

**EUROPEAN
EXPERT
NETWORK
ON CULTURE
(EENC)**

***Culture and the Structural Funds
in Spain***

by Jordi Pascual

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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.

About the author

Jordi Pascual teaches urban cultural policies and management at the Open University of Catalonia – UOC (*Universitat Oberta de Catalunya*). He has been a member of the Jury of the European Capital of Culture in 2006 (appointed by the European Parliament), 2007 (appointed by the European Commission) and 2010-11 (appointed by the Spanish Government). Founding member of the European Laboratory for Cultural Cooperation: <http://www.labforculture.org>. Founding coordinator of the "Agenda 21 for culture" process (www.agenda21culture.net) for the Committee on culture of United Cities and Local Governments (UCLG). He holds a MA in European Cultural Policies and International Cultural Relations (1997), BA in Geography (1997), BA in Humanities (1992) and Master in Methodologies in Demographic Studies (1993). He is the author of several articles and research reports on cultural policies and local development, including the following:

- "Culture and sustainable development: examples of institutional innovation and proposal of a new cultural policy profile", for the Division of Cultural Policies and Intercultural Dialogue of UNESCO,
- "Guide to Citizen Participation in Local Cultural Policy Development for European Cities", with Philipp Dietachmair and Sanjin Dragojevic (European Cultural Foundation)
- "Cultural policies, human development and institutional innovation: or why we need an Agenda 21 for culture" (*University of Melbourne UNESCO eJournal*)
- "Local cultural strategy development in South-East Europe. Building on practice and experience" (*Policies for Culture*)
- "Culture, connectedness and social cohesion in Spain" (*Canadian Journal of Communication*)

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1. Background and Methodology

1.1. Background

The European Expert Network on Culture (EENC) was set up in late 2010 with the aim of contributing to the improvement of policy development in Europe, through the setting-up of an effective network of leading European experts on culture which advises and supports the European Commission in the analysis of cultural policies and their implications at national, regional and European levels. It involves 18 independent experts and is coordinated by the Interarts Foundation and Culture Action Europe.

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 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: France, Germany, Greece, Italy, Poland and Spain.

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

¹ 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 (http://ec.europa.eu/regional_policy/sources/docoffic/working/strategic_framework/csf_part1_en.pdf); see also its accompanying Annex in http://ec.europa.eu/regional_policy/sources/docoffic/working/strategic_framework/csf_part2_en.pdf.

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 Spain, by providing a critical analysis of how ‘the unused potential of cultural and creative sectors’ can foster regional and local development in this country. The main focus of the research is on the Funds which have an impact at local, regional and national level (particularly the European Regional Development Fund and the European Social Fund). 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 elaboration of this paper has been conducted in parallel to similar analyses in France, Germany, Greece, Italy and Poland.

The Kingdom of Spain has a surface of 504,030 square kilometres and it is the second largest country of Western Europe. Spain is a democracy organised in the form of a parliamentary government under a constitutional monarchy approved in 1978. Regions and nationalities have the right to self-government under the name of "autonomous communities". As for the local governments, Spain has 8112 municipalities and 50 provinces. Spain became the 11th member of the European Union in 1986 and adopted the euro in 2001. The European Union has invested a substantial amount of resources during the 25 years. Spain has experienced high economic growth in the period 1993-2007 and received immigration from Europe, Latin America, Africa and Asia (the percentage of foreigners rose from 1% to 12% in a decade). The growth was partly based in unreal expectations and real-estate and financial bubbles, which are now bursting with the most severe economic crisis of its contemporary history. Spain is a developed country and enjoys a high quality of life.

Following this introduction and a short description of the methodology used, the paper presents an initial overview of how culture has been integrated in the implementation of the Structural Funds in 2007-2013 in Spain (Chapter 2). It then goes on to analyse the strengths, weaknesses, opportunities and threats for the cultural and creative sectors in the light of local and regional development objectives (Chapter 3). Finally, the paper closes with a section that identifies potential priorities for the European Commission’s negotiation mandate with Spain with a view to the implementation of the Structural Funds in 2014-2020 (Chapter 4).

1.2. Methodology

This report is mainly the result of desk research. The author has read and analysed the relevant documents produced by the European institutions on this topic (especially those listed in the EENC’s Request Form for this assignment), as well as the documents produced by Culture Action Europe in the *wearemore* campaign. The author has also revised the documents available on the website of the Spanish MINHAP on the Structural Funds (incidentally, a very complete website).

The author has undertaken two direct interviews (Mr Anatolio Alonso, Deputy Director of ERDF, MINHAP – Ministry for the Treasury and Public Administrations; and Mr Faustino Diaz, Deputy Director of Cultural Industries, MECD - Ministry for Education, Culture and Sport). The author has also used relevant information on the use of culture in the Structural Funds in Spain from a diverse range of media sources.

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

2.1. The MENR

The main planning document for the Structural Funds in Spain for the period 2007-2013 is called "National Strategic Reference Framework" (*Marco Estratégico Nacional de Referencia*), and the acronym MENR is also often used. The document has 227 pages. The MENR is the 'Partnership Contract', prepared by Spain, after consultation of the autonomous communities (during 2006), other public and non-public stakeholders (during 2006) and in cooperation with the EC (several documents between October 2006 and April 2007), on the basis of the regulations of the EC for 2007-2013 (Regulation (CE) 1083/2006 of the Council, 11 July) for the ERDF, the ESF and the Cohesion Fund (pages 8-14 of MENR). It was approved on 27 April 2007.

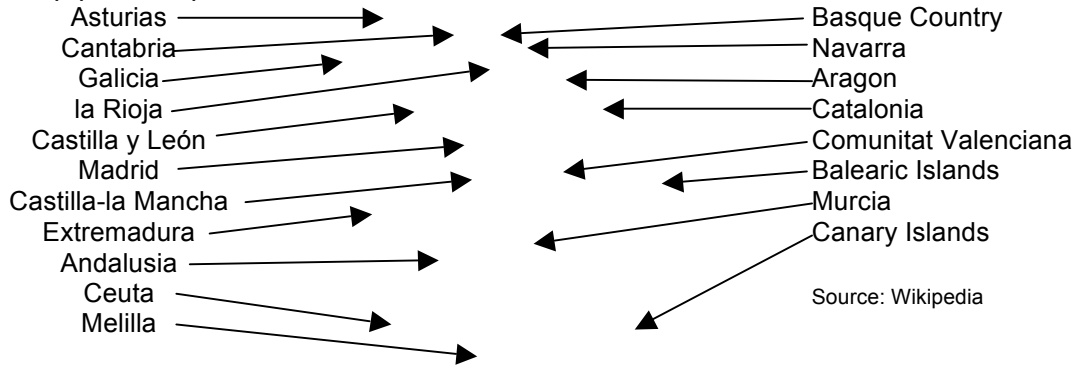
This document outlines the priorities and how the EU funds will be spent in Spain; the "document has a double character: financial and strategic" (page 1, MENR).

2.2. The regions

According to European criteria for the Structural Funds for 2007-2013, the MENR classifies the Spanish 17 autonomous communities and the 2 autonomous cities in these four groups:

- Convergence regions. Those regions whose GDP per capita is less than 75% of the EU (25) average: Andalusia, Castilla-La Mancha, Extremadura and Galicia.
- Phase Out regions. Those regions whose GDP per capita is less than 75% of the UE (15) average, but above the 75% of the EU (25) average: the autonomous communities of Asturias and Murcia, and the autonomous cities of Ceuta and Melilla (located in the North of Africa).
- Phase In regions. Those regions whose GDP per capita has just achieved 75% of the EU (25): Valencia, Castilla-León and Canary Islands.
- Competitiveness regions. These regions have a GDP per capita above 75% of the EU (25): Cantabria, Aragon, Balearic Islands, Catalonia, Madrid, Basque Country, Navarra and la Rioja.

The map places Spain's 17 autonomous communities and 2 autonomous cities:



2.3. The place of culture in the strategic part of MENR

The MENR is based on the interim evaluation of the Partnership Contract between the EU and Spain for 2000-2006 and includes a SWOT of Spanish Convergence and Competitiveness regions. In those SWOT, culture only appears as a Strength of some "Convergence" regions.

- ⤴ In the SWOT analysis, for **Convergence** regions, the "Territory of great landscape and cultural richness, on top of great biodiversity" is identified as a Strength (page 66) for 3 Convergence Regions: Andalusia, Extremadura and Galicia (but not Castilla - la Mancha); and for 1 Phasing out region, Asturias (but not for the other phasing out region, Murcia; and not for the autonomous cities of Ceuta and Melilla).² This researcher cannot find an objective reason to exclude Castilla-la Mancha and Murcia as being territories of 'great landscape and cultural richness'.
- ⤴ In the SWOT analysis for **Competitiveness** regions, neither culture, nor creativity appear.³ Culture and the cultural and creative industries could have been mentioned in factor "d" (which refers to universities), or in factor "l" (which refers to the diversity of natural spaces); or (why not?) culture could have deserved its own point.

Moreover, the analytical part of the MENR (pages 32-51) describes the 10 factors that Spain can bring to European competitiveness.⁴ Culture is not mentioned at all, neither as one of the factors,

² The full list of 6 strengths is the following: (a) Population growth and suitable proportion of youth; (b) Convergence to EU 25 in average road infrastructure; (c) High capacity to create jobs; (d) Increase in environmental awareness as horizontal priority; (e) Progress in renewable energies; (f) Territory of great landscape and cultural richness, on top of great biodiversity. Source: MENR

³ The full list of 10 strengths is the following: (a) Demographic vitality and immigration; (b) Good percentages of population with higher education; (c) Suitable productive infrastructure; (d) Strong (public) R+D system and solid network of university centres; (e) Existence of large enterprises and production clusters; (f) Economies of agglomeration; (g) Environmental conscience as horizontal priority; (h) Capacity to generate employment (l) Wide diversity of natural spaces of great value and singularity; (j) High degree of presence of information society (*sic*) in the productive fabric. Source: MENR.

