |
| <b>ERDF</b>     | European Regional Development Fund                            |
| <b>EU</b>       | European Union  |
| <b>EUR</b>      | Euro  |
| <b>EYCH2018</b> | European Year of Cultural Heritage 2018                       |
| <b>GBP</b>      | British Pound   |
| <b>LAU</b>      | Local Administrative Unit                                     |
| <b>LEADER</b>   | <i>Liaison Entre Actions de Développement de l'Économie</i>   |
| <b>LRAs</b>     | Local and Regional Authorities                                |
| <b>NGO</b>      | Non-governmental organisation                                 |
| <b>NUTS</b>     | Nomenclature of Territorial Units for Statistics              |
| <b>PPP</b>      | Public-private partnership                                    |
| <b>ROP</b>      | Regional Operational Programme                                |





# Executive summary

This study is meant to provide the evidence of positive experiences by local and regional authorities (LRAs) in the design and implementation of cultural development strategies. Cultural development strategies are planning approaches in which culture is a pillar for sustainable development (Hristova *et al.*, 2015, Hutton, 2016), and through which policymakers may boost their cities' or territories' comparative advantage and competitiveness on the basis of existing or potential cultural endowment.

The analysis undertaken in this study emphasises the following:

- Cultural heritage, represented by hard/tangible assets such as ancient ruins or modern monuments, and by soft/intangible assets such as oral traditions or dialects, has a fundamental territorial dimension.
- Governance of territories by LRAs imposes a role in the management, protection and safeguarding of cultural heritage but it also represents an opportunity to take advantage of such a distinctive endowment to impact on the local/regional economy and society.
- Cultural heritage is a resource that contributes to the objectives of other policy areas. For example, it supports the development of sustainable tourism, or the establishment of hubs of cultural and creative industries; it creates local employment; it facilitates social inclusion within cities or territories (e.g. migrants); it fosters territorial cohesion (e.g. local identity); and it improves quality of life (e.g. health).

Against this background, upon the referral of the Bulgarian Presidency of the Council of the EU, the Committee of the Regions (CoR) will adopt in May 2018 an opinion on 'Cultural Heritage as a strategic resource for more cohesive and sustainable regions in the EU' to feed into 'The European Year of Culture Heritage 2018' process. The results of this study are meant to contribute to the drafting of this opinion highlighting the benefits and boosting factors of cultural development strategies implemented at the local and regional level.

The first step of the study was the collection of evidence. On the basis of bibliographic research, an inventory of 40 local and regional initiatives promoting cultural development strategies across the EU was compiled (Part 1). All identified initiatives, sourced from 24 EU countries, are implemented by LRAs, are on-going and have a positive social and/or economic impact. The analysis of these initiatives helped in outlining nine main categories of

instruments (Part 2) whose use generated, often in combination, territorial development by culture. They include: 1) Action/development plans; 2) European and national awards; 3) Agencies or institutions; 4) Operational centres; 5) Partnerships; 6) Project-boosted interventions; 7) Calls for projects; 8) Valorisation of cultural assets; and 9) Marketing activities.

The second step of the study was the deepening of the analysis through desk research of five case studies, selected among the most effective of the 40 initiatives included in the inventory (Part 3). Case study development allowed looking in detail at framing conditions, governance and implementation arrangements as well as types of culture-based outputs achieved. It also allowed the drawing of a series of instrument-specific lessons learnt which were then used, together with the evidence gathered through the compilation of the inventory, to make proposals on how to promote local and regional cultural development strategies. This proposal-making represents the last step of the study and is reported in Part 4.

Action/development plans are the most common instruments used by LRAs to structure cultural development strategies in their cities/regions, hence the derived suggestion to **plan culture as a resource within territorial development**. Cultural action/development plans are used to coherently organise activities over a medium-to-long term period, to warrant the commitment to implementation of relevant stakeholders, to target specific policy goals in the field of culture, or to have a comprehensive approach where culture is embedded in the territory's socio-economic context. European/national awards result in being impressive boosting factors for cultural development strategies, hence the relevance of **making efforts to locally exploit** these or similar **opportunities available at the European or national level**. The establishment of independent institutions/agencies is usually fostered by public authorities when they intend to give them a specific task or role. **Creating institutional reference structures for cultural management** may have positive effects given their intermediary role between the policymaking level and the recipients of cultural policies, a role which places these structures closer to the recipients' needs. They may also focus on the promotion of a specific segment of the cultural sector and take the role of uniting and coordinating the effort of several stakeholders towards common goals. The suggestion to **set spaces for culture** derives from the evidence that dedicating physical spaces to specific cultural or creative activities is commonly implemented in the successful creation process of businesses' incubators. These spaces provide ideal conditions for boosting innovation and open dialogue. Another suggestion is to **systematically merge and combine interests for culture** through the establishment of partnerships. Partnerships have multi-purpose scopes (e.g. to pursue investments, to engage the community) and are not limited to framing

public and private agreements but may also combine different institutional actors who share common visions. Another recommendation points to **taking advantage of one-off opportunities to address specific issues**. This refers to the use of projects as multi-purpose tools. Even if projects usually provide one-off occasions to tackle one or more specific objectives, they may also be replicated regularly or in sequence ('chain of projects') and hence provide a sort of continuity for the concerned intervention, or develop 'a story'. Furthermore, the importance of cultural assets endowment in supporting the shaping as well as the implementation of cultural development strategies is evident. Still, concerned public authorities are not always fully aware of these assets and of their exploitation potential, hence the suggestion to **get to know and make sustainable use of the cultural assets of a city or territory**. If it is common that hard cultural assets are publicly owned, it is also common that soft cultural assets are found within communities (e.g. artists and creative people), businesses (e.g. creative industry) and other stakeholders' groups. In this case the task of the public administration is to **valorise these assets and provide the assets' carriers with opportunities in this sense**. Finally, it is evident that the cultural image of a city or of a territory is a powerful marketing tool and as such something to be tackled and made visible by public authorities. Examples show that such a cultural image may derive from very diverse (including in size) marketing activities but that in all cases these initiatives end up contributing to the development of the cultural strategy of concerned cities/territories.

The scope of the above proposals is to provide inspiration to local and regional authorities on possible ways to approach the design and/or implementation of their cultural development strategies.



# Part 1: Inventory of local and regional initiatives

## 1.1 Background

**Cultural heritage**, represented by hard/tangible assets such as ancient ruins or modern monuments, and by soft/intangible assets such as oral traditions or dialects, has a fundamental **territorial dimension**. Governance of territories by local and regional authorities (LRAs) imposes a role of management, protection and safeguarding of cultural assets but it also represents an opportunity to take advantage of such a distinctive endowment. On one side, a policymaker can exploit the territorial cultural heritage for the socio-economic benefit of the inhabitants of the area (i.e. the producers and consumers of this heritage) and also gain a **comparative advantage** when such heritage is offered and made accessible to non-resident cultural consumers (e.g. tourists, visitors)(Du Toit, Fourie, Trew, 2010). On the other side, the absence of cultural heritage does not prevent local and regional policymakers from fostering socio-economic growth and from competing through brand-new cultural assets (e.g. creative industries).

Culture increases its social and economic potential and impact at the territorial level when the **European dimension** is considered. European policymakers started considering both the local and the global perspective of culture in the ‘European Agenda for Culture in a Globalising World’ (COM(2007)242). Although culture as well as creativity were traditionally considered as belonging to the social domain, in 2012 their contribution to the economic domain was firmly recognised in the Communication on ‘Promoting the cultural and creative sectors of growth and jobs in the EU’ (COM(2012)537): *“In some cases, at local and regional level, strategic investments in these sectors have delivered spectacular results. In particular, festivals and European Capitals of Culture produce important economic benefits, with sometimes more than ten times leverage for each euro invested.”* The Communication ‘Towards an integrated approach to cultural heritage for Europe’ (COM(2014)477) reinforces the concept that culture is integrated at different levels. Cultural heritage has to be intended as *“an asset for all”* as well as a *“common responsibility”*, and *“There is no contradiction between national responsibilities and EU action: heritage is always both local and European. It has been forged over time, but also across borders and communities. Heritage is made up of local stories that together make the history of Europe.”* The Communication further recognises the centrality of cultural heritage for three strategic policy objectives for Europe (i.e. *“...promotion of cultural diversity and intercultural dialogue, promotion of culture as a catalyst for creativity, promotion of culture as a vital element of the*

*Union's international dimension... ”)* and defines the instruments made available to all cultural stakeholders to achieve these objectives. In particular, for the ‘promotion of cultural diversity and intercultural dialogue’ the Joint Programming Initiative Cultural Heritage and Global Change as well as Horizon 2020 support **research contributions for, and transfer innovation to, culture**. Meanwhile, the forthcoming EU Research and Innovation policy framework and agenda for cultural heritage will aim at focusing on innovative and sustainable investment, financing and management of cultural heritage. The Europeana cultural platform ([www.europeana.eu](http://www.europeana.eu)), with its access to about 30 million cultural objects, is the key instrument for facilitating the **widespread availability and access to European cultural heritage by making use of digital opportunities**. **Promotion of cross-border cooperation, awareness raising, excellence rewarding, EU flagships and remembrance** is supported by the Creative Europe programme, the European Heritage Days, the Union Prize for Heritage/Europa Nostra Awards, the European Capitals of Culture (ECOC), the European Heritage Label and the Europe for Citizens programme. The ‘promotion of culture as a catalyst for creativity’ relies in particular on **the exploitation of the potential of cultural heritage for local and regional development** fostered by the EU cohesion and rural development policies. This may be done, for example, through the support of the European Regional Development Fund (e.g. for improving access to cultural heritage for marginalised citizens), the European Structural and Investment Fund (ESIF) (e.g. for investing in urban regeneration), the European Agricultural Fund for Rural Development (e.g. for the preservation of the rural cultural heritage), and the European Maritime and Fisheries Fund (e.g. for the promotion of the maritime cultural heritage in fisheries areas). **Promotion of sustainable, responsible and high-quality tourism in Europe** is achieved mainly through the creation/maintenance of cross-border cultural routes while **cultural skills creation and preservation** are supported by the European Social Fund (e.g. continuous training in heritage-related professions as well as cultural heritage preservation) and by the Erasmus+ Programme (e.g. higher education and vocational training for the creation of specialists in cultural heritage domains). The Joint Communication ‘Towards an EU strategy for international cultural relations’ (JOIN(2016) 29 final) enlarges the scope of the third objective of COM(2014)477 (i.e. ‘promotion of culture as a vital element of the Union's international dimension’) and proposes the territorial perspective as one of the approaches to advance cultural cooperation with partner countries. The support of the role of partner countries’ local authorities in promoting investments in culture is fostered by innovative partnerships funded under the Development

Cooperation Instrument, by urban strategies in historic towns funded under the European Neighbourhood Instrument, by cultural city twinning and by sharing the experience of the European Capitals of Culture.

In line with COM(2014)477, Decision (EU) 2017/864 on a European Year of Cultural Heritage (2018) sets three general objectives (i.e. cultural heritage as a pivotal component of cultural diversity and inter-cultural dialogue; cultural heritage's contribution to the economy; and cultural heritage as an element of the relations between the EU and third countries) and 14 specific objectives to be reached by the initiatives undertaken during the **European Year of Cultural Heritage 2018** (EYCH2018). With a budget of EUR 8 million, the EYCH2018 represents an opportunity of the utmost importance for European LRAs to exploit synergies between territorial and European dimensions of culture, also in cooperation with organisations in Partners' Countries (e.g. candidate and potential candidate countries). Also, new initiatives organised in small towns or rural areas as well as outcomes of existing cultural strategies implemented at local and regional level can benefit from the official label of EYCH2018 which both reinforces the European identity and garners world-wide visibility.

Notwithstanding the mature European policy framework for the preservation and valorisation of culture and the rich European cultural endowment, cultural heritage is still not fully exploited at the local and regional level as a resource for territorial cohesion and sustainability. A deep investigation on local and regional initiatives based on a structured approach is needed to contribute to the sharing of good practices in the design and implementation of cultural development strategies among territorial authorities.

## 1.2 Inventory

The compiled inventory includes a total of 40 initiatives which promote cultural development strategies for boosting cities' or territories' comparative advantage and competitiveness. The inventory was created with the aim of understanding the technical options (i.e. instruments) most commonly used within LRAs' cultural development strategies and their effectiveness (i.e. socio-economic impact). The selected sample of initiatives covers 24 EU countries (see Map 1). It includes initiatives implemented by local (i.e. LAU or NUTS3 level) and regional (i.e. NUTS2 or NUTS1 level) authorities.

Initiatives were identified on the basis of desk review and selected according to the following criteria:

- Being implemented by LRAs.
- Being on-going.
- Guaranteeing a comprehensive geographical coverage across the EU.
- Having socio-economic impact.

Each initiative of the inventory is described using a format including:

- A country label, indicating the country where the initiative is implemented (the label 'CROSS' is used for initiatives involving LRAs from different EU Member States).
- The title of the initiative.
- The implementing public authority and its population (mainly from Eurostat, and in some cases from national statistical services, all accessed online on April 2018).
- Main target stakeholders' groups of the initiative.
- Instrument(s) used for implementing the public authority's cultural development strategy.
- Addressed policy areas.
- Evidence of positive socio-economic impact, either sourced from ex-post evaluations or from the recognition by third parties of the initiative as a good or best practice.
- A short description of the initiative.
- Source(s) (websites included in the sources have all been accessed on March 2018).



**Map 1. Location of the initiatives included in the inventory**



- Initiative implemented by one local authority (e.g. municipality, city, province, district, county)
- Initiative implemented by one regional authority
- ▲ Initiative implemented by more than one local/regional authority

Source: Map created by the Contractor based on Eurostat, Statistical Atlas interactive map viewer.

Notes: The two cross-border initiatives included in the inventory are not mapped.

| AT_1                 | The independent art and culture scene of Linz |  |
|----------------------|---|--|
| <b>Authority</b>     | City of Linz (203,012 citizens)               | <b>IMPACT</b> <ul style="list-style-type: none"> <li>• The three calls have been organised on an annual basis for many years.</li> <li>• LINZimpPULS started in 2001, LinzEXPOrt in 2004, and LinzIMpORT in 2009.</li> <li>• In 2018, the three calls had a total allocation of over EUR 140,000: EUR 81,000 for LINZimpPULS, EUR 45,000 for LinzEXPOrt, and EUR 18,000 for LinzIMpORT.</li> </ul> |
| <b>Target groups</b> | Artists, creative people                      |  |
| <b>Instrument</b>    | Action/Development Plans & Call for projects  |  |
| <b>Policy areas</b>  | Employment & Innovation                       |  |

The first cultural strategy of the City of Linz, developed in 2000, was based on four main principles: Culture for All, New Media and Technology, Independent Art Scene, and Open Spaces. After the city was nominated European Capital of Culture 2009, the strategy was revised and the new Culture Development Plan approved in 2013. The new plan also confirms the city's commitment to the independent art and culture scene and to its capacity to foster innovation.

Financial support for independent cultural work and art production is provided through three funding calls: LINZimpPULS, for projects presented by independent and creative artists in the city of Linz; LinzEXPOrt: organised jointly with the regional government of Upper Austria, for the sponsorship of individuals willing to experiment with their art abroad while producing positive side-effects for the city (e.g. networking, innovative impulses); and LinzIMpORT, allowing independent artists to invite artists from abroad to join their art initiatives.

Sources: City of Linz [website](#).

| BE_1                 | The 'Creative Wallonia' framework programme |  |
|----------------------|---|--|
| <b>Authority</b>     | Region of Wallonia (3.6 million citizens)   | <b>IMPACT</b> <ul style="list-style-type: none"> <li>• Positive impact of the programme on stakeholders as evaluated through a 2014 survey.</li> <li>• Enhanced understanding of creativity and innovation, know-how development, and ownership of innovative methods and practices.</li> <li>• New contacts and collaborations initiated by 74% of businesses and 63% of other types of beneficiaries who responded to the survey.</li> </ul> |
| <b>Target groups</b> | Businesses                                  |  |
| <b>Instrument</b>    | Action/Development plans                    |  |
| <b>Policy areas</b>  | CCIs & Innovation & Employment              |  |

The Creative Wallonia framework programme was launched in 2010 by the regional government in parallel to an industry strategy designed to strengthen and modernise the region's economy. The programme was originally allocated EUR 8 million per year, partly co-financed by the ERDF. It focuses on creativity and innovation as the drivers of regional development and is part of the Smart Specialisation Strategy of the region. In 2012, Wallonia was selected by the EC as a European Creative District and a project was launched in January 2013 (30 months, EUR 1 million budget, EU co-funded) to make the District become the European demonstrator of Creative Wallonia.

Other initiatives are currently part of Creative Wallonia such as the Regional Creative Industry Alliance, the Reaktor acceleration programme, the Boost-up calls for projects for creative industries and the Start-up Camp.

