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***Culture and the Structural Funds
in Germany***

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Opinions or points of view expressed in the paper are those of the author and do not necessarily reflect the official position or policies of the regional states.

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The EENC was set up in 2010 at the initiative of Directorate-General for Education and Culture of the European Commission (DG EAC), with the aim of contributing to the improvement of policy development in Europe. It provides advice and support to DG EAC in the analysis of cultural policies and their implications at national, regional and European levels. The EENC involves 17 independent experts and is coordinated by Interarts and Culture Action Europe. For additional information see www.eenc.eu.

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1. Background and Methodology

1.1. Background

In April 2012, the Directorate General for Education and Culture of the European Commission (DG EAC) submitted a request for an expert contribution on behalf of the European Expert Network on Culture (EENC), involving the preparation of six ad-hoc papers to analyse how the cultural and creative sectors could foster regional and local development in six EU Member States.

The request arose in the framework of the design and negotiation of the EU's Cohesion Policy and the Operational Programmes for the funding period 2014-20. In this context, the Commission is preparing internal 'negotiation mandates' that will identify the type of investments that should be prioritised, based on an analysis of the national and regional economic outlook of past and current spending and the identification of potential for development and structural weaknesses to be addressed. The mandates will allow the Commission to discuss 'Partnership Contracts' with Member States, which should ultimately set the strategy, priorities and arrangements for using the **Common Strategic Framework (CSF) Funds** in an effective and efficient way to achieve the EU 2020 objectives of 'smart, sustainable and inclusive growth'.

Initial documents for the design of the CSF of the Structural Funds 2014-2020¹ have identified a number of areas in which culture can contribute to the achievement of EU objectives in this field, including the role of creative clusters and the cultural and creative industries (CCI) in 'Strengthening Research, Technological Development and Innovation'; the CCI and new forms of tourism in 'Enhancing the Competitiveness of SMEs'; cultural heritage and the rehabilitation of cultural infrastructures in 'Protecting the Environment and Promoting Resource Efficiency'; and the development of creative skills and creativity in 'Investing in Education, Skills and Lifelong Learning.' In any case, it can also be argued that the approach taken by preliminary documents regarding the place of culture in regional development may seem slightly narrow.

The main aim of this paper is thus to enable DG EAC to identify the potential for strengthening the role of culture in the Structural Funds' 'Partnership Contract' with **Germany**, by providing a critical analysis of how 'the unused potential of cultural and

¹ See European Commission, 'Elements for a Common Strategic Framework 2014 to 2020: the European Regional Development Fund, the European Social Fund, the Cohesion Fund, the European Agricultural Fund for Rural Development and the European Maritime and Fisheries Fund', Commission Staff Working Document, SWD(2012) 61 final, Part I and its accompanying Annexes Part II.

creative sectors' can foster regional and local development in this country. **The main focus of the research is on the Funds that have an impact at local, regional and national level (particularly the European Regional Development Fund / ERDF and the European Social Fund / ESF).** Attention has also been paid to cross-border and interregional funding where this was deemed relevant for the purposes of territorial development, growth and jobs. The paper has been conducted together with similar analyses in France, Greece, Italy, Poland and Spain.

The social, cultural and economic situation in Germany shows that even after two decades of unification numerous structural problems still persist in various regions and sectors. German regions continuously have to cope with new challenges to ensure and enhance their positions for the future. Issues that have affected most regions are the fundamental demographic change, the financial crisis of the public purse and of the communal budgets, the structural transformation of certain sectors of industry and the future of rural areas.

Regional disparities between East and West Germany have not disappeared to the extent that was expected. Prosperous regions and cities are facing the fact of shrinking cities and rural areas. Regarding regional development concepts in Germany the former focus on East-West perspectives has been replaced by a greater awareness of disparities between Northern and Southern regions, of the growing role of 'Metropolitan Regions' and of regional networks and clusters.

These developments fundamentally affect the social and cultural life and the well-being in Germany. Last but not least, culture and their actors are influenced by this change. Another particular factor in Germany remains the local and regional levels as an environment, where models and strategies for development policies are practiced and tested. And a central question for future development models and policies is **how far local and regional authorities integrate culture in their economic and social development strategies.** Against this background the European regional policy is increasingly important for Germany.

Following this introduction and a short description of the methodology used in this study, the paper presents an initial overview of how culture has been integrated in the implementation of the Structural Funds in 2007-2013 (**Chapter 2**). An analysis of the strengths, weaknesses, opportunities and threats for the cultural and creative sectors in the light of local and regional development objectives is also presented (**Chapter 3**). Finally, the paper closes with a section that identifies potential priorities for the European Commission's negotiation mandate with **Germany**, reflecting on the implementation of the Structural Funds in 2014-2020 (**Chapter 4**).

1.2. Research base and methodology

Research base

Until now, there has been no comprehensive research conducted in Germany, focusing on the current state of culture in the framework of the Structural Funds during the support period 2007-2013. The research base is to be valued as scarce. As the **Cultural Finance Report Germany (2010)** states, **“at the level of the regional states a robust quantification of EU Structural Funds in financial terms is not possible”**.²

Interviewees in the context of the undertaking to this paper confirmed that robust analyses regarding the support of arts, culture and the creative industries by EU Structural Funds in the period 2007-2013 are currently not available. The only comprehensive research report on “Culture and Structural Funds in the European Union” in Germany was conducted by the Kulturpolitische Gesellschaft in 2006 (Wingert-Beckmann 2006). Mid-term (ex-ante) evaluations of the Operational Programmes 2007-2013 at national and regional level, which the author has consulted, have not been observed under an explicit cultural ‘lens’.

In addition to the lack of research and data, it has to be considered that this short paper was carried out within a time-span of four weeks. Therefore the findings in this paper cannot reflect the entire current practice in Germany.

Methodology

The demanding requirements and the short period of time available for the research and consultation process required the author to use this highly structured approach, in order to deliver findings as succinctly as possible. The methodology of the research is based on a multi-layered review concept which included:

- A review of documentation and relevant research in the field;
- The author selected three regional states (Bundesländer) and one border region for deeper investigation and consultation. The selection has been made in terms of geographical coverage and different perspectives. The review base is given from the perspective of:

² Source: Statistische Ämter des Bundes und der Länder – Kulturfinanzbericht 2010, page 72. (translation of the author)

- Lower Saxony/Lüneburg: West German Competitiveness Region / Convergence Region;
- Saxony-Anhalt: East German Convergence Region
- Berlin as a City State: Competitiveness Region
- Pomerania as a Polish-German border region: ERDF funded INTERREG IV A programme
- Analyses of the cultural relevance in the objectives and thematic priorities in fundamental documents³: National Strategic Reference Framework (NSRF) for Structural Funds in Germany 2007-2013; Operational Programs (OP) for ERDF and ESF of the regional states mentioned above. The European Agricultural Fund for Regional Development (EAFRD) was not in the focus of the research.
- Where available, ex-ante mid-term Evaluations of the programs in the current implementation phase of the Structural Funds have been reviewed;
- In-depth, semi-structured interviews, conducted by the author by telephone and E-mail exchange with representatives involved in culture and EU structural funding programs at the federal and regional level;

The term ‘culture’ today, encompasses contemporary artistic and creative activity and production – inside and outside the traditional cultural institutions – as well as the culture of every day life. This paper refers **to arts, culture and the creative industries**. In addition to the creative industries, the publicly-funded arts and cultural sectors, including for example cultural heritage, have been taken into account. Therefore the term ‘culture’ in this paper is more broadly understood than the definition of ‘cultural and creative industries’ used in the Green Paper “Unlocking the potential of cultural and creative industries” (2010).

2. Culture and the Structural Funds 2007-2013 in Germany

2.1. General framework

Spending on EU Cohesion Policy, also referred to as regional policy, is supported through three funds known as Structural Funds. Culture-based interventions for regional development in Germany are supported by:

- The European Regional Development Fund (ERDF),
- The European Social Fund (ESF),
- The Cohesion Fund (CF).

³ These documents are available on different websites at federal and regional level dedicated to Structural Funds in Germany. In detail see References in this paper.

Germany will receive € 26.3 billion by EU Structural Funds over the course of the funding period 2007-2013 under three objectives, each objective eligible to different regions in Germany (**Table 1**).

- The **Convergence** objective aims at promoting development and structural change in regions whose development lags behind. The regional states of the former East Germany as well as the Lüneburg region in Lower Saxony are eligible for funding under the Convergence objective.
- All West German regions and Berlin are eligible for funding under the **Regional Competitiveness and Employment** objectives (RCE) with the exception of the Lüneburg region in Lower-Saxony.
- The **European Territorial Cooperation** objectives contain the funding of measures, in which regions of different EU member states are concertedly involved. Under these objectives trans-national as well as inter-regional programmes such as cross-border programmes are supported.

