

ENJOY, TALK, DO, BE...

A cultural strategy for Torbay and its communities 2014-2024

commissioned by TDA, funded by Arts Council England

Supporting context and evidence report

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June 2014

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CONTENTS

Introduction	3
1 Context	4
2 Comparators	7
3 Enjoy, talk, do, be: aims and objectives	10
4 Enjoy, talk, do, be: delivery	23
Appendices	26
I Consultation set questions for interviews	
II Consultation questions (Survey Monkey) for Open Space participants	
III List of consultees with consultation type	
IV Full list of documents consulted	
V Notes from Euclid presentation	

Note: the documentation for **Enjoy, talk, do, be** comprises:

- the **Strategy document**
- a four page **Strategy summary**
- a **Three year delivery plan**
- this **Supporting context and evidence report**

These are all hosted on the TDA website at www.torbaydevelopmentagency.co.uk/cultural-strategy

Introduction

*As the consultancy team developing Torbay's cultural strategy, we have produced this report as a background to the **Enjoy, talk, do, be Strategy document** and **Three year delivery plan**, which are hosted on the Torbay Council website, along with an accompanying four page **Strategy summary**.*

The report provides supporting material for the cultural strategy by:

- *outlining the **context** for the development of the strategy*
- *referencing **comparator** place-based cultural strategies*
- *identifying and summarising key **research** which has informed the **aims** and **objectives** of **Enjoy, talk, do, be***
- *offering draft Terms of Reference and composition for the new **Torbay Culture Board** which will oversee **delivery** of the cultural strategy*

*The **Appendices** comprise notes from presentations about European funding; set questions used in the strategy consultation process; a list of consultees with the nature of their involvement; and a full list of documents (including website pages) consulted.*

ENJOY, TALK, DO, BE... **A cultural strategy for Torbay and its communities** **2014-2024**

OUR VISION

Torbay: a landscape of culture... *quality of life and opportunity enjoyed by all in a 21st century coastal location 400 million years in the making*

OUR AMBITIONS

Enjoy... enabling more people to take pleasure from cultural activities

Talk... encouraging purposeful exchange to share, reflect on and enhance our cultural offer

Do... inspiring more people to shape and make their own cultural experiences

Be... celebrating the uniqueness of Torbay's cultural past, present and future

OUR PRINCIPLES

People first: residents, visitors, practitioners and businesses all benefitting from and contributing to a vibrant cultural life

Pride of place: caring for our buildings, neighbourhoods, town centres, coast and countryside in the unique environment of the English Riviera Global Geopark

Joined up working: connecting, complementing and collaborating on development and change for a sustainable future

1 Context

Impetus for the strategy

The initial impetus for the cultural strategy was a requirement from Arts Council England for a strategic framework to underpin any future investment in Torbay's arts, museums and libraries sector and its contribution to economic and social development. This particular 'prompt' was seen by both Torbay Council and Torbay Development Agency (who commissioned the strategy) as an opportunity for that framework to encompass the whole of the cultural sector. The overall aim was to harness the value of culture and all the benefits it brings, within the context of positively addressing the post recession context and planning for a sustainable future.

Definitions

The Department for Culture, Media and Sport (DCMS) defines culture and the cultural sector in the following ways:

Culture is an inclusive concept that embraces a wide variety of activities, places, values and beliefs that contribute to a sense of identity and well being for everyone in our communities.

It is about our way of life and our quality of life.

Cultural values include relationships; shared memories, experience and identity; diverse cultural, religious and historic backgrounds; standards; and what we consider valuable to pass on to future generations.

Culture includes:

- the performing and visual arts, craft and fashion
- media, film, television, video and language
- museums, artefacts, archives and design
- libraries, literature, writing and publishing
- the built heritage, architecture, landscape and archaeology
- sports participation, events, facilities and development
- parks, open spaces, wildlife habitats, water environment and countryside recreation
- children's play, playgrounds and play activities
- tourism, festivals and attractions
- informal leisure pursuits (eg walking, shopping, gardening)

The creative industries were originally defined by the UK Government in 2010 as *'those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property'* and comprised 13 subsectors.

Nowadays, a wider definition of the 'creative economy' is more commonly used, in which there are three kinds of jobs: those in the creative industries not classified as creative; creative jobs in the creative industries; and creative jobs outside the creative industries ('embedded' jobs) (see DCMS, 2014).

The Creative Economy Groups comprise: advertising and marketing; architecture; crafts; design: product, graphic and fashion design; film, TV, video, radio and photography; IT,

software and computer services; publishing; museums, galleries and libraries; music, performing and visual arts.