Sources: Creative Wallonia [website](#); Technopolis group (2014), [Évaluation du programme Creative Wallonia – Executive summary](#); Creative Wallonia (2014), ['From policy learning to policy learning by doing'](#) – A toolbox for EU regions.

| BE_2  |  | A commemorative site for all |   |
|---|--|------------------------------|---|
| Authority   | City of Antwerp (522,301 citizens)             |                              | <b>IMPACT</b> <ul style="list-style-type: none"><li>• Relevant impact in terms of number of tourists and direct income.</li><li>• More than 240,000 visitors at the museum since its opening in 2013, generating a direct income of more than EUR 1 million a year.</li><li>• Increase of tourists: +8% from 2013 to 2014, with an average daily flow of 500-1,000 visitors.</li><li>• Social media: the museum has more than 10,000 followers.</li></ul> |
| Target groups   | Residents, tourists                            |                              |   |
| Instrument  | Valorisation of cultural assets & Partnerships |                              |   |
| Policy areas  | Tourism & Inclusion & Migration                |                              |   |
| <p>Following a decision, backdated to 2004, of the City Council of Antwerp to renew an old building and transform it into a museum, the Red Star Line Museum was opened in 2013. In particular, the Red Star Line shipping company building was converted into a commemorative site with the aim to use narrative scenography and migration stories for intercultural dialogue. Besides contributing to the renovation of the former harbour area of Het Eilandje, this initiative also created a cultural space for experience sharing, while enriching migration cultural heritage. The City Council is in charge of the museum's governance.</p> <p>The transformation was financed through a public-private partnership (PPP) between the city of Antwerp (60%), the Flemish government (25%) and a group of European and American private and corporate funders (15%).</p> <p><i>Sources:</i> Culture for Cities and Regions <a href="#">project</a> (2015-2017), Case study - Antwerp: Red Star Line Museum; Red Star Line Museum <a href="#">website</a>; Visit Antwerp <a href="#">website</a>.</p> |  |                              |   |

| BG_1   |  | The FUNCITY Festival |  |
|--|--|----------------------|--|
| Authority  | City of Varna (343,991 citizens)                 |                      | <b>IMPACT</b> <ul style="list-style-type: none"><li>• Positive impact on tourism: increased number of events organised and of participants (residents and tourists) during the festival week.</li><li>• Positive social impact: management skill acquisition by young people during the festival organisation and engagement in social and cultural initiatives by young people facing alcohol or drug addiction.</li><li>• Inspiring a long-term youth policy.</li><li>• Boosting the well-being of local citizens.</li></ul> |
| Target groups  | Residents, tourists, youth, artists              |                      |  |
| Instrument   | Marketing & Action/Development plans & EU awards |                      |  |
| Policy areas   | Tourism & Inclusion & Youth                      |                      |  |
| <p>Since 2010, local policies have been promoting cultural initiatives and the participation of young people in the cultural and social life of the city. The city was awarded the European Youth Capital title for 2017. In 2014, the municipality presented its candidacy to the European Capitals of Culture 2019, mentioning in the final Bid Book its ‘Cultural Strategy for Varna for a 10-year period (2014-2024)’ as an efficient tool for building a long-lasting cultural infrastructure which promotes the city’s talent and welfare. Within the strategy, special attention is given to the FUNCITY Festival, a one-week event celebrated in July which attracts thousands of young artists, tourists and students as well as the private and media sectors.</p> <p>The Festival has a yearly budget of EUR 50,000 financed by the municipality (83%) and private investors (17%). It is delivered by volunteers, NGOs, informal groups and local cultural associations of youth.</p> <p>Sources: Culture for Cities and Regions <a href="#">project</a> (2015-2017), Case study –Varna: FUNCITY Festival; Varna Municipality (2014), <a href="#">Varna Candidate for European Capital of Culture 2019</a>; FUNCITY <a href="#">website</a>.</p> |  |                      |  |



| CY_1  |  | Limassol: One city, the whole world |
|---|--|-------------------------------------|
| Authorities   | Municipalities of Limassol, Ag. Athanasios, Germasogeia, and Mesa Gitonia (235,330 citizens) |                                     |
| Target groups   | Migrants   |                                     |
| Instrument  | Project-boosted  |                                     |
| Policy areas  | Inclusion & Migration & Education  |                                     |
| <p>In 2016, the four municipalities of the Limassol district started implementing an action addressing integration as well as intercultural and open society. The action will run up to 2019, is co-funded by the European Asylum, Migration and Integration Fund (90%) and the Republic of Cyprus (10%), and has an annual budget of EUR 170 000.</p>                  |  |                                     |
| <div><div></div><div><b>IMPACT</b><ul style="list-style-type: none"><li>• In late 2017, a structured mechanism for dialogue started being operative. It was called the Limassol Intercultural Council and included Cyprus’ citizens and migrants living in the city.</li><li>• The action is considered a good practice by the Council of Europe.</li></ul></div></div> |  |                                     |

| CZ_1   |   | PILSEN, OPEN UP! – “Otevři si Pilsen!” |
|--|---|--|
| Authority  | City of Pilsen (170,548 citizens)           |  |
| Target groups  | Residents, tourists                         |  |
| Instrument   | EU awards & Valorisation of cultural assets |  |
| Policy areas   | Tourism & CCIs                              |  |
| <p>In 2015, the city of Pilsen was awarded the title of European Capital of Culture (ECoC). The Pilsen 2015 Foundation, established by the city authority in 2010 and composed of local, regional and national representatives, was in charge of the governance of the ECoC. Pilsen 2015 was financially supported by the city (48.1%), the region (10.1%), and the national Ministry of Culture (9.8%). Other funding sources came from sponsorship, ticketing or merchandising. During the year, the city organised many events of different sizes around four main strands: Arts and Technologies, Relationships and Emotions, Transit and Minorities, and Stories and Sources.</p> |   |  |
| <div><div></div><div><b>IMPACT</b><ul style="list-style-type: none"><li>• Pilsen 2015 had 3.4 million visitors, 1.4 million attendees at roughly 580 events, and 100,000 visitors at the DEPO2015 creative area.</li><li>• In 2015, there was an increase of +31.1% in the number of overnight stays compared to 2013.</li><li>• Pilsen 2015 had a positive impact on residents since according to a 2016 survey, culture is now more important than religion or politics.</li></ul></div></div>   |   |  |

## DE\_1 Institutional support for Hamburg's creative sector

| Authority     | City of Hamburg (1.8 million citizens) | IMPACT  |
|---------------|--|---|
| Target groups | Businesses, artists                    | <ul style="list-style-type: none"> <li>• Since 2010, Hamburg Kreativ Gesellschaft has financed 546 projects for an amount of EUR 2,845,830.</li> <li>• The platform has 35,019 supporters and 40,934 fans.</li> <li>• Hamburg Kreativ Gesellschaft is considered a good practice by DG EDUC.</li> </ul> |
| Instrument    | Agencies/Institutions                  |   |
| Policy areas  | CCIs & Innovation & Employment         |   |

The Hamburg Kreativ Gesellschaft is a municipal institution established to promote Hamburg's creative industries. Set up in 2010 as a municipal service facility to provide orientation and brokerage to those individuals active in the creative sector, it supports artists and other creative people with the establishment of their businesses.

In particular, it provides tailored advice, coaching and business know-how; support in finding appropriate working spaces; support and orientation to students to start their professional career in the creative fields; advice in outlining a financial strategy; and provision of a toolkit which facilitates the set-up of enterprises/projects. In addition, Hamburg Kreativ Gesellschaft established the first crowdfunding platform of the country, 'Nordstarter'. This platform finances Hamburg's creative projects related to feature film, design products, apps, studio recordings, magazines, festivals, and exhibitions.

Sources: DG EDUC (2016), [Innovative instruments to facilitate access to finance for the cultural and creative sectors \(CCS\): good practice report – Study](#); Hamburg Government [website](#); Hamburg Kreativ Gesellschaft [website](#).

## DE\_2 Kulturprojekte Berlin GmbH

| Authority     | State of Berlin (3.6 million citizens)  | IMPACT   |
|---------------|---|--|
| Target groups | Artists, businesses, children, migrants | <ul style="list-style-type: none"> <li>• 1 million people attracted yearly through events and exhibitions.</li> <li>• Since 2006, 50,000 museum tours and workshops organised, which attracted 650,000 visitors.</li> <li>• Online: more than 12,000 profiles of artists and creative people hosted and 150,000 users per month across all the portals.</li> <li>• Yearly allocation of EUR 2 million for school educational projects on culture, with a total of 500,000 children reached from about 60% of the schools of Berlin.</li> <li>• Involvement of 40 self-organisations of migrants and refugees.</li> </ul> |
| Instrument    | Agencies/Institutions & Project boosted |  |
| Policy areas  | CCIs & Inclusion & Education & Tourism  |  |

Established in 2006, the Kulturprojekte Berlin GmbH is a state-owned non-profit organisation for the promotion, networking and communication of culture and history. Its goal is to make the city's cultural diversity and history visible and to help different stakeholders from various sectors to gather together for the realisation of cultural projects for Berlin. Kulturprojekte Berlin GmbH develops and coordinates projects, events and exhibitions. It provides consulting, promotion and networking services. It also designs and organises educational programmes for museums as well as for children. Its Kreativ Kultur Berlin consulting centre provides advice and information free of charge to cultural producers, artists and creative entrepreneurs. The organisation has on average a turnover of EUR 10 million, out of which EUR 3.2 are annually granted by the State and EUR 7 million are own income and third-party funds (e.g. EU funds). Additionally, it has 45 permanent staff and about 60 temporary staff, including apprentices, trainees and interns.

Sources: Kulturprojekte [website](#); Kulturprojekte Berlin GmbH [press release](#).

| DK_1 Spinderihallerne, a facility for cultural and creative industries |   |  |
|--|---|--|
| <b>Authority</b>   | City of Vejle (114,140 citizens)                      | <b>IMPACT</b> <ul style="list-style-type: none"> <li>• Increasing number of hosted companies: 18 in 2008, 52 in 2010 (out of which 19 start-ups and 64% of which with a yearly growth over 20%), and 80 currently.</li> <li>• Since 2010, more than 60 projects have been developed as well as 13 triple helix projects.</li> <li>• Good practice in the INTERREG database.</li> </ul> |
| <b>Target groups</b>   | Businesses  |  |
| <b>Instrument</b>  | Valorisation of cultural assets & Operational centres |  |
| <b>Policy areas</b>  | CCIs & Innovation                                     |  |

Spinderihallerne (The Spinning Mill) was the first cotton spinning mill in the country. When it was closed down in the sixties due to the decline of the country's cotton industry, the ownership of the building complex passed on to the municipality. In 1994, upon the initiative of the local authority, the building started being used as a workplace for artists. In 2008, with the support of ERDF, it became an innovative environment for creative micro-companies.

The creative centre is a platform where representatives from government, traditional businesses and creative companies collaborate on product development and innovative solutions. The centre, in fact, also hosts a Municipal Development Team that looks after its daily management and runs some of the region's largest business development projects. The 13.000 m<sup>2</sup> industrial building houses creative companies working mainly in the fields of design, communication, conceptual development, strategy, image, sound, architecture, interior design, IT and art.

Sources: Spinderihallerne [website](#); INTERREG [project fact-sheet](#).

| EE_1 Tallinn Creative Incubator |   |   |
|---------------------------------|---|---|
| <b>Authority</b>                | City of Tallinn (426,538 citizens)  | <b>IMPACT</b> <ul style="list-style-type: none"> <li>• Transformation of an industrial area into a cultural area periodically open to the public; upgrade of the infrastructure; opening of a waterfront access.</li> <li>• Increased opportunities for investments and commercialisation for cultural entrepreneurs and professionals.</li> <li>• Reputational impact: strengthening of prestige and credibility.</li> </ul> |
| <b>Target groups</b>            | Businesses  |   |
| <b>Instrument</b>               | Action/ Development plans Valorisation of cultural assets & Operational centres |   |
| <b>Policy areas</b>             | CCIs & Innovation   |   |

The establishment, management and support to the activities of business and creative incubators is specified in the city's general strategy 'Development Plan for Tallinn 2009-2027' and then in the 'Tallinn Development Plan 2014-2020' which is based on the objectives of the previous plan. In 2006, the Tallinn Business Incubators (TBI) was established by the City of Tallinn with the aim of supporting (e.g. mentoring, training, networking, financing) to sustainable start-ups with an export potential.

Today, TBI operates three business incubators: Tallinn Creative Incubator, Ülemiste Business Incubator and Kopli Business Incubator. Originally, the Tallinn Creative Incubator was initiated in 2006 at the grassroots level, but in 2010 it was taken over by the municipality and developed using public funds, including ERDF funds. The incubator is located in an old power plant and is an event and activity centre working to foster cooperation between creative industries, cultural areas, and the private sector.

Sources: Incubator Tallinn [website](#); Pastak I. and Kährik A. (2016), [The Impacts of Culture-led Flagship Projects on Local Communities in the Context of Post-socialist Tallinn](#), University of Tartu, Sociologický časopis.

| EL_1  |  | An art-based response to the migrant crisis  |  |        |   |
|---|--|--|--|--------|---|
| Authority   |  | Lesvos Local Development Agency, Island of Lesvos (86,436 citizens)  |  |        |   |
| Target groups   |  | Residents, migrants, artists   |  |        |   |
| Instrument  |  | Project-boosted & Partnerships   |  |        |   |
| Policy areas  |  | Migration & Inclusion  |  |        |   |
| <p>The Lesvos Local Development Agency (Etal S.A.) is the promoter of the LEADER project ‘Culture as a lever for sustainable development – an artistic response to the migrant crisis’. The project was implemented in 2015 with other 10 Local Action Groups (LAGs) and had a budget of EUR 75,600, out of which EUR 64,260 sourced from the European Agricultural Fund for Rural Development. The project stemmed from the pressure caused by the refugee crisis that has been engulfing Greece throughout recent years. Some 7,000-8,000 refugees land daily on the shores of Lesvos, putting a huge strain on the island’s services and the tourism industry.</p> <p>Against this background, the project used culture to raise understanding and foster social cohesion and tolerance. LAGs are local partnerships - including public, private and civil society – which foster local development through community participatory approaches.</p> <p>Sources: Etal S.A. <a href="#">website</a>; European Network for Rural Development <a href="#">project fact-sheet</a>; Social Innovation Community <a href="#">website</a>.</p> |  |  |  |        |   |
|   |  | <table><tr><th>IMPACT</th></tr><tr><td><ul style="list-style-type: none"><li>• Inhabitants have demonstrated sympathy for migrants, involving them in the social life of the island.</li><li>• Creation of a forum for debating and understanding the human tragedy stemming from migration flows.</li><li>• Production of a series of works of art emphasising the human reality of the refugee crisis.</li><li>• A 3-month Greek Islands Art Spring Festival comprising 9 events and garnering the participation of 145 artists.</li></ul></td></tr></table> |  | IMPACT | <ul style="list-style-type: none"><li>• Inhabitants have demonstrated sympathy for migrants, involving them in the social life of the island.</li><li>• Creation of a forum for debating and understanding the human tragedy stemming from migration flows.</li><li>• Production of a series of works of art emphasising the human reality of the refugee crisis.</li><li>• A 3-month Greek Islands Art Spring Festival comprising 9 events and garnering the participation of 145 artists.</li></ul> |
| IMPACT  |  |  |  |        |   |
| <ul style="list-style-type: none"><li>• Inhabitants have demonstrated sympathy for migrants, involving them in the social life of the island.</li><li>• Creation of a forum for debating and understanding the human tragedy stemming from migration flows.</li><li>• Production of a series of works of art emphasising the human reality of the refugee crisis.</li><li>• A 3-month Greek Islands Art Spring Festival comprising 9 events and garnering the participation of 145 artists.</li></ul>   |  |  |  |        |   |

| ES_1  |  | The municipal cultural plans of Alicante |        |
|---|--|--|--------|
| Authority   | City of Alicante (329,988 citizens)                          |  | IMPACT |
| Target groups   | Residents  |  |        |
| Instrument  | Action/Development plans & Calls for projects & Partnerships |  |        |
| Policy areas  | Cohesion & Tourism   |  |        |
| <p>In line with the regional Cultural Strategic Plan 2016-2020, the Alicante City Council implemented the city’s Cultural Plans in 2016 and 2017. There are four areas of intervention: culture as driver of active citizenship; promotion and dissemination of arts and creativity; culture as a source of employment and tourism; and recovery of cultural identity. Instruments include: participation, training and professionalism, transparency, cultural centres’ strengthening, PPPs, and decentralisation. Cultural activities are implemented through open calls and projects. The City’s Department of Culture is supported in its work by a Local Council of Culture, an advisory and consulting body through which citizens participate and contribute to the shaping of strategies.</p> |  |  |        |
| <p>Sources: Ayuntamiento Alicante Cultura (2017) – <a href="#">Plan de Cultura 2017</a>; Ayuntamiento Alicante Cultura (2016), <a href="#">Rendición Cuentas: Pleno Consejo Cultura</a>; Generalitat Valenciana <a href="#">website</a>.</p>  |  |  |        |
| <p>At the end of 2016:</p> <ul style="list-style-type: none"><li>• 896 activities and 757,286 participants in the city’s cultural centres; 86 concerts; and 23,133 visitors.</li><li>• 474 activities and 92,208 participants in cultural programmes.</li><li>• 872,627 city inhabitants benefitting from the plan.</li><li>• Higher public awareness of the connection existing between culture and the territory.</li><li>• Participation of the city in national and international scenarios.</li><li>• Boost in cultural tourism.</li></ul>   |  |  |        |



| ES_2                 | Action Plan for the Promotion of Basque language           |  |
|----------------------|--|--|
| <b>Authority</b>     | Basque Autonomous Community (2.2. million citizens)        | <b>IMPACT</b> <ul style="list-style-type: none"> <li>• For people aged 16+, in 2016 there were +212,000 Basque speakers compared to 1991.</li> <li>• For youngsters aged 16-24, those speaking Basque were 71% in 2016, and only 25%, in 1991.</li> <li>• In 1991, there were more native Basque speakers (79%) than in 2016 (50%), but there were fewer people learning Basque (14.2%) than in 2016 (36.8%).</li> </ul> |
| <b>Target groups</b> | Residents, Youth   |  |
| <b>Instrument</b>    | Action/Development plans & Valorisation of cultural assets |  |
| <b>Policy areas</b>  | Cohesion & Education & Tourism                             |  |

According to the Spanish Constitution, the Basque language is recognised as a co-official language, together with Castilian, in both the Basque Autonomous Community and the Chartered Community of Navarre. As a minority and isolate language, however, it is very difficult to learn and is spoken by very few people. Hence, in 2012 the Basque Government initiated an Action Plan for the Promotion of Basque for the learning, use and quality of the Basque language.