Table 1: Structural Funds 2007-2013 in Germany

General data, in EUR and %

	Million €	%
Total EU Structural Funds allocation	26,340	100.0
a. Convergence Objective	16,079	61.0
Cohesion Fund		
ERDF	11,361	
Convergence		
Phasing-out		
ESF	4,718	
Convergence		
Phasing-out		
b. Regional Competitiveness & Employment Objective	9,409	35.7
ERDF	4,747	
Regional Competitiveness & Employment		
Phasing-in		
ESF	4,662	
Regional Competitiveness & Employment		
Phasing-in		
c. European Territorial Cooperation Objective	851	3.2

Source: European Commission, *Cohesion Policy 2007-13: National Strategic Reference Frameworks* (Luxembourg: Office for Official Publications of the European Communities, 2007), ISBN 978-92-79-07465-3
NB: Data presented in this table is based on the initial national and regional programmes and may have varied afterwards.

The NSRF⁴ for the EU Structural Funds in Germany 2007-2013 forms the basis for the implementation of EU regional policy in the regional states.

Based on the NSRF, 34 Regional OPs and two Federal OPs define the promotion strategy for the respective region and the funding by the ERDF and the ESF.

Table 2: Operational Programs in Germany - objectives, promotion by ERDF and ESF and regional focus

Objectives		Number of OP's		Number of OP's	Eligible Regions
Convergence	ERDF	6	ESF	6	East German regions Lüneburg region
RCE	ERDF	11	ESF	12	West German regions Berlin
Territorial Cooperation	ERDF	1			

The objectives of the European Agricultural Fund for Rural Development (EARDF), which are of importance for the promotion of culture-led projects in rural areas, are determined by a separate operational programme set up by the Federal Ministry of Food, Agriculture and Consumer Protection.

Of relevance for the understanding of the position of culture and creative sectors within the Structural Funds programming in Germany is the system of implementation of the programmes in terms of their administration. Germany's Structural Funds' programs are administered as follows:

- By the regional states for the ERDF and the ESF;
- By the Federal Ministry of Labour and Social Affairs for the Federal ESF program;
- By the Federal Ministry of Transport, Building and Urban Affairs for the Federal Transport Program under the Convergence objective;
- Managing authorities for the Operational Programs of ERDF and ESF at regional level differ between the regional states. In five regional states both OPs are administered through a single Ministry, the Ministry for Economy (Berlin, Hamburg, Lower-Saxony, Saxony, Thuringia). In all other federal states, ERDF and ESF are managed by two different Ministries. ESF is mostly administered by Ministries of Labour and Social Affairs; ERDF by Ministries of Finance or Ministries for Economy;

⁴ Nationaler Strategischer Rahmenplan für den Einsatz der EU-Strukturfonds in der Bundesrepublik Deutschland 2007-2013. <http://www.bmwi.de/BMWi/Navigation/Europa/EU-Strukturpolitik/nationaler-strategie-rahmenplan-07-13.html>

- As culture is understood as a so-called ‘cross-cutting issue’, in the majority of federal states Ministries of Culture and/or Science are involved in the implementation of the Operational Programs via ‘Interdepartmental Working Groups’.
- At the level of the regional states the administrative responsibility for the creative industries is mostly in the hands of the Ministry of Economy. Since 2007 a federal government initiative entitled “Culture and Creative Industries” exists, as a platform for the promotion of the creative industries in Germany between the Federal Ministry of Economy and Technology and the Federal Commissioner for Culture and Media⁵.

The administrative structure for the design and the implementation of the Structural Funds’ programs in Germany with regard to culture and the creative industries **clarifies a very diverse and complex structure.**

Out of the Structural Funds budget 2007-2013 of € 25.5 billion (ERDF and ESF), € 258 million are officially allocated to the category of ‘culture’, mainly to the protection and preservation of heritage, development of cultural infrastructure and other assistance for cultural services (**Table 3**). 1% of Structural Funds spending for Germany is dedicated to culture in Germany, which is a percentage below the EU average (1.7%). As demonstrated in chapter 2, the 1% is an indicative proportion and does not reflect the real spending on culture and creative industries by Structural Funds in the regional states in Germany.

Table 3: Culture and the Structural Funds 2007-2013 in Germany and EU

General data at national level, in EUR and %

	Germany		EU	
	Million €	%	Million €	%
SF amount (Convergence + RCE)	25,489	100.0	344,322	100.0
Amount dedicated to culture, of which:	258	1.0	5,966	1.7
Protection & preservation of heritage	143	(55.4)	2,934	(49.2)
Development of cultural infrastructure	86	(33.2)	2,233	(37.4)
Other assistance for cultural services	29	(11.4)	798	(13.4)

Source: European Commission, ‘Cohesion Policy 2007-2013: Culture’, May 2010.

NB: Figures presented on this table do not include funds allocated to the European Territorial Cooperation Objective.

Information obtained from the individual Operational Programmes in Germany points out the budget for culture in the ERDF Regional Operational Programmes per region

⁵ See www.kultur-kreativ-wirtschaft.de

(Table 4). It is obvious that during the negotiations of the indicative budgets in ERDF programmes, culture was recognised by some regional states to a higher degree than by others. Compared to findings in the following chapter the figures per region do not represent the implemented budgets for supporting culture and creative industries by Structural Funds in the relevant period 2007-2013.

Table 4: Culture in the ERDF Regional Operational Programmes

Figures per region and topic, in EUR and %

	Million €			% of total funds for the relevant region
	Protection & preservation of cultural heritage	Development of cultural infrastructure	Other assistance to improve cultural services	
Convergence regions				
Brandenburg	15.0	0	0	1.0
Mecklenburg-Vorpommern	0	0	0	-
Saxony	0	0	0	-
Saxony-Anhalt	0	0	0	-
Thuringia	19.0	0	0	1.3
Federal Programme for Transport	0	0	0	-
Phasing-out regions				
Lüneburg (Lower Saxony)	0	0	0	-
Competitiveness regions				
Baden-Württemberg	0	0	0	-
Bavaria	10.3	11.2	6.4	4.9
Berlin	26.3	0	1.0	3.1
Bremen	2.5	3.0	0	3.9
Hamburg	1.0	0.4	0.3	4.7
Hessen	3.0	4.2	1.0	3.2
Lower Saxony (without Lüneburg)	0	0	0	-
Northrhein-Westphalia	26.3	26.3	17.0	5.3
Rheinland-Palatinate	1.8	1.8	0.4	1.8
Saarland	10.2	0	0	5.0
Schleswig-Holstein	0.3	11.0	0	3.0

Source: information obtained from the individual Operational Programmes, accessible via <http://www.rim-europa.eu/>.

NB: Information above is based on the amounts allocated to categories of expenditure 58-60 in the common framework of the ERDF's Regional Operational Programmes 2007-2013, which refer to culture. Other expenditure for cultural activities, services and infrastructure may be included under other categories (e.g. tourism).

Figures given in this table are mostly taken from the initial framework planning in 2007; changes may have been introduced thereafter.

2.2. Findings – based on exemplary research

Relevance of culture within the objectives and thematic priorities of the National Strategic Reference Framework (NSRF)

Under the Convergence objective and the RCE objective the NSRF defined the following thematic priority axes.

NSRF Germany – Thematic Priority Axes

Convergence objective	RCE objective
(1) Support of innovation, research and development (2) Strengthening business competitiveness (3) Development and expansion of the infrastructure needed to sustainable growth (4) Support of investments in supra-regional transportation routes (5) Increasing the adaptability and competitiveness of business and employees (6) Optimizing human capital (7) Easing access to the labour market and improving employment and social inclusion of disadvantaged persons	(1) Promotion of development processes that are knowledge-based and innovation-oriented (2) Strengthening the business sectors (3) Reducing disparities between regions and optimizing specific regional potential through sustainable development programs (4) Increasing the adaptability and competitiveness of businesses and employees (5) Optimizing human capital (6) Easing access to the labour market and improving employment and social inclusion of disadvantaged persons
(1) – (3) relevant for ERDF (5) – (7) relevant for ESF	(1) – (3) relevant for ERDF (4) – (6) relevant for ESF

The thematic objectives and key actions of the NSRF do not explicitly refer to culture or to creative industries. Thematic priority (3) in the Convergence objective includes a specific reference to “Leveraging the latent potential of cultural infrastructures and tourism”. Thematic priority (1) and (3) in the RCE objective includes a reference to “Appointment with technical, social and cultural infrastructure” based on an assessment of strengths and weaknesses in the relevant regions.