Culture and the development agenda

Culture has an 'intrinsic' value – it helps us 'be us': knowing and expressing ourselves, experiencing and understanding people and the world around us. It is also a powerful contributor – and often a specific driver – for development:

Throughout the past decade, statistics, indicators and data on the cultural sector...have underscored that culture can be a powerful driver for development, with community-wide social, economic and environmental impacts...

Cultural and creative industries represent one of the most rapidly expanding sectors in the global economy...

Many cities use cultural heritage [and] events to improve their image, stimulate urban development, and attract visitors as well as investments...Culture-led development also includes a range of non-monetized benefits, such as social inclusiveness and rootedness, resilience, innovations, creativity and entrepreneurship for individuals and communities, and the use of local resources, skills, and knowledge (*UN System Task Team on the Post-2015 UN Development Agenda, 2013*).

Enjoy, talk, do, be is set within this context. Regional cultural agencies can support the strategy not only for the development of their specific domains, but also for its role in economic regeneration, social inclusion, environmental protection and enhancement, lifelong learning and health and wellbeing.

Torbay cultural strategy process

In drawing up this cultural strategy, we have:

- consulted with and heard views from 96 individuals
 - 46 face to face (30 with set questions, 16 customised)
 - 24 over the telephone (6 with set questions, 18 customised)
 - 10 through invited emailed comments
 - 12 through a Survey Monkey questionnaire to participants from the Torbay Open Space (October 2012) who agreed for their contact details to be used
 - three as part of a presentation of work in progress to the Torbay Council Senior Leadership Team (29 April 2014)
- held a 'work in progress' workshop (6 May 2014) attended by 30 people
- attended a range of cultural events and visited cultural venues in Torbay
- undertaken desk research (including prior consultations, evaluations, audience and other data, policy drivers and investment opportunities, other Torbay strategies, comparators etc)
- gathered information on European funding opportunities at a Euclid seminar

The consultation with individuals was undertaken on a confidential basis, with key and repeated 'celebrations, challenges and opportunities' drawn from conversations contributing significantly to strategy content.

Feedback on the strategy documents received from the three political groups at Torbay Council, the Council's Environmental Policy Officer and Community Partnerships has informed the final versions.

Choice of strategy title

This strategy is named after Charles Leadbeater's concept of what people look for in cultural experiences, to **enjoy, talk** and **do**, to which we have added **be** to capture a sense of individual and community identity that culture represents and the distinctive image of Torbay it can offer. **Enjoy, talk, do, be** is something we *all* do.

2 Comparators

We chose four places as useful ‘comparators’ in the process of developing a cultural strategy for Torbay. Two of these were ‘local’ – Plymouth and Exeter – and two were coastal communities further afield – Hastings and Brighton & Hove. All had some resonance with Torbay’s context. Key points from the strategies are highlighted below, with a focus on how they align with the implementation of the aims and objectives of **Enjoy, talk, do, be**.

Plymouth: *The vital spark...*

As the other unitary authority in Devon which launched its cultural strategy several years ago, Plymouth offers a very useful example of placing culture as a permeating, transformational driver – for both people and place. As a location, it has a ‘similar set of distinctiveness’ in terms of the uniqueness of coast, countryside and maritime history. The city has established a Plymouth Culture Board and been successful in resourcing a Director post for strategy delivery. *The vital spark...* is well embedded in Plymouth’s overall vision and specific city aspirations, providing a clear framework for collaborative action.

Our consultation in Torbay showed a keen interest in working more closely with Plymouth; focusing on alignments between the two strategies would make a good starting point.

Exeter: *Cultural Action Plan*

Exeter was another place that many strategy consultees identified as a potential partner. The *Cultural Action Plan* has specific references to developing Exeter as a ‘*cultural destination*’ – an aspiration shared by Torbay – with particular initiatives (eg working with Visit England, the local Hoteliers Association and Chamber of Commerce) and attention to branding highlighted for growing the visitor economy through cultural provision.

The need for structured progression routes for young people and cultural practitioners alike is also noted, along with better communications and partnership development, again in line with the experience in Torbay.

Exeter has a Cultural Partnership – another collaborative influencing and delivery model with which Torbay can engage in the context of mutual learning – and is looking to fund a cultural co-ordination post.

Hastings: *Cultural Regeneration Strategy 2010-15*

Hastings is a seaside town with comparable demographics to Torbay and sharing similar issues. There is a need to develop year-round activity; retain talented young people; support and develop existing community-led activity; realise the potential and value of the creative industries; and to find creative ways to finance ambition.