In the plan, 13 strategic aims and 3 transversal strategies are defined to achieve the scope (e.g. learning at home and school, use of the Basque in the State administration offices). Overall, the Basque Governments' linguistic policy has been fostering the cultural identity and the linguistic heritage of the Basque Community, increasing cultural tourism and events delivered in Basque, and raising public awareness of this very little known part of Spain.

*Sources:* Consejo Asesor del Euskera (2012), [Plan de Acción para la Promoción del Euskera](#); Departamento de Cultura y Política Lingüística [website](#); Comunidad Autónoma de Euskadi (2016), [VI Encuesta Sociolingüística](#); European Commission (2017), [Ex-post Evaluation of the 2016 European Capitals of Culture](#).

| ES_3                 | Sharing Walls                          |   |
|----------------------|--|---|
| <b>Authority</b>     | City of Madrid (3.2 million citizens)  | <b>IMPACT</b> <ul style="list-style-type: none"> <li>• Increase in the touristic appeal of the six districts.</li> <li>• Enthusiastic participation by residents. 150 inhabitants per district have contributed with their vote to the selection of the street art mural to be developed.</li> <li>• Given its positive impact, the project is expected to be implemented in the other 15 districts of Madrid.</li> <li>• Raising awareness on the difference existing between the concept of urban art and vandalism.</li> </ul> |
| <b>Target groups</b> | Residents, artists                     |   |
| <b>Instrument</b>    | Project-boosted                        |   |
| <b>Policy areas</b>  | Cohesion & Inclusion & Quality of life |   |

Since 2013, the City Council has been implementing a local strategy aimed at the regeneration of isolated and abandoned areas of the city through cultural activities such as the realisation of street art murals. This initiative then developed into a structured project named 'Compartiendo Muros' (Sharing Walls). During 2017, six city's districts were selected and their inhabitants and local artists took part in the whole process leading to the realisation of street art murals. The process is a participatory one, enhances the participation of the city's inhabitants in cultural activities, allows the urban regeneration of deprived areas, and improves the quality of Madrid's environment for both its inhabitants and tourists.

*Sources:* Ayuntamiento de Madrid, [Compartiendo Muros: Proyecto de Intervenciones Murales Artísticas y Participativas](#); Ayuntamiento de Madrid [website](#); Madrid Paisaje Urbano [website](#); Diario del Ayuntamiento de Madrid [website](#).



| FI_1          | Art Pharmacy: marrying culture and wellness for the elderly |   |
|---------------|---|---|
| Authority     | City of Jyväskylä (138,850 citizens)                        | <b>IMPACT</b> <ul style="list-style-type: none"> <li>• Art Pharmacy employs annually one cultural manager and several artists (over 30 artists employed by 2011).</li> <li>• About 250-300 events are organised each year for some 6,800-7,800 attendees.</li> <li>• Positive impact on the self-determination and sense of identity of the elderly.</li> <li>• It is an INTERREG IVC good practice.</li> </ul> |
| Target groups | Elderly people, artists                                     |   |
| Instrument    | Action/Development plans & Project-boosted                  |   |
| Policy areas  | Cohesion & Employment & Quality of life                     |   |

As a result of participating in the URBACT II programme ‘Creative Clusters in Low Density Urban Areas’ (2008-2011), the municipality of Jyväskylä developed a Local Action Plan aimed at identifying innovative services in the field of culture, creativity and wellness. Art Pharmacy (‘Taideapteekki’) is a service model created by the city to deliver art and culture in its day centres for senior citizens while providing employment opportunities for local artists.

Each centre has a number of ‘pills’ to be spent throughout the year, each pill delivering a different sort of culture service (e.g. a concert, a portable exhibition). This model has been part of the city’s free cultural programmes for the elderly since 2009 and is still on-going. The model also benefits local art entrepreneurs by improving their networking and supporting creative entrepreneurship. Art Pharmacy is financed by the City of Jyväskylä’s cultural services and social and health services.

*Sources:* Municipality of Jyväskylä, URBACT II Creative Clusters – Marrying culture and wellness, [Local Action Plan for Jyväskylä](#); INTERREG IVC [website](#); Municipality of Jyväskylä [website](#).

| FR_1          | Charter of Cultural Cooperation     |   |
|---------------|-------------------------------------|---|
| Authority     | City of Lyon (0.5 million citizens) | <b>IMPACT</b> <ul style="list-style-type: none"> <li>• Within the 3rd Charter (2012-2016), 190 initiatives were implemented through the participation of 21 cultural establishments.</li> <li>• From the experience of the 3rd Charter (2012-2016) a booklet of more than 50 good practice initiatives was published in 2017.</li> <li>• In France and abroad, the reference is to the ‘Lyon model’ of mobilisation of public actors dealing with culture.</li> </ul> |
| Target groups | Citizens                            |   |
| Instrument    | Partnerships                        |   |
| Policy areas  | Inclusion & Education               |   |

The first Charter of Cultural Cooperation was signed by the city in 2004, the last and fourth was issued in 2017 and will be operational up to 2020. The Charter is a commitment by the city for the mobilisation of all public sector’s cultural, artistic and heritage resources; relevant public establishments (e.g. libraries, museums, theatres, Opera, House of Dance, educational structures); and relevant services (e.g. event management and archaeological services). If the focus is on benefitting the city’s neediest neighbourhoods, over time the Charter has become an instrument to address broader cross-cutting themes such as inclusion, equality and education. Within the 4th Charter, 26 cultural establishments are committed towards the implementation of thematic actions aimed at achieving, among other objectives: a balanced city (focus on disadvantaged neighbourhoods); a learning city (culture in education and schools); a solidarity city (socio-economic integration); and an equal city (against discrimination).

*Sources:* Ville de Lyon (2017), [Charte de Coopération Culturelle Lyon Ville Durable 2017 à 2020](#); Ville de Lyon (2017), [Livret de bonnes pratiques](#).

| FR_2 Artistic and cultural projects of the territory |  |  |
|--|--|--|
| <b>Authority</b>                                     | Region of Centre-Val de Loire (2.6 million citizens)                       | <b>IMPACT</b> <ul style="list-style-type: none"> <li>In 2013, the initiative produced an increase of 54.1% in regional cultural activities, festivals, exhibitions, debates and concerts; and an increase of 28.7% in the number of residents who were reached by the new cultural offer organised in the region.</li> </ul> |
| <b>Target groups</b>                                 | Local authorities, residents in rural areas, disadvantaged groups, artists |  |
| <b>Instrument</b>                                    | Calls for projects   |  |
| <b>Policy areas</b>                                  | Cohesion & Inclusion   |  |

Since 2011, the Region of Centre-Val de Loire has been carrying out P.A.C.T. (*Projets Artistiques et Culturels de Territoire*) for the development of artistic and cultural projects.

P.A.C.T. is instrumental in achieving the target of enabling culture for all by 2020. It addresses specific regional difficulties such as rural isolation and decentralises the cultural offer by reaching out to the most remote municipalities across the region. Every year a number of projects are selected by the Region. Projects may be submitted by municipalities, associations of municipalities, local associations, or natural parks working with local cultural and artistic stakeholders. Projects have to be aligned with the proponents' respective cultural strategies and cover a territory with at least 10,000 inhabitants. In 2014, P.A.C.T. was allocated EUR 2,856,034, out of which 53% was from municipalities, 29.5% from the Region, and 9% from private sponsors.

Sources: Culture for Cities and Regions [project](#) (2015-2017), Case study – PACT: Pooling efforts to address rural isolation; Région Centre – Val de Loire [website](#).

| FR_3 City-countryside reciprocity contracts |  |  |
|---|--|--|
| <b>Authority</b>                            | City of Brest, Pays du Centre Ouest Bretagne | <b>IMPACT</b> <ul style="list-style-type: none"> <li>The small village of Mellionnec was elected in 2016 'Regional hub for documentary film' by the regional authority of Brittany. Nowadays, it has 9 employees and implements several activities including residential ones for filmmakers and educational workshops.</li> </ul> |
| <b>Target groups</b>                        | Residents in rural and urban areas           |  |
| <b>Instrument</b>                           | Action/Development plans & Partnerships      |  |
| <b>Policy areas</b>                         | Cohesion & Education                         |  |

The 'City-countryside reciprocity contracts' is a national policy initiative launched in 2015 and aimed at filling the gap between urban and rural territories through the development of win-win partnerships. The first partnership to sign a reciprocity contract in 2016 was the one between the city of Brest and the Pays du Centre Ouest Bretagne (i.e. a homogeneous area encompassing 79 municipalities).

The two entities identified common areas of concerns and through a bottom-up process developed a joint road map which was endorsed by their respective representatives as well as by the national government. Culture is one of the addressed areas. The joint plan aims at: enhancing knowledge sharing among the respective cultural actors and initiatives; organising festivals, concerts and cultural trips; providing artists with the possibility of creating an open cultural space which hosts original pieces of art; and fostering music education, in collaboration with regional music schools and the conservatory. The initiative was granted EUR 2 million for 2015-2020 from the multi-annual framework contract between the State and the Region of Brittany.

Sources: European Network for Rural Development, [Reciprocity Contracts France: Working document](#).

| HR_1          | The ‘Novog Cirkusa’ festival  |   |
|---------------|---|---|
| Authority     | City of Zagreb (790,017 citizens)                                   | <b>IMPACT</b> <ul style="list-style-type: none"> <li>• The city is put at the centre of the international scene.</li> <li>• Active participation of visitors in the festival’s initiatives.</li> <li>• Attraction of tourists.</li> <li>• Raising awareness about a very little known form of art (i.e. contemporary circus and street art).</li> </ul> |
| Target groups | Tourists, residents, artists  |   |
| Instrument    | Marketing & Agencies/Institutions & Valorisation of cultural assets |   |
| Policy areas  | Tourism   |   |

For the sake of the conservation of its unique cultural legacy and value, the city of Zagreb supports every type of performing art carried out in the city. The ‘Novog Cirkusa’ festival is one of the leading and most successful events of the city’s cultural life in this sense, where local and international artists of the contemporary circus scene participate.

The festival is run by a non-profit organisation, and funded by the city of Zagreb (about EUR 40,000 per year, on a project basis), the national Ministry of Culture, the Zagreb Tourist Board and private sponsors.

Sources: Culture for Cities and Regions [project](#) (2015-2017), Case study – Zagreb: Mala Performerska Scena; Festival Novog Cirkusa [website](#).

| HR_2          | Cultural Development Strategy 2013-2020 of Rijeka  |   |
|---------------|--|---|
| Authority     | City of Rijeka (128,624 citizens)  | <b>IMPACT</b> <ul style="list-style-type: none"> <li>• Increased attractiveness and interest of local and national media in the city.</li> <li>• Participation of Rijeka in the ‘Intercultural city network’.</li> <li>• Involvement in projects funded by the EU.</li> <li>• Wider offer of cultural initiatives and centres.</li> <li>• More relationships with European and international cities.</li> </ul> |
| Target groups | Residents, cultural associations and institutions, migrants                                  |   |
| Instrument    | Action/Development plans & Valorisation of cultural assets & EU awards & Operational centres |   |
| Policy areas  | Migration & Cohesion   |   |

In 2013, the city adopted the Cultural Development Strategy 2013-2020 whose main objective is to build an efficient and innovative cultural infrastructure and to conserve and renovate the city’s cultural heritage. The strategy has been instrumental in competing for the European Capital of Culture 2020 title which was awarded to the municipality in 2016. The strategy emphasises the connection of culture with several other policy areas, among which is migration.

As a port, a huge number of migrants arrive in Rijeka. Therefore, as part of the strategy, the city has been promoting a flagship initiative aimed at building an intercultural dialogue and a centre for creative migration: Kitchen. Work on this place of dialogue started in 2016. The centre is expected to be fully operational in 2020/2021. It aims at becoming a multicultural common place where people can share their experiences and stories regardless of their nationality and race, for the sake of the city’s cohesion and tolerance. It is conceived as a cultural space for housing exhibitions as well.

Sources: City of Rijeka [website](#); City of Rijeka (2016), [European Capital of Culture bid book](#); Kitchen [website](#).

| IE_1 Limerick National City of Culture 2014  |   | IMPACT  |
|--|---|---|
| Authority  | Limerick City and County (191,809 citizens)         |   |
| Target groups  | Residents, businesses                               |   |
| Instrument   | Action/Development plans & National awards          |   |
| Policy areas   | Tourism & Employment & Innovation & Quality of life |   |
| <p>In 2012, Limerick was designated National City of Culture 2014. This was the turning point of the cultural policy of the city as culture started to be recognised as a way to transform and engage as well as to contribute towards improving the quality of life. The City had four objectives: Creativity and Innovation; Access and Participation; Partnership and Collaboration; and Passport and Connectivity. The Limerick National City of Culture 2014 Ltd. is a not-for-profit entity fully owned by the Council and was specifically set up to develop, promote, and deliver a programme of cultural events over the year 2014.</p> <p>This entity was primarily funded through the national grant dedicated to the City of Culture initiative, grants from the Council, private sector sponsorship, and box office revenues.</p> <p>Sources: Limerick City and County Council (2016), <a href="#">Limerick Cultural Strategy: A Framework, 2016-2030</a>; Limerick <a href="#">website</a>; Irish government, Economic and Evaluation Service (2016), <a href="#">Limerick City of Culture – 2014, Ex Post Evaluation</a>.</p> |   | <ul style="list-style-type: none"> <li>• Positive ex-post evaluation published by the Irish government in 2016.</li> <li>• Positive qualitative feedback of 80% of the interviewed stakeholders.</li> <li>• 73.4% of the overall budget of EUR 10.9 million spent on the cultural programme.</li> <li>• About 3,000 events organised through 152 projects.</li> <li>• 2.6 million people attending.</li> <li>• Employment generation: 4,000 artists and 4,150 staff.</li> </ul> |

| IE_2 Irish Walled Towns Network   |  | IMPACT  |
|---|--|---|
| Authority   | 28 towns and villages                          |   |
| Target groups   | Local authorities, residents, tourists         |   |
| Instrument  | Partnerships & Valorisation of cultural assets |   |
| Policy areas  | Cohesion & Tourism & Education                 |   |
| <p>In line with its institutional mission, in 2005, the Heritage Council established the Irish Walled Towns Network (IWTN). The network “<i>is to unite and co-ordinate the strategic efforts of local authorities involved in the management, conservation and enhancement of historic walled towns in Ireland, both North and South</i>” (IWTN website). To date, it has 28 member towns and villages across Ireland. IWTN’s work is delivered by means of specific conservation projects and the organisation of festivals. Since 2007, it has provided EUR 6.35 million for the conservation of medieval town walls and EUR 737,000 for the festivals. Since 2011, it also supports educational programmes which focus on building conservation, heritage tourism, and town planning.</p> <p>Sources: Irish Walled Towns Network <a href="#">website</a>; Heritage Council <a href="#">webpage</a> on IWTN.</p> |  | <ul style="list-style-type: none"> <li>• Economic and tourism-related positive impacts in the member towns/villages.</li> <li>• In 2014, 44,430 people attended the festivals organised by IWTN.</li> <li>• Since 2011, almost 850 people have attended the 32 training events organised by IWTN.</li> <li>• “In 2013, the IWTN’s educational programme was awarded the Europa Nostra award in recognition of its dynamic approach to the up-skilling and empowering of local heritage champions throughout the country” (IWTN website).</li> </ul> |



| IT_1 Plan for the promotion of cinema and audio-visual industry for 2015-2017 |   |   |
|---|---|---|
| <b>Authority</b>  | Region of Lazio (5.9 million citizens)  | <b>IMPACT</b> <ul style="list-style-type: none"> <li>• More than EUR 2 million invested in private and public organisations operating in the audio-visual sectors.</li> <li>• Increased participation of the public in film festivals (e.g. the International Rome Film Festival registered +18% of public participation and +13% of ticket sales).</li> <li>• Turnover of some EUR 300 million for the cinema and audio-visual industry; almost 14 million viewers; almost EUR 91 million as revenues from ticket sales; and 1,774 employees in the sector.</li> </ul> |
| <b>Target groups</b>  | Businesses, tourists  |   |
| <b>Instrument</b>   | Action/Development plans & Calls for projects & Valorisation of cultural assets |   |
| <b>Policy areas</b>   | Tourism & CCIs & Innovation & Employment  |   |

The Lazio region ranks second in Italy in terms of turnover in the cinema and audio-visual industries. These are regarded as strategic resources which nurture technological growth, regional economic and cultural development, internationalization and cooperation, promotion of cultural values, creation of a cinematic and audio-visual heritage, and cinematographic tourism (creative industries are among the sectors addressed by the regional Smart Specialisation Strategy). In 2014, the Region prepared a 3-year (2015-2017) development plan for the promotion of cinema and audio-visual industry.

Through operational annual programmes, the Region got involved in the production, conservation, promotion and diffusion of cinema and audio-visual products which add value to the region or have a social or cultural significance. It also supported projects, screenings or exhibitions showing the evolution of the cinematic and audio-visual language. Furthermore, a Regional Fund for the cinema and audio-visual industry was created. After the plan's completion, the Region prepared a new plan for the 2018-2020 period which includes some old (given their economic and social impact) and new initiatives.