Significantly, there is no reference to culture and the creative industries under several thematic priorities, such as knowledge- and innovation-based development strategies, strengthening business competitiveness, optimizing human capital, easing access to the labour market and improving employment. That indicates the significance of culture-based interventions and their contribution to regional development strategies that were not consequently anticipated when the National Framework was formulated.

Relevance of culture within the objectives and thematic priorities of the Operational Programmes (OPs) at regional state level – ERDF & ESF

As Germany's Operational Programmes are devised and managed by the regional states (with the exception of the Federal ESF and the Federal Transport Programme), each regional state elaborates its own objectives and thematic priorities in ERDF and ESF OPs. How culture has been integrated in the design of the OPs in the Structural Funds period 2007-2013 at regional level has been reviewed in detail in the three regional states selected. The results can be summarised as follows (see also **Annex 1** for more detail):

Justified by the different strategic orientations in the individual OP's, based on the regions' specific needs, the cultural relevance of the OP's objectives fluctuates considerably. The involvement of culture depends on each region's specific priorities. Also here a common finding is that culture and the creative industries are not explicitly mentioned in the overarching objectives of the OP's. Nevertheless, the regions promote culture and the creative industries by use of Structural Funds to a considerable extent and have each pursued different strategies.

For this analysis, a first problem consists in the fact that culture and the creative industries are funded by the Structural Funds under very different thematic objectives of the OP's and are not visible at first glance. A second problem remains the fact that the institutionalised cultural sector is in the hands of the Ministry of Culture, whereas creative industries strategies are performed by the Ministry of Economics. The divided administrative responsibilities hinder a holistic analysis and consideration. As a consequence, real spending for culture and the creative industries by the Structural Funds cannot be measured exactly in financial terms. These general findings will be demonstrated by a review of the implementation practice of ERDF and ESF funding programmes in the selected three regional states and in the border region.

Relevance of culture in ERDF and ESF implementation – Qualitative review in three regional states (see also Annex 1 for more detail)

Berlin

Berlin as one of the three city states in Germany is exceptional in culture-led development strategies funded by the Structural Funds. With the help of the ERDF and the ESF, Berlin was able to seize many opportunities in the area of culture and creativity. In the implementation of the overarching goal of Berlin's Operational

Programme – ‘Strengthening Berlin’s international competitiveness and attractiveness’ – culture and the creative industries are of essential relevance.

Concerning the creative industries, Berlin’s first Creative Industries Report of 2005 had the expected signal effect. Important to note is that Berlin had created strategic alliances between the Senate for Economy and the Senate for Culture early on, by setting up specific programmes and in positioning Berlin as a ‘Creative City’.

From this starting point of conducting a mapping of the cultural and creative potential of the city and of creating institutional frameworks, fields of strategic interventions have been determined. These included measures in the field of capacity building, networking and clustering initiatives of specific sub-sectors, development of financial support mechanisms and physical infrastructure investment. The report ‘Creative Industries in Berlin – Development and Potential’ (2008) provides comprehensive information on the creative industries in Berlin and their development since 2000. Nevertheless, a separate measurement and robust data of how Structural Funds have been used for culture and creative industries is not available. In the case of Berlin as well as in other cities, it is very hard to calculate the overall figure for culture and creative industries funding by the city as much of the funding comes from different departments.

The implementation of the EU Structural Funds is being realised in Berlin in a decentralised way, which means that the specialised Senate administrations are in charge of the approval of the funded projects and the implementation of the funding. The administrative authorities for ERDF and ESF, based in the Senate Administration for Economy, Technology and Research, are responsible for the development and realisation of the programmes.

The Senate for Economy, Technology and Research has developed several ERDF co-funded programmes such as ‘Projekt Zukunft’⁶, which supports the branches of the media, IT and creative industries, interlinking them with scientific, political and management structures. In cooperation with the Investment Bank Berlin (IBB)⁷ several funding measures for the creative branches in Berlin were established such as the Creative Coaching Centre⁸, the Venture Capital Fonds Kreativwirtschaft in Berlin, Micro-Credit Funds and other measures⁹. In 2010 a budget of € 82 million was spent in the cluster of communication, media and cultural industry in Berlin¹⁰.

⁶ See <http://www.berlin.de/projektzukunft/>

⁷ See www.ibb.de/desktopdefault.aspx/tabid-424/

⁸ See www.tcc-berlin.de/kcc.phtml

⁹ See Kulturförderbericht Berlin 2011 and <http://www.creative-city-berlin.de/en/>

¹⁰ See <http://www.berlin.de/projektzukunft/service/foerderung/>

The facilitating division of the Senate Chancellery – the department of cultural affairs – has facilitated special programmes, which are co-funded by ERDF and ESF. The principal aim is to strengthen the role of artists, creators and interpreters as content producers in the creative industries as well as to support their employability through educational programmes and to invest in the publicly-run cultural infrastructure of the city. The review of programmes in the responsibility of the department of cultural affairs indicates several priorities and intervention strategies.

Under ERDF funding, four programmes have been established: a ‘Cultural Investment Programme’ (€ 29.6 million), a ‘Library Investment Programme’ (€ 6.7 million), an ‘Educational Programme for actors in the creative industries’ (€ 3 million), and an ‘INP Innovation Programme’ (€ 3 million). The overall budget of these programmes is € 45.7 million and its share in the overall ERDF-funded budget in Berlin is 4.6%.

Under the ESF funding, two programmes – ‘Lernort Kultur’ and ‘Qualification in the cultural industries’ – support projects of initial professional orientation in the area of culture and to strengthen lifelong learning through key competences in educational initiatives. The overall budget of both programmes is € 7.6 million and its share to the overall ESF funded budget in Berlin is 2.4%.

ERDF¹¹ funding is strongly linked to enhance the tourism potential of Berlin and to improve the public cultural infrastructure. ESF¹² funding helps to support projects of initial professional orientation and to strengthen lifelong learning through the development of key competences in education initiatives.

Lower-Saxony

No reference can be made to comprehensive analyses and robust data concerning culture and creative industries within Structural Funds implementation in the current funding period 2007-2013.

The Cultural Report of Lower-Saxony (2010) takes reference to EU Structural Funding and reflects their importance. As the report is conducted under the responsibility of the Ministry of Science and Culture, EU co-funded programmes in responsibility of the Ministry of Economy, Employment and Transport¹³ which provide relevant support for the creative industry sector in Lower-Saxony were not explicitly reflected. Several strategic measures of the Ministry of Economy, Employment and Transport support the

¹¹ Recommendation of Berlin regarding **examples of good practice financed by ERDF**: Open Air Exhibition Berlin Wall (Cultural Investment Programme); Reconstruction of the Library Kottbusser Tor (Library Investment Programme); Development of a Cultural Tourism Monitoring System.

¹² Recommendation of Berlin regarding **examples of good practice financed by ESF**: DigiMediaL at the University of Arts (Cultural Management Qualification Programme);

¹³ http://www.mw.niedersachsen.de/portal/live.php?navigation_id=5631&article_id=15298&psmand=18

cultural and creative industry in Lower-Saxony such as fostering access of the creative actors to already existing SME programmes, promotion of clustering and networking initiatives, strengthening the entrepreneurial skills and other measures.

The Cultural Report of Lower-Saxony (2010) takes reference to two ERDF co-funded media and culture programmes. These are the 'Movie and Media Programme' administered by the Staatskanzlei with a budget of € 3.8 million and the 'Cultural Heritage Programme' (Kulturförderrichtlinie) administered by the Ministry of Science and Culture with a budget of € 58.0 million. Out of this budget, € 25 million will be allotted to the Convergence region and € 33 million to the RCE region.

Main strategic intervention areas of the Cultural Heritage Programme include:

- Expansion and modernisation of cultural infrastructure;
- Preservation and development of cultural heritage through key cultural tourism projects;
- Preservation and restoration of cultural heritage in the interest of the development of sustainable cultural tourism models;
- In some cases the funding of feasibility studies;

Parallel to the Cultural Heritage Programme, the Ministry of Economy, Employment and Transport has funded cultural tourism projects with a budget of € 21 million mainly through investments in infrastructure.