With a desire to be one of the top ‘*must visit*’ places in the south east, Hastings is building on its ‘*distinct identity*’, with a focus on two USPs (unique selling points): the Jerwood Gallery and the adjacent outside space, The Stade.

Community-led festivals are also recognised as a valued contribution to cultural life. Hastings is committed to ‘*widen the opportunities for more residents to participate in*

celebratory activities that reflect the life, interests and aspirations of their communities and neighbourhoods', diversifying activities to be enjoyed by local people and visitors alike.

Hastings recognises the significance of providing the right environment for the new high-spending domestic short break visitors it wishes to attract – high quality public realm, appropriate accommodation and a range of places to eat and drink.

This balanced approach to the *'international and local, residents and visitors'*, can be compared to the opportunity in Torbay to develop, for example, both the Geopark and Pirates Festival, supporting the belief that *'a good cultural offer is a good offer for all'* in a welcoming and attractive environment.

Brighton & Hove City Council: Cultural Strategy

This strategy is characterised by confidence in the local community; seeing the third sector as a positive force for change; the need to rise to the challenge of the times; and an understanding that culture *'can make life better'* as it can provide solutions.

The provision of accessible, year round activity is a theme again: *'Events and visible free cultural programmes across the city have a key role to play at the best of times and in a time of recession, the role is even more important. This is in raising public confidence and activity in the city, stimulating secondary spend and keeping a sense of year round vibrancy.'*

As in Hastings, culture is seen as key to successful (and safe) place making: *'The role of culture in the design and operation of public space can also have a positive impact in terms of reducing anti-social behaviour and making places safer, whether through the use of lighting or by creating spaces that encourage active use and natural surveillance.'*

Brighton & Hove also seek take *'a leadership role in the development of the cultural agenda for the UK and beyond'* through promoting its cultural identity widely, to attract visitors and gain credibility with regional and national agencies.

...

In addition to looking at cultural strategies, we also looked at examples of programming in places sharing some similarities with Torbay, with a focus on the arts, given the key new development in Torbay of *The Tale* festival for the English Riviera Global Geopark. The regional example is the b-side festival in Weymouth & Portland and Seachange Arts in Great Yarmouth our out-of-region example.

The b-side multi-media arts festival works with, and commissions artists, to make new site-responsive work revealing the marginal, often forgotten and less commercial aspects of two coastal towns, Weymouth and Portland. It's held every two years and provides a wide appeal among residents, who discover or go to places they've never been to before. It also brings in visitors from outside, who are looking for a different and distinctive cultural experience. The organisation also now delivers a year-round programme of activity which includes working with young people, communities, groups and organisations in the towns.

Great Yarmouth is another seaside resort set in a unique natural environment with highly deprived wards, difficulty in retaining young people and working to re-assert itself in the context of the recession and austerity cuts. Seachange Arts runs a series of programmes and projects, including the *Out there* festival which blends major international acts and local artists with the opportunity for everyone to try their hand in a range of activities. It's a showcase for acts from all over Europe with acrobatics, light shows, music, pyrotechnics and street theatre antics. The St George's Park and the town centre's Market Place are the

main settings for the weekend programme of events, which are free of charge. The festival has extended Great Yarmouth's shoulder season into late September and regularly attracts audiences in excess of 60,000 people.

Seachange Arts is involved in six European Interreg funded initiatives. One of these is with the University of Winchester, who are involved in the Winchester Hat Fair (the UK's longest running celebration of street arts which takes place all over the city centre, preceded by work in local communities) and Vivacity, the organisation which manages cultural facilities and events in Peterborough, across the areas of arts, heritage, libraries and sport, including the annual Peterborough arts festival.

3 Enjoy, talk, do, be: aims and objectives

In this section, we highlight key findings from relevant research that provides context for the cultural strategy aims and objectives alongside the consultation findings.

Aim one: to increase engagement and participation in cultural opportunities in Torbay

Objective: Build from the community as well as bringing in new and diverse experiences

Torbay has been identified as an area of low engagement in cultural activities in DCMS *Taking Part* surveys. Events and festivals audience evaluation work by Torbay Council (2013) showed both where success in attracting new local audiences to particular events was achieved (eg Welsh National Opera) and also the need to reach particular demographic groups better (especially older people and 'blue collar roots' residents as described by Acorn, the community and consumer data classification used by Torbay Council). The *Torbay Sports Facilities Strategy* (2014) reports that the percentage of adults in Torbay wanting to do more sport is lower than the regional and national average.