*Sources:* Regione Lazio (2015), [Programma operativo annuale 2016](#); Regione Lazio (2016), [Programma operativo annuale 2017](#); Regione Lazio (2017), [Documento programmatico triennale 2018-2020](#).

| IT_2 IncrediBOL!: Bologna's creative innovation |                                    |   |
|---|------------------------------------|---|
| <b>Authority</b>                                | City of Bologna (388,367 citizens) | <b>IMPACT</b> <ul style="list-style-type: none"> <li>• Leverage effect.</li> <li>• Up to 2017: 82 projects carried out by people aged under 40, out of which 77 are on-going; 94% of the projects registering a positive result; 50% of the projects operating also at the international level.</li> <li>• 1,100 hours of training.</li> <li>• First support scheme for cultural and creative industries in Italy, awarded several titles in 2011, 2013, and 2015.</li> </ul> |
| <b>Target groups</b>                            | Businesses                         |   |
| <b>Instrument</b>                               | Calls for projects & Partnerships  |   |
| <b>Policy areas</b>                             | CCIs & Employment & Youth          |   |

Since 2010, 'IncrediBOL!' is a project coordinated by the Municipality of Bologna and supported by the Region of Emilia-Romagna, together with other 30 public and private partners concerned with cultural and creative industries. The initiative is aimed at fighting brain drain, retaining young talents and entrepreneurs, and having an economic and cultural impact at the city level. Every year IncrediBOL! opens a call for projects to create start-ups in the cultural and creative fields. The yearly budget is on average EUR 150,000. The selected projects are provided with small grants, rent-free spaces and training sessions during their development.

*Sources:* IncrediBOL! [website](#); URBACT – IncrediBOL! Creative innovation [website](#).

| LV_1  | Culture in Riga since the ECoC2014   |  |        |   |
|---|--------------------------------------|--|--------|---|
| Authority   | City of Riga (641,423 citizens)      |  |        |   |
| Target groups   | Residents, businesses, tourists      |  |        |   |
| Instrument  | Action/Development plans & EU awards |  |        |   |
| Policy areas  | Tourism & Cohesion                   |  |        |   |
| <p>Riga was appointed European Capital of Culture 2014. On this occasion, the City Council defined an overarching ‘Development Programme of Riga for 2014-2020’ comprising 19 lines of action. The objectives of the one dedicated to culture are: modernise the city’s cultural infrastructures and conserve its cultural heritage; provide inhabitants with a wide offer of cultural services to freely participate in; organise and support the realisation of national and international cultural initiatives; foster a joint</p> |                                      |  |        |   |
|   |                                      |  |        |   |
|   |                                      | <table><tr><th>IMPACT</th></tr><tr><td><ul style="list-style-type: none"><li>• The line of action dedicated to culture is monitored through 13 indicators that, as at 2016, show some positive trends (e.g. household cultural expenditure).</li><li>• 488 projects delivered during Rīga2014, which attracted 1.6 million people.</li><li>• Capacity building of voluntary and community organisations delivering the projects.</li></ul></td></tr></table> | IMPACT | <ul style="list-style-type: none"><li>• The line of action dedicated to culture is monitored through 13 indicators that, as at 2016, show some positive trends (e.g. household cultural expenditure).</li><li>• 488 projects delivered during Rīga2014, which attracted 1.6 million people.</li><li>• Capacity building of voluntary and community organisations delivering the projects.</li></ul> |
| IMPACT  |                                      |  |        |   |
| <ul style="list-style-type: none"><li>• The line of action dedicated to culture is monitored through 13 indicators that, as at 2016, show some positive trends (e.g. household cultural expenditure).</li><li>• 488 projects delivered during Rīga2014, which attracted 1.6 million people.</li><li>• Capacity building of voluntary and community organisations delivering the projects.</li></ul>   |                                      |  |        |   |

| NL_1   |   | Supporting the revitalization of the video game industry  |  |
|--|---|---|--|
| Authority  | City of Utrecht, Province of Utrecht (1.3 million citizens) |   |  |
| Target groups  | Businesses  |   |  |
| Instrument   | Action/Development plans & Operational centres              |   |  |
| Policy areas   | CCIs & Employment   |   |  |
| <p>Utrecht's 'Open space' cultural strategy, covering the period 2012-2022, focuses on connecting culture with economic growth. This linkage is evident in the Dutch Game Garden (DGG), an organisation created in 2008 with the main aim of pushing economic growth and employment through the promotion of the video game industry. With the financial support of the City and of the Province of Utrecht (including ERDF co-funding), DGG became “<i>a space full of game and technology companies, powered by a start-up support programme, numerous networking events, hundreds of publications and new locations popping up all over the country</i>” (van Seventer, in DG REGIO project sheet).</p> |   |   |  |
| <p>Sources: City of Utrecht <a href="#">website</a>; Dutch Game Garden <a href="#">website</a>; DG REGIO <a href="#">project sheet</a> ‘Dutch Game Garden’.</p>  |   |   |  |
|  |   | <div><b>IMPACT</b><p>Data from the DGG ‘Games Monitor 2015’ relate to the Dutch games industry and report, among other results:</p><ul style="list-style-type: none"><li>• +42% increase of game industries with respect to ‘Games Monitor 2012’.</li><li>• Increase in revenues, for a total turnover of EUR 155-225 million.</li><li>• 2.6% annual job growth in the sector, against a national average of 0.4%. 3,030 jobs created by the game industries, out of which 262 within the 65 small game companies operating in Utrecht.</li></ul></div> |  |

| PL_1  | Wroclaw2016                          |  |
|---|--------------------------------------|--|
| <b>Authority</b>  | City of Wroclaw (637,683 citizens)   |  |
| <b>Target groups</b>  | Residents, businesses, tourists      |  |
| <b>Instrument</b>   | Action/Development plans & EU awards |  |
| <b>Policy areas</b>   | Tourism & Inclusion                  |  |
| <p>Wroclaw was appointed European Capital of Culture 2016. The application emerged from its development strategy ‘Wroclaw 2020 Plus’, where a great importance was given to culture and the investments needed to create new cultural and sports facilities for urban development and for increasing the city’s offer of cultural events. In line with the strategy, the candidacy had the following targets: promoting a cultural change according to the city’s unique multiculturalism; investing more in culture and cooperation with other stakeholders (including the private sector); building new cultural infrastructures; enabling free access to culture for all; and making Wroclaw an internationally recognised cultural city. Even if the municipality had already invested in culture before its candidacy, the EU award boosted its efforts, also financially.</p> |                                      | <b>IMPACT</b> <ul style="list-style-type: none"> <li>• 425 projects with more than 170,000 participants.</li> <li>• Almost 2,000 artistic events and 5.2 million participants.</li> <li>• EUR 86.4 million of total income (EUR 20-30 million invested by sponsors).</li> <li>• 12.7% of Wroclaw’s firms benefitting in terms of new customers.</li> <li>• Almost 5 million tourists, out of which 1.6 million coming from other countries; 153 journalists from 26 countries, of which almost 100 visiting at their own cost.</li> <li>• 5,500 press articles published in Poland and in other 38 countries.</li> </ul> |

*Sources:* European Commission (2017), [Ex-post Evaluation of the 2016 European Capitals of Culture](#); Mayor of Wroclaw, [The Strategy ‘Wroclaw in the Perspective 2020 plus’](#); Wroclaw [website](#).

| PL_2   | Districts of Culture                   |   |
|--|--|---|
| <b>Authority</b>   | City of Lublin (340,466 citizens)      |   |
| <b>Target groups</b>   | Residents, elderly people, children    |   |
| <b>Instrument</b>  | Action/Development plans               |   |
| <b>Policy areas</b>  | Cohesion & Inclusion & Quality of life |   |
| <p>Framed within the ‘Lublin’s Culture Development Strategy 2013-2020’, the ‘Districts of Culture’ initiative aimed at enhancing the cultural life of the people living in the 27 districts located outside the city’s centre.</p> |  | <b>IMPACT</b> <ul style="list-style-type: none"> <li>• Increase of people’s participation in the production of cultural activities.</li> <li>• Sense of belonging and pride for being Lublin’s citizens.</li> <li>• Increase in social integration among citizens.</li> </ul> |

The initiative was based on the recognition that there was an uneven development of culture across the city’s districts, with cultural life being concentrated in the centre of Lublin. The underlying principles were that culture is open to all, that there are no boundaries across the city, and that everybody should have the same opportunities. Started in 2013 (it is still on-going), the initiative led to the enhancement of the cultural offer in the target districts through the creation of projects, workshops and exhibitions. Four areas are addressed: 1) Lublin for Children, to satisfy the needs of the youngsters; 2) Culture for Seniors, to include the seniors in the city’s cultural life; 3) Install: Culture, to reach out to people previously excluded from the district’s cultural life and make it possible for them to participate; 4) District Spaces for Cultural Education, to offer workshops related to culture and arts and create a cultural open space that is accessible by all.

*Sources:* The Lublin City Office (2013), [Lublin’s Culture Development Strategy 2013-2020](#); Dzielnice Kultury [website](#); European Economic and Social Committee (2016), [Culture, Cities and Identity in Europe](#).

| PT_1  | Shops with History  |  |
|---|---|--|
| Authority   | City of Lisbon (547,773 citizens)                             |  |
| Target groups   | Residents, businesses   |  |
| Instrument  | Project-boosted & Marketing & Valorisation of cultural assets |  |
| Policy areas  | Tourism & Cohesion  |  |
| <p>Lisbon is home to a very wide range of shops, restaurants and caf  s that are part of the city’s cultural heritage and contribute to its economic life. In 2015, the City Council launched the project ‘Lojas com Hist  ria’ (Shops with history), a first of its kind in Portugal, fostering both the city’s culture and its economy. Historical shops have to submit their candidacy and undergo a selection process. If selected, they are awarded a plaque, ‘Loja com Hist  ria’, that is then hung on their fa  ade, increasing the shop’s public visibility. In this way, the project targets both the conservation of the historical and cultural heritage of the city as well as the economic vitality of the historic centre.</p> |   |  |
|   |   |  |
| IMPACT  |   |  |
| <ul style="list-style-type: none"><li>• Because of the success of the project in 2015, the City Council decided to continue it and created the ‘Historic Shops Fund’ of EUR 250,000 to be allocated to: renovation works of historic shops; cultural initiatives, promotional material and marketing campaigns.</li><li>• Today the project comprises 83 historical shops and its model has been replicated in other Portuguese cities, such as Porto (where the initiative is called ‘Porto cum tradic  o’).</li></ul>   |   |  |

| RO_1   |  | Structured Cultural Development Strategy for Cluj-Napoca |   |
|--|--|--|---|
| Authority  | City of Cluj-Napoca (321,687 citizens) |  | <b>IMPACT</b> <ul style="list-style-type: none"><li>• The Transylvania International Film Festival contributes to economic development, to the adoption of a tailored entrepreneurial vision and to the revitalization of the urban space.</li><li>• 45% of the cultural events held in Cluj-Napoca in 2012 had an international dimension.</li><li>• Increase of cultural tourism.</li></ul> |
| Target groups  | Residents, tourists                    |  |   |
| Instrument   | Action/Development plans               |  |   |
| Policy areas   | Tourism & Cohesion                     |  |   |
| <p>The municipality’s 2014-2020 development strategy includes a structured Cultural Development Strategy whose main priorities are: increasing participation in cultural events; encouraging the creation of new cultural forms, the development of international cooperation, and the regional and European dimension of the cultural sector; and increasing intra- and inter-sectoral cooperation, infrastructure development and sustainability of cultural events.</p> <p>The city, called ‘the heart of Transylvania’ for its geographical position, has a complex cultural and historical heritage, and cultural vitality. Its cultural policy model is based on community participation and social transformation through culture as well as economic regeneration (Tomiuc, 2016). Events are a way to strengthen the image of the city and to boost economic revenues, in particular in the tourism sector. For example, the Transylvania International Film Festival, held yearly, is the most important cinematographic event in Romania, attracting approximately 8.5% of total Romanian spectators.</p> <p>Sources: Cluj Management and Planning Group (2014), <a href="#">Strategia de Dezvoltare a Municipiului Cluj-Napoca 2014-2020</a>; Cluj Napoca <a href="#">website</a>; Tomiuc (2016), <a href="#">Development Strategies And Cultural Policies In Romania. The Case Of Cluj-Napoca</a>, Transylvanian Review of Administrative Sciences, [S.I.], p. 145-165, Jun. 2016. ISSN 1842-2845.</p> |  |  |   |



| RO_2          |   | A branding initiative for sustainable cultural tourism |  |
|---------------|---|--|--|
| Authority     | City of Alba Iulia (74,233 citizens)                    |  | <b>IMPACT</b> <ul style="list-style-type: none"><li>• Investments valued EUR 60 million were attracted and partially used for the renovation of the citadel.</li><li>• Population increased by 10,000 inhabitants over the period 2011-2015, as a consequence of increased working opportunities. The number of tourists increased by 65% over the same period.</li><li>• Overnights rose from 59,210 in 2011 to 114,446 in 2015.</li><li>• Listed by URBACT as a good practice and considered one of the most impressive success stories of Eastern Europe.</li></ul> |
| Target groups | Residents, tourists                                     |  |  |
| Instrument    | Marketing & Valorisation of cultural assets & EU awards |  |  |
| Policy areas  | Tourism & Employment & Cohesion                         |  |  |

The city branding initiative started in 2007, when a local planner developed pro bono a city brand representing the citadel of the city. Brand's creation also saw the input of Alba Iulia's inhabitants and became the property of the city. It was followed by the development and distribution of a manual with instructions on how to use the brand. As a result, the city first gained visibility at the national level and then entered the European scene with the award of the European Destination of Excellence title in 2012. Visibility allowed the city to capitalise on its existing cultural assets (the citadel, historic sites, and a medieval library). The process also implied the strengthening of local identity and saw the participation of local authorities, artists, civil society and the community as a whole.

Thus, overall, the initiative succeeded in making the city a reference point for investors, tourists and also citizens. Although the project ended in 2014, the growth stemming from the initiative seems to be structural.

Sources: URBACT [Good Practice](#); City branding: making the invisible visible - A branding initiative for sustainable cultural tourism. Alba Iulia.

| SE_1  |                                      | Umeå2014 programme |   |
|---|--------------------------------------|--------------------|---|
| Authority   | City of Umeå (122,892 citizens)      |                    | <b>IMPACT</b> <ul style="list-style-type: none"><li>• In 2014, 71% of residents participated in cultural events.</li><li>• The title-year saw an increase in audiences for culture across the city.</li><li>• Gaining of international media attention.</li><li>• Attraction of international tourists.</li></ul> |
| Target groups   | Residents, businesses, tourists      |                    |   |
| Instrument  | Action/Development plans & EU awards |                    |   |
| Policy areas  | Tourism & Cohesion                   |                    |   |
| The decision by the small city of Umeå to invest in the cultural sector as a strategy to strengthen the city's attractiveness dates back to the seventies. The city has been working since then to develop cultural, creative and knowledge-oriented economies. |                                      |                    |   |

In 2009, Umeå was selected as Sweden's nomination for the European Capitals of Culture 2014. The Umeå2014 programme pursued three objectives: human growth; sustainable development; and international relations. After the city's award of the title-year, the programme was implemented by a team working within the municipality and using an open source approach implying co-creation and participation. The team was then dismissed but the municipality continued pursuing "*a strategy for culture covering the years 2010-2020. Per capita expenditure on culture by the municipality continues to grow and remains around twice the average of all Swedish municipalities*" (EC, 2015).

Sources: European Commission (2015), [Ex-post Evaluation of the European Capitals of Culture – Final Report](#); Umeå2014 [website](#); Municipality of Umeå [website](#).

| SE_2 Regional Cultural Plan for Kronoberg County |  | IMPACT |
|--|--|--------|
| Authority  | Region of Kronoberg (194,628 citizens)                                   |        |
| Target groups                                    | Residents, businesses  |        |
| Instrument                                       | Valorisation of cultural heritage & Action/Development plans & Marketing |        |
| Policy areas                                     | Cohesion   |        |

Kronoberg County started linking economic development to cultural resources after the devastating storm of 2005. The idea was to create local development and re-build the image of the location. The development of a cultural strategy was based on a survey of cultural resources which was not merely a collection of information but an interactive process with different groups of stakeholders in order to collect new ideas and opinions.

- Gaining of important competences in cultural planning.
- Well clarified implementation roles.
- Citizens' perspective duly taken into account.
- Regional planning approach positively assessed by the national Agency for Cultural Analysis.

The strategy was approved and launched in 2006 and, among other aspects, focused on entrepreneurship and diversity, story-telling tradition, a strong media and IT sector, and Småland as a brand. A few years later, in 2011, this cultural planning experience allowed the County to align smoothly to the new national cultural policy and its model of cooperation while developing its Regional Cultural Plan.

*Sources:* Lindeborg L. and Lindkvist L. (eds) (2013), *The Value of Arts and Culture for Regional Development: A Scandinavian Perspective*, Regional Studies Association; EC – Regional Innovation Monitoring Plus [fact-sheet](#) on Region Kronoberg.

| SI_1 Kinobalon cultural programme |                                      | IMPACT |
|-----------------------------------|--------------------------------------|--------|
| Authority                         | City of Ljubljana (288,919 citizens) |        |
| Target groups                     | Children, teachers                   |        |
| Instrument                        | Agencies/Institutions                |        |
| Policy areas                      | Education & Youth                    |        |

The City of Ljubljana is the co-founder of 11 public institutes in the field of culture, co-finances 49 public cultural programmes run by non-governmental organisations, and each year supports over 100 cultural projects. 'Kinobalon' is a cultural programme financed by the municipality which is run by the city cinema Kinodvor. Kinodvor was established by the municipality in 2008 as a public service enterprise. The programme 'Kinobalon' addresses young audiences and provides regular screenings and activities for kindergarten, primary and secondary school groups. It also works in the fields of film studies and cultural education, and offers pedagogical and educational audio-visual programmes. Kinodvor is a partner distributor of European films through the Europa Cinemas network and a member of national and European associations.