Both programmes are developed under the objectives of the ERDF OP 'fostering specific infrastructures for sustainable growth'. As tourism is an important economic factor in Lower-Saxony, investment in cultural infrastructure and cultural tourism projects is aimed to foster the attractiveness of cities and regions and the competitiveness of the tourism industry. The programme review demonstrates that in Lower-Saxony culture-led interventions in regional development are strongly developed by cultural tourism strategies as a common field of action of both cultural policy and economic policy¹⁴.

Saxony-Anhalt

No reference can be made to comprehensive analyses and robust data concerning culture and the creative industries within Structural Funds implementation in the current funding period 2007-2013.

¹⁴ Recommendation of the Ministry of Science and Culture in Lower-Saxony regarding **examples of good practice financed by ERDF**: Investment Project Modersohn Museum (Budget: € 600 thousand; ERDF: € 445 thousand), Investment Project Open Air Museum am Kiekeberg and construction of an 'Agrarium' (Budget: € 5.7 million; ERDF: € 3.5 million); Investment Project Kulturetage – Culture and Communication Centre (Budget: € 4.3 million; ERDF: € 2 million).

Two programmes funded by ERDF and administered by the Ministry of Culture (Kultusministerium) are dedicated to culture-led intervention strategies in Saxony-Anhalt.

Under the OP priority axis (3) 'Business-oriented economic infrastructure' a 'Cultural Investment Programme - KIP' has been established devoted to foster cultural tourism infrastructure projects and sustainable cultural tourism concepts. Under the OP priority axis (4) 'Sustainable urban development including educational infrastructures' a 'Programme Cultural Education - ProKultur' has been established aimed to promote cultural education concepts, the development of networks und the improvement of technical preconditions.

Both programmes comprise a volume of € 32.6 million and are administered and managed by the Ministry of Culture of Saxony-Anhalt. The share of the budget exceeds the dedicated 1% for culture in ERDF of the regional state¹⁵.

Currently in a preparation phase is a programme 'Voluntary Social Year Culture' (FSJ Kultur) which will be co-financed by the ESF.

Recently the Ministry of Culture in Saxony-Anhalt has initiated a 'Theme specific evaluation of the promotion of cultural tourism and investment in the tourist infrastructure' (Ramboll 2012). The evaluation covers an important dimension of culture-based intervention strategies in Saxony-Anhalt, however, the focus on cultural tourism represents only a specific part of programmes and initiatives funded by Structural Funds in Saxony-Anhalt.

Within the general innovation strategy of the land of Saxony-Anhalt several EU-funded programmes of the Ministry of Science and Economy support the development of the creative industries¹⁶.

Based on a mapping of the potential of the creative industries in Saxony-Anhalt in 2001 and 2007 (Creative Industry Report Saxony-Anhalt 2007 which included a focus on the potential of design and the media economy), the creative branches are valued as a factor which in turn drives economic growth and employment yet further. That is why strengthening the potential of the creative industries is a pillar of the State Government's strategic scientific and economic policies.

¹⁵ Recommendation of the Ministry of Culture of Saxony-Anhalt regarding **examples of good practice financed by ERDF**: Model Project Carl Ritter House in Quedlinburg (Programme Cultural Education); Different Construction Projects in the context of the Reformation Jubilee in the city of Wittenberg (Cultural Investment Programme).

¹⁶ <http://www.sachsen-anhalt.de/index.php?id=29264>

Main fields of action include the establishment of an Internet platform¹⁷, the development of contact points and regional offices for consultation as well as the establishment of working spaces for actors of the creative industries (e.g. Mitteldeutsches Multimedia Zentrum Halle¹⁸, DesignHaus Halle¹⁹) aimed to foster information, networks and research. As in other regional states in Germany, in cooperation with the Investment Bank Sachsen-Anhalt²⁰ several general funding programmes are open for the enterprises of the creative branches. Specific funding programmes such as 'ProMI' and 'Impuls Media' provide support to the media and film industry in the region. The project „business arte“²¹ which is focused on business start-ups of graduates of universities of the region offers entrepreneurial and business tools. Exact empirical information on how far these initiatives and programmes are funded by ERDF and ESF were not obtainable in the given timeframe to this paper.

Relevance of culture in ERDF implementation – Qualitative review in a cross-border region (see also ANNEX 2 for more detail)

Pomerania – Polish-German Border Region

The Polish-German border region Pomerania serves as an example to demonstrate the specific role of culture-based strategies in a territorial, cross-border context. The region went through a far-reaching political, social and economic transformation process, starting in 1990. The predominantly rural territory is suffering from structural handicaps, and is one of the poorest regions in Germany.

The idea behind the foundation of the Association of Local Authorities Europaregion POMERANIA e.V. in 1992 was to create institutional prerequisites at a territorial level to support the understanding and communication of the population, institutions and enterprises concerned. Pomerania development agencies in Germany and Poland act together for harmonious development of the region by assisting local governments and entrepreneurs, and by initiating and supporting economic undertakings of regional importance.

In the budgeting period 2007-2013, Pomerania is funded by INTERREG IV A programme. The central strategic objective is to increase the innovation capacities of

¹⁷ <http://www.kreativ-sachsen-anhalt.de/>

¹⁸ <http://www.mnz-halle.de>

¹⁹ <http://www.designhaushalle.de>

²⁰ <http://www.ib-sachsen-anhalt.de/>

²¹ http://hoffmann-und-partner.de/cms/front_content.php?idart=10

the local economy and to support high-quality qualifications. Three main fields of action for the Polish-German border region were defined:

- (1) Cross-border improvement of infrastructure and environmental protection
- (2) Cross-border strengthening of the competitiveness of economy and science
- (3) Strengthening the territorial cohesion of the people

Culture-led intervention strategies in the East German part of the border region on the one hand have a strong focus on physical infrastructure investment and the regeneration of places in cities and villages, mainly implemented under action field (1). Investment in cultural infrastructure projects in the region includes a broad spectrum of projects such as investment in museums, theatre venues, cultural centres, music schools, cultural and educational encounter centre etc. Only in part, the range of the funded projects in the region is concentrated on cultural heritage sites. The projects carried out have provided a considerable contribution towards obtaining the aim to enhance the attractiveness of cities and rural areas. Support of culture towards regional tourism strategies is a central part of regional development concepts²².

In addition to physical investment strategies, Pomerania promotes a 'people-centred', human capital approach aimed to foster opportunities for dialogue and encounters in the border region. Considerable investment has been made in arts and cultural projects under action field (3). It should be emphasized that under the priority 'Strengthening cross-border cooperation in the field of social affairs, health, culture and sport', culture is explicitly mentioned.

This has allowed the establishment of a Small Project Fund (SPF) under the programme, which supports art and cultural projects in the region with simplified bureaucratic processing. The previous praxis demonstrates that the existence of SPF in the framework of cross-border programmes favours the implementation of arts and culture projects.

²² Recommendation of the administration of Pomerania regarding **examples of good practice financed by ERDF**: Construction of a German-Polish Music School Centre Stargard Szczecinski / Stralsund (Budget: € 6.1 million; ERDF: € 5.0 million); Funding of a common exhibition project – Pomeranian Heritage in Stettin, Greifswald and Krakow (Budget: € 85 thousand; ERDF: € 70 thousand).

4.8% of the total ERDF budget of the programme in the region goes to the SPF comprising a budget of € 4.8 million. That points to the importance of cultural and educational approaches in the regional development strategy. Of the 290 projects implemented by the SPF in the current phase, at least 50% have an explicit cultural dimension.

An ex-ante evaluation study on educational and encounter projects and on cultural infrastructure investment strategies in the region demonstrates the importance of the SPF and the demand for further investment. The study emphasises that the programme has considerably contributed to the profiling of cultural organisations and to the promotion of networking activities. For the coming support period it would be welcomed if the instrument of SPF's were available to border regions in the context of the implementation of culture-led regional development strategies (Infrastruktur und Umwelt Potsdam 2010: 20).

Other regional states in Germany – additional observations

As far as the **cultural and creative industries** are concerned nearly every regional state in Germany offers - directly and indirectly - assistance and financial support via the establishment of projects and programmes devoted to the different branches. This is a recent development in Germany. Many of these projects and programmes of the regional states are co-financed by the Structural Funds in the funding period 2007-2013 (as demonstrated in detail in the three regional states described above). Generally, consciousness of the significance of the creative sector is evident in many regions in Germany.