As Arts Council England report in their evidence review *The Value of Arts and Culture to People and Society* (2014), engagement and participation can contribute to community cohesion, reduce social exclusion and isolation, and make communities feel safer and stronger.

The report *Quantifying the Social Impacts of Culture and Sport* (2014) shows that unemployed people who engage with the arts as an audience member were 12% more likely to have looked for a job in the last four weeks when compared with unemployed people who had not engaged with the arts; and unemployed people who participate in sports are 11% more likely than non-participants to have looked for a job in the last four weeks. Engagement and participation in arts and sports also increases the likelihood of volunteering frequently, contributing to civic society. As The Work Foundation (2010) note, heritage can provide people with a sense of perspective, history and connection that helps maintain social capital in a time of significant change.

The *Torbay Sports Facilities Strategy* (2014) recommends 'cross selling and marketing' in new health and fitness suites to help increase participation in other sports and support the viability of associated sports facilities. The audience evaluation work undertaken by Torbay Council (2013) includes advice and guidance about targeting marketing and gathering particular kinds of audience data.

Objective: Support creative and cultural learning

The Cultural Learning Alliance (2013) highlights the benefits of creative and cultural learning for young people, not just in terms of them gaining skills to become creative and cultural professionals but also in relation to the positive impact of being better equipped to achieve across the curriculum and to take responsibility for their own learning. Attendance, attitude and wellbeing are all improved by engagement with culture.

Arts Council England's evidence review *The Value of Arts and Culture to People and Society* (2014) reports that students from low income families who take part in arts activities at school are three times more likely to get a degree than children from low income families who do not engage in arts activities in school. In addition, taking part in drama and library activities improves attainment in literacy. Taking part in structured music activities improves attainment in maths, early language acquisition and early literacy.

The Culture and Sport Evidence (CASE) programme shows that young people's participation in sport improves their numeracy scores by 8% on average above non-participants; underachieving young people who take part in sport see a 29% increase in numeracy skills and a 12 to 16% rise in other transferable skills; and returns on investment in sports programmes for at-risk youth are estimated at £7.35 of social benefit for every £1 spent – through financial savings to police, the criminal justice system and the community.

Objective: Harness the health and wellbeing benefits of culture

The report *Quantifying the Social Impacts of Culture and Sport* (DCMS, 2014) shows that those engaging with the arts as an audience member were 5.4% more likely to report good health and sports participants were 14.1% more likely to report good health than non-participants.

In *Quantifying and Valuing the Wellbeing Impacts of Culture and Sport* (DCMS, 2014), arts engagement was found to be associated with higher wellbeing and valued at £1,084 per person per year, or £90 per person per month. A significant association was also found between frequent library use and reported wellbeing, valued at £1,359 per person per year for library users, or £113 per person per month. For sport participation, an increased association with higher wellbeing was valued at £1,127 per person per year, or £94 per person per month.

There is an increasing amount of academic research evidencing the health benefits of cultural activity. Within the arts, the regional organisation Arts & Health South West is a useful source of information on this field of work. In 2013, they organised an international Culture, Health and Wellbeing conference on behalf of the National Alliance for Arts, Health and Wellbeing with the support of the Royal Society for Public Health.

Aim two: to maximise the distinctive natural and built cultural assets of Torbay

Objective: Protect and enhance cultural places and spaces for culture

Torbay is a unique cultural environment: the first urban Global Geopark. The purpose of a Geopark, UNESCO states, is to explore, develop and celebrate the links between geological heritage and all other aspects of the area's natural, cultural and intangible heritages – reconnecting human society at all levels to the planet, celebrating how its history has shaped every aspect of people's lives and societies.

Learning can be gained from cultural programmes in other designated sites. For instance, the Jurassic Coast World Heritage Site experience is relevant:

Many of the concepts in geography and geology require an imaginative understanding of deep time and change on a monumental scale. There are many opportunities at the intersection of the earth sciences and the arts for exploring how landscapes are formed, how they change and how they influence the daily lives of those living there...Projects embedded within communities provide residents the power to narrate the place in which they live (*Frances Rylands, 2014*).

The sea and green environment are places for and about culture, as well as specific built assets: both 'named' cultural venues and other venues which are used for culture.

Waterfront cities are exploring how to link new and old structures in an urban design framework; engage people in culture via the waterfront; promote cultural and

industrial heritage destinations; and develop skills training and new employment in the heritage and tourism sectors (SERIO, 2011).