- National impact given to the fact that Kinodvor publishes an annual school catalogue sent to every educational institution in Slovenia.
- Teachers are provided with a range of educational materials detailing various films and their themes.
- Kinodvor, with the support of the City Hall of Ljubljana, offers free weekends and vacation workshops for children. The number of children involved every year is about 4,000.
- Kinobalon was awarded the Europa Cinemas Best Young Audience Activities Award for 2010.

*Sources:* DG EDUC (2012), A [Report](#) on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture; Municipality of Ljubljana [website](#); Kinodvor [website](#).

| SK_1          | Košice vision for culture and creative industries                      |  |
|---------------|--|--|
| Authority     | City of Košice (239,141 citizens)                                      |  |
| Target groups | Residents, businesses, tourists  |  |
| Instrument    | Action/Development plans & EU awards & Valorisation of cultural assets |  |
| Policy areas  | CCIs & Tourism & Inclusion   |  |

The City of Košice was awarded the European Capital of Culture title in 2013. The city benefitted from the EU event as it invested EUR 62 million in 20 projects related to the renovation and construction of cultural infrastructures. In 2013, it published the Creative Economy Master Plan 2013-2015, where a vision for the city and for the region to become a centre of knowledge and creative economy by 2020 was outlined, including through the regeneration and transformation of sites. Examples of transformation include

The Kasárne/Kulturpark building (formerly a military barracks, renovated in 2012-2013 with 22 million from ERDF support and now home to a number of creative business), and the Tabačka/Kulturfabrik building (a former tobacco factory renovated with EUR 0.5-0.65 million support from the Košice region and, since 2015, functioning as a cultural venue hosting exhibitions and shows). In 2017, Košice entered the list of the UNESCO Creative City of Media Arts.

Sources: Culture for Cities and Regions [project](#) (2015-2017), Case study – Košice: Tabachka and Kararne; Kasárne/Kulturpark [website](#); Tabačka/Kulturfabrik [website](#); Košice 2020 (2013), [Creative Economy Master Plan 2013-2015](#).

### IMPACT

The culture and creative economy fostered by the city has implied:

- More inclusivity.
- Increase in the variety of cultural initiatives offered to the public.
- Networking with national and international associations (e.g. European Creative Business Network).
- Increase in creative businesses.
- Increase in tourism.

| UK_1          | Investing in culture through partnerships |  |
|---------------|---|--|
| Authority     | Cornwall County (532,300 citizens)        |  |
| Target groups | Artists, businesses, residents, tourists  |  |
| Instrument    | Partnerships & Action/Development plans   |  |
| Policy areas  | CCIs & Innovation & Employment & Tourism  |  |

In the strategic approach of Cornwall Council, culture and creative industries are importantly related to economic growth. According to its Economy and Culture Strategy 2013-2020, they create employment, drive innovation, and strengthen tourism. The Council established the Cornwall Cultural Investment Board in 2010, with the tasks of delivering a cultural programme by identifying joint priorities for investments, looking for external investors, and developing transformational projects. The Board includes Cornwall Council, Arts Council England, English Heritage, Heritage Lottery, and Cornwall Cultural Partnership.

Sources: Cornwall Council (2013), [Economy and Culture Strategy 2013-2020](#); Local Government Association case study (2017): [Cultural investment - Cornwall Council](#); CIOS-LEP (2017), [Cornwall and Isles of Scilly Investment Fund](#).

### IMPACT

- Most recent investments equalling GBP 15 million include: an art gallery; a mine museum, Cornwall's theatre and an archive centre.
- Capital investments are leveraging in match funding and in carrying out other works.
- Municipal funding leverages business development. For every pound spent from the cultural capacity programme budget, four more pounds are levered in the region.

| UK_2          |   | Connecting Communities through Culture  |
|---------------|---|---|
| Authority     | City of Birmingham (1.1 million citizens) |   |
| Target groups | Residents                                 |   |
| Instrument    | Partnerships                              |   |
| Policy areas  | Cohesion & Inclusion                      |   |
|               |   | <p>Upon the evidence that some of the ten districts of the city were isolated from the city's cultural life, in terms of both access and production, in 2014 the Council started implementing the 'Connecting Communities through Culture' programme. That was part of a broader initiative of the Council to foster engagement and strengthen arts infrastructure across the city. This was done through Local Arts Forum (LAF), one for each district, meaning a cultural space and group made of people living in the district that is in charge of the organisation and delivery of cultural initiatives. The ten LAFs are connected by a self-organised cooperative. Each LAF collects people's ideas and frames them into a project where the community can participate in co-designing and co-producing the output result that is then presented to the whole city. Funding is by the municipality. From 2014 to 2016 the Arts Council England also funded it with GBP 40,000 per year.</p> <p><i>Sources:</i> Birmingham City Council <a href="#">website</a> (accessed on March 2018); Birmingham City Council (2016), <a href="#">Connecting Communities through Culture – Year 2 Evaluation Report</a>; Arts Council England (2017), <a href="#">Arts and Community Programme – Report 2017</a>.</p> |
|               |   | <p><b>IMPACT</b></p> <ul style="list-style-type: none"> <li>• Impact of Year 2 includes: 6,340 people of all ages involved, with an increase of +1,200 with respect to Year 1; 180 sessions and 24 performances and events; 1,120 hours of volunteering; several projects receiving additional funding from alternative sources.</li> <li>• A well-built arts infrastructure across the city.</li> <li>• Considered by the Arts Council England 2017 as a showcase for replication in other English cities.</li> </ul>  |

| UK_3          |   | Gaelic Language Plan 2014-2019  |
|---------------|---|---|
| Authority     | City of North Ayrshire (132,110 citizens) |   |
| Target groups | Residents                                 |   |
| Instrument    | Action/Development plans                  |   |
| Policy areas  | Education & Cohesion                      |   |
|               |   | <p>According to the Gaelic Language (Scotland) Act 2005, it is a statutory requirement for local authorities to devise and implement a Gaelic language plan in order to secure the official status of the Gaelic language, together with English. The North Ayrshire City Council's Gaelic Language Plan 2014-2019 describes how to promote and use Gaelic in the city. Examples of measures include: delivering Gaelic through cultural activities; offering bilingual classes; fostering the importance of Gaelic as an occupational requirement; writing and carrying out the administrative functions of the City Council in both English and Gaelic; or promoting a family learning approach (i.e. parents learn Gaelic in order to teach it to their children at home).</p> |
|               |   | <p><b>IMPACT</b></p> <ul style="list-style-type: none"> <li>• More demand for promotional material and menus translated into Gaelic.</li> <li>• Increasing number of people attending the language and cultural courses organised by the Council.</li> <li>• 260 people have registered for Gaelic language and music programmes.</li> <li>• 122 children have participated in Gaelic classes at primary schools.</li> <li>• The City Council's website and the city's communications and documents have been translated into Gaelic.</li> </ul>  |

*Sources:* North Ayrshire Council (2014), [Gaelic Language Plan 2014-2019](#); North Ayrshire Council (2017), [Gaelic Language Plan – Cabinet Report](#).



| CROSS_1 Cities of Ceramics  |   | IMPACT   |
|---|---|--|
| Authority   | 134 cities located in CZ, DE, ES, FR, IT, PL, PT, RO    |  |
| Target groups   | Professional associations, businesses                   |  |
| Instrument  | Agencies/Institutions & Valorisation of cultural assets |  |
| Policy areas  | Employment & Tourism                                    |  |
| <p>On 7 January 2014, the Associations of the Cities of Ceramics of France, Italy, Romania and Spain agreed to establish a European Grouping of Territorial Cooperation Cities of Ceramics (AEuCC).</p> |   | <ul style="list-style-type: none"> <li>• 10,000-15,000 ceramic companies have been working together, creating 35,000-50,000 jobs and producing a turnover between EUR 2-2.5 billion in ES, FR, IT and RO.</li> <li>• Several other countries are interested in joining.</li> </ul> |

The grouping will last 25 years and aims at enhancing the interregional cooperation among the parties with regard to artistic and craft ceramics. Currently, the cooperation comprises 134 municipalities with ancient ceramic tradition located in 8 countries (i.e. Czech Republic, France, Germany, Italy, Poland, Portugal, Romania, and Spain). The cooperation, which is regulated by the Spanish law, develops joint initiatives targeted at fostering the ceramic industry, tourism and international events dedicated to the promotion of the ceramic cultural heritage across Europe and abroad. AEuCC is funded by its members' annual contribution, by EU funds, and other revenues, grants or subsidies.

Sources: AEuCC [website](#); Collina S. (2017), [presentation](#) 'Associazione Italiana Città della Ceramica A.i.C.C. – European Grouping of Territorial Cooperation Cities of Ceramics – A.Eu.C.C', Bruxelles, 9 October 2017.

| CROSS_2 Eurometropolis Lille-Kortrijk-Tournai   |   | IMPACT   |
|---|---|--|
| Authority   | City of Lille, the southern and central parts of West Flanders, and Western Hainaut |  |
| Target groups   | Residents, youth  |  |
| Instrument  | Action/Development plans & Agencies/Institutions                                    |  |
| Policy areas  | Inclusion & Education & Employment & Quality of life                                |  |
| <p>The Eurometropolis Lille-Kortrijk-Tournai is the first European Grouping of Territorial Cooperation (EGTC) established in Europe in 2008. It comprises 14 partners in an area that covers 2 countries, 3 regions, 152 municipalities with 2.1 million inhabitants speaking 2 languages (i.e. French and Dutch). In this multicultural area, cross-border cooperation on cultural themes plays a pivotal role as a key driver for the area's well-being and attractiveness, sustainable development, social inclusion and employment. This is reiterated in the Eurometropolis' Strategy 2014-2020 where a cultural plan is outlined around three main actions.</p> |   | <p>As of 2016:</p> <ul style="list-style-type: none"> <li>• 17 cross-border cultural, artistic, sports and educational events labelled EGTC.</li> <li>• EGTC has created the first eurometropolitan traveling café, where citizens, artists and professionals meet and debate cultural issues.</li> <li>• EGTC has been raising people's awareness on the importance of building multicultural relations.</li> <li>• Promotion of bilingualism, and of youngsters' mobility abroad and employment in culture.</li> </ul> |

These actions include: promoting existing cultural structures; fostering the exchange of good practices of people involved in cultural projects; and keeping inhabitants up to date with cultural initiatives.

Sources: Eurométropole [website](#); Eurométropole (2013), [Stratégie eurométropole: Lille-Kortrijk-Tournai 2014 – 2020](#); Eurométropole (2016), [Rapport annuel d'activité](#).



## Part 2: Typology of instruments for cultural development strategies

Cultural development strategies are referred in literature as planning approaches in which culture is a pillar for sustainable development (Hristova *et al.*, 2015, Hutton, 2016). Either based on a sector-focused approach (e.g. creative industries) or on an objective-based approach (e.g. increase of tourists' flows versus improvement of residents' quality of life), a cultural development strategy implies the involvement of a number of cultural stakeholders and, among them, of designers (i.e. policymakers), implementers and 'consumers of culture' (e.g. tourists, residents). A cultural development strategy is the tool local and regional policymakers have to boost their cities' or territories' comparative advantage and competitiveness through their existing or potential cultural endowment. With the aim of categorising the successful initiatives collected in the inventory, this work identifies **nine types of instruments** that, individually adopted or combined, give a pragmatic perspective of the approaches used by LRAs to design and implement cultural development strategies at the local and regional level.

Instrument 1: **Action/development plans** provide a medium-to-long term structured framework for cultural development strategies. They usually define context, objectives/priorities, and activities/interventions over the reference period as well as expected outcomes, stakeholders to be involved and approaches for involving them, budget allocation and sources of funding (which in some cases impose eligibility rules/limitations in the usage of funds), monitoring activities and evaluation procedures. Policymakers take responsibility for the design of an action/development plan while its implementation can be delegated to other entities, usually public, or directly connected to the public authority promoting the plan. Preliminary activities to the definition of these plans are consultations with cultural stakeholders.

Instrument 2: **European and National awards** in the cultural domain boost existing cultural development strategies or initiate the process for their design where such strategies do not exist. Awards aim at a) recognising culture-based outputs/activities already achieved; b) fostering impacts of on-going culture-based outputs/activities; or c) encouraging the design of new initiatives. Awards require planning exercises of different extents and detail, to prove the value of the cultural offer (existing or potential). They always imply a 'reputational gain' for the initiative itself (e.g. events labelled as initiatives/activities of the EYCH2018) or for its promoters (e.g. cities selected as European Capitals of Culture). In some cases, awards imply a financial provision of very diverse value and nature (e.g. prizes, grants).

Instrument 3: **Agencies or institutions** may support the actualisation of a cultural development strategy. These agencies/institutions usually have a public or not-for-profit nature, a participation by the set-up authority (e.g. in the board), and are commonly granted institutional funding. They are not in charge of policymaking (i.e. design phase) but have an operational mandate and end up in intermediary entities between the policymaking level and the recipients of such policies (e.g. citizens, creative industries). Such agencies/institutions also directly operate with owners/managers of cultural assets, providers of cultural services and producers of cultural goods to define the operational procedures to fund and carry out activities. A project-based approach is a usual mechanism adopted by these agencies/institutions.

Instrument 4: **Operational Centres**. A cultural development strategy may need to be operationalized in ‘sites for culture’ as a consequence of the fact that cultural activities are based on (mostly in presence) interactions. This requires infrastructures (e.g. painting exhibitions need spaces for exposition, dancing performances need stages) as well as aggregation spaces for debates and exchange of knowledge. Such centres are commonly located in old buildings which are renovated, or in urban spaces which are regenerated.

Instrument 5: **Partnerships** allow the convergence of those cultural stakeholders who share common interests or vision. They can take different forms (e.g. project-based, public-private initiatives, institutional groups of interests, entities established to manage specific cultural assets) and foster different objectives. They may focus on design aspects of the cultural development strategy and/or on its implementation. They can also have a financial leverage role when combining local public funds with private financial resources and/or other public sources.

Instrument 6: **Project-boosted interventions** are used to take opportunities in the cultural domain and to address needs of cultural stakeholders/assets in any area (e.g. capacity building, restoration of buildings). In this instrument, the implementation component outclasses the design one. Still, structured project-boosted interventions may be intended as a way to achieve a general cultural objective. Chains of projects and/or combinations of projects, including with other instruments, may lead to the outline of a cultural development strategy. Projects can also be used for pilots of cultural activities to create new cultural services/products.

Instrument 7: **Calls for projects** are used when a cultural development strategy needs the input of cultural stakeholders or cultural asset ‘carriers’ (e.g. artists, creative industries) for its implementation phase. The policy designer defines the



general objectives of the call, the budget allocation, the timeframe and the delivery modalities.

Instrument 8: **Valorisation of cultural assets** is often the first step of a process aimed at fostering cultural development. Such valorisation is meant to lead to multiplying effects (e.g. the restoration of hard/tangible assets such as ancient ruins implies the growth of the tourism industry) and reach-out effects (e.g. the improvement of soft/intangible assets such as artists' skills enhances the participation of the community in cultural activities). Since local and regional authorities are usually the owners/managers of hard/tangible assets, they are also the first to be concerned with their valorisation process (although private cultural stakeholders may also have a direct interest). Instead, the valorisation of soft assets may also be led by the private sector.

Instrument 9: **Marketing activities** may be an ancillary component of a cultural development strategy or its core. These activities require the creation/selection of cultural products/services to be promoted, and an associated visual identity (e.g. logos, labels). Dissemination and exploitation plans may sustain marketing activities in the medium term.

Regardless of the instruments adopted, **direct outputs of cultural development strategies** are: a) valorisation of existing cultural assets (e.g. renovation of buildings, promotion of historical events); b) better access to existing cultural assets; and c) creation of new cultural assets.

**Indirect outputs derive from the interaction/combination with other policy areas**, both in the design and implementation phase. This is why in the initiatives presented in the inventory, labels indicating the combined/affected policy areas are included. In detail, those policy areas are labelled as: 'Education' if they concern the **improvement of skills/competences**; 'Inclusion' if they concern the **improvement of social inclusion**; 'Cohesion' if they concern the **increase of social cohesion**; 'Tourism' if they concern the **increase of tourists' flows**; 'CCIs' if they concern the **support to creative and cultural industries**; 'Innovation' if they concern the **boost of innovation**; 'Employment' if they concern **creation of jobs**; 'Youth' if they concern the **enhancement of youth cultural involvement**; 'Quality of life' if they concern the **improvement of quality of life/social welfare**; and 'Migration' if they concern the **integration of migrants**.

For each of the initiatives included in the inventory, Table 1 summarises the instruments/combinations of instruments adopted (blue) and the combined/affected policy areas (green).