⁴ The ten factors are (1) Widening and improving the internal market; (2) Improving the technological capital; (3) Improving the physical infrastructure; (4) Improving the energy efficiency and the distribution of the energetic supply; (5)

nor as an instrument at the service of other factors (such as tourism, urban development or social cohesion). Culture does not exist. A country which is recognised as a place of culture (just four examples: it hosts the largest number of World Heritage sites; it is the second tourist destination; it hosts some major cultural industry companies in fields such as publishing; Spanish is a universal language) does not mention culture or creativity on the list of key factors for development.

Even though the MENR mentions the “cultural richness” as a strength in some Convergence regions,⁵ the role of culture in regional development was not seriously considered in the strategic analysis of the MENR.

2.4. The place of culture in the operational part of MENR

The operational part of the MENR established 4 main objectives and 27 “priority axes”. The definition of these 27 Priority Axes is mainly a theoretical exercise, because the key programming documents for the ERDF and the ESF, that is, the Structural Funds, is undertaken by the Operational Programmes (see below). The 27 priority axes are: 7 for Convergence regions of ERDF, 5 for Competitiveness regions of ERDF, 2 for Ultra-Peripheral regions of ERDF, 5 for Transborder Cooperation of ERDF, 5 for ESF and 3 for the Cohesion Fund. Culture is mentioned in the explanation of 4 priority axes. The exact quotation follows:

1. In Priority Axis "Urban and local development" for Convergence Regions (pages 116-124 of MENR), culture appears tangentially as an instrument “to achieve greater social cohesion through economic, social and cultural integration” and as an end in itself “to renew the built environment, by the re-urbanisation of old industrial plots, and developing the historic and cultural landscape.”
2. In Priority Axis "Urban and local development" for Competitive Regions (pages 116-124 of MENR), the same sentence is used.
3. In Priority Axis “Environment, Heritage and Risk Prevention” for Territorial Cooperation (page 149 of MENR), the “Preservation of cultural heritage” appears as one of the topics in which projects may be developed.
4. In Priority Axis “Socio-economic and institutional integration” for Territorial Cooperation (page 149 of MENR), the “Joint use of education, health, culture and sports services and centres” appears as one of the topics in which projects may be developed.

All axes are developed in **Operational Programmes**. There are Regional Operational Programmes (ROP) and Pluri-regional Operational Programmes (POP). These documents define

Increasing the number of enterprises and the entrepreneurial spirit; (6) Creating more and better jobs; (7) improving education and the quality of human capital; (8) Improving the social cohesion; (9) Improving the equal opportunities between men and women, and the social inclusion; (10) Preserving the environment. Source: MENR.

⁵ As “cultural richness” is associated to landscapes and biodiversity, it is likely to guess that the writer of this chapter had probably cultural heritage in mind.

the substance, that is, the typology of projects that may receive funding from the Structural Funds, and in what amount.

- The ROP apply to only one region. Therefore, there are two Regional Operational Programmes for each region, one for ERDF and another for the ESF. The ROP are managed by the autonomous communities.
- The POP are thematic and reach all the regions. The POPs are managed by Ministries or other public (national) entities. There are 2 Pluri-regional Operational Programmes for ERDF and 2 Pluri-regional Operational Programmes for ESF.

The ERDF

Based on the European criteria, the Operational Programmes list the 96 spending categories (or headings) within the ERDF. Each heading is thematically explained, its relation to other headings is provided and a budget is included.

Three headings are explicitly related to culture: (58) Protection and preservation of cultural heritage; (59) Development of cultural infrastructure; (60) Improve cultural services. These headings only appear in some Regional Operational Programmes.

The Structural Funds are investing in Spain in the period 2007-2013 the total amount of **346.605.430 euro for culture** (headings 58, 59 and 60 of the ERDF), of which:

- "Cultural heritage" (heading 58) is 270.919.833 euro, which represents 78,16% of funds for culture and 0,789% of total Structural Funds of Spain.
- "Cultural infrastructure" (heading 59) is 72.335.597 euro, which represents 20,87% of funds for culture and 0,21% of total Structural Funds of Spain
- "Cultural services" (heading 60) is 3.350.000 euro, which represents only 0,97% of funds for culture and 0,01% of total Structural Funds of Spain

Chapters 58, 59 and 60 represent exactly 1% of total Structural Funds of Spain. The figures reproduced above have been obtained from the MENR (published in 2007). It is important to notice that the figures actually may vary because a degree of reprogramming can occur, and because co-funding (depending on the region, 50% or 75%) is always needed. Only after 2013 will it be possible to analyse whether the whole budget of chapters 58, 59 and 60 has been spent or not (probably not, because the current economic crisis is preventing many local and regional governments to actually invest the co-funding.)

It is also very important to state that culture may have been funded by the ERDF through other headings of the Spanish MENR, the following ones being the more obvious:

1. "Investment in enterprises directly related to research and innovation, establishment of new enterprises in universities, etc." (heading 7)
2. "Services to citizens, that is e-services in health, public administration,

- training inclusion, etc." (heading 13)
3. "Services to SME, as e-commerce, e-services on education and learning, creation of networks, etc." (heading 14)
 4. "Other measures to support SME access and use of ICT" (heading 15)
 5. The "protection and regeneration of natural environment" (heading 50)
 6. The "promotion of natural heritage" (heading 55)
 7. The "protection and development of natural heritage" (heading 56)
 8. The "improvement of services in tourism" (heading 57),
 9. The "integrated projects on urban and rural renewal" (heading 61),
 10. "Other social infrastructure" (heading 79)

Time constraints prevents a thorough analysis of the projects related to culture that have been funded under these headings.

The ESF

The ESF in 2007-2013 did not include any explicit chapter of spending on culture, and it has been impossible (due to lack of aggregated data and severe constraints in time) to identify expenditure or projects in those headings that probably funded cultural programmes:

- The "promotion of entrepreneurial spirit and adaptability" (especially headings 62, 64 and 68).
- The "employability, social inclusion and equal opportunities between men and women" (especially headings 65, 66, 70, 71, 80 and 81).
- The "improvement of human capital" (headings 72, 73 and 74).

(Only a few projects have been identified.) The ESF could have supported initiatives from the arts and culture field such as e.g. upgrading skills of arts teachers, developing new programmes in arts universities, developing schemes for access to culture, supporting non-profit cultural organisations etc. Importantly, it can also support capacity-building for cultural administrations to better implement the Structural Funds.

The European Territorial Cooperation

It has been impossible (due to lack of aggregated data and severe constraints in time) to identify expenditure in programmes within the Territorial Cooperation in 2007-2013.

Therefore, the aforementioned amount of 346.605.430 euro for culture can be identified as a minimum within ERDF, and a minimum within the Structural Funds.

A brief comparison

Before entering in the regional and thematic distribution of the ERDF funds spent in Spain during 2007-2013 (chapters 2.5 to 2.8), a brief European comparison can be provided:

- Expenditure of structural funds in culture in Spain in 2007-2013 is 1%, which is a percentage well below the EU average (1,7%).

- Germany, France, Romania and Austria also spend 1%, but there are countries that have spent even less: Latvia (0,9%), Ireland (0,4%) and the United Kingdom (0,3%). The countries that spend the highest percentages are Malta (8,2%) and Cyprus (5,1 %), followed by Italy (2,9%), Lithuania (2,7%), Greece (2,4%) and Denmark (also 2,4%).
- In absolute terms, Spain (with is 346,6 M€) is the 6th country in expenditure, after Poland (1.014,1 M€), Italy (800,1 M€), Czech Republic (512,7 M€), Greece (483,4 M€) and Hungary (410,4 M€).

2.5. The budgets dedicated to culture in the MENR

The expenditure of Structural Funds in Spain in the period 2007-2013 reaches the total amount of **346.605.430 euro for culture** (headings 58, 59 and 60), and is split under the following regions.

1. CONVERGENCE REGIONS

Heading 58. "Protection and preservation of cultural heritage"

Regional OP of Andalusia 61.520.787 €

Regional OP of Castilla - la Mancha 7.746.882 €

Regional OP of Extremadura 62.334.490 €

Regional OP of Galicia 14.640.158 €

Total heading "58" = 146.242.317 euro (0,905% of the total amount spent in Convergence Regions)

Heading 59 "Development of cultural infrastructure".

Regional OP of Andalusia 48.688.381 €

Regional OP of Extremadura 6.181.131 €

Regional OP of Galicia 14.116.085 €

Total heading "59" = 68.985.597 euro (0,427% of the total amount spent in Convergence Regions)

2. PHASING OUT

Heading 58. "Protection and preservation of cultural heritage"

Regional OP of Asturias 18.572.020 €

Regional OP of Melilla 2.019.845 €

Total heading "58" = 20.591.865 euro (1,671 % of the total amount spent in Phasing Out Regions)

3. PHASING IN

Heading 58. "Protection and preservation of cultural heritage"

Regional OP of Castilla y León 35.582.041 €

Regional OP of Comunitat Valenciana 9.257.268 €

Total heading "58" = 44.839.309 euro (1,2 % of the total amount spent in Phasing In Regions)

4. COMPETITIVENESS

Heading 58. "Protection and preservation of cultural heritage"

Regional OP of Aragon 12.822.679 €

Regional OP of Balearic Islands 4.800.000 €

Regional OP of Catalonia 17.916.188 €

Regional OP of the Basque Country 3.607.475 €

Regional OP of Madrid 20.100.000 €

Total heading "58" = 59.246.342 equals 3,067% of the total amount spent in Competitiveness Regions

Heading 59 "Development of cultural infrastructure".