As part of the Local Plan, Torbay Council seeks to sustain and enhance buildings that make an important contribution to Torbay's built and natural setting and heritage, for their own merits and their wider role in the character and setting of the Bay. In considering proposals that might affect historic assets or their setting, regard will be given to the *Torbay Connected* project which is focused on '*creating legible places that are distinctive, memorable and enjoyable to move around...achieved by creative interventions in the design of buildings and spaces to promote Torbay's rich cultural, geological and social history*' (Torbay Council, 2014).

Objective: Develop a year-round season-based rhythm of cultural provision

Culture is a key driver for tourism, as just a selection of recent statistics below show:

In 2011, 10 million inbound visits to the UK involved engagement with the arts and culture, representing 32 per cent of all visits to the UK and 42 per cent of all inbound tourism-related expenditure (Arts Council England, 2014).

The aggregate estimate for the impact of arts and culture through tourism is an additional £856 million of inbound tourism-related expenditures (CEBR, 2013).

The heritage-based tourism economy directly accounts for at least £5 million in GDP and £14 million once indirect and induced effects are accounted for (Oxford Economics, 2013).

Research has shown that:

Regularly organised festivals and events are an effective way to build longer-term cultural experiences and deliver economic impact and investment over time. Festivals can have a positive association with [a place] and attract return visitors outside the festival period...One-off high profile cultural events...can deliver...economic impact in terms of visitor spend. They can also help attract subsequent visitors by improving the brand and attractiveness of [a place].
(SERIO, 2011)

The concept of the '*Eventful*' city or place as opposed to a place '*with events*' (Richards and Palmer, 2010) encourages a strategic and holistic approach to generating events rather than just being 'a container' for them, in other words focusing on place *making*, not just place *marketing*. Markers of success are developing an effective stakeholder network; creating a strategic vision; actively programming; marketing events; monitoring outcomes; and ensuring sustainability.

Charles Landry measures the creative ecology of cities all over the world through a 'Creative City Index'. From this work, he identifies a common set of approaches, applicable to places:

- an increased desire for cities to address the rich/poor divide that is blighting prospects and causing instability
- the need for different urban actors to collaborate on the complex issues cities face at a much deeper level based on mutual respect
- a substantial interest in how private interests can engage with public values
- a continued interest in cultural distinctiveness and a concern with the blandness of cities simply becoming a brand

This is all useful learning for Torbay.

Many UK coastal resorts have been working to move away from a traditional 'seaside season' to create a new year-round 'rhythm of the place'. For instance, Bournemouth's events programme starts in March with the Bay Run and runs through the summer into the winter with the Arts by the Sea Festival (September/October), Marathon Festival (October), and Garden of Light (November-January). The Arts by the Sea Festival uses non-traditional venues and the Gardens of Light is a creative illumination of the Winter Gardens that is part of a wider town centre Christmas Festival which has a focus on retail. Internationally, many cities have made themselves eventful, with Barcelona promoting a programme from January to November, including an F1 Grand Prix, carnival and experimental music festival.

Objective: Contribute to safe and sustainable living, working and visiting

As well as supporting efforts to achieve a safe and sustainable place, the cultural sector can make a positive contribution to enlivening town spaces and for instance, heritage institutions are well experienced in thinking about sustainability in their aims to preserve the natural and built heritage in harmony with the environment.

Places which invest in their public realm and create attractive spaces have been shown to attract and retain businesses (SERIO, 2011). Torbay's Local Plan supports

- the use of heritage assets, public art and public space, events, exhibitions and festivals to provide a more enjoyable, creative environment in town centres

Torbay Council's *Energy and Climate Change Strategy 2014 – 2019* aims to secure carbon reductions and develop energy security that improves the quality of life of people in the bay. An overarching objective is to tackle climate change and promote a safe, clean and green Bay. There is plenty the cultural sector can do to raise people's awareness of sustainability issues in imaginative ways, as well as acting in a sustainable way itself, to make a contribution to meeting our energy and climate change challenges.

Aim three: to ensure joined-up cultural development is a key contributor to economic and social development in Torbay

Objective: Strengthen support for the creative and cultural economy and the advantages it brings

Culture can boost local economies by drawing in visitors, with additional spend on hospitality and transport; creating jobs and developing skills; attracting and retaining businesses; revitalising places; and developing talent (Arts Council England, 2014).

There is a breadth of links between the arts and cultural sector and the commercial creative industries, which nationally are estimated to provide nearly five per cent of UK employment, 10 per cent of UK GDP and 11 per cent of the UK's service exports – and public funding of arts and culture can play a vital role in encouraging creative innovation (CEBR, 2013).