**Table 1. Instruments adopted and policy areas affected, by initiative**

|         |                | INSTRUMENTS           |                          |                          |                       |                     |              |                 |                   |                                 |           | POLICY AREAS |           |          |         |      |            |            |       |                 |           |
|---------|----------------|-----------------------|--------------------------|--------------------------|-----------------------|---------------------|--------------|-----------------|-------------------|---------------------------------|-----------|--------------|-----------|----------|---------|------|------------|------------|-------|-----------------|-----------|
| code    | name           | citizens<br>(million) | Action/Development plans | European/National awards | Agencies/institutions | Operational centers | Partnerships | Project-boosted | Call for projects | Valorisation of cultural assets | Marketing | EDUCATION    | INCLUSION | COHESION | TOURISM | CCIs | INNOVATION | EMPLOYMENT | YOUTH | QUALITY OF LIFE | MIGRATION |
| AT_1    | Linz           | 0.2                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| BE_1    | Wallonia       | 3.6                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| BE_2    | Antwerp        | 0.5                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| BG_1    | Varna          | 0.3                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| CY_1    | Limassol       | 0.2                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| CZ_1    | Pilsen         | 0.2                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| DE_1    | Hamburg        | 1.8                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| DE_2    | Berlin         | 3.6                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| DK_1    | Vejle          | 0.1                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| EE_1    | Tallinn        | 0.4                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| EL_1    | Lesvos         | 0.1                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| ES_1    | Alicante       | 0.3                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| ES_2    | Basque         | 2.2                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| ES_3    | Madrid         | 3.2                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| FI_1    | Jyväskylä      | 0.1                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| FR_1    | Lyon           | 0.5                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| FR_2    | Loire          | 2.6                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| FR_3    | multiple       |                       |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| HR_1    | Zagreb         | 0.8                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| HR_2    | Rijeka         | 0.1                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| IE_1    | Limerick       | 0.2                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| IE_2    | multiple       |                       |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| IT_1    | Lazio          | 5.9                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| IT_2    | Bologna        | 0.4                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| LV_1    | Riga           | 0.6                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| NL_1    | Utrecht        | 1.3                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| PL_1    | Wroclaw        | 0.6                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| PL_2    | Lublin         | 0.3                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| PT_1    | Lisbon         | 0.5                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| RO_1    | Cluj-Napoca    | 0.3                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| RO_2    | Alba Iulia     | 0.1                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| SE_1    | Umeå           | 0.1                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| SE_2    | Kronoberg      | 0.2                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| SI_1    | Ljubljana      | 0.3                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| SK_1    | Košice         | 0.2                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| UK_1    | Cornwall       | 0.5                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| UK_2    | Birmingham     | 1.1                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| UK_3    | North Ayrshire | 0.1                   |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| CROSS_1 | multiple       |                       |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |
| CROSS_2 | multiple       |                       |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                 |           |

Source: Table created by the Contractor.

Notes: Lighter colours refer to smaller size, in inhabitants, of the administration.

## Part 3: Case studies

This part looks in detail at five of the initiatives included in the inventory of Part 1 through the desk research-based development of case studies. The selected cases cover the use of different types of instruments for the promotion of local and regional cultural development strategies; ensure a representative range of EU countries, including in terms of devolving structure; and concern both cities and regions, with a varying population size (see Table 2).

**Table 2. Instruments adopted, policy areas affected and cultural outputs, by case study**

| INSTRUMENTS |            |                    |                          |                          |                       |                     |              |                 |                   |                                 |           | POLICY AREAS |           |          |         |      |            |            |       | CULTURAL OUTPUTS |           |  |   |                                 |
|-------------|------------|--------------------|--------------------------|--------------------------|-----------------------|---------------------|--------------|-----------------|-------------------|---------------------------------|-----------|--------------|-----------|----------|---------|------|------------|------------|-------|------------------|-----------|--|---|---------------------------------|
| code        | name       | citizens (million) | Action/Development plans | European/National awards | Agencies/institutions | Operational centers | Partnerships | Project-boosted | Call for projects | Valorisation of cultural assets | Marketing | EDUCATION    | INCLUSION | COHESION | TOURISM | CCIs | INNOVATION | EMPLOYMENT | YOUTH | QUALITY OF LIFE  | MIGRATION | Valorisation of existing cultural assets | Better access to existing cultural assets | Creation of new cultural assets |
| DE_2        | Berlin     | 3.6                |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                  |           | Soft                                     | Soft/Hard                                 | Soft                            |
| FI_1        | Jyväskylä  | 0.1                |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                  |           | Soft                                     |   | Soft                            |
| IT_1        | Lazio      | 5.9                |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                  |           | Soft/Hard                                | Soft                                      | Soft                            |
| RO_2        | Alba Iulia | 0.1                |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                  |           | Soft/Hard                                | Hard                                      |                                 |
| UK_1        | Cornwall   | 0.5                |                          |                          |                       |                     |              |                 |                   |                                 |           |              |           |          |         |      |            |            |       |                  |           | Hard                                     | Soft/Hard                                 |                                 |

Source: Table created by the Contractor.

Notes: Lighter colours refer to smaller size, in inhabitants, of the administration.

Each case is described using a common format which facilitates comparison across cases and reports on the following:

- Title of the case.
- Framing conditions (e.g. socio-economic aspects, cultural endowment).
- Type of instruments according to the classification presented in Part 2.
- Description of the case (e.g. objectives, role of the public authority, operational approach, governance, management structure).
- Type of culture-based output according to the following classification:
  - valorisation of existing cultural hard assets (e.g. renovation of buildings);
  - valorisation of existing cultural soft assets (e.g. marketing of traditional/historical events);
  - better access to existing cultural (hard/soft) assets;
  - creation of new cultural hard/soft assets.
- Lessons learnt.
- Source(s) (all websites included in the case descriptions have been accessed over the period 1 March 2018 – 8 April 2018).

### **3.1 Kulturprojekte Berlin GmbH, Germany**

#### ***Framing conditions***

Berlin is both the capital of the Federal Republic of Germany and one of the three German city-states. With a population of 3.5 million people, it is the largest and most densely populated city of the country. As for culture, Berlin offers a wide array of festivals, concerts, galleries, theatres, museums, monuments and sites of remembrance. 1 million people visit Berlin for its cultural events and exhibitions every year and 20,000 artists and more than 160,000 employees in the cultural sector live in Berlin, contributing to the cultural life of the city. It is also a relevant cultural and creative economy hub in the Berlin-Brandenburg Metropolitan Area (European Parliament, 2013). Against this backdrop, Berlin is a city that is internationally recognised as ‘the place to be’, otherwise known as a city open to all and with a relevant presence of migrants. Coherently, its development strategy 2030 claims that, as a creative centre, the city should promote more artistic and cultural productions, focus more on tourism potential to increase its international appeal and offer opportunities and spaces for all citizens (i.e. “*Unleashing strengths through creativity*”) (Senate Department for Urban Development and the Environment, 2015).

Focusing on the city governance perspective of culture, within Berlin’s Senate (i.e. the governing body of the city), the Senate Department for Culture and Europe is responsible for the development of the city’s cultural policy, which comprises four areas of intervention: 1) cultural education (with a particular focus on children and youth); 2) cultural diversity; 3) digitization of the city’s immaterial cultural heritage; and 4) accessibility to culture for all, regardless of people’s nationality, gender, race, religion, sexual orientation, or age. The cultural sector is granted almost EUR 400 million every year by the Senate, of which 95% is distributed to 70 long-term beneficiaries in the form of institutional funding. Such funding is given in the form of grants or subsidies to key cultural non-profit institutions and projects after being discussed during the parliamentary debate within the general framework of the state budgetary legislation (Senate Department for Culture and Europe [website](#)).

#### ***Instruments***

The strategic approach of Berlin is to implement its cultural policy through external agencies which benefit from annual allocations of public grants. Among these is the Kulturprojekte Berlin GmbH, established by the Senate Department for Culture and Europe in 2006 as a state-owned non-profit organisation for the

promotion, networking and communication of culture and history working on a project-boosted approach. Over the years, Kulturprojekte Berlin GmbH has gained a structured position as partner of the state of Berlin (Kulturprojekte Berlin [press release](#)). Implementation is mostly project-based.

## ***Description***

Kulturprojekte Berlin GmbH is one of the beneficiary organisations of state funding. It derived from the merger of the Museum Pedagogical Service for Berlin (MD Berlin) and Berlin Culture Events Ltd (BKV) which was in charge of the organisation and coordination of cultural exchanges between the city and its foreign partners. With the creation of Kulturprojekte Berlin GmbH, the Senate Department for Culture and Europe has created a supporting agency for the achievement of the following objectives: 1) making the city's cultural diversity and history visible to both Berlin's inhabitants and visitors; and 2) helping different stakeholders who operate in various sectors related to arts and culture to gather together for the development and implementation of cultural projects for Berlin. Every year the organisation is allocated on average EUR 3.2 million in the form of a direct budget to be spent for the realisation of a) projects, events and exhibitions; b) promotion, consulting and networking; and c) education, mediation and information. Organised cultural activities and realised projects allow Kulturprojekte Berlin GmbH to record annually EUR 7 million as own income and third-party funds (e.g. EU funds). Activities of Kulturprojekte Berlin GmbH are carried out by 45 permanent staff and about 60 temporary staff, including apprentices, trainees and interns. Activities (e.g. exhibitions, commemorative events, thematic years) are project-structured (i.e. short-term and long-term) and cover the widest cultural scope in line with the four areas of intervention of the Senate Department for Culture and Europe (Kulturprojekte Berlin GmbH [press release](#)). Since 2006, Kulturprojekte Berlin GmbH has carried out 43 short-term and long-term projects aimed at fulfilling the organisation's operational mandate. Some examples of these projects are reported below, one for each of the four considered areas (Kulturprojekte Berlin GmbH [website](#)):

- (1) The 'Cultural Education Fund' programme (area of intervention 1) has EUR 2 million allocated yearly by the Senate Department for Culture and Europe which are directly managed by Kulturprojekte Berlin GmbH. The fund is to support: a) school educational projects on culture, aimed at providing children with cultural and aesthetic competences in formal and non-formal educational settings; and b) meritorious projects presented by artists and cultural professionals working with local cultural institutions. Launched in 2008, the programme has since brought to realisation more than 2,000 projects (selected by a jury comprising periodically changing cultural

professionals) worth EUR 16 million that have reached almost 500,000 children and youth. Starting from 2018, the Senate Department for Culture and Europe decided to allocate a higher budget to this fund, adding EUR 930.000 on top of the EUR 2 million.

- (2) 'Diversity Arts Culture' (area of intervention 2) is a project organised by Kulturprojekte Berlin GmbH aimed at taking advantage of cultural diversity and at enhancing diversity in Berlin's cultural life through the support of cultural institutions which are committed to raising people's awareness about multiculturalism and diversity. A three-day event, organised since 2014, provides inhabitants and visitors with the possibility of joining an open space where personal experiences can be shared and a social debate on the importance of diversity can be opened, while creating a sense of belonging to the local community. The event comprises cultural workshops, exhibitions, outdoor initiatives and guided tours of the city. It plays an important role in helping the State define new strategies and measures aimed at making diversity a tool for nurturing the city's development and facilitating dialogue among people.
- (3) In the field of digitization of the city's immaterial cultural heritage (area of intervention 3), 'Transmediale' is a cultural entity created by the German Federal Cultural Foundation in 2004 and managed by Kulturprojekte Berlin GmbH together with the Haus der Kulturen der Welt (House of the Cultures of the World). It is one of the largest world platforms dedicated to showing the connections that exist between art, new technologies and digital culture. Transmediale is both a festival and a year-round project during which conferences, workshops, screenings and live performances dealing with many topics linked to contemporary digital culture are organised. It attracts funding for its operations from diverse sources. For example, in 2017, the institution received funding from the German Federal Cultural Foundation (EUR 450,000), the LOTTO Foundation Berlin, which is chaired by the city's Mayor (EUR 219,000), and the Digitization Service Center digiS of the Senate Department of Culture and Europe. In the latter case, it received EUR 29,000 out of a total allocation of EUR 400,000 granted by the Digitization Service Center digiS to 14 digitization projects selected under the funding programme 'Digitization', which is aimed at digitising the cultural assets stored in the city's libraries, archives, museums and other cultural venues.
- (4) To grant accessibility to culture for all (area of intervention 4), Kulturprojekte Berlin GmbH works in cooperation with other local cultural stakeholders. For example, since 1997 it has carried out the 'Long Night of the Museums' together with 80 city museums. Every year this event (copied

and adapted in many cities and countries) attracts thousands of people from all over the world. Notably, since 2006 Kulturprojekte Berlin GmbH has contributed to the organisation of 50,000 museum tours and workshops, which attracted some 650,000 visitors.

Among the other activities carried out by Kulturprojekte Berlin GmbH are consulting, promotion, and networking services developed for both cultural stakeholders and people interested in the city's cultural offering. Kulturprojekte Berlin GmbH accomplishes these tasks both in-presence and through digital channels. For example, it runs Kreativ Kultur Berlin, a municipal cultural office which serves as a consulting centre for providing advice and information free of charge to cultural producers, artists and creative entrepreneurs. It also publishes the Museums Journal and has created many cultural online platforms which are visited by some 150,000 users per month and include, for example, [www.creative-city-berlin.de](http://www.creative-city-berlin.de), [www.museumportal-berlin.de](http://www.museumportal-berlin.de), [www.kubinaut.de](http://www.kubinaut.de). These are aimed at presenting a general overview of the city's cultural offering and at fostering the creation of networking opportunities for the different actors who operate in the cultural and arts field (e.g. more than 12,000 profiles of artists and creative people are hosted on these platforms).

### ***Culture-based outputs***

Through Kulturprojekte Berlin GmbH, the focus is on the valorisation of existing cultural soft assets (e.g. through their connection to the historical memories of the city with the '25 years fall of the wall' or '775 years of Berlin' events); on providing better access to existing cultural (hard/soft) assets (e.g. the 'Long Night of Museums' initiative); and on the creation of new cultural soft assets (e.g. respect for the local traditions, artistic skills) which target, among other groups, specific categories of citizens (e.g. migrants, children).

#### **Lessons learnt**

- The review of the city's cultural policy, which occurred more than ten years ago, created an intermediary level between the state, in charge of designing the policy, and the beneficiaries of the policy. This intermediary level took the form of a state-owned non-profit organisation.
- The creation of an intermediary entity has resulted in a decentralisation of the administration of culture which became closer to Berlin's citizens and cultural entrepreneurs.
- Such intermediary entity provides flexibility at the operational level and allows participatory approaches which in turn develop a cultural offering that reflects cultural stakeholders' needs and interests.



- The policy designer (i.e. the Senate Department for Culture and Europe) defines the areas of intervention and defines and allocates institutional funding.
- Framing the implementation through projects allows the intermediary entity to become a reference point for involved stakeholders (ranging from citizens to national and international partners) and to leverage other funding through third party contributions and/or direct revenues from cultural activities/initiatives.

### **3.2 Linking culture to wellness in Jyväskylä, Finland**

#### ***Framing conditions***

Jyväskylä is a small town of some 138,000 inhabitants and a modern centre of industry and education. It promotes itself as the ‘Human Technology City’. Located in Central Finland, the city, along with the consolidation of traditional industries such as wood processing, machinery and automation, fosters the growth of new sectors such as nanotechnology and wellness. Building on its endowments in terms of sports and cultural facilities (i.e. museums, art exhibitions, concerts, events and a theatre), and on its experience gained on the accessibility of cultural services and the development of service-generating methods, about a decade ago the city of Jyväskylä started encouraging the linking of culture with the social welfare and health sectors (City of Jyväskylä, 2011). In fact, this tendency started emerging in the early 2010s across the whole country by means of several initiatives and projects, to such an extent that a national survey was carried out in 2014 to assess which new funding and operating models were finally derived from the process (Arts Promotion Centre, 2014).

#### ***Instruments***

Jyväskylä emphasises the use of the ‘project instrument’ to first develop a local strategic framework for linking culture to wellness, and then to consolidate practices which had so far been carried out by the city on a pilot basis. Projects are also used to enhance the capacity of stakeholders.



## *Description*

In 2009, the city joined the URBACT II ‘Creative Clusters in Low Density Urban Areas’ project (2008-2011), co-funded (75%) by the ERDF. As a result of its participation, the city developed a Local Action Plan titled ‘Marrying Culture and Wellness’ which, in a structured manner, put together all its initiatives related to the linking of culture and creative industries to wellness. The plan was developed by the municipality, while a Local Support Group involving representatives from the creative and educational sectors as well as the regional government provided ideas, guidance and expertise. The plan addressed three strategic goals: 1) moving from pilot projects to established practice for a small number of service concepts; 2) supporting artists and creative entrepreneurs as well as their networking with other stakeholders such as municipal authorities and researchers; and 3) promoting well-being through culture at different life stages (i.e. older people, children, workers) (City of Jyväskylä, 2011). Among the pilots to be turned into established practice was Art Pharmacy (‘Taideapteekki’), where the name was meant to point to the fact that art has an effect on people’s well-being. Originally started in 2007 with the delivery of free dancing performances and other cultural activities for the elderly, in 2009 the Art Pharmacy became a service model for the provision of cultural services in the Day Centres of the city which, with respect to the previous years, were better tailored to the needs of customers, framed into a structured plan, and with an economic dimension (i.e. a cost) (Partanen, 2013). Overall, the model was meant to improve the well-being of senior citizens through the delivery of art and cultural performances, while providing employment opportunities for local artists. It was also meant to serve equally the Day Centres located in the area of Jyväskylä – which currently are 20 (Jyväskylä [website](#)) – as well as the centres of the same area which host long-term residents. The Art Pharmacy model implies the preparation of a ‘menu’ of performances which are available for purchase by each centre. Each performance has a cost (expressed in ‘pills’) for the centre. Each centre has a budgetary allocation to spend, with funds coming from the cultural services and social welfare and healthcare services of the city of Jyväskylä. In 2013, such contributions totalled EUR 15-20,000 from the municipal cultural services and EUR 10,000 from the municipal social and health services (Partanen, 2013). Each centre agrees with the artists on the type of performance (e.g. music, singing, stories, poems and dances, and various types of workshops) and the days of delivery. The days and the agreed performances are then communicated to a cultural coordinator or manager who compiles a brochure with all the performance information arranged by all the centres. An Art Pharmacy brochure is produced every autumn and spring and distributed widely so that everyone knows where and when and what is performed. The brochure also contains information on other events organised within the Art Pharmacy initiative such as open exhibitions at the City Library

or activities at the Finnish Museum of Handicrafts, or at the Jyväskylä City Theater (Partanen, 2013; INTERREG good practice [description](#)). For long-term care institutions, the cultural coordinator consults these institutions individually to understand the type of programme they desire and then contacts the artists directly to finalise schedules and contracts. Long-term care institutions do not have ‘pills’ to pay for these performances, but have allocations for art work within their own budgets (Partanen, 2013).