Regional OP of Madrid 3.350.000 €

Total heading "59" = 3.350.000 € equals 0,173% of the total amount spent in Competitiveness Regions

Heading 60 "Development of other cultural services".

Regional OP of Madrid 3.350.000 €

Total heading "60" = 3.350.000 € equals 0,173% of the total amount spent in Competitiveness Regions). Please mind there is not a mistake, headings 59 and 60 have exactly the same amount in Madrid.

It is important to recall that these figures appear in the MENR approved in 2007. The budgets that will be actually spent may vary due to re-programmation (if this is possible and acceptable) or to the realities of local, regional or national availability of matching funding (some difficulties in locating matching funding have been identified). Only after the end of the period 2007-2013 (that is, in 2014) will it be possible to analyse whether the whole budget of chapters 58, 59 and 60 has been spent or not (probably not, because the current economic crisis is preventing many local and regional governments from actually investing the matching funding.)

2.6. The place of culture in some POP

The MENR explains that the ERDF funds in Spain would be implemented through Operational Programmes, be it regional or pluri-regional. Most of this study will be dedicated to analyse the Regional programmes (see chapters below). But it is also important to notice the existence of Pluri-regional programmes and the fact that, in the current period 2007-2013, they may have been a very useful instrument to boost the relation between culture, SMEs and ICT. The main purpose of the Pluri-regional Operational Programmes is to support the most innovative actors at a state level, with some programmes that are not restricted to the regional actors. The POP are managed by Ministries or other public (national) entities.

The Spanish MENR for 2007-2013 included 4 Pluri-regional Operational Programmes, 2 for ERDF and 2 for ESF.

The 2 Pluri-regional Operational Programmes of ERDF have been analysed in this study.

- Pluri-regional Operational Programme on "Research, Development and Innovation to support the enterprises", also known as "Technological Fund".
- Pluri-regional Operational Programme on the "Economy of Knowledge".

Both Operational Programmes are interrelated: the first supports private actors and the second supports public actors; they share the same Managing Authority. The main priorities in these POP have been very similar, and can be summarised as follows:

- Support sectorial clusters in order to structure the sectors
- Support to large projects with demonstrative effect, and support to singular projects
- Support to scientific and technological parks
- Support to the transfer of knowledge from universities and public research to enterprise.

The creative and cultural industries do not appear in the priorities of these two POP. But "education in the digital era" and "digital public services" are priorities of the POP for the "Economy of Knowledge". It is very likely that, under these priorities, some cultural projects (or projects with a clear cultural dimension) have been funded. The "Avanza" Plan and the "Red.es" programme are probably the best known example, although concrete information on cultural projects funded under this Plan has not been obtained.

2.7. The place of culture in some ROP

The lack of available (aggregated) data and the scarcity of time have been severe constraints for the realisation of this report; the elaboration of an exhaustive and complete study on the presence of culture in the Operational Programmes of the SF in Spain for 2007-2013 is possible, but it would have needed more time.

An in-depth analysis of the Regional Operational Programmes has been limited to some regions. This choice is partly due to the identification of regions which had devoted more resources to culture and partly to cover regions in all corners of Spain (North and South, East and West):

- Convergence: Andalusia and Galicia
- Phasing Out: Asturias
- Phasing In: Valencia
- Competitiveness: Aragon and Madrid

For each one of these ROP, the following documents have been analysed:⁶

- Initial Regional Operational Programme (2006)
- Revision of Operational Programme (2011)
- Annual reports 2007, 2008, 2009 and 2010
- Lists of beneficiaries of Structural Funds (dated on April 2012).

Moreover, a list of all projects funded under heading 58 (working document, internal, provided by MINHAP, SG for ERDF) has also been used.

2.7.1. Andalusia (Convergence)

- Although being a “Convergence” region, the name of the main planning document of Andalusia is “The strategy for competitiveness of Andalusia 2007-2013”. It is a good declaration of intentions.
- The Strategy has 8 main axes⁷ and culture is mainly identified in axis 5 “Urban and Local Development”, which, in turn, develops 5 topics: urban development, culture, tourism, sports and commerce. Culture is also mentioned in axis 1 (Knowledge society) and in axis 2 (Support to enterprises).
- The specific objectives on culture in the ROP of Andalusia show a good understanding of the potential of culture for the development of Andalusia: (1) To promote the active participation of entrepreneurs in the generation of richness and employment in the cultural field, boosting culture as an area of research and technological innovation; (2) To improve the cultural offer of cities as a tool to boost the local economy and society, with dynamic libraries, archives and archaeological sites, and to widen the cultural offer with the restoration of cultural heritage; (3) To promote the construction and the equipment of new cultural centres; (4) To preserve the cultural goods listed in the Historic Heritage, by implementing techniques of preventive conservation, reliable methodologies of restoration and renewals that guarantee new uses; (5) To create networks of knowledge and systems of cultural information, promoting an open access labour market in the cultural fields.⁸
- Some cultural projects of the ROP of Andalusia are listed in chapter 2.8.
- Progress in the expenditure in headings 58 (cultural heritage) and 59 (new cultural infrastructure) seems to be slow. On 31-12-2010, only 35.68 % had been spent in heading 58 (that is, 22.848.846,44 € out of the planned 64.046.125 €) and only 33,30 % had been spent in heading 59 (18.230.797,94 € out of the planned 54.743.403,00 €).⁹

⁶ These documents are available in the very complete website of MINHAP dedicated to Structural Funds: <http://www.dgfc.sggp.meh.es/sitios/DGFC/es-ES/Paginas/inicio.aspx>

⁷ (1) Development of the Knowledge economy; (2) Development and innovation in enterprises; (3) Environment, Nature, Water resources and Risk prevention; (4) Territorial balance, Accessibility and Energy; (5) Local and Urban Development; (6) Welfare and social cohesion; (7) Better and more human capital; (8) Agro-food system, fisheries and rural development. Source: ROP Andalusia 2007.

⁸ Source: ROP Andalusia 2007.

⁹ Source: ROP Andalusia, report 2010.

2.7.2. Galicia (Convergence)

- The Strategy of Galicia for 2007-2013 is based on 7 axes.¹⁰ Culture is mentioned in several of these axes. Firstly, for axis 1 (on “Knowledge Society”), Galicia suggests that the “Centre of Sciences of Cultural heritage” (with the support of Galician universities and the Spanish key national research institute –CSIC-) “becomes a national and international key centre on heritage and cultural industries”.¹¹ In the same axes, Galicia suggests to “create a scenario of equal opportunities in the information society, by promoting Galician cultural identity, and mainly those aspects related to the preservation of Galician language and the heritage legacy of the region”.¹² Finally, culture obviously appears in axis 5 dedicated to “Local and Urban Sustainable Development”. Both as an end in itself (cultural heritage and cultural infrastructure, headings 58 and 59) as a dimension of integrated local development (heading 61).
- Some cultural projects of the ROP of Galicia are listed in chapter 2.8.
- It has not been possible to estimate progress of the expenditure in headings 58 (cultural heritage) and 59 (cultural infrastructure) on 31-12-2010 (no details are available).

2.7.3. Asturias (Phase out)

- The Strategy of Asturias for 2007-2013 is based on 7 axes.¹³ Culture is mentioned in two of these; in axis 1, dedicated to the economy of knowledge, it is foreseen to “promote the electronic media, the presence of Asturias in the digital media and the development of contents that boost the visibility and widen the enjoyment of cultural heritage in Internet (heading 15), whereas in axis 5 on “Urban and Local Sustainable Development”, an objective is to better exploit the role of culture in local development.
- Some cultural projects of the ROP of Asturias are listed in chapter 2.8
- Progress in the expenditure in heading 58 (cultural heritage) is average. On 31-12-2010, 10.313.141,41 had been spent and certified, that is 38,87 % of the 26.531.457,00 € that are planned in the ROP.¹⁴

2.7.4. Valencia (Phase in)

- The Strategy of Valencia for 2007-2013 is based on 3 axes.¹⁵ Culture is included in axis 3, as an element to be taken into account in the integrated projects of rural and urban regeneration (heading 61), as well as in heading 58 related to cultural heritage.

¹⁰ (1) Development of the Knowledge economy (Research and Development, Information society and ICT); (2) Development and innovation in enterprises; (3) Environment, Nature, Water resources and Risk prevention; (4) Transportation and energy; (5) Local and Urban Sustainable Development; (6) Social infrastructure; (7) Technical assistance and better institutional capacity. Source: ROP Galicia 2007, page 105.

¹¹ Source: ROP Galicia 2007, page 111.

¹² Source: ROP Galicia 2007, page 112.

¹³ (1) Development of the knowledge economy (Research and Development, Information society and ICT); (2) Development and innovation in enterprises; (3) Environment, Nature, Water resources and Risk prevention; (4) Transportation and energy; (5) Local and Urban Sustainable Development; (6) Social infrastructure; (7) Technical assistance and better institutional capacity. Source: ROP Asturias 2007.

¹⁴ Source: ROP Andalusia, report 2010.