The last creative industries mapping in Torbay (Perfect Moment, 2005), showed a Gross Value Added (GVA – the primary economic contribution indicator) per capita of £34,993 compared to the sectoral regional average of £25,800. For every £1 of salary paid by the arts and culture industry, an additional £2.01 is generated in the wider economy through indirect and induced multiplier impacts (Arts Council England, 2014). The regeneration benefits of investment in arts and culture can be bigger when that arts and cultural investment is related to place (CEBR, 2013).

Sport England's *Economic Value of Sport* (2013) shows that in 2010, sport and sport-related activity generated GVA of £20.3 billion: 1.9% of the England total. High profile sporting events make a significant economic impact to a place and non-elite, mass-participation events such as marathons can raise the profile of a location and generate tourist income for minimal infrastructure investment.

In terms of contribution to the economy, engagement in culture can help develop people's critical thinking, creative problem solving and effective communication – with these skills impacting on effectiveness and flexibility in the workplace, with positive impacts on productivity (CEBR, 2013).

Key statistics in relation to jobs in the creative economy are as follows:

In 2012, there were 2.55 million jobs in the Creative Economy. This means that the Creative Economy accounted for 1 out of every 12 jobs in the UK (30.15 million).

1.68 million of these jobs were in the Creative Industries themselves, with the remaining 0.87 million jobs outside the Creative Industries.

Employment within the Creative Economy grew by 143 thousand (6.0%) between 2011 and 2012, a higher rate than for the UK Economy as a whole (0.7%) (DCMS, 2014b).

Research shows that targeted investment for support and training is needed, for instance within the creative economy in relation to the technical and artistic skills to do creative work and also the commercial and management skills needed to realise commercial value (Bakhshi et al, 2013)

Objective: *Share knowledge, skills and resources to diversify and grow the income base*

This strategy encourages an '*adapt to survive, collaborate to thrive*' approach and there are good examples of knowledge, skill and resource sharing to build on, with the support of organisations such as the Torbay Community Development Trust. We use this section to highlight information and guidance about fundraising and finance beyond the national and regional cultural agency funding schemes and programmes.

Sourcing information on charitable trusts and foundations

The Cabinet Office supported NCVO (National Council of Voluntary Organisations) *Funding Central* site <http://www.fundingcentral.org.uk> is a free resource for charities, voluntary organisations and social enterprises. It lists thousands of searchable funding and finance opportunities, plus offers a wealth of tools and information supporting organisations to develop a sustainable income strategy.

With an increasing number of crowdfunding sites, *Crowdfunder* claims to be the UK's leading reward based crowdfunding platform <http://www.crowdfunder.co.uk/about/about-us>

The *Arts Fundraising and Philanthropy Programme* offers people across the arts and cultural sector training, traineeships, coaching, and digital skills development to encourage innovative and effective practice in arts fundraising and encourage a more entrepreneurial approach to income generation. <http://artsfundraising.org.uk/>

Michael Kaiser, a world-renowned leader in philanthropy and arts management, delivered six fundraising master classes in the UK in 2011.

<http://www.artscouncil.org.uk/careers-and-events/conferences/past-events/michael-kaiser-fundraising-seminars/>

Euclid (www.euclid.info) is a very useful source of information and advice about European funding. A document with detailed seminar notes is available separately. In summary, these are the key potential opportunities for Torbay in terms of cultural sector applications:

- **Creative Europe** (for Europe's cultural and creative sectors)
- **Erasmus +** (for education, training, youth and sport)
- **EU Co-operation INTERREG V**
 - France Channel *England (includes objective to improve the attractiveness of the area by jointly developing and exploiting its cultural/creative industries, so could be suitable for the Global Geopark and cultural tourism)*
 - Two Seas *(includes theme to address health, demographic change and wellbeing so could be good for young people's work, active lifestyle, outdoor spaces agenda, health and arts)*
 - Atlantic Area *(includes a priority Natural and Cultural Assets and Biodiversity: eg promotion of niche tourist attractions and products: cultural pilgrimage and religious events, so possibly Geopark and Agatha Christie as a cultural pilgrimage; also promotion of a transnational identity of the Atlantic - cultural heritage to attract new visitors and develop new local jobs and economic activity, so could include a literary heritage; unique coastal areas)*
 - North West Europe (the latter not being so relevant for cultural activity)

Alternative currencies

Alongside important traditions of volunteering, systems of exchange such as time banks and LETS (local exchange trading systems) have the potential to maximise non-financial resources.