Additional to the above-mentioned projects and programmes in **Berlin, Lower-Saxony** and **Saxony-Anhalt** the following **initiatives at the level of the regional states** support the potential of the cultural and creative industries in German's regions:

Baden-Württemberg:

Innovation enterprise for IT and Media in the Social Net

<http://innovation.mfg.de/de>

Land of Brandenburg:

Innovations needs courage (IbM)

<http://www.innovationen-brauchen-mut.de/forderschwerpunkt-creative-industries/>

Bremen:

WFB Wirtschaftsförderung Bremen

<http://www.wfb-bremen.de/de/wfb-branchen-kreativwirtschaft-medien>

Hamburg:

Hamburg Kreativ Gesellschaft

<http://kreativgesellschaft.org/>

North-Rhine Westphalia:

CREATE.NRW – Cluster Culture and Creative Industries

<http://www.creative.nrw.de>

Saarland:

Theme Portal Creative Industry

<http://www.saarland.de/kreativwirtschaft.htm>

Thuringia:

Agency for Creative Industry (ThAK)

<http://www.thuringen.de/de/homepage/presse/61052/uindex.html>

As far as the **publicly funded cultural sector in Germany** is concerned, many regional states have established projects and programmes which were co-financed by the Structural Funds in the funding period 2007-2013. Given the federal organisation of the German's publicly funded cultural system and the different institutional frameworks in the regional states, in particular Ministries of Culture have each developed different funding and support schemes co-financed by the Structural Funds in order to support culture and cultural development in their respective region (as demonstrated above in detail with a reference to three regional states).

Conclusions

Main findings of the relevance of culture and creative industries in the implementation process of ERDF and ESF funded programmes in Germany - based on the review and the experience of the author - can be summarized as follows:

- Structural Funds are particular relevant for culture-based regional development strategies in Germany. They have provided a substantial basis for specific cultural investment strategies for cities, regions and states. In the reviewed OP objectives culture is not a priority. Nevertheless culture is supported under

different priority axes in regional development strategies. In the result of the review, real spending on culture and the creative industries in most German regions is far more than the amounts indicated in the initial OP planning.

- Regional development is an enormous field that can involve anything from strategic means for economic growth and employment opportunities, social development at the local level, heritage preservation in context of tourism strategies etc. With the assistance of the Structural Funds, German regions have each developed their own paths and fields of intervention through culture-based development concepts. It is important to note that further opportunities exist for the adaptation of the Structural Funds considering the local peculiarities and potential of the regions.
- In the current funding period, logics of culture-based interventions towards regional development perspectives indicate the contribution of the multidimensional effects and effectiveness of ERDF- and ESF-funded programs towards the structural adaptation of regions to new challenges.

Of the programmes and projects funded by ERDF that exist, most effects are in the field of cultural heritage fostering cultural tourism or general tourism strategies and the creation of infrastructure and services in view of enhancing local attractiveness (Infrastructure investment in city renewal, cultural quarters, etc.)

Of the programmes and projects funded by ESF that exist, most effects are in the field of lifelong learning, employability, enhancing entrepreneurship and creative business opportunities. Stakeholders of these programmes can be found in both the arts and cultural sector as well in the branches of the creative industries.

- It was demonstrated in the reviewed regions that in case of the institutionalised culture-based intervention programmes (i.e. cultural investment programmes, educational programmes) under the responsibility of Ministries of Culture long-term strategies had been encouraged to foster regional strength and to develop specific development paths. The previous interventions secure access to finance, physical infrastructure investment but also capacity-building measures.

As regards the creative industries, local and regional development strategies funded by the Structural Funds relate to many sectors, such as innovation and research (promotion of SME's, clusters, networks), information society, education, youth, urban and spatial development. These cross-sector effects and impacts of culture and the creative industries should be valued highly.

- It can be observed that many cities and regions in Germany have started to rethink their models and strategies for development and the role that culture and the creative industries play in these strategies. As regards the creative industries, the research base on the role and potential of these sectors for economic growth and employment has put in place the evidence base for many regional policy strategies. However, the importance of culture-based interventions is both still undervalued and strategically not used enough in regional development concepts. Many respondents consulted for this paper underlined the fact that ministries responsible for the design of Structural Funds programmes are strangely hesitant to include culture in their policies and actions.
- The evidence base for culture-based development strategies is to be considered as a crucial factor. Structural Fund programmes are not being reviewed under an explicit “cultural lens”. In the regional programmes, many cultural projects have already been implemented - however, they have often not been recognised in their full potential. The challenge is to better understand and reflect the multitude of spill-over effects on other sectors in the context of regional development.
- By merging the cultural and economic dimension in regional development concepts, many regions have developed strategic alliances in different forms such as cross-sector and cross-departmental working groups, ad hoc working groups consisting of partners for economic, cultural and other departments or ministries, specific units within government as a driving force behind developing culture and creative industries policies on local, regional or national level. At an operational level, it is of relevance that they provide a systemic and cooperative approach, which allows cultural and non-cultural actors to communicate and to interact.

3. SWOT Analysis

Based on the findings on culture and Structural Funds in the funding period 2007-2013 in Germany, the following SWOT analysis highlights the strengths, the weaknesses, the opportunities and threats of investment in the cultural and creative sector.

The SWOT analyses provide general comments to the whole of Germany. Partially comments are provided either to the Competitive or the Convergence regions.

Strengths

- In the funding period 2007-2013, culture and the creative industries in Germany have gained support by Structural Funds in a multiplicity of ways, which was fostered by broad objectives in the relevant regional strategies and programmes. On the basis of a wide variety of regional development objectives cultural actors have been able to gain support from Structural Funds and to contribute to culture-led regional development strategies. (high relevance of ERDF and ESF in both Competitive and Convergence regions)
- The cultural potential within regional development strategies has been supported mainly by fostering their attractiveness through cultural tourism and related cultural infrastructure investment. Region-specific strategies were based on needs assessments for the modernising of cultural infrastructure aimed to attract both tourists and inhabitants. These investment strategies have contributed to the development of the regional identity in many East German cities and regions²³. (high relevance of ERDF in Convergence regions)
- In recent years, in almost all regional states there has been a greater acknowledgement - in and outside the cultural field - that creative industries and their actors are pivotal for regional development. Against the background of a greater awareness of the economic and social potential of the creative industries in Germany, the role of their actors in economic and social development strategies has been strengthened²⁴ - although with differences between the regions. (high relevance of ERDF and ESF in both Competitive and Convergence regions)
- Structural Funds have contributed to generating pre-conditions to foster regional strategies towards promoting employability, lifelong learning, entrepreneurship and business skills devoted to actors in the cultural and creative sector. Nevertheless, the demand regarding processes of capacity building in the cultural and creative sector is still very high²⁵. (high relevance of ESF in both Convergence and Competitive regions)
- The cultural sector in Germany has been opened for a greater extent of cooperation with spill-over effects and benefits in other areas such as urban

²³ See Evaluation of Cultural Tourism in Saxony-Anhalt in the Structural Funds programme phase 2007-2013 (Ramboll 2012)

²⁴ See Website of the Federal Initiative Culture and Creative Industries: www.kultur-kreativ-wirtschaft.de
At the level of the regional states see link to the regional portals: <http://www.kultur-kreativ-wirtschaft.de/KuK/Navigation/Initiative/bundeslaender.html>
Link to the 'Federal Government's Centre of Excellence for the Cultural and Creative Industries': <http://www.kultur-kreativ-wirtschaft.de/KuK/Navigation/Initiative/kompetenzzentrum.html>

²⁵ In recent years, most of the 16 regional states in Germany and several cities have conducted Cultural and Creative Industries Reports which refer directly or indirectly to the lack of entrepreneurial skills. (see links to the reports in the references)

- development, economic development, social inclusion. (relevant in both Competitive and Convergence regions)
- Investments supported by Structural Funds (i.e. in technical infrastructure of cultural organisations such as museums, libraries, theatre venues) have contributed to accelerating innovation and to the renewal cycle in the cultural sector in line with expectations and requirements of the public, visitors and users. These investment strategies support directly and indirectly concepts of 'cultural education' which are currently an overall topic in Germany, not only in the domain of culture but also in other political areas such as education and youth. (relevant in both Competitive and Convergence regions)
 - The various levels of government in Germany devoted to culture and creative industries have rather different approaches to the systematic integration of culture into other policy areas and to strategic regional planning. By integrating culture in Structural Funds implementation processes new forms of interdepartmental cooperation and communication on federal (see 'Federal Initiative Culture and Creative Industries') and regional level (see Berlin, North-Rhine Westphalia, Lower-Saxony, Saxony-Anhalt, Brandenburg and several other regional states) have been achieved. These new administrative arrangements have contributed to principles of governance in and outside the cultural sector.
 - In the past years, discussions and actions in Germany have focused on streamlining and optimising cultural funding. Partly this has to be seen in the context of the difficult financial situation of all public funds and the economic and financial crises of 2008/2009 which has been a determining factor on public culture financing. In particular, local authorities suffer from increasing debts. Against this background long-term planning and financing by Structural Funds opportunities is a relevant factor to be recognized (see the establishment of Cultural Investment Programs in some regional states such as Berlin, Brandenburg, Lower-Saxony, Saxony-Anhalt).
 - Cross-border projects are largely financed within the framework of the EU Structural Funds, involving activities in the field of intercultural dialogue and cultural exchange related to youth and schools. Within cross-border regional development concepts these activities have been recognised as 'soft factors', which contribute to a great extent to regional development objectives (see cross-border programmes in Bavaria, Brandenburg, Mecklenburg-Vorpommern, North-Rhine-Westphalia, Saarland).