¹⁵ (1) Improvement of the regional competitiveness through the investment in infrastructures of communication and the promotion of Research and development; (2) Promotion of the productivity and diversification of the economic fabric; (3)

- Progress in the expenditure in heading 58 (cultural heritage) is average. On 31-12-2010, 3.423.533,68 had been spent and certified, that is 25,89 % of the 13.224.669,00 € that are planned in the ROP.¹⁶

2.7.5. Aragon (Competitiveness)

- The Strategy of Aragon for 2007-2013 is based on 4 axes.¹⁷ Culture is just mentioned in axis 4 on “Urban and Local Development”. The main objective related to culture in this axis 4 just focuses on the relation of culture and heritage; and its contribution to local development: “To value cultural heritage and to promote local development”.
- But, a detailed analysis of the specific objectives shows that there is not an integrated approach of culture with other dimensions of local development; but only expenditure on chapter 58 on “cultural heritage” is foreseen: (a) Conservation and restoration of listed cultural and artistic heritage; (b) Conservation and improvement of monuments; (c) Recuperation of buildings with historic interest; (d) Archaeological interventions; (e) Restoration of goods in museums and historic-artistic heritage; (f) Public buildings of cultural interest.¹⁸
- The relation between cultural activities and other areas of competitiveness of Aragon (SMEs, ICT) is not mentioned.
- Some cultural projects of the ROP of Aragon are listed in chapter 2.8.
- Progress in the expenditure in heading 58 (cultural heritage) seems to be slow. On 31-12-2010, only 24,31 % had been certified, which in absolute terms is 6.233.637,18 € out of the planned 25.645.358,00 €. ¹⁹

2.7.6. Madrid (Competitiveness)

- The Strategy of the region of Madrid in the ERDF for 2007-2013 has 4 axes.²⁰ Culture is mentioned in two of these axes. In axis 1, Madrid affirms the “will to digitalise cultural heritage, in order to guarantee its conservation and to promote the access of citizens, by means of a specific portal in the internet” (this expenditure was foreseen in heading 13). In axis 4, Madrid affirmed the decision to co-fund integrated projects of urban development as well as specific projects dealing with tourism, cultural heritage and natural heritage of those municipalities with more than 35.000 inhabitants. (Headings 58, 59 and 60 are concerned, but also heading 61 for the integrated projects.)
- Some cultural projects of the ROP of Madrid are listed in chapter 2.8.

Territorial cohesion, environmental protection and management of water resources. Source: ROP Valencia 2007, page 98.

¹⁶ Source: ROP Valencia, report 2010, page 29. Please note that the amount “programmed for 2007-2013” written in this document (13.224.669 euro) does not match with the amount written in the initial ROP (9.257.268 euro); probably due to reprogramming.

¹⁷ (1) Knowledge economy and Development and innovation in enterprises; (2) Environment and Risk prevention; (3) Local and Urban Sustainable Development; (4) Technical assistance and better institutional capacity. Source: ROP Aragon 2007.

¹⁸ Source: ROP Aragon 2007.

¹⁹ Source: ROP Andalusia, report 2010.

²⁰ (1) Knowledge economy and Development and innovation in enterprises; (3) Energy and access to transportation services; (4) Local and Urban Sustainable Development; (5) Technical assistance. Source: Initial ROP Madrid, 2006, page 70.

- It has not been possible to estimate progress of the expenditure in headings 58 (cultural heritage), 59 (cultural infrastructure) and 60 (cultural services) on 31-12-2010.

2.8. Some cultural projects funded by the Structural Funds

The EC request to the EENC asks researchers to identify cultural projects that have received Structural Funds during the period 2007-2013. This chapter provides a list of projects, classified in a typology of topics. It would not be accurate to write that a project is a good practice, a doubtful practice, or a bad practice in this report. (Information obtained is the result of desk-research, without specific interviews with project managers, without specific field-work, without crossing the information of the different sources, without peer-validation...; which are recommended steps before a project achieves this recognition). Some remarks or questions are formulated when it is relevant. Funding is indicated when a reliable source has been found. Qualitative information on the relation between these projects and the specific potential of the role of culture in the Structural Funds for the future is not provided under this chapter but in chapter 3 (SWOT analysis).

a. Knowledge economy. Heading 13 “Services and applications to citizens”

- Galicia has funded several cultural projects through the “Call to fund research projects on sectorial technologies defined in the Galician Plan for Research and Development -INCITE-“. Projects on “food technologies, ICT, society and culture, design and industrial production and technologies of the material and buildings” could be funded under this Call. Specific details of the cultural projects funded under this Call do not appear in the documents that are available to the public, and they have not been identified due to lack of time.
- Andalusia mentions in its ROP (2007) the will to develop a Virtual Library and the bank of Andalusian Content “to disseminate our cultural heritage in internet”. This report did not find evidence of the implementation of this project.
- Madrid, in the initial ROP (2007), announced a programme “to digitalise the cultural heritage, in order to guarantee its conservation and to promote the access of citizens, by means of a specific portal in the internet”. No evidence (factual or economic) of the implementation of this programme has been found in the documents corresponding to 2008, 2009, 2010 or 2011.
- The Pluri-regional Operational Programme on Economy of Knowledge probably funded (under the “Avanza” Plan) the realization of a “5D digital virtual itinerary in the old Barcelona” as a result of the cooperation between the City History Museum of Barcelona and the University Pompeu Fabra (Laboratory of Culture and Tourism).

b. Entrepreneurship (development and innovation). Heading 8, “Other investment in enterprises”

- Andalusia funded a programme to “develop activities to support the presence of products related to flamenco in the international markets, as well as to promote the normalised presence [sic] of flamenco in the main cultural circuits“. This programme has actually been implemented. As it is described in the documents accounting for the ERDF activities in

Andalusia in 2008, 2009 and 2010, it seems that the programme has (mainly?) funded the presence of artists in international festivals, although there is also notice of some strategic development of the system (enterprises, clustering, networking, presence in international fairs, branding, etc.).

- Galicia has funded several cultural projects through the “Call to fund research projects on sectorial technologies defined in the Galician Plan for Research and Development -INCITE-. Projects on “food technologies, ICT, society and culture, design and industrial production and technologies of the material and buildings” could be funded under this call. Specific details of the cultural projects funded under this Call do not appear in the documents that are available to the public, and they have not been identified due to lack of time.

c. Environment and natural heritage. Heading 55 “Promotion of natural richness”

- Andalusia has funded a programme to support the regeneration of natural and cultural goods that are related to the (old) cattle routes.

d. Support to improve tourist services. Heading 57

- Andalusia has implemented the project “Cadis, origin of culture” through the Institute for Employment and Technological Development of the Province of Cadis, which has funded (a) actions related to cultural itineraries in the province; (b) actions on the 200 anniversary of the first Spanish Constitution (approved in Cadis in 1812) and (c) actions related to the promotion of cultural and tourist routes. Specific details on content or funding have not been identified.

e. Cultural heritage (heading 58)

- The vast majority (almost 80%, that is 270.9 M€) of the total budget dedicated to culture by the Structural Funds in Spain (a total of 346.6 M€) was spent under this heading. The following list is a selection of the projects that are considered to be relevant. This list illustrates the diversity of projects funded during 2007-2011.
- 816 projects have been given ERDF support under this heading (source: list provided by the MINHAP). These projects are distributed geographically as follows:²¹
 - Galicia: 397 projects
 - Andalusia: 132 projects
 - Castilla y León: 94 projects
 - Catalonia: 74 projects
 - Extremadura: 65 projects
 - Aragon: 26 projects
 - Asturias: 2 projects
 - Melilla (autonomous city): 12 projects
 - Balearic Islands: 5 projects
 - Basque Country: 4 projects
 - Madrid: 3 projects

²¹ MINHAP provided a list that includes only 13 regions and 1 autonomous city. Information for the other 4 regions – Cantabria, La Rioja, Murcia, Navarra- and 1 city –Ceuta- was not available in this list.

- Comunitat Valenciana: 2 projects
- Castilla - la Mancha: 1 project
- Canary Islands: 0 projects
- A thematic typology is suggested below. When budgets are given, please notice that they correspond to the ERDF funding (and not to the total amount of the project). This analysis relies on the list of projects provided by MINHAP (working document, quoted always as "MINHAP list on heading 58").

Protection and preservation of cultural heritage – Improvements for single projects

- Andalusia, 121 projects²² of preservation of cultural heritage (as for 31 December 2010), from small-scale to large-scale projects, which was directly managed by the Junta (the regional government) through the general direction of Cultural Goods. An example of a large-scale project is the Ferro Tower in Guadix (province of Granada), in which the ERDF investment is 419.747,78 euro. Another example is the archaeological remains (and the new museum) of Medinat-al Zahra in Cordoba, the largest "new town" built under the Islam years in the Iberian peninsula, a wonderful example of architecture and archaeology. ERDF funding has contributed to this large project in a very small proportion (213.806,28 euro dedicated to the restoration of the Abd-el-Rahman hall). (Source: OP Andalusia, Report 2011, and MINHAP list on heading 58.)
- Andalusia. The restoration of cultural goods of the Historic Andalusia Heritage, including prestigious paintings and "archaeological goods in the Archaeological Museum of Seville" has also been funded with ERDF sources.
- Castilla y León. Several projects have funded the preservation of some cathedrals in this northern region. Examples are the cathedrals of Palencia (1.762.284,11 euro), Segovia (1.266.086,2 euro), Valladolid (988.364,66 euro), Ciudad-Rodrigo (509.523,08 euro), or León (292.707,09 euro), among others.
- Castilla y León. The regional government is investing an ERDF amount of 2.672.332 for the construction of the Visitors centre (*Centro de Recepción de Visitantes*) in the Atapuerca Prehistory site, one of the most impressive European prehistory sites and probably the one that provides a longest range of human occupation.
- Aragon. The cathedral of Tarazona is also receiving funding from ERDF (386.340,48 euro).
- Valencia. The restoration of the old convent of Carmen (located in Valencia), is receiving an ERDF investment of 3.006.411,32 euro.
- Catalonia. The Government of Catalonia has invested in the restoration of the Palau Güell (listed in the World Heritage, located in the old town of Barcelona, an early construction of Antoni Gaudí) an ERDF amount worth 1.032.137,65 euro.