Cultural commissioning

The Cultural Commissioning Programme (CCP) helps the arts and cultural sector to engage better in public service commissioning and to support public service commissioners build their awareness of the potential for arts and culture to deliver their outcomes. The CCP is a three-year programme running from July 2013 to June 2016, funded by Arts Council England, and delivered by NCVO (lead partner), NPC and nef (see www.ncvo.org/CCProg for more detail). The cultural commissioning guidance document *Opportunities for alignment* was published in June 2014 (see document list).

Objective: *Make links with and culture proof other policies, strategies and plans*

Here we show how closely **Enjoy, talk, do, be** is linked to other key Torbay policies, strategies and plans. This initial review, covering community, spatial and cross cutting strategies as well as those for specific cultural domains, also serves to kick-start delivery of this objective.

a) Community and spatial strategies

Torbay Strategic Partnership *Torbay's Community Plan 2011+*

This refreshed Community Plan identifies four new key challenges:

- developing our economy, improving job prospects and responding to the recession

- opportunities for older people and the challenges of providing services for an ageing population
- Climate Change – reducing our carbon footprint and the increased risk of flooding
- improving quality of life for the least well off in our society

Delivering value for money through effective partnership working, within what is a challenging environment, is seen as essential to achieving the vision, which is *'Working for a healthy, prosperous and happy Bay'*, an area that:

- is prosperous and known to be a great place to live and learn and grow up in
- is able to compete on a world stage in our traditional industries of tourism and fishing
- communities know and support each other and enjoy some of the best quality of life in England
- widens opportunities and provides high quality employment and retains our young people in the Bay
- celebrates the differences in the three towns, builds on the strengths of these towns and brings back the feel-good factor

Culture is identified as one of the fastest growing business sectors in Torbay, but with varied cultural participation. The plan has a specific action to *'Improve the quality and quantity of culture on offer in Torbay'* by *'Raising awareness of cultural activities in the Bay for all to increase participation'*. One of the principles to achieve maximum benefit from the adopted early intervention approach, which moves resources from 'treatment' to prevention and early intervention to create measurable outcomes which save costs in the long term, is to:

- improve inter-agency working by encouraging partners to work and think together, plus deliver services in a seamless way

This can act as a significant 'invitation' for organisations and practitioners in the cultural sector to engage with others in realising the positive impacts of cultural engagement and participation.

Torbay Council Torbay Local Plan A Landscape for success The Plan for Torbay – 2012 to 2032 and beyond

Many objectives in the Torbay Local Plan are directly congruent **with Enjoy, talk, do, be.**

In terms of the aspiration to **secure economic recovery and success**, this includes developing the Torbay 'offer' as a premier tourist resort and leading destination of choice, investing in facilities and events, with Torquay as a cultural focal point.

The aspiration to **protect and enhance a superb natural and built environment** encourages bringing back historic buildings into use, making the most of the Global Geopark, using the Torbay Design Review Panel and safeguarding heritage assets *'in a manner appropriate to their significance, having regard to their ability to deliver economic regeneration, express local identity, reveal social histories and narratives and increase the connection of communities with place'*.

In order to **create more sustainable communities and better places**, there are objectives to diversify the leisure and cultural offer in the town centres (particularly the night time economy in Torquay); create a more enjoyable, creative built and natural environment using heritage assets, public art and revitalisation of public spaces to attract events, exhibitions and festivals that celebrate and enhance the culture of Torbay; and support new and

enhanced recreational, play and leisure facilities, to promote health and social wellbeing for all, including young people.

As the process of the Local Plan develops, with the accompanying Neighbourhood Plans, it will be important to make an ongoing cross cultural sector input.

Torbay Council *Energy and Climate Change Strategy 2014 - 2019*

The strategy aims to secure carbon reductions and develop energy security that improves the quality of life of people in the bay. An overarching objective is to tackle climate change and promote a safe, clean and green Bay. Associated benefits include boosting local employment and developing a more resilient environment in the Bay. The strategy deals with matters affecting all of us locally, nationally and internationally.

Much of the change needed locally to make a real impact will be made by people in the Bay.

The strategy reflects key changes that have taken place locally and nationally in recent years. Prioritising a low carbon Torbay in the short term and leading towards the sustainable growth of the local economy in the longer term, it sets out our plans for delivering a continued transition towards a lower carbon Torbay with an energy system that is more secure and reduces our exposure to energy related cost increases.