Weaknesses

- Still insufficient understanding of the role of culture and the creative industries among stakeholders responsible for the administration and implementation of the programmes, i.e. stakeholders outside the cultural sector. (high relevance in both Competitive and Convergence regions)
- Still less stringent and less developed strategic approaches taking into account the role and meaning of culture and the creative industries in the conception and implementation of regional policy strategies. As a result their potential cannot be used optimally. (high relevance in both Competitive and Convergence regions)
- Although many culture-led projects have already been implemented in the regional programmes, they have often not been recognized as such. (high relevance in both Competitive and Convergence regions)
- To an ever greater extent, public authorities on regional and local level have difficulties in mobilizing co-financing for the use of Structural Funds²⁶. (higher relevance in Convergence regions)
- Although in Germany various service organisations and initiatives exist aimed at fostering access to EU funds²⁷, there is still little experience of the cultural and creative sector and its actors with EU funds. Barriers (e.g. informational, financial) for the access of actors of the cultural and creative sectors to existing programmes and funds are especially relevant for individual artists and cultural producers, small cultural organisations and the micro-SME entrepreneurs in the creative sectors.
- The higher education market and the vocational training market for professionals in the cultural and creative sectors in Germany has set up several programmes and initiatives to foster business skills, cultural management and marketing know-how etc., however, the overall current position is unclear. Despite the considerable increase in entrepreneurship and education programmes in recent years (either in or outside universities), there is relative little evaluation of the outcome of these programmes.
- In the cultural and creative industries at the level of individual actors such as producers, interpreters, performers etc., partly low level of organization and thus weak foundations for the running of both programmes and projects, which prevent optimal implementation.
- A low degree of internationalisation prevents that actors of the cultural and creative industries get access to the emerging markets. Some regions in

²⁶ See several Mid-Term Evaluations of Structural Funds implementation at regional level the author has consulted.

²⁷ See Report of the Ad-hoc Working Groupe 'Cultural Industries' of the regional states (Wirtschaftsministerkonferenz 14./15. Dezember 2009)

Germany such as Berlin (Programme 'Opening up to New Markets')²⁸ have taken action in this regard but other regions do not.

Opportunities

- Regional policy strategies could meet future challenges better by a holistic recognition of their cultural dimensions. Structural Funds, but also the European Agricultural Fund for Rural Development, support such strategies in Germany. The new Partnership Contract signed between the European Commission and Germany should take into consideration the contribution of culture and creative industries to policies for sustainable regional development.
- EU support programmes, including Structural Funds, could be better used strategically to foster the potential of culture for local, regional and national development objectives and the direct and indirect spill-over effects on the wider economy.
- There are still considerable needs and interests of regions and cities in acquiring Structural Funds for regional and urban development. This can contribute to cultural development and to integrating culture and creative industries in holistic regional development concepts.
- The evidence base for the understanding of the meaning and of the role of culture and creative industries in regional development strategies could be better communicated to stakeholders outside the cultural and creative sector in Germany. This creates greater opportunities for the establishment of the necessary pre-conditions and related measures aimed to strengthen the position of culture and the creative industries in regional development strategies.

Given the scarce research base, in-depth research on the use of Structural Funds in Germany for cultural projects and the creative industries should be commissioned. The research should focus on ERDF, ESF and territorial cooperation programmes devoted to the publicly-funded cultural sector, as well as on strategies and programmes at national, regional and local level to support creative industries in Germany. The study might have a focus on specific German regions.

- Cultural agents as 'agents of change' should be strategically better involved in the design and implementation of regional development concepts²⁹.

²⁸ See Berlin: <http://www.creative-city-berlin.de/de/document/aussenwirtschaftsfoerderprogramm-berlin/>

²⁹ See as a good practice in Germany so-called 'Regional Forums' in border regions which involve a broad spectrum of different actors and stakeholders.

Threats

- In Germany, the publicly funded arts and culture and the emerging markets of the creative industries are characterised by strong 'interdependencies'. However, these 'interdependencies' have been undervalued in culture-based development strategies. In order to strengthen the capacity of the public cultural sector to innovate and to adapt to new challenges, there is a need to develop the evidence base to better demonstrate these 'interdependencies'. (high relevance in both Competitive and Convergence regions)

In the case of infrastructure investments in culture and creative industries (ERDF):

- Imbalance between 'Lighthouse' projects and small projects in cultural investment programmes.
- Interviewees consulted in the research undertaking have given no evidence for projects funded by Structural Funds (ERDF) in their region, which have failed or did not meet the objectives. However, in some cases of decisions to invest in museums, cultural centres etc., false expectations to achievable visitor numbers and to the return on investment led to problems in securing the running costs after completion of the investment project.
- Limited availability of funds in regional and city budgets to co-finance Structural Funds programmes and projects: (compliances to earmarking deadlines; short-term shrinking budgets at local or regional level; high debt ratios in the budget of cities and regional authorities).

In case of using the potential of the creative industries (ERDF and ESF):

- Access to finance is limited as the sector in general seems to be disconnected from traditional financing mechanisms set up to support SMEs and new forms of production.
- Measures to foster employability and entrepreneurial skills in the cultural and the creative sector fail to meet the actual needs of the stakeholders in the different sub-sectors.

4. Priorities for Cultural Investment 2014-2020

The paper closes with the identification of issues and areas that should become potential priorities for the European Commission's negotiation mandate with Germany in the context of the programming of the Structural Funds in 2014-2020.

4.1. General comments to the new programming phase

Arising from the analysis, there are a series of issues to be highlighted to the new programming phase in Germany. For the programming of the Structural Funds 2014-2020, interviewees consulted by the author stressed the importance of the document of the Federal Council from 10th February 2012³⁰. They expressed their hope that the statement of the Federal Council will be recognized in the current negotiation process. As there is common agreement on many points with the official statement of the Federal Council, the general comments to the new programming phase of the Structural Funds 2014-2020 refers partly to the document. The **general comments** are the following:

Further access of culture and creative industries to Structural Funds

It is of essential importance that local and regional authorities can further integrate culture and the creative industries in their economic and social development strategies. The National Strategic Reference Programmes as well as the Operational Programmes at regional level must have the possibility to take reference to the European Common Strategic Framework for all funds to include culture and creative industries in their own strategies³¹. Therefore, Structural Funds programming 2014-2020 should allow further access of culture and the creative industries by making reference to culture and creative industries in the key targets and actions under the thematic objectives.

Securing resources for culture and creative industries within Structural Funds budgets

Resources available for culture-based regional policies under Structural Funds should be further secured by considering both their direct and indirect effects and spill-over for regional development. In the last decade, the remarkable growth of the relevant sectors and branches has brought considerable attention upon their direct economic impact. In the context of securing resources, the indirect spill-over effects of the cultural and creative sector have to be taken better into account.

³⁰ Bundesrat (2012), Vorschlag für eine Verordnung des Europäischen Parlaments und des Rates mit besonderen Bestimmungen für den Europäischen Fonds für regionale Entwicklung und das Zeile "Investitionen in Wachstum und Beschäftigung" und zur Aufhebung der Verordnung (EG) Nr. 1080/2006. Drucksache 614/11. Beschluss vom 10.02.2012.

³¹ See Bundesrat 2012, page 15, item 49.

Regions should have the possibility to design their programmes with respect to regional specificities and challenges

At the regional level, each region has implemented its own path of direct and indirect culture-based development models. This does not concern urban areas only, but also rural areas, each confronted with different transformation challenges. The possibility to direct the OP's to meet the regions' specific needs has proven to be an important prerequisite for culture-led regional regeneration approaches. If regions are no longer able to flexibly address their needs under the thematic concentration principle of the thematic objectives of the European Common Strategic Framework for all funds, the current diversity in regional development paths is called into question³².