Protection and preservation of cultural heritage – Projects in network

- Basque Country. The government of the province of Bizkaia is spending 2.862.132 euro in several projects aiming at preserving the historic and cultural heritage in the towns of Bizkaia.

²² The list above says 132. Sources of these two figures are different. The difference is probably due to different moments of calculation or due to the existence of projects of cultural heritage directly managed by local governments.

Tourism

▪ Almost all the projects listed under this heading “58” have an implicit tourism dimension. In some projects, this dimension is implicit, the project of the regional government of Extremadura “Infrastructure for tourism”, which is investing 2.672.332,72 euro, being the most explicit one.

Museums

▪ Asturias. The regional government is investing the amount of 9.067.349,9 euro from ERDF in the Museum of Fine Arts of Oviedo (the regional capital of Asturias). The investment will allow the Museum to double its exhibition space, creating new galleries and improving the spaces for the reserves and the public. This is the third largest cultural project (in funding) in absolute terms during the period 2007-2011 in Spain.

Theatres

▪ Extremadura. The regional government is investing an amount of 2.1369.75,58 ERDF funding in the project “Network of theatres”.

▪ Galicia. The Xunta (government of Galicia) is spending 221.995,20 euro in the restoration of the Theatre Coliseo Noela (municipality of Noia).

Contemporary art

▪ Galicia. The Centre for Contemporary Art of Galicia (known internationally as CGAC for its acronym in Galician language) received a funding from ERDF worth 148.145,20 euro to improve its collection by buying works of art.

Protection and preservation of cultural heritage - Other uses

▪ Andalusia. The regional government is investing ERDF funding of 4.900.000 euro in the restoration of the Town Hall (*Casas Consistoriales*) of Écija. This listed building is still the site of the City Council.

▪ Castilla y León. The *Junta* (regional government) is investing 1.388.824,51 euro in the restoration of the “Quintanar” palace, located in the old town of Segovia, to become the Centre for Audiovisual Arts of the region. The centre opened its doors in 2011

▪ Catalonia. The Government of Catalonia is dedicating 11.270.459 + 3.848.242,43 euro (in two different projects) to the preservation of the former Hospital de la Santa Creu i Sant Pau (World Heritage Site) and its renewal to become an “international city” with suitable infrastructure to host headquarters of international organisations (UN Habitat, UN universities, Euro-med institutions...). This is the cultural project that has received the largest amount of funding in absolute terms during the period 2007-2011 in Spain.

Urban renewal

▪ Madrid. The regional government of Madrid is investing 10.609.990,5 euro from ERDF in the renovation of the physical infrastructure of the surroundings of the largest cultural district in

Madrid, the “Matadero” district. This is second largest project (in funding) in absolute terms during the period 2007-2011 in Spain. (This is mainly a physical infrastructure project, and its attribution to heading 58 could be questioned.)

- Basque Country. The coastal town of Bermeo received an ERDF grant worth of 250.001 euro in order to implement projects aiming at the “urban regeneration of the old town”.

Libraries (infrastructure)

- Andalusia is investing in furniture and technical equipment of 8 libraries (1 for each province in Andalusia). A few examples of the funding dedicated to this topic are the programmes in the province of Córdoba (386.425,71 euro) or in the province of Almeria (370.402,72 euro). A similar amount has been spent in the 8 provinces of Andalusia.

f. Cultural infrastructure (heading 59)

- In Andalusia, 32 projects of construction have been funded (as of 31 December 2010), including the construction of 4 libraries in Villafranca de Córdoba (Córdoba), Cadiar (Granada), Belmez de la Moraleda, (Jaén) and La Rinconada (Sevilla), the construction of the Iberian (pre-Roman people) Museum in Jaen, or the construction of the (large) Centre of Contemporary Artistic Creation (*Centro de Creación Artística Contemporánea*) of Córdoba. Also, some investment has been devoted to the improvement of some centres that belong to the Network of Cultural Spaces in Andalusia (*Red de Espacios Culturales de Andalucía - RECA*), such as (a) access infrastructure and protection of the Roman Theatre in Malaga; (b) infrastructures of protection of the Archaeological Monument of Italica or (c) actions and urbanisation of the Dolmen de Soto, Trigueros (Huelva).
- In Madrid the construction of some new cultural centres is being co-funded by ERDF. It is worth mentioning three cultural centres in the city of Fuenlabrada (the Civic-Cultural Centre *Barrio del Arroyo* with ERDF funding of 1.224.932,04 €; the Civic-Cultural Centre of the Neighbourhood of la Avanzada, with ERDF funding of 659.375,67 €, and the Cultural Centre Astronomy Hall with ERDF funding of 449.789,09 €), the Arts production centre of Getafe (with a foreseen ERDF funding of 1.955.291,00 €), or the School of Music, Dance and Library in Parla (ERDF funding of 1.189.373,00 €, already finished). The total budget of Madrid in heading 59 was 3,35 million euro. (It is likely that this amount has been integrated in the unified Call for proposals -published on 9 June 2008- on “Local development” open to municipalities with more than 35.000 inhabitants, which is the means used by the regional government to deliver ERDF funds.)

g. Other cultural services (heading 60)

- Madrid, Despite the fact that the OP for Madrid announces that a budget of 3,35 million euro would be spent under this chapter, the documents analysed did not find any evidence that this expenditure has been done.

h. Integrated projects of urban and rural regeneration (heading 61)

- In Asturias, the Siero City Council is using ERDF funding for culture in the integrated project of urban regeneration of the city centre, whose name is Pola de Siero; the name of the project is "New Pola: Nature, History and Culture".

i. Integrated urban development (Urbana initiative)

- The Urbana initiative reproduces at a Spanish scale the EU initiative Urban. It does not belong to any POP, but it was an initiative of MINHAP. It has implemented urban regeneration projects in deprived neighbourhoods in 46 Spanish cities. The Urbana had a budget of 344 million euro and has been directly managed by the ERDF Directorate of the Spanish MINHAP.
- Some of the urban regeneration projects of Urbana have funded the renewal of cultural buildings, such as in Logroño (former convent becomes a cultural centre for youth), Lugo (former prison becomes a cultural centre), Vitoria (creation of a centre for cultural NGOs), Sevilla (establishment of a "café cultural"), Cerdanyola del Vallès (renewal of the theatre-auditorium and spaces for rehearsal in the arts) and Talavera de la Reina (the former monastery "El Alfar del Carmen" becomes a library, a resource centre and hosts other services).
- The Urbana initiative has also given support to cultural activities. In Andalusia the Urbana project of Córdoba funded a season of band concerts (*Ciclo de conciertos de Bandas de Música tradicionales*). Implemented by the City Council of Córdoba in the framework of the Urban Sur programme, which aims at improving the quality of life and the economic and social dimensions of the districts in the southern edge of the Guadalquivir river, the cultural dimension of the project consisted in the programming of 10 concerts of 10 music bands from the Province of Córdoba. This project is identified as a good practice in the Report 2010 of the implementation of SF in Andalusia. A project of local integrated and sustainable development should always aim at developing endogenous capacities, and the programme of concerts does not seem to have reinforced the cultural endogenous capacities in the field.

j. ESF (heading not identified)

- Andalusian Intercultural Networks, a project promoted by the Department of Employment of the Regional Government, aiming to improve communication and networking between all the third sector initiatives dealing with immigration, the management of cultural diversity, and interculturalism. The project has widely used the social media (Facebook), it has organised seminars, it has generated new knowledge to the members... This project is identified as a good practice in the Report 2010 of the implementation of SF in Andalusia.

k. Marketing (no heading identified)

- In Andalusia, 3 campaigns (Andalusia - Culture, Andalusia - Heritage Cities and Andalusia - Flamenco) have been launched in 2010 to promote Andalusia to foreign tourists, with a budget of around 700.000 €, in a project coordinated by the Spanish Agency for Tourism

(TURESPAÑA. Instituto de Turismo de España (MITYC)), according to data on "Beneficiaries" (dated on 23 April 2012).

I. Academic research of universities (no heading identified)

- In Aragon, the analysis of the Beneficiaries document (dated on 23 April 2012) also reflects that the SF have funded 4 projects in the University of Zaragoza, on "Ethics and trauma in contemporary fiction in English language" (72.764,55 euro spent in 2011), "Genre hybridization and society in British and American cinema: a cartography of cultural discourse" (73.205,00 euro spent in 2010), "Discursive models in the transmission of grammatical doctrine from Varron to Carisio: problems in identification, delimitation, adscription and edition" (3.442,03 euro spent in 2008) and "Typology and internal variation in the correlation between the systems of case and concordance in natural languages: compilation and study" (34.326,54 euro spent in 2011).