The supply of cultural services provided by professional artists and by members of artists' associations was also improved by means of projects. For example, the ‘Art for Older People – Work for Artists’ [project](#) (2011-2013) (‘Osaattori), funded through the ESF and in which the city of Jyväskylä participated, focussed on delivering art training courses for professional artists and nursing staff. Additionally, the project strengthened networking and association capacity, with the creation of cross-disciplinary teams. This implied the production of better quality art experiences for the elderly and the delivery of a wider range of types of performances or products (City of Jyväskylä [website](#)).

Other Finnish cities have implemented models which are similar to the Art Pharmacy of Jyväskylä. These cities include Lahti, Turku, Tampere, Helsinki, Vantaa, Espoo, Oulu and Mikkeli (Arts Promotion Center, 2014). In fact, the development process of these models appears to still be on-going, for example through the national network project for cultural work for senior citizens (AILI project, 2016-2018) which is participated also by the city of Jyväskylä (City of Jyväskylä [website](#)). On the city’s website, other past or on-going projects which connect culture and healthcare at the city or regional level are described, which confirms the city’s common use of projects as instruments for developing joint cultural-health strategies.

### ***Culture-based outputs***

The focus of the city’s approach is on the valorisation of existing cultural soft assets (e.g. skills of professional artists and research experience in ageing, care and service-provision models) and on the creation of new soft assets (i.e. new products/services on the basis of which the development of creative entrepreneurship is encouraged).

### **Lessons learnt**

- Individual projects related to culture may become elements of a structured strategy if they are connected under a common planning framework.
- When new cultural products and services are based on the collaboration among different policy areas (e.g. culture, social welfare, and health), policy coordination and complementarity (also in terms of funding) within the local administration is facilitated by using a customer-centred approach. Still, such an approach implies changes in the public administration's work flow and organisation.
- The creation of new cultural products and services is usually accompanied by the awareness of the potential that art and culture have in positively impacting other sectors (e.g. the care of the elderly).
- Projects are multi-purpose instruments. In the development of creative entrepreneurship, they may be used to create demand as well as market supply with the public authority that works to facilitate their matching.
- Sustainability of project-supported initiatives requires the identification of regular sources of financing after the project's end.

## **3.3 Promotion of the cinema and audio-visual industry in the region of Lazio, Italy**

### ***Framing conditions***

The region of Lazio has a population of 5.9 million inhabitants, of which approximately 73% is concentrated in the Province of Rome (Istat [website](#), 2017 data). The sub-sector of the cinema and audio-visual industry has a rich tradition in the region, stretching back to the early XX century. The related creative industry is an asset of the region and a driving force of its economy: with its 3,400 businesses and 27,000 employees, it ranks second in Italy in terms of turnover, contributing to more than 50% of the Italian added value in the sector (Regione Lazio, 2016a; Regione Lazio, 2017a). The Italian cinema and audio-visual industry is a very fragmented sector: there are few big buyers and a very large number of SMEs providing services related to the production, post-production, distribution and sale of cinema and television products (Mazzarelli, 2008). Against this reality and also considering the share of those other actors who are more generally concerned with the cultural heritage of the region, the Technological District for Cultural Assets and Activities was established in 2008. The District is the result of a framework agreement signed by the Lazio Region; the Italian Ministry of Economy and Finance; the Italian Ministry of Education, University and Research; and the Italian Ministry for Cultural Assets

and Activities. It is supported with a budgetary instalment of EUR 40 million and aims at further specialising the regional productive system (Regione Lazio, 2017b), including in the following domains: cultural tourism and innovative approaches for the valorisation and accessibility to cultural heritage, and contemporary and digital art having a strong connection with the cinema and audio-visual industry.

In 2012, within this cultural-oriented framework, the Region enacted Regional Law no. 2/2012 on ‘regional interventions for the development of the cinema and audio-visual industry’. The law acknowledges that the industry nurtures the creation of cultural heritage, fosters the social and economic well-being of both the territory and of its inhabitants, and is a driving force for internationalization, cooperation, and cinematographic tourism. The law also lists the measures and tools to be used by the Region in order to support the industry. These include planning and operational documents and dedicated funds (Regione Lazio, 2012). Complementing financial resources were allocated through the ERDF Regional Operational Programme (ROP) 2014-2020 for Lazio.

### ***Instruments***

Instruments adopted by the Region include three-year plans, annual operational programmes, and funding tools for their implementation. The Lazio Region makes its cultural development strategy based on the valorisation of audio-visual sector-skills explicit by including ‘Cultural heritage and technologies for culture’ among the focus areas of its Smart Specialisation Strategy (Regione Lazio, 2016a). Cultural stakeholders are invited to contribute through calls for projects.

### ***Description***

In line with Regional Law no. 2/2012, in 2014 the Region prepared a 3-year plan for the promotion of the cinema and audio-visual industry over the period 2015-2017. Through such a plan, the Region aimed at: 1) supporting the cinema and audio-visual industry to respond more effectively to the demands of the public and the market; 2) enhancing the employment of the youth in the sector as well as the creation of new businesses in the field, the quality of the cinema and audio-visual products produced under the auspices of the Region, and the expertise of the stakeholders involved; 3) fostering the internationalisation of the industry, also through the creation of strategic alliances in order to carry out international co-productions; 4) attracting national and international cinematographic companies in order to create new cinema or audio-visual products in the region; 5) increasing cinematographic tourism; 6) supporting projects which investigate new languages of artistic or social expression used in

contemporary cinema and audio-visual industry (e.g. subtitling, overwriting, live subtitling 24/7 for deaf people); 7) supporting the digitization of valuable cinema and audio-visual material; 8) fostering the innovation of the sector; 9) educating the public on arts and cinema, also through cooperation with schools; and 10) monitoring the development and evolution of the sector at periodic times (Regione Lazio, 2014). Against this backdrop, several actions were implemented over the period 2015-2017, among which are (Regione Lazio, 2014; Regione Lazio, 2015; Regione Lazio, 2016b):

- (i) Production, conservation, promotion and diffusion of cinema and audio-visual products through the awarding of grants or subsidies to projects which contribute to the valorisation of the region or have a special moral, social or cultural value. Stakeholders eligible to submit such projects were individual or family businesses, partnerships or limited liability companies operating mainly or exclusively in the cinema and audio-visual industry. Over the 3-year period, a budget of EUR 1 million was allocated for the promotion and diffusion of the cinema and audio-visual products and a Regional Fund of EUR 15 million was allocated for the production of cinematographic works and audio-visual programmes by the cinema and audio-visual industry. From 2014 to 2017, 1,300 cinematographic works and audio-visual products were funded by the Region, of which 38 were awarded with a prize (e.g. 'David di Donatello') (President of the Region [website](#)).
- (ii) Provision of financial support, through a Revolving Fund, to recently established SMEs producing innovative cinematographic works or audio-visual programmes on the region, its beauty and cultural heritage. The fund was allocated EUR 750,000 in 2016 and EUR 500,000 in 2017.
- (iii) Promotion of regional cinematographic and television events representing the cultural and creative heritage of the region. During the period 2015-2017, the Region participated in 36 regional festivals and provided support to cultural foundations and associations. The Region is, in fact, a founding partner of some of these foundations and contributes to their financing. One example is the 'Fondazione Cinema per Roma', contributed with EUR 1 million over the 3 years, which is responsible for the organisation of a wide range of film festivals, including the Rome Film Festival, an internationally recognised event which takes place every year in autumn. Another foundation of which the Region is a founding partner, together with the city of Rome, is the 'Fondazione Film Commission di Roma e del Lazio' whose aim is to attract national and international cinematographic firms to invest in the region and in Rome. Every year the Region allocates EUR 300,000 to this foundation.

- (iv) Innovation and renovation of services and facilities (i.e. cinemas) within the cinema and audio-visual industry.

At the end of each operational year, over the period 2015-2017, the Region carried out a monitoring study. After the 3-year plan's completion, the Region prepared a new plan for the period 2018-2020 which includes some old (given their positive economic and social impact) and new initiatives (Regione Lazio, 2017a).

### ***Culture-based outputs***

The approach of the Lazio Region focuses on the valorisation of existing cultural soft (e.g. the cinematographic tradition and experience of the creative industry of Rome) and hard (e.g. the renovation and digitalization of the cinemas located in the region) assets; a better access to existing cultural soft assets (e.g. Rome Film Festival); and the creation of new cultural soft assets (e.g. the promotion and support of projects related to the analysis of new languages of artistic or social expression, such as subtitling and overwriting).

#### **Lessons learnt**

- The Region's cultural development strategy design is realised through the use of the legislative instrument (at the regional level) while implementation is carried out according to three-year plans and annual operational plans and a series of financial tools/approaches for each specific initiative.
- Implementation is made concrete by: 1) the use of calls for projects for the promotion and diffusion of cinematographic works and audio-visual programmes which allow all interested stakeholders and industries operating within the territory to submit an application and compete to have their projects funded; 2) direct participation of the Region to activities (e.g. festivals); and 3) funding of operative centres/actors (e.g. foundations).
- A three-year implementation period allows the monitoring and assessment of the interventions' effectiveness, making improvements possible for successive periods and guaranteeing continuity of successful initiatives.



### **3.4 A branding initiative for sustainable cultural tourism in Alba Iulia, Romania**

#### ***Framing conditions***

Alba Iulia (ancient name *Apulum*) is a small city of some 73,000 inhabitants located in the historical region of Transylvania. The city is one of the oldest settlements in the country and has held a strategic symbolic relevance over the centuries as the largest military and economic centre during the Roman occupation, the capital of Transylvania (1541-1690), and the place of the crowning of Prince Ferdinand as King of Romania (1922). Alba Iulia is also considered the Romanians' spiritual capital, being the place where the Union of Great Romania was signed on 1<sup>st</sup> December 1918. Parliament Decision no.26/1994 officially recognises Alba Iulia as 'the city symbol of the Great Unification of Romanians'. The city boasts a rich cultural heritage as witnessed by its fortress, historic buildings, churches, and monuments. The famous Alba Carolina Citadel, built between 1714 and 1739, is considered the most representative Vauban bastion fortification in Transylvania.

#### ***Instruments***

The municipality's approach combines three different instruments: the valorisation of cultural assets through the urban restoration of the citadel and of its historical value; the creation of a branding initiative based on the marketing campaign of the citadel's image, and of the name of Alba Iulia; and the exploitation, internationally, of the opportunities offered by the receipt of EU awards.

#### ***Description***

Aware of the cultural endowment inherited from its past, in 2008 the municipal authority started the rehabilitation works of the citadel and in 2010 adopted a promotional policy based on a branding strategy with the objective of turning Alba Iulia into a national and international tourism destination. The turning point, in 2008, was the passage of the administration (and, partially, of the ownership) of the city's citadel from the Ministry of National Defence to the municipality, a transfer which allowed the restoration of the citadel to be initiated (Municipality of Alba Iulia, 2017; Alba Iulia [website](#)). The municipality's willingness to restore the citadel was determined by the necessity of returning the historic and cultural heart of the city to its citizens and of revitalising relevant cultural places located in the citadel such as museums (e.g. Museum of History, National Museum of Unification), libraries (e.g.



Batthyaneum Library, County Library), the Exhibition Area Principia (the most important restoration centre of old books in Romania), a theatre for children, and art galleries. Restoration works were undertaken as part of the Regional Operational Programme 2007-2013, under 'Priority axis 1: Support to sustainable development of urban growth poles' which was to finance integrated urban development plans. Within this framework, the city committed EUR 60 million to urban development projects, among which was the rehabilitation and restoration of the citadel. The latter was allocated 17% of the total investment funds, a share which was contributed by European funds (76%), state budget (9%), and local budget (15%) (Municipality of Alba Iulia and World Bank Group, 2015). Overall, in the programming period 2007-2013, the municipality managed to absorb/leverage EUR 150 million in EU funds. According to the World Bank, this ranked the city of Alba Iulia first among Romanian county capitals in the per capita absorption of EU funds (World Bank [press release](#)). Concurrently, there was a significant increase in the share of the municipal budget allocated for culture as it raised from EUR 449,732 (0.72% of the total annual budget) in 2011 to EUR 18,454,594 (46.88% of local budget) in 2015 (Municipality of Alba Iulia, 2015a).

A study to develop a marketing plan for the citadel was finalised in 2009, making the municipality of Alba Iulia the first in the country to adopt a city marketing approach (University "1 Decembrie 1918" Alba Iulia, 2009). The city's logo was created by a young citizen of Alba Iulia working in the marketing sector. In order to give a visual identity to the city, the municipality decided to adopt the logo in 2010 and to register it officially. The logo is composed of four elements: the citadel symbol, the city name in capital letters, the slogan 'The Other Capital' in the upper part of the logo and the touristic promise 'Welcome to the largest citadel in Romania' below the name of the city. Furthermore, a brand manual setting down a set of rules and recommendations related to the efficient use of the city brand was prepared. In 2012, Alba Iulia received the title of European Destination of Excellence for the conservation and renovation of its historical and cultural sites. In 2013, it received the Jury's Special Mention Award from Europa Nostra, a pan-European organisation dedicated to the protection of cultural heritage (INTERREG IVC [website](#)). Furthermore, the municipality was awarded The First Town with Tourist Brand at the Romanian Tourism Gala 2016 (Alba 24.ro [press release](#)).

Apart from the rehabilitation of cultural hard assets and the promotion of the city's brand in order to enhance cultural tourism, securing financial support from third parties was always an important aspect of the approach of the municipality. In 2013, Alba Iulia became the first municipality in Romania to be evaluated by a rating agency and today the municipality benefits from a rating process which performs an audit of the financial, investment and organizational management of

the municipality. In 2016, the city was rated ‘*Bal*’ reflecting “*consistently strong financial performance and adequate cash reserves*” (Moody’s, 2016). Moreover, in 2014, Alba Iulia was also the first city in Romania and in Central and South-Eastern Europe to pay with its own budget for receiving advisory services from the World Bank in order to select the best and most sustainable investment projects to be prioritized under the EU programming period 2014-2020 (World Bank [press release](#)).

In terms of strategic planning, over the period 2007-2013 the municipality mainly aimed to enhance the city’s touristic potential, to attract new talents and new economic activities, and to enable Alba Iulia’s Citadel to enter the top places to be visited in the country. During the implementation of the URBACT III CityLOGO project (2013-2015), the city developed a Local Action Plan focused on city marketing. In the current programming period, the focus is on turning the city into a more attractive place to live, work, and invest in. The ‘Integrated Strategy for Urban Development 2014-2023’ aims at making Alba Iulia, among other strategic targets, a competitive and creative city as well as a European Cultural and Tourist Attraction. In 2018, the city will host the centennial celebration of the reunification of the country (URBACT, 2017).

Within its restored citadel and by promoting its brand, the municipality of Alba Iulia carried out a range of initiatives targeted to cultural tourism. The ‘Respira Aerul Istoriei’ (‘Breathe the Air of History’) project took place in 2011 and combined marketing and promotional activities consisting in the organisation of the Festival of the Alba Carolina Citadel’s Days; the creation of promotional materials/tools such as post cards, brochures, maps, and merchandising items; a dedicated website; video promotion material; and the participation in national tourism fairs and exhibitions for marketing and promotional purposes. The city’s approach had a considerable impact on tourism: the number of overnights increased from 59,510 in 2011 to 111,446 in 2015; the number of visitors at museums increased from 91,608 in 2013 to 167,200 in 2016; and accommodation capacity increased from 612 in 2009 to 1,186 in 2015 (Municipality of Alba Iulia, 2017). In addition, the number of residents has also substantially increased, from 63,536 in 2011 to over 74,000 in 2017 (URBACT Good Practice [website](#)). Several stakeholders’ categories contributed to the realisation and implementation of this approach, in particular the University “1 Decembrie 1918” of Alba Iulia, European and international organisations, and Alba Iulia’s citizens. The municipality of Alba Iulia remains the main actor in the governance and management process of the city’s branding strategy, from its design and implementation to its monitoring and impact evaluation.

## ***Culture-based outputs***

The approach mainly deals with the valorisation of existing cultural hard assets and the provision of better access to them as rehabilitation works concerned not only Alba Carolina Citadel but also urban infrastructures and services (e.g. public lighting, water networks). The second focus of the approach is on the valorisation of existing cultural assets through a comprehensive marketing approach.

### **Lessons learnt**

- The transfer of the administration (and, partially, of the ownership) of the cultural assets of the city to the local authority was a turning point for their infrastructural restoration and valorisation, confirming the crucial role LRAs have in preserving and giving value to cultural heritage.
- City's local authorities took direct responsibility and a professional approach for the design, implementation and monitoring of the branding strategy.
- An effective medium-term financial strategy which combines different instruments (e.g. Regional Operational Programme, projects), diverse sources of funding (e.g. European funds, state budget, private investors) and financial reputation (e.g. validated by international rating agencies) is crucial for cultural investments.
- Partnerships other than PPP are used by local authorities for involving private investors/stakeholders (e.g. hotels).

## **3.5 Partnerships as a funding approach for culture in Cornwall, UK**

### ***Framing conditions***

Cornwall is a rural district in the South West of England where culture and creative industries are importantly related to economic growth. Together with the Isles of Scilly, it has the status of region (NUTS2 level) and stands as the only Less Developed Region of England. Cornwall has substantial cultural assets, an important museum sector with a network of over 70 units, and several heritage assets, including the largest World Heritage Site in the UK and its own minority (and protected) language. In 2013, there were 6,500 creative and digital businesses in Cornwall. Creative businesses employ more than 12,000 people and are mostly represented by micro, small and medium-sized enterprises, including a high proportion of self-employed entrepreneurs (Cornwall Council,

2016). The University of Falmouth specialises in creative multi-arts courses and provides high standard graduates. Overall, culture and creative industries are considered to have an important growth potential to create employment, drive innovation, and strengthen tourism.