The crucial role of the interpretation of the term 'innovation'

The interpretation and understanding of the term 'innovation' is central for further investment strategies devoted to arts, culture and the creative industries. It is an imperative, that social and cultural innovation is explicitly addressed when the term 'innovation' is used in the context of cultural policy and creative industry policy. Technological development and innovation is always accompanied by social and cultural change. And vice versa, social and cultural innovation processes form a precondition for recognising the need for technological development and innovation as well as for the creation and introduction of new processes and products. In particular, actors from cultural and the creative sectors are well equipped to provide knowledge, ideas, innovative concepts and products.

4.2. Specific recommendations: Thematic Objectives CSF 2014-2020

With reference to the **Thematic Objectives** of the Commission's proposal for the **Common Strategic Framework 2014-2020**, the following **specific recommendations** can be made regarding investment priorities intended to make better use of the potential of culture and creative industries. The proposal builds on the European Commission's "Staff Working Document" entitled "Elements for a Common Strategic Framework", adopted by the Commission on 14 March 2012, which lists 11 Thematic Objectives³³.

For practically the majority of the 11 thematic objectives a cultural relevance can be exploited. The following arguments for measures to interventions are based partly

³² See Bundesrat 2012, page 2, item 4.

³³ See http://ec.europa.eu/regional_policy/sources/docoffic/working/strategic_framework/csf_part2_en.pdf

on responses of the interviewees and documents submitted. The **specific recommendations** are the following³⁴:

(1) Strengthening research, technological development and innovation	
Investment priority (b)	Product and service development, demand stimulation, clusters, open innovation through smart specialization and social innovation
Programme relevance	ERDF
Main fields of action	<p>In order to continue already existing strategies based on quantitative and qualitative mapping on federal, regional and city level, further investment in the innovation potential of culture and the creative industries in German's regions and cities is essential (see progressive approaches in Berlin, North-Rhine-Westphalia and in many other regional states and cities)</p> <p>Fostering cross-sector cooperation (Science, Education, Culture)</p> <p>Fostering of cooperation models and pilot projects between commercial enterprises and artists as well as actors with a professional background in creative sectors (e.g. 'Kultur- und Kreativpiloten Deutschland', www.kultur-kreativpiloten.de)</p> <p>Further use of artistic and cultural innovation in urban and spatial development concepts (e.g. Ruhr-Triennale, Essen Cultural Capital 2010, IBA Sachsen-Anhalt 2010, Concept of the Social City, Quarter Management in urban areas etc.)</p> <p>Transform the knowledge of co-production into innovation-related business strategies (see examples in the text).</p>

³⁴ These recommendations (especially those referring to ERDF) may be also developed in those programmes dedicated to European Territorial Cooperation (trans-border or transnational).

(2) Improvement of access and use of Information and Communication Technologies (ICT)	
Investment priority (b)	Developing ICT products and services
Programme relevance	ERDF and ESF
Main fields of action	<p>Mapping of the ICT infrastructure of cultural organisations such as theatres, museums, libraries, socio-cultural centres etc. to identify the lack of qualitative standards and the demand for investment strategies</p> <p>Development of ICT products with cultural and creative content</p> <p>Promotion of digital access to cultural heritage</p> <p>Given the importance of cultural tourism for the general tourism market in Germany, ICT support for the development of intelligent cultural tourism products</p> <p>ICT support for libraries, particularly in deprived urban quarters and in rural areas</p> <p>Promotion of training programmes for stakeholders in rural areas lacking digital literacy. Projects should be established in partnership with cultural and educational centres.</p>

(3) Enhancing the competitiveness of SMEs	
Investment priority (a)	Promoting entrepreneurship
Programme relevance	ERDF
Main fields of action	<p>The promotion of entrepreneurship in the cultural and creative sector in Germany has been a key field of action in recent years and needs further consideration.</p> <p>Promotion of platforms and networks for start-ups: development of business incubators; support for the development of local financial instruments and financial schemes such as investment capital or guarantees; set up of venture capital funds for the creative industries; establishment of Small Project Funds for creative micro-enterprises.</p> <p>Fostering the Federal Government's 'Centre of Excellence for the Cultural and Creative Industries' and the initiatives at the level of the regional states.</p>

(4) Supporting the shift towards the low-carbon economy in all sectors

Investment priority (c)	Supporting energy efficiency in public infrastructures
Programme relevance	ERDF
Main fields of action	<p>Given the high density of cultural infrastructure in Germany (theatres, museums, libraries, cultural centres), energy efficient modernisation and renovation of public cultural institutions and infrastructure.</p> <p>Support to cultural initiatives and activists that aim at informing and sensitizing the public about the necessity of ecological change by taking into account climate and energy particularities in the region.</p> <p>Development of educational programmes and projects to understand the meaning of environment protection (stakeholder schools).</p>

(5) Promoting climate change adaptation and risk prevention and management

Investment priority (b)	Promoting investment to address specific risks, ensuring disaster resilience and developing disaster management systems
Programme relevance	ERDF
Main fields of action	<p>Development of risk prevention concepts for natural heritage sites such as historical gardens and parks.</p> <p>Fostering the development and the implementation of Management Plans for the 36 UNESCO World Heritage Sites in Germany.</p>

(6) Protecting the environment and promoting resource efficiency

Investment priority (c)	Protecting, promoting and developing cultural heritage
Programme relevance	ERDF
Main fields of action	<p>Investment in cultural and natural heritage sites through restoration measures</p> <p>Support to regional concepts aimed at specialisation strategies and identity building processes</p> <p>Development of integrated and holistic tourism concepts (Masterplan) for specific regions (i.e. cross-border, city – region, region – region).</p> <p>Development of cultural tourism concepts, which combine traditional cultural heritage and contemporary culture, including the arts.</p>

(8) Promoting employment and supporting labour mobility	
Investment priority (a)	Development of business incubators and business creation
Programme relevance	ERDF and ESF
Main fields of action	<p>Promoting employability for actors in the field of arts, culture and creative industries.</p> <p>Support to networks, incubators, co-working spaces for the cultural and creative actors.</p> <p>Support to the establishment of international networks for the cultural and creative sector.</p> <p>Support to mobility schemes and to finding access to international markets.</p>

(9) Promoting Social inclusion and combating poverty	
Programme relevance	ERDF and ESF
Investment priorities	<p>(a) Investing in health and social infrastructure, which contribute to national and regional local development.</p> <p>(b) Support for physical and economic regeneration of deprived urban and rural communities.</p> <p>(c) Support for social enterprises.</p>
Main fields of action	<p>The above mentioned three investment priorities provide a wide spectrum of opportunities to involve culture and the creative industries in regional development strategies.</p> <p>Further support strategies to social enterprises.</p> <p>Better communication of the role of social enterprises in regions and cities.</p> <p>Promoting cultural initiatives and projects in the context of integrated city development.</p> <p>Support for culture in remote areas to foster social inclusion; investment in cultural and educational infrastructure in disadvantaged areas; support to community-led local initiatives which allow access and funding for artist and cultural activists.</p> <p>Mapping of the role of social enterprises for urban and regional transformation objectives in urban and rural contexts.</p>

(10) Investing in education, skills and lifelong learning	
Investment priority (a)	Investing in education, skills and lifelong learning by developing education and training infrastructure
Programme relevance	ERDF and ESF
Main fields of action	Given the German wide Policy Strategy to 'Cultural Education', further investment in the educational and cultural infrastructure. Adaptation of educational concepts in existing educational institutions towards new challenges: development of career training offers in universities and schools; development of programs for vocational orientation; integration of entrepreneurship education in curricula and in arts education.

(11) Enhancing institutional capacity and ensuring an efficient public administration	
Investment priority	Enhancing institutional capacity and ensuring an efficient public administration
Programme relevance	ERDF and ESF
Main fields of action	Further investment in monitoring systems for culture-based regional development strategies. Robust research on the use of Structural Funds in Germany for culture and the creative industries in 2007-2013 (see Studies conducted for Austria and Finland). Capacity building measures for public administration at regional and local level involved in the implementation of the EU Structural Funds. Promotion of the Federal Initiative 'Culture and Creative Industries' in Germany. Promotion of the Ad-Hoc Working Group 'Creative Industries' of the regional states to foster exchange of information and coordination and the mapping of best practices. Promotion of the Ad-Hoc Working Group 'Culture and EU Structural Funds' of the regional states to foster exchange of information and coordination and the mapping of best practices. At federal and regional level, foster the collaboration between Ministries, especially Culture and Economics Ministries to achieve better coordination and efficient supporting schemes.