3. SWOT Analysis

This chapter is dedicated to provide a tentative SWOT analysis addressing the strengths, weaknesses, opportunities and threats of Structural Funds investment in the cultural and creative sector in Spain. The Guidelines of DG-EAC for this EENC report suggest that a separate analysis is done for several groupings of regions. This analysis has been only partially implemented: general comments are provided to the whole of Spain and some remarks are directed either to the Competitiveness or the Convergence regions.

Strengths

- The cultural fabric in Spain is dense. Public and private investment in the last three decades have been extremely useful and suitable to allow the existence of cultural centres, theatres, museums, libraries and other cultural venues in all the territories of the state.
- Some specific heritage sites still deserve new restoration, preservation and conservation processes, but the most significant monuments and heritage buildings are in good state.
- There is also a very dynamic generation of new SMEs in the fields of artistic education, audiovisual, heritage services, digital activism and local development.
- Spain is a land of very active initiatives in the field of traditional culture. NGOs and associations are the key actors in this field. The decreasing amount of funding available (due to budget cuts) has not led to the lack of vibrancy of these initiatives, which create solid social capital.
- The CCI have good entrepreneurial and business skills (especially in Competitiveness regions) although processes of capacity building will be very useful (especially in Convergence or "less developed" regions).

- There are some public agencies specialized in the analysis of the cultural sector (Basque Observatory of Culture) and the support of the cultural and creative industries (ICEC - Catalan Institute for Cultural Enterprises).
- Some professional networks in the cultural sectors do exist at national level (performing arts or visual artists). Some regional networks are also very strong, like the associations of cultural managers in Aragon (Procura) and Catalonia (APGCC), heritage in Andalusia (IAPH) or the platform of designers in Catalonia (the FAD, which will be reinforced by the opening of the Design HUB). Hint: there are many other examples that cannot be listed in this small-scale report!
- Some emerging networks and initiatives may play a role in the future: the network of Spanish Intercultural cities (a sub-network of the European network led by the Council of Europe), the Kreanta Foundation congresses of Creative Cities, and the Interacció congresses promoted by the Province of Barcelona.

Weaknesses

- Most of the investment under headings 58, 59 and 60 has been purely spent in infrastructures, with scarce funding dedicated to the connecting projects between cultural infrastructures and society (visitors' attendance, marketing, development of new SME linked to the site, etc.).
- Structural Funds spent in Spain during the period 2007-2013 clearly correspond to the consideration of culture as "public patronage": an old conception of culture which is actually (a) isolated from other public policies, (b) implemented without the involvement of civil society and bottom-up approaches, (c) with severe difficulties to promote contemporary activities / business, and (d) paying scarce attention to governance and sustainability.
- Convergence regions (Andalusia and Galicia) have given wider and more intelligent use (with projects on SMEs or ICT) of Structural Funds in 2007-2013 than Competitiveness regions (Aragon or Madrid).
- The years of the Spanish "real-state" bubble have led to the construction of some cultural centres that will not open the doors. In many cases, the commissioner (a local government, or a regional government) decided to invest in the capital funding (sometimes with ERDF funding), but (in many cases) it did not take into consideration the running costs of the centre and (almost never) analysed the "cultural impact" of the new infrastructure in the existing cultural fabric. There is a real risk of wasting investments. Examples exist in almost all regions, in almost all cultural sectors, and have different sizes. To name but a few: the Cidade da cultura in Santiago de Compostela (Galicia), the cultural centre in Níjar (Andalusia), the Arts Production Centre in Getafe (Madrid) or the theatre of Torredembarra (Catalonia).²³

²³ The TV programme "Salvados" (la Sexta) broadcasted a successful 40 minute- report on the waste of capital investment in Spain on 11 March 2012. The reference newspapers (La Vanguardia, El Pais, El Mundo, El Periódico) have dedicated specific reports to some of these projects.

- The political structure of Spain is based on autonomous communities; they have the remit on culture (as well as health, education and other) but some of these communities are too small or lack the genuine will of self-government. The system needs improvement. At least, the relation between the autonomous communities and the national level deserves better coordination. Efforts are needed to connect the cultural systems, in geographical terms and in sectorial terms.
- The Spanish Federation of Municipalities and Provinces does not seriously invest in the promotion of the role of culture for local development. Although this organisation, also known as FEMP (following its acronym in Spanish) published some interesting studies in 2006 and 2007, its activities on culture do not have an impact in the Spanish cultural system. The FEMP has not generated a platform of good practices in cultural projects. The FEMP does not host a network of the most dynamic local councillors for culture.
- The Spanish cultural sector is fragmented. The different sub-sectors are not connected and they have not generated any joint civil-society platform, although attempts have been done by some groupings of cultural managers (late 2010).
- Training in cultural management exists in many universities and research centres. The crisis is pushing these initiatives to cooperate. Most of these training programmes are too theoretical and lack strong relation with the existing cultural, social and economic fabric.
- Cultural and creative initiatives have a very low degree of internationalisation and are still largely disconnected from the emerging markets. Training activities are urgently needed, especially in Convergence regions.
- Enterprises have not yet understood that culture-based creativity is an essential feature of a post-industrial economy (an enterprise needs more than an efficient manufacturing process, cost-control and a good technological base to remain competitive; it also requires a strong brand, motivated staff and a management that respects creativity and understands its process. It also needs the development of products and services that meet citizens' expectations or that create these expectations). There are very few initiatives aiming to reach these objectives; perhaps the most interesting ones are "Disonancias" (creative workers temporarily employed in non-cultural enterprises with the commission to develop a new prototype) and Culthunting (a thorough analysis of the full cultural-anthropological dimension of a business: external and internal image, social and cultural responsibility, intercultural competences, alliances...).
- The indicator used by MINHAP to analyse the progress in Regional Operational Programmes in the field of culture is the increase in the number of cultural goods per capita that are listed ("*bienes de interés cultural por 1000 habitantes*"). Example for Asturias (year of reference 2004, value in the year of reference = 0,30; target 2010 = 0,32; target 2013 = 0,35). This indicator belongs to the heritage field (therefore, it is coherent with the fact that ERDF funding has been almost completely oriented towards this sector), but it has a "political" nature (a cultural good is listed after a long technical process and finishes with an Act of Law) that has no relation at all with the ERDF investment. An example will clarify: if all ERDF funding in a specific region was directed to a World Heritage site -already "listed"- which was badly protected, if the project was successful and the site captured new visitors

and boosted the local systems in cultural, social and economic terms... the indicator would not capture this success. On top of that, this indicator does not reflect at all the importance of culture in a post-industrial society.

- The size of the projects that are funded through the Structural Funds deserves some consideration. Managing authorities should be aware of the administrative costs if too many small projects are funded. Three examples in heading 58 can be taken:
 - Galicia had a budget of 14.640.158 euro and decided to spend these ERDF funds in 397 projects. (a) Only one project has received more than 1 million euro: the preservation and protection of the mine town of Fontao, worth 1.069.129,90 euro. (b) 42 projects have received less than 1 million but more than 100.000 euro, examples being the renewal of the Theatre Coliseo Noela (in Noia), with an investment of 221.995,20 euro, the “new equipment for the Museum of Fine Arts in A Coruña” worth 140.000 euro or several projects aiming at the preservation of different portions of the -World Heritage Site- Roman Wall of Lugo, with 723.782,03 euro + 282.282,44 euro + other smaller quantities. (c) 131 projects have received less than 100.000 but more than 25.000 euro. (d) 223 projects (56% of all projects) have received less than 25.000 euro, the restoration of the roof of the church in Cambre, with 835,11 euro from ERDF being the smallest investment. Therefore, the average project was funded with only 36.877 euro. Galicia is a region with rural population and many municipalities. ERDF funds have probably been spread too thinly and result in limited effectiveness.
 - In Andalusia, the budget of 61.520.787 € is being spent in 132 projects, and, therefore, the average project had 466.067 euro.
 - In Aragon, the budget of 12.822.679 is being spent in 26 projects; the average is 493.180 euro.

Threats

- As a result of the economic and financial crisis, expenditure in culture has been cut at all levels of the administration. The most severe cuts have taken place at the level of the Ministry for Culture (with an accumulated cut of around 15% of the budget), although some autonomous communities (for example, Catalonia, around 20% of cuts) and local governments have also severely cut their expenditure in cultural policies and programmes.
- Governments are periodically undertaking processes of cultural planning (with different names: cultural strategy, local / provincial / regional plan on culture). These exercises are often elaborated in isolation (the cultural sector is not related / connected enough to other actors of society –be they the economic, the social or the territorial). If these exercises are implemented, they often lack the existence of two important bodies: a shared body for the promotion and acceleration of new projects and of the speed up in the generation of new projects and a body for accountability and evaluation.
- The public sphere experiences a battle between those that believe that culture is a right of

citizens (and, thus, deserves public funding), and those that believe that culture is not a right and that very scarce public funding should be dedicated to cultural projects. The Spanish Constitution (article 44) is very clear and states that there is a right to culture.

- Connecting infrastructure (accessibility to cultural sites, surrounding facilities, etc.) is still lacking in some peripheral areas (in Convergence and Competitiveness regions).
- The National Reform Programme of Spain is the political document setting out a three-year strategy to implement the EU 2020 strategy at the national level (by fostering necessary structural reforms). The Spanish National Reform Programme does not have a serious consideration of culture-based development. Considering that the Partnership Contracts to be prepared by Spain and the European Commission to implement EU Regional Development Policy in 2014-2020 should be aligned with this National Reform Programme, efforts will have to be done (in Spain, and in the European Commission) to include a thorough consideration of the role of culture in the Partnership Contract for 2014-2020.
- Most of the Structural Funds spent in Spain in cultural projects during the period 2007-2013 occurred under the axis "Urban and local development" (which includes headings 58, 59 and 60). No expenditure in this axis officially contributes to the accomplishment of the Lisbon Strategy. "Partnership Contracts" require that most of projects to be funded by ERDF contribute to Lisbon. This is a major problem for investment in culture within the Structural Funds.