Cornwall Council's strategic approach for culture is outlined in its White Paper for Culture. The first version of the White Paper was adopted in October 2012. At that time the paper recognised three strategic areas of intervention: 1) identify and support what was done well; 2) find new ideas to fill evident gaps, catch new opportunities, or respond to market demand; and 3) identify a small number of large projects able to make a difference in terms of cultural offer and/or economic performance (Cornwall Council, 2012). These projects are referred to as 'transformational' as they expect to bring an important (positive) change. A revised version of the White Paper for Culture was finalised in April 2016 and aligned to the Cornwall and Isles of Scilly Growth Programme which runs up to 2020. This second version outlines a framework for the growth of culture and creative industries which builds on past achievements and on the evident potential of the sector. In this second stage, the cultural investment programme is expected to deliver five overall goals for Cornwall to become a place of: global renown (through marketing, branding, international trade), inspiration (through the improvement of cultural facilities and of increased cultural participation), creation (by nurturing talent and providing networking and workspaces), distinctiveness (strengthening cultural identity, protecting cultural assets and making them accessible), and growth. An evaluation of the outcomes and of the socio-economic impact of the White Paper is expected to take place in 2020. It is based on a series of indicators ranging from participation and satisfaction levels of cultural services' end-users, to creative economy's performance in terms of employment and turnover, to media coverage.

## ***Instruments***

Authorities of the Cornwall district make frequent use of partnerships for fostering common goals in the cultural sector. In this case, the use of strategic plans to identify and frame financial investments in culture, and the reliance on partnerships for funding and organisational purposes are highlighted.

## ***Description***

With the aim of bringing together all major funders of the cultural sector so as to exploit synergies and coordination, the Council established the Cornwall Culture Investment Board in 2010. Currently, the Board includes the following organisations: Cornwall Council, Arts Council England, Heritage Lottery Fund (HLF), Cornwall and Isles of Scilly Local Enterprise Partnership (CIoS-LEP),

and Cornwall Cultural Leaders<sup>1</sup>. The Board has the task of identifying joint priorities for investments, of looking for external investors and diverse sources or solutions for funding (e.g. crowdfunding, time-banks, friends schemes), of developing the transformational projects, and of advising on the Council's capital funding (Cornwall Council, 2016; LGA, 2017). In addition, the members of the Board are asked to share their investment and performance information on an annual basis in order to facilitate the decision-making process of the Board. Although funders are expected to coordinate with regard to the projects they share, each entity maintains its own funding procedures and application process. Also, the existence of the Board and of a common cultural investment programme does not prevent funders from being approached by individual cultural stakeholders (e.g. organisations, artists) for supporting projects which fall outside the investment programme.

The ten transformational projects envisaged by the first White Paper were/are delivered with a combined investment package of over GBP 30 million. Among these projects are:

(i) Tate St Ives art gallery enlargement and refurbishment

Created by the Council in 1993, the art gallery is a key asset which generates over GBP 11 million each year. Having exceeded all expectations in terms of visitors, its enlargement became a must for accommodating the growth of visits and the expansion of collections. A GBP 4.5 million of capital funding was contributed by the Council, the Arts Council England, the Heritage Lottery Fund and the Coastal Communities Fund. Many private trusts, foundations and individuals also supported its financing. The gallery reopened in October 2017 after the 4-year project doubled the exhibition space and created new studios for learning activities. It is expected to create 200 new jobs in the near future and to contribute to the economic viability of St Ives town (Cornwall Council [website](#)).

(ii) Kresen Kernow archive and library in Redruth

After 10 years of planning, in 2015 the Heritage Lottery Fund provided GBP 11.7 million to build a new archive centre on the site of a former brewery. The building's characteristics will be maintained while creating the largest collection of documents related to Cornwall. The new centre is expected to open in 2018 and is planned to be the starting point for a wider heritage-led regeneration scheme, with the creation of 300 new jobs and GBP 40 million of investment in the regeneration and renewal of Redruth (HLF [website](#)).

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<sup>1</sup> These are representatives of key entities currently including: The Hall For Cornwall, Tate St Ives, Cornwall and Isles of Scilly LEP, Cornwall Museums Partnership, Real Ideas Organisation, Krowji, Falmouth University and Cornwall Council.

(iii) Hall for Cornwall theatre

This project was planned for several years and finally managed to secure a combination of GBP 20 million investments from the Arts Council England, the Cornwall Council, the Heritage Lottery Fund, the European Regional Development Funding (ERDF) and, most recently, the Cornwall and Isles of Scilly Local Enterprise Partnership (LEP). The GBP 2.1 million funding from ERDF will be used to develop a creative business space in the back of the building to nurture collaborative working and innovation among creative industries and the Hall for Cornwall's associate companies and artists (CIOs Growth Programme [website](#)). The theatre will remain closed for 20 months and this will have positive side-effects on the surrounding communities as they received capital funding (in the form of grants) for hosting the Hall's programmes during its closure (Cornwall Council, 2016; CIOs-LEP [website](#); Arts Council [website](#)).

There are several other activities and funding schemes and projects which address the cultural and creative sector in Cornwall. The key aspects of the overall approach of the Council are: 1) its proactive involvement and role in putting forward proposals and financially supporting culture, especially through its Culture Investment Board; 2) the focus on investment projects which are meant to attract other funding and generate additional initiatives creating a significant multiplier effect; and 3) the linking of the delivery of infrastructures to cultural development at the community level (outreach effect). Furthermore, in line with the partnership-based approach, in the very near future, a regionally based investment fund derived from the collaboration between the Cornwall and Isles of Scilly Local Enterprise Partnership and the Government-owned British Business Bank will start being operative. The fund is expected to compensate for the anticipated reductions in public funding after the UK leaves the EU in 2019 and will provide loans and equity investments. A block funding of GBP 40 million is being put together from regional (LEP), national, and EU funding (ERDF). The fund shall become operative in the summer of 2018 and will unlock some other GBP 40-60 million from private investments (Cornishstuff [news](#) of February 19, 2018; CIOs-LEP [website](#)).

## ***Cultural-based outputs***

The focus of this approach is on the valorisation of existing cultural hard assets (e.g. renovation of buildings) and on the improvement of access to existing cultural (hard/soft) assets.

### **Lessons learnt**

- A limited funding base of the public authority may become sufficient by emphasising its leverage potential.
- Investment projects in fixed assets require medium-term planning and a significant effort in gathering and combining the necessary funding, but they deliver important change. An area of concern relates to the long term financial sustainability of facilities.
- Investment projects in fixed assets should have a multiplier effect and delivered infrastructures should support cultural development at the community level (i.e. have an outreach effect).
- Partnerships for culture require mutual trust and recognition among partners. Having a common goal (e.g. the good of Cornwall) or vision is also important.
- Partnerships for culture do not necessarily affect the individual mission or autonomy of the partnership's members. Members coordinate with regard to the projects they commonly support but maintain their own funding procedures/financing approach for whatever is not included in the common investment programme.



## Part 4: Recommendations

The evidence collected throughout this study is herewith used to make proposals on how to promote local and regional cultural development strategies. In particular, the 40 initiatives described in Part 1 help in understanding when the use of the specific instruments by LRAs has generated positive impact. Instead, the five case studies developed in Part 3 exemplify how, by the adoption of specific instruments, a cultural development strategy can be designed and implemented. Proposals are presented according to the types of instruments outlined in Part 2 of this report. By necessity, the presentation is a simplified one, as in real circumstances a combination of instruments is used. The scope of the proposals is to provide inspiration to local and regional authorities on possible ways to approach the design and/or implementation of strategies.

### **R01. Plan territorial development with culture as a resource**

Action/Development plans are the most common instruments used by LRAs to structure cultural development strategies in their cities/regions. According to the collected evidence, it is appropriate to use a cultural action/development plan when:

- (i) a medium-to-long term development approach is mandatory, for example in order to take part into structured opportunities such as the nomination process to European Capital of Culture (AT\_1, BG\_1, HR\_2, IE\_1, LV\_1, PL\_1, SE\_1, SK\_1);
- (ii) formal commitments to cultural development by relevant stakeholders are needed (FR\_3) and coordination and complementarity has to be facilitated (CROSS\_2);
- (iii) a specific policy goal is targeted, such as the promotion of minority languages (e.g. the Basque in ES\_2, or Gaelic in UK\_3); the development of new culture-based products and services in an ‘unconventional’ or mostly unexplored sector (e.g. the healthcare sector in FI\_1 Case study); and the boosting of a market segment (e.g. the cinema and audio-visual industry in IT\_1 Case study, or the video game industry in NL\_1);
- (iv) there is the need to have a comprehensive approach embedding culture in the territory’s social and economic structure (ES\_1, PL\_2, SE\_2, and UK\_1 Case study). This usually implies fostering identity, creativity, participation, and business development (including in the tourism sector).

Notably, it is not strictly necessary to dedicate a plan to culture when culture is intended as an integral component of local and regional development (RO\_1). This also occurs when the sector (including creative industries) is manifestly used to contribute to economic growth. In this latter case, culture adds value and drives innovation and knowledge-based economies (EE\_1). For regions having a smart specialisation strategy, culture, when approached as an economic driver, naturally becomes an integral part of this strategy (BE\_1, IT\_1 Case Study).

## **R02. Locally exploit national or European opportunities for boosting cultural development**

Several small and medium-sized cities are active in taking the opportunity to participate in the nomination procedure of European or national awards. In terms of cultural development, the most important of these awards at the EU level is the title of European Capital of Culture (ECoC). Initiated in 1985, the title is a powerful accelerator of cultural processes such as cities' regeneration, boosting of tourism, and raising of cities' international profiles. Obtaining the title-year (currently) implies receiving a prize of EUR 1.5 million and hence having many projects and events funded (ECoC [website](#)). Participation in the ECoC nomination process requires the preparation of a comprehensive Bid Book which resembles a cultural strategic document. The nomination takes a long time as the call for interested cities is issued six years before the title-year and only in the selected host countries. Winning cities are nominated four years before the title-year. Obviously, not all applicants succeed. Still, it appears that unsuccessful candidates can also gain from taking part in the competition process as they have to prepare a medium-term cultural plan and possibly involve all relevant stakeholders in the preparation stage. According to the collected evidence, it is beneficial towards the development of cultural strategies to participate in these competitions when:

- (i) there is the willingness by the municipal authority to build on a momentum (e.g. the bidding for European Youth Capital title in BG\_1, the award of the European Destination of Excellence title in RO\_2 Case study) or on an on-going (cultural) development strategy (HR\_2, PL\_1);
- (ii) the city receives strong support for participation from regional and national authorities and/or at the community level (CZ\_1, IE\_1, LV\_1, SE\_1, SK\_1).

### **R03. Create an institutional reference structure for cultural management**

The establishment of independent institutions/agencies is usually fostered by public authorities when they intend to give them a specific task or role. This situation is commonly found in those cities nominated European Capitals of Culture as they set up an independent entity which is charged with the task to deliver the title-year. However, these are temporary entities and usually end with the closure of the title-year. Instead, the creation of institutional reference structures is meant to be a long-term intervention in the governance of culture. According to the collected evidence, these institutional structures support the development of cultural strategies when:

- (i) they focus on a specific segment of the cultural sector and are responsible for its promotion (e.g. creative industries in DE\_1, film and audio-visual sector in SI\_1, festival organisation in HR\_1);
- (ii) they act as intermediaries between policymakers and recipients of cultural policies as well as implementers close to the cultural needs of citizens and enterprises (DE\_2 Case study);
- (iii) they are meant to unite and coordinate towards the achievement of common cultural goals (i.e. development of the ceramic industry in CROSS\_1; and interregional cooperation on culture in CROSS\_2).

### **R04. Set spaces for culture**

Dedicating physical spaces to specific cultural or creative activities is commonly implemented in the creation process of businesses' incubators. In some cases these spaces do not only reflect the need to concentrate resources dedicated to common goals but also to regenerate infrastructures having a cultural heritage or social importance. According to the collected evidence, dedicating spaces to specific cultural or creative activities supports the development of cultural strategies when:

- (i) these spaces are instrumental in providing a segment of the cultural or creative sector with ideal conditions to prosper and gain economies of scale (e.g. creative industries in DK\_1, EE\_1, and NL\_1);
- (ii) they are places for dialogue and strengthen the cohesion of the community, especially of multicultural ones, and hence facilitate participation in cultural activities by citizens and businesses and delivery of culture by public authorities (e.g. the common place in HR\_2).

## **R05. Merge and combine interests for culture**

Partnership establishment is a common instrument used by local and regional authorities for multiple purposes in the culture and creative sector. That is why the instrument is not limited to partnerships between the public and the private sector but also among institutional public actors as a way to combine common visions, missions or interests. According to the collected evidence, partnership establishment contributes to the development of cultural strategies when:

- (i) they combine investments from different actors (e.g. for the regeneration of a site in BE\_2, or for the delivery of a cultural plan in UK\_1 Case study);
- (ii) they make explicit the commitment to cultural development by all the concerned institutional actors (e.g. the public sector's cultural, artistic and heritage resources in FR\_1; the members of the Irish Walled Towns Network in IE\_2);
- (iii) they engage the communities for the organisation and delivery of cultural initiatives (e.g. rural and urban communities in FR\_3, districts' citizens in UK\_2, residents in EL\_1 and ES\_1, CCIs in IT\_2).

## **R06. Catch one-off opportunities to address specific issues**

Projects are multipurpose and flexible instruments used for very different scopes by local and regional authorities in the area of culture. The advantage of using a project is that such an instrument provides a defined framework for intervention, a timeline, and a given budget. Even if projects usually provide one-off opportunities to tackle one or more specific objectives, they may also be replicated regularly and hence provide a sort of continuity for the concerned intervention. According to the collected evidence, projects contribute to the development of cultural strategies when:

- (i) they are implemented in small administrations or towns and hence achieve a visible impact on culture development even when they are one-off (i.e. the multi-year intervention addressing integration of third nationals in CY\_1; the several actions to link culture to health in FI\_1; and the LEADER-based intervention to foster cohesion and tolerance further to the refugee crisis in EL\_1);
- (ii) they represent a *modus operandi* to deliver cultural initiatives (DE\_2 Case study);

- (iii) they allow taking stock of previous and on-going efforts in a specific area of intervention and provide a multiplying effect of such efforts (FI\_1 Case study).
- (iv) they allow the implementation of specific interventions which have an important impact on well-defined target groups (e.g. historical shops in PT\_1, individual city's districts in ES\_3).

#### **R07. Provide opportunities to cultural assets owners and to creativity carriers**

If it is common that cultural hard assets are publicly owned, it is also common that cultural soft assets are found within communities (e.g. artists and creative people), businesses (e.g. creative industry) and other stakeholders' groups. In this case, the task of the public administration is to valorise these assets and provide the assets' carriers with opportunities in this sense. This is commonly achieved through calls for projects. According to the collected evidence, the use of calls for projects contributes to cultural development strategies when:

- (i) financial support is provided systematically (i.e. every year) to specific categories of stakeholders (e.g. independent artists in AT\_1; creative industries in IT\_2; and territorial stakeholders dealing with culture in FR\_2), or across different types of stakeholders and for different purposes (ES\_1);
- (ii) it helps in identifying meritorious beneficiaries within the framework of an existing cultural strategy (IT\_1 Case study).

#### **R08. Get to know and make a sustainable use of cultural assets**

Cultural heritage is a territorial wealth which needs to be fostered in order for it to become a sustainable resource. For example, hard assets require investments on the asset itself, on connected infrastructures (e.g. to guarantee accessibility) and on related service provision. Soft assets usually benefit from the input of businesses for their valorisation, as is the case of cultural and creative industries. According to the collected evidence, valorisation of cultural assets contributes to the development of cultural strategies when:

- (i) buildings are renovated with a specific purpose in mind (i.e. the Red Star Line shipping company building in BE\_1, the cotton spinning mill in DK\_1, the derelict bus depot in the DEPO2015 creative area in CZ\_1; the historical shops in PT\_1);

- (ii) renovation of buildings implies large site regeneration and hence also requires a defined financial strategy (i.e. the citadel area in RO\_2 Case study, the transformational projects in UK\_1 Case study, the conservation projects in IE\_2);
- (iii) it has a social and economic impact on ‘consumers’ of culture (i.e. the migration stories of the community in BE\_2; an accessible historical site and the strengthening of local identity in RO\_2 Case study; the rebuilt image of the territory in SE\_2; the venue for hosting cultural events in the Tabačka/Kultifabrik building in SK\_1 and in the Kitchen building in HR\_2; cultural identity and linguistic heritage in ES\_2), or develops new cultural products/services (i.e. the cultural services offered by the Red Star Line Museum in BE\_2; the cultural experience provided in the citadel in RO\_2 Case study; circus and street art in HR\_1).
- (iv) CCIs flourish (i.e. the Centre for Creative Business in CZ\_1; the creative centre in the regenerated Spinning Mill in DK\_1; the Tallinn Business Incubators in EE\_1; the Kasárne/Kulturpark building in SK\_1; the audio-visual industry in IT\_1 Case study; and the ceramic companies in CROSS\_1).

## **R09. Gain and maintain visibility for the cultural image of the city/territory**

The cultural image of a city or of a territory is a powerful marketing tool and as such something to be tackled and made visible by public authorities. Examples show that such a cultural image may derive from very diverse (including in size) initiatives but that in all cases these initiatives end up contributing to the development of the cultural strategy of concerned cities/territories. A cultural image may be built:

- (i) through the organisation of events reaching the international scene (BG\_1, HR\_1);
- (ii) through simple interventions increasing the physical visibility of cultural heritage (e.g. the plaque in PT\_1);
- (iii) through a planned reconstruction of the cultural image (SE\_2);
- (iv) through a massive, well-thought marketing strategy managed daily in a professional way (RO\_2 Case study).

## Annex I – References

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