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List of Abbreviations

CF	Cohesion Fund
CI	Creative Industries
CSF	Common Strategic Framework
EAFRD	European Agricultural Fund for Rural Development
ERDF	European Regional Development Fund
ESF	European Social Fund
NSRF	National Strategic Reference Framework
OP	Operational Programme
SME	Small and Medium Sized Enterprises

Annex 1: Review ERDF & ESF – Selected Regional States

Criteria	Berlin ERDF 2007-2013	Total Budget Million €	EU ERDF Million €
OP Overarching Goal	Strengthening Berlin's international competitiveness and attractiveness	1700	875,5
OP Fields of action / interventions	(1) Promotion of business competitiveness and start-ups	568,4	293,0
	(2) Innovation and knowledge based economy	551,9	284,5
	(3) Integrated urban development	354,3	182,6
	(4) Environment	155,9	80,4
	(5) Technical Assistance for each supporting program	70,0	35,0
Relevance of culture in the OP	Intervention areas (1) – (3) are of high relevance for the funding of culture and the creative industries		
Qualitative assessment: Main fields of action under which culture & cultural industries are funded	Programmes under the responsibility of the Berlin Senate for Culture: - Investment in cultural infrastructure (museums, memorial site, theatre venues) aimed at promotion cultural tourism - Promotion of education and networking projects for actors of the creative industries (see also ESF) - Modernisation of the library sector		
Existence of specific to culture and creative industries dedicated programs	Four programmes administered by the Berlin Senate for Culture financed by ERDF - Cultural Investment Programme (€ 29,6 million) - Library Investment programme (€ 6,7 million) - Educational Programme for actors in the creative industries (€ 3 million) - INP Innovation Programme (€ 3 million) Additional: Budget for technical development in the cultural sector (€ 12,8 million)	45,7	42,3
Share of cultural funding to the total budget of the ERDF programme	All above listed programmes under ERDF	4,6%	
Relevance of creative industries in the programme	Actors of the creative industries are involved in the above mentioned programmes administered by the Berlin Senate for Culture Additional, the Berlin Senate for Economy provides significant assistance for the creative industries (Creative Coaching Centre, Micro-Credit investment, Venture Capital Fond, Project Future etc.) see www.berlin.de/projektzukunft/service/foerderung		
Source: compilation by the author based on document research and information obtained by the interviewees			

Criteria	Berlin ESF 2007-2013	Total Budget Million €	EU ESF Million €
OP Overarching Goal	Strengthening Berlin's international competitiveness and attractiveness		335,9
OP Fields of action / interventions	(1) Increase of the adaptability and competitiveness of workers and enterprises		51,6
	(2) Improving human capital		90,8
	(3) Improving access to employment and social inclusion of disadvantaged persons		180,2
	(4) Technical Assistance		13,4
Relevance of culture in the OP	All intervention areas are of relevance for funding of culture and creative industries		
Qualitative assessment: Main fields of action under which culture & cultural industries are funded	- Development of capacities for lifelong learning - Promotion of projects aimed to offer specific know-how in economic and legal issues for actors of the creative industries, mainly artists and freelancer, based on needs assessment		
Existence of specific to culture and creative industries dedicated programs	Two programmes administered by the Berlin Senate for Culture under ESF - Lernort Culture (€ 4,8 million) - Qualification in the cultural industries (€ 2,8 million)	7,6	
Share of cultural funding to the total budget of the ERDF programme	All above listed programmes under ESF	2.4%	
Relevance of creative industries in the programme	Actors of the creative industries are involved in the above mentioned programmes administered by the Berlin Senate for Culture Additional, the Berlin Senate for Economy provides significant assistance to the creative industries (Creative Coaching Centre, Micro-Credit investment, Venture Capital Fond, Project Future, etc.) see www.berlin.de/projektzukunft/service/foerderung		
Source: compilation by the author based on document research and information obtained by the interviewees			

Criteria	Lower-Saxony ERDF 2007-2013	Total Budget Million €	EU ERDF Million €
OP Overarching Goal	Different overarching goals Budget RCE region: Budget Convergence region (Lüneburg):	1466 809,4	639,8 589,0
OP Fields of action / interventions	Different strategic orientations		
Relevance of culture in the OP	Cultural interventions take reference to different priority axes and fields of interventions		
Qualitative assessment: Main fields of action under which cultural projects are funded	- Development and modernizing of cultural infrastructure - Preservation and development of cultural heritage through cultural tourism projects - Restoration of cultural heritage in the interest of the development of sustainable cultural tourism models - In some cases financing of feasibility studies		
Existence of specific to culture dedicated programs	According to the Directive on the Promotion of culture in Lower-Saxony (Cultural Investment programme): In RCE Region € 33 million; In Convergence Region € 25 million Additional, the Ministry of Economy, Employment and Traffic has financed 19 cultural tourism projects with a budget of € 21 million	58,5 21,0	
Share of cultural programmes to total financial ERDF budget	All above listed programmes under ERDF	3.5%	
Relevance of creative industries in the programme	Creative industries are not a priority in the above mentioned programmes but funded under other administrative responsibilities and programme objectives; a robust data base concerning the financial volume co-financed by EU structural funds to creative industries is not obtainable.		
Source: compilation by the author based on document research and information obtained by the interviewees			

Criteria	Saxony-Anhalt ERDF 2007-2013	Total Budget Million €	EU ERDF Million €
OP Overarching Goal	Convergence by sustainable development, promotion of growth and improvement of employment perspectives	2598	1932
OP Fields of action / interventions Priority axis	(1) Innovation, research and development	660,4	490,2
	(2) Increasing the competitiveness of the economy	861,6	643,2
	(3) Business-oriented economic infrastructure	346,8	258,3
	(4) Sustainable urban development including educational infrastructures	353,3	262,7
	(5) Environmental protection and risk prevention	272,2	200,0
	(6) Technical assistance	103,0	77,2
Relevance of culture in the OP	Three priorities axes are of relevance: (2), (3) and (4) Culture and the creative industries are not explicit mentioned in the fields of interventions Two programmes dedicated to culture have been implemented under responsibility of the Ministry of Culture		
Qualitative assessment: Main fields of action under which cultural projects are funded	Under (2): Promotion of enterprises of cultural industries, no information obtainable Under (3): Implementation of a Cultural Investment Programme devoted to foster cultural tourism infrastructure projects and sustainable cultural tourism concepts Under (4): Implementation of a Cultural Education Programme		
Existence of specific to culture dedicated programs	Cultural Infrastructure Investment Programme Cultural Education Programme	32,6	
Share of cultural programmes to total financial ERDF budget	All above listed programmes under ERDF	1,3%	
Relevance of creative industries in the programme	Creative industries are not a priority in the above mentioned cultural programmes but funded under other administrative responsibilities and programme objectives; a robust data base concerning the whole financial volume co-financed by EU structural funds is not obtainable.		
Source: compilation by the author based on document research and information obtained by the interviewees			

Annex 2: Review ERDF – Selected Border Region

Criteria	POMERANIA – German-Polish border region ERDF 2007-2013	Total Budget Million €	EU ERDF Million €
OP Overarching Goal	Contribution to sustainable development of the region through cross-border convergence of people, enterprises and institutions	156,2	132,8
OP Fields of action / interventions	(1) Cross-border improvement of infrastructure and environmental protection	65,1	55,4
	(2) Cross-border strengthening of the competitiveness of the economy and science	53,2	29,9
	(3) Strengthening the territorial coherence of the people	46,5	39,5
	(4) Technical Assistance for each supporting program	9,4	7,9
Relevance of culture in the OP	Culture is explicitly mentioned under action field (3): Strengthening cross-border cooperation in the field of social affairs, health, culture and sport		
Qualitative assessment: Main fields of action under which culture & cultural industries are funded	Under (1): Promotion of cultural tourism infrastructure projects and sustainable cultural tourism concepts Promotion of cultural infrastructure projects (museums, cultural centres) Under (3): Direct promotion of art and cultural projects (theatre, festivals, exhibitions, film etc.) Indirect promotion of culture within projects devoted to cross-border exchange, dialog, education und youth etc. Existence of a Small Project Fund under (3)		
Existence of specific to culture dedicated programs	Small Project Fund (SPF) Out of 500 small projects financed until now have a direct or indirect cultural dimension	4,8	4,1
Share of cultural funding to the total budget of the programme	SPF	3.1%	
	Estimated share of culture within the whole programme / action lines	> 5%	
Relevance of creative industries in the programme	Creative industries are not an explicitly priority in the programme		

Source: compilation by the author based on document research and information obtained by the interviewees