Opportunities

- The new Partnership Contract between the European Commission and Spain can change the paradigm: from an old conception of culture (mainly heritage, mainly public, quite isolated) to a paradigm in which culture is a key element of sustainable development (developing solid policies and contributing to other policies and strategies).²⁴ Also, seen from the internal logic of the Spanish cultural system, the new Partnership Contract can be a very good opportunity to "shake" the Spanish cultures and to multiply the capacity of culture to influence all sectors in society. The new Partnership Contract has the potential to provide new energy to the system. The Spanish Ministry for Education, Culture and Sport may seize this opportunity and become the focal point of this endeavor.
- An in-depth research report on the use of Structural Funds in Spain for cultural projects should be commissioned in early 2012 by MINHAP, in cooperation with the Spanish Ministry for Education, Culture and Sports (Secretary of State for Culture). This study will have to analyze ERDF, ESF and European territorial cooperation programmes, as well as the existing national, regional and local plans to support CCI, as well as sectorial strategies in the several cultural sectors. (Such a study has been done in Austria²⁵ and in Finland²⁶. This study may also suggest prototypes of projects to be implemented in Pluriregional and

²⁴ As Agenda 21 for culture (2004) and the Declaration on "Culture as the Fourth Pillar of Sustainable Development" (2010) suggest. See United Cities and Local Governments.

²⁵ See Kulturdokumentation, 2011: <http://www.kulturdokumentation.org/eversion/indexframe.html>

²⁶ See Working Group on CCI, 2012, pages 14-15.

Regional Operational Programmes for 2014-2020. This EENC paper may only be considered as a humble introduction to that study.

- A good range of the cultural programmes developed by the Spanish governments (Ministry for Culture, autonomous communities, cities and local governments) could use the Structural Funds in the period 2014-2020 because the Common Strategic Framework offers a wide range of entry points (although it does not explicitly recognize culture-based development). The circulation of the information must be a priority. Again, the Spanish Ministry for Education, Culture and Sport may seize this opportunity.
- Smart Specialization Strategies will be a good opportunity to connect cultural actors in a specific territory, working together in the topics that will promote innovation and reinforce the strongest assets of the competitiveness of a region / area.
- Crisis has led cultural actors to reinforce the search of innovative solutions. There is hunger to share, to learn and to implement, especially among the new generation of cultural managers (born in the 1970s and 1980s)

4. Priorities for Cultural Investment 2014-2020

4.1. The Common Strategic Framework

This chapter identifies potential priorities for the Commission's negotiation mandates with Spain for the period 2014-2020.

The proposal builds on the European Commission's "Staff Working Document" entitled "Elements for a Common Strategic Framework"²⁷, adopted by the Commission on 14 March 2012, which lists 11 thematic Objectives.²⁸ The briefing for this report (provided by the European Commission and EENC) identified several key actions in the "Common Strategic Framework" document refer particularly to cultural and creative industries in Thematic Objectives 1, 3, 6, 9 and 10. These thematic objectives have been considered, but it has been found that there are other "entry" points for culture-based initiatives in the thematic objectives 2, 4, 8 and 11.

The proposal has been elaborated in coherence with the SWOT analysis of Chapter 3 of this study.

The following documents have also been used in the elaboration of this final chapter:

²⁷ <http://ec.europa.eu/esf/BlobServlet?docId=386&langId=en>

²⁸ The 11 thematic objectives are: (1) Strengthening research, technological development and innovation; (2) Enhancing accessibility to and use and quality of information and communication technologies; (3) Enhancing the competitiveness of small and medium-sized enterprises (SME); (4) Supporting the shift towards a low-carbon economy in all sectors; (5) Promoting climate change adaptation and risk prevention; (6) Protecting the environment and promoting the sustainable use of resources; (7) Promoting sustainable transport and removing bottlenecks in key network infrastructures; (8) Promoting employment and supporting labour mobility; (9) Promoting social inclusion and combating poverty; (10) Investing in education, skills and lifelong learning; (11) Enhancing institutional capacity and an efficient public administration. Source: European Commission, 2012.

- "The *wearemore* campaign guide for the negotiations on the Structural Funds 2014-2020", produced by Culture Action Europe.²⁹
- The policy handbook on "How to strategically use the EU support programmes, including structural funds, to foster the potential of culture for local, regional and national development and the spill-over effects on the wider economy?", prepared by the Working Group of EU Member States Experts (Open Method of Coordination) on cultural and creative industries.

The main principles that are orienting these recommendations are the following: better mapping, assessment and evaluation mechanisms; a solid institutional framework; a transition from institutionalization to community-based services; analysis of the suitable scale of intervention (local, regional, grouping of regions or national); transition from overwhelming investment in the preservation of heritage to the support of entrepreneurs in culture.

Each recommendation is addressed to the relevant scale: national level, all regions, less developed regions ('Less Dvt') or more developed regions ('More Dvt').

4.2. Main recommendations

The recommendations are the following:

(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
Projects in POP (national level)	<p>(ERDF) Develop in detail the section dedicated to culture of the Guide to Regional Innovation Strategies for Smart Specialization,³⁰ drafted by the S3 Platform.³¹</p> <p>(ERDF) Task-force between Spanish MINHAP, MECD (Ministry for Education, Culture and Sport) and MinIndustry, and those regional governments (not all regional governments) with experience and success in this field (Andalusia, Catalonia, Basque Country, Madrid)</p> <p>(ERDF and ESF) A thorough mapping exercise of CCI in Spain, including research centres, incubators and enterprises</p> <p>(ERDF and ESF) Establishment of new clusters and networks in the cultural and creative industries. In close cooperation</p>

²⁹ See <http://www.wearemore.eu>

³⁰ http://ipts.jrc.ec.europa.eu/activities/research-and-innovation/documents/guide/draft_12_12_2011.pdf

³¹ The establishment of a "Smart Specialization Platform" (S³P) was announced in the Commission Communication "Regional Policy contributing to smart growth in Europe 2020", which was adopted at the same time as the Innovation Union Flagship with the purpose of assisting regions and Member States to develop, implement and review regional smart specialization strategies: <http://ipts.jrc.ec.europa.eu/activities/research-and-innovation/s3platform.cfm>

	with existing clusters. Ownership of these processes must be in civil society and professional networks. (ERDF) Support to product and service development in the creative industries (e.g. innovative online dissemination tools for the music, cinema and games industry)
Projects ROP – All regions	(ERDF) Smart specialization with culture and creative industries based on regional/local (statistical) evidence (e. g. strategic regional programmes for the development of the creative industries based on quantitative and qualitative mapping)
Projects ROP – Less Dvt	(ERDF) Social innovation (pilot) projects with the leadership of the creative sector, aiming at true endogenous growth, with the development of citizens / territorial platforms for the establishment of a local cultural development plan. URBACT's Creative Clusters programme may be an inspiration. ³²
Projects ROP - More Dvt	(ERDF) Open innovation processes with the leadership of creative methods, to be developed mainly in urban areas, connecting the cultural and creative actors to SME and other social actors.

(2) Enhancing access to and use and quality of ICT

Investment priority	(b) Developing ICT products and services
Projects in POP (national level)	(ERDF) Developing ICT products with cultural and creative content, conceived to be useful to all range of cultural centres that are open to the public: theatres, art venues, museums, festivals, etc. Also, in the tourism industry, apps for guided tours to historic sites, etc.
Projects ROP – All regions	-
Projects ROP – Less Dvt	(ESF) Cultural media centres activities regarding e-inclusion (e. g. training programmes for those lacking digital literacy which are run by cultural centres in rural areas)
Projects ROP - More Dvt	

³² See <http://www.urbact.eu>

(3) *Enhancing competitiveness of SMEs*

Investment priorities	(a) Promoting entrepreneurship
Projects in POP (national level)	<p>(ERDF) Do not let the programmes in this TO be developed in isolation by regions. Pluri-regional programmes with SMEs should foster territorial cooperation of several regions in Spain (example: Madrid with Castilla-la Mancha Extremadura and Castilla y León; Valencia with Catalonia, Murcia and the Balearic Islands; etc.).</p> <p>(ERDF) Establishment of financial support systems for creative industries start-up companies (e. g. seed funding scheme for young entrepreneurs from different creative industries branches). A similar programme has been implemented in the 2011 Spanish Action Plan to Promote the Cultural and Creative Industries.³³</p>
Projects ROP – All regions	<p>(ERDF) Creative Credits programme (adapted from the programme of NESTA):³⁴ a voucher scheme that enables SME to benefit from the expertise and innovative potential of creative businesses. Also to take into account the examples of Disonancias or Culthunting.</p> <p>(ERDF and ESF) Developing education schemes to promote entrepreneurship at schools and universities targeted to creative, artistic and cultural professions (e. g. seminars on entrepreneurship, management classes). In close cooperation with current post-graduate and master schemes on cultural management.</p>
Projects ROP – Less Dvt	<p>(ERDF) Building-up networks and communities for new creative entrepreneurs in some creative industries: architecture, fashion, design.</p>
Projects ROP - More Dvt	<p>(ERDF) Establishment of financial support systems for creative industries start-up companies (e. g. seed funding scheme for young entrepreneurs from different creative industries branches, mainly architecture, fashion, design...)</p>

(4) *Supporting the shift to the low-carbon economy*

³³ <http://www.calameo.com/read/0000753350b1ce9d39fb9>

³⁴ http://www.nesta.org.uk/about_us/assets/features/guide_to_creative_credits

Investment priorities	(c) Supporting energy efficiency in public infrastructures
Projects in POP (national level)	(ERDF) Mapping exercise of cultural infrastructures that are actively engaged in the low-carbon economy and environmental sustainability programmes; and production of a toolkit for self-evaluation of cultural infrastructure and programmes (similar to Julie's Bicycle). ³⁵ (ERDF) Plan to improve the energy efficiency of cultural infrastructure (e.g. renovation of public cultural buildings in cooperation with solar architects and eco-designers)
Projects ROP – All regions	
Projects ROP – Less Dvt	
Projects ROP - More Dvt	

(6) *Protecting the environment and promoting resource efficiency*

Investment priorities	(c) Protecting, promoting and developing cultural heritage
Projects in POP (national level)	(ERDF) Make compulsory a "cultural impact assessment plan" prior to the beginning of any work: a document that explains how the (re)new(ed) infrastructure will interact with existing cultural infrastructure, with social actors, with economic actors, and what governance it will have. Guarantee that the reuse of a historic building or the construction of a new infrastructure is a process of social innovation, which allows citizens to take ownership of the project (invest a portion of the budget for this purpose). (ERDF) Allow single regions to make their own choices under this Thematic Objective (ERDF) Mapping exercise of cultural education projects / outreach programmes in Spanish museums, cultural centres and festivals (most of them operate with SME). Explore thematic new networks and clusters with these initiatives. Training and capacity building may be considered.
Projects ROP – All regions	(ERDF) Fix a maximum percentage (it may well be 10%) of the ERDF funds for Spain for 2014-2020 to be invested in cultural infrastructure, either in projects aiming at the preservation of cultural heritage ("old stone") or the construction of new infrastructure ("contemporary stone") . A clear shift must be visualised. (ERDF) Some emblematic actions with European added-value may be worth considering (establishing clear-cutting threshold criteria, such as World Heritage Sites or European

³⁵ See www.juliesbicycle.com

	<p>Heritage labels brands).</p> <p>(ERDF) Avoid funding small projects by introducing a minimum threshold of expenditure.</p> <p>(ERDF) When an investment in cultural infrastructure is approved, guarantee that there is a contemporary component (commissioning new work of art related to the infrastructure, contemporary architecture interventions in historic buildings, etc.).</p>
Projects ROP – Less Dvt	
Projects ROP - More Dvt	-

(8) Promoting employment and supporting labour mobility

Investment priorities	(a) Development of business incubators and business creation
Projects in POP (national level)	(ERDF) Mapping exercise of existing incubators that host cultural and creative industries projects.
Projects ROP – all regions	<p>(ERDF) Creative Industries business incubators (e. g. transforming unused urban space in co-working spaces with related training programme for young creative entrepreneurs). This programme may mainly target Less Developed Regions, but it could also be coherent in main cities of rural areas in Most Developed Regions</p> <p>(ERDF) Support and coaching programs for business creation in the field of the cultural and creative industries (e. g. start-up support programmes for the creative industry)</p>
Projects ROP – Less Dvt	(ESF) Language learning to improve employability of workers in cultural professions, mainly in cultural tourism companies.
Projects ROP - More Dvt	<p>(ESF and ERDF) Further education and training for unemployed wishing to become new entrepreneurs in culture, the arts and the creative economy (e. g. training in management, marketing, accounting etc.)</p> <p>(ESF) Language learning to improve performance of cultural enterprises willing to internationalise their activities.</p> <p>(ESF) Developing cultural competences, creative and intercultural skills through formal, informal and non-formal learning</p>

(9) Promoting social inclusion and combating poverty

Investment priorities	(a) Investing in health and social infrastructure which
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	contribute to national and regional local development
Projects in POP (national level)	<p>(ERDF) A mapping exercise of regeneration programmes in Spain (either funded by Structural Funds or not), comparing those that have included a cultural chapter and those that have not (results will show that the former are more successful).</p> <p>(ERDF) Guarantee that all community-led development strategies funded by ERDF in 2014-2020, either in less developed or more developed regions, include an explicit cultural chapter.</p>
Projects ROP – All regions	<p>(ERDF) Awareness-raising and engagement with local communities and enterprises to fight discrimination and promote intercultural activities. Possibly, a programme supporting the cities and villages (with a minimum number of inhabitants) that have a local programme for interculturalism.</p> <p>(ERDF) Mapping of projects that promote the active participation of citizens in cultural processes. According to the results, a pilot programme of the Health departments of those regions interested to boost these initiatives may be launched.</p> <p>(ESF) Developing equal access to culture schemes, development of cultural projects aiming at social inclusion of excluded groups - improving their social skills and other skills and capacities through active participation in cultural activities</p>
Investment priorities	(b) Support for physical and economic regeneration of deprived urban and rural communities
Projects in POP (national level)	<p>(ERDF) Guarantee that all programmes for the economic and physical regeneration of deprived communities include a solid cultural chapter. This is essential. Regeneration is not only a physical or economic process; it is also cultural. Neighbours must be invited to own the process of regeneration, to generate new cultural competences and to create new cultural projects (not necessarily capital infrastructure).</p> <p>(ERDF) A mapping exercise of successful regeneration processes in Spain that have included a cultural chapter.</p>
Projects ROP – All regions	(ERDF) Measures and innovative projects to allow the cultural participation of people living in deprived urban and rural communities (e. g. innovative architectural adaption of public spaces for creative practice of young people)

Projects ROP – Less Dvt	
Projects ROP - More Dvt	
Investment priorities	(c) Promoting the social economy and social enterprises
Projects in POP (national level)	
Projects ROP – All regions	(ESF) Support to social economy initiatives in the field of culture, aiming at the promotion of groups that are at risk, especially in areas of large and medium size cities.
Projects ROP – Less Dvt	
Projects ROP - More Dvt	

(10) Investing in education, skills and lifelong learning

Investment priorities	(a) Investing in education, skills and lifelong learning by developing education and training infrastructure
Projects in POP (national level)	(ERDF) Platform of universities, training and education centres dedicated to the relation between culture and development, targeted to the better employment or business perspectives of recent graduates as well as to the better connection between training and local realities.
Projects ROP – All regions	(ERDF and ESF) Support to the elaboration and implementation of new curricula (by existing or new training and education centres) that relate the artistic, culture or creative industries to the processes of local development and internationalisation. Reforms should aim to ensure the acquisition of the key competences, notably in terms of employability. Reforms should also aim to improve the match between skills supply and labour market demand. (ERDF and ESF) Support to lifelong learning schemes to cultural managers, cultural mediators and activists.
Projects ROP – Less Dvt	
Projects ROP - More Dvt	(ERDF) Support education and training infrastructures dedicated to the training of creative people (including renovation and/or upgrading of buildings)

(11) Enhancing institutional capacity and an efficient public administration

Investment priorities	Enhancing institutional capacity and an efficient public administration.
Projects in POP (national level)	(ERDF and ESF) Thorough research on the use of Structural Funds in Spain for cultural projects in 2007-2013, inspired in equivalent studies done by Austria and Finland. The research may include several recommendations, and one of

	<p>these may be a better strategic alliance between the ministries or vice-ministries concerned (at least, MINHAP, Culture, Education and Industry).</p> <p>(ERDF and ESF) Serious and open consultation in the elaboration of the Partnership Contract 2014-2020. The consultation should not be restricted to regions but include all relevant stakeholders such as the main Spanish cultural networks, relevant cities and municipalities and the FEMP.</p>
Projects ROP – All regions	<p>(ERDF and ESF) Technical assistance measures for cultural administrations willing to be involved in ERDF programmes (e. g. training, studies related to culture, arts and creative industries in regional ERDF programmes).</p> <p>(ERDF) Technical assistance to large cultural organisations and institutions willing to improve governance (in order to involve civil society and enterprises) and willing to be involved in ERDF processes.</p> <p>(ESF) National or regional discussion process and training regarding the reform of the education systems including the furthering of creativity (e. g. a series of national conferences involving several stakeholders from the education, cultural and employment sector including Europe-wide benchmarking)</p> <p>(ESF) Vast programme to introduce creativity in schools. It would entail: training schemes to current teachers, educational skills to artists and creative people wishing to participate in this programme, incentives for participating schools...</p>
Projects ROP – Less Dvt	
Projects ROP - More Dvt	

These recommendations (especially those referring to ERDF) may be also developed in programmes dedicated to European Territorial Cooperation (either Trans-border or Transnational). Lack of time has prevented the elaboration of specific proposals for future European Territorial Cooperation in Spain in 2014-2020 (for general European guidance on the use of culture in European Territorial Cooperation programmes, see the guide “The *wearemore* campaign guide for the negotiations on the Structural Funds 2014-2020”, produced by Culture Action Europe).

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National and regional documents

Extensive information (including Spain's *Marco Estratégico Nacional de Referencia / National Strategic Reference Framework*, as well as documents related to the design and implementation of the Regional and Pluri-regional Operational Programmes, has been taken from the complete website of the Spanish Ministry for the Treasury and Public Administrations (MINHAP) devoted to the Structural Funds: <http://www.dgfc.sgpg.meh.es/sitios/DGFC/es-ES/Paginas/inicio.aspx>

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