Torbay Council/Torbay Development Agency *A Tor Bay Harbour and Maritime Strategy 2007 – 2017 'Catching the Wave'*

This strategy is significant for **Enjoy, talk, do, be** in its focus on Tor Bay as a major 'character of the place' asset and its commitment to work in partnership to enhance the maritime contribution to the local economy. There are strong connections to developing the tourism offer and what is described in the cultural strategy as 'Eventful Torbay'. For instance, the strategy identifies a commitment to:

- pro-actively invigorate the harbours, widen their catchment and appeal, through sponsorship packages, performance and music, harbour dressing and branding

Recognising the tradition of Tor Bay being a venue for organised maritime events, the strategy notes that *'where possible plans should be made at least 6 years ahead for the more prestigious events, and that an objective assessment is required of what benefit each event actually brings to the Bay. The funding of these events, potential partnerships...and their relevance to Torbay should also be considered; it would naturally follow that key events would receive the highest profile, promotion and support.'*

Given evidence about the importance of coastal tourism, and linking with the tourism strategy, *Catching the Wave* includes a range of suggested coastal cultural development actions such as:

- develop our national and international marketing strategy for tourism to enhance the appeal to higher spending tourists in parallel with the improvement in the Torbay 'product' for all visitors through regeneration projects
- provide the infrastructure and resource to expand events and attractions, and promote expansion of the tourist season by these means
- improve service delivery and increase the waterside offer to a wider market and promote the natural asset in a more cohesive manner

- support water based events and activities by relevant and appealing land based events to provide an attraction to visitors who may have no desire to participate on the water themselves, but enjoy it as a spectator sport
- run maritime festivals and local produce markets
- develop eco-tourism opportunities based on the marine biodiversity of Tor Bay alongside the Geopark

Torbay Development Agency *Marine Economy Action Plan*

This plan emphasises that protecting and enhancing Torbay's marine environment as an important natural asset is key to developing the marine economy, which includes the leisure and tourism offer. It references national statistics which show the areas of greatest participation in watersports and water based leisure activities were 'spending time at the beach', 'outdoor swimming' and 'coastal walking'. Among priority actions identified through the plan consultation process were:

- develop Torbay Week as the English Riviera's flagship maritime event
- develop compelling water based 'experiences' and packages
- integrate promotion of maritime leisure activities into central destination marketing
- improve water front food, drink and retail offering

All these align with the concept of the **Enjoy, talk, do, be** Eventful Torbay and a year-round season-based rhythm of cultural provision.

The plan's conclusion on the marine and tourism offer is that, in order to compete with other destinations and to increase year round visitor spending, co-ordinated improvements are needed in terms of:

- waterside facilities and infrastructure
- marketing and product development and promotion

Tor Bay Harbour Authority (2013) *Port Masterplan*

The Port Masterplan describes Tor Bay as follows: a beautiful natural harbour, part of the Lyme Bay and Tor Bay candidate SAC (Special Area of Conservation). It also contains a number of geological SSSIs (Site of Special Scientific Interest) and is in a potential MCZ (Marine Conservation Zone) proposed by Defra. Brixham Harbour is home to a fleet of six heritage sailing trawlers. Tor Bay provides a large area for water sports recreation and leisure use including swimming, sailing, water skiing, diving, motor boating, sea angling, kayaking, kite surfing, paddle boarding, rowing and personal watercraft. The beaches are also used for walking and beach sports. Tor Bay Harbour currently attracts a limited number of cruise ships.

The Masterplan *objectives* include to '*manage the harbour in a sustainable manner by supporting a variety of maritime activities including...heritage, eco-tourism and marine recreational facilities*'. Specific policies in the Torbay Local Plan related to Tor Bay Harbour which also relate specifically to the cultural sector include:

- within seafront and harbour areas, development that helps create a vibrant and diverse evening and night time economy
- the retention, improvement and creation of new, high quality tourism and leisure attractions and facilities in the harbour, waterside and seafront areas of Torquay, Paignton and Brixham

- making a proactive use of the marine environment and maritime heritage for leisure, tourism and employment, and supporting existing visitor attractions
- the provision of facilities, such as new harbour/marina facilities and a new national visitor attraction

b) *Economic and health strategies*

Torbay Council Torbay Economic Strategy 2013-2018

The aims of the strategy are to:

- create 1900 gross new jobs by 2015
- develop Torbay as a vibrant economy with its Gross Value Added increasing faster than the regional average by 2020
- raise residents wage rates to 90% of the South West average by 2020
- sustain improvements in the skills attainment of local people
- secure investment to support delivery of the strategy and its action plan

The plan's objective is to *'create more full time and sustainable employment by encouraging the growth of existing businesses and the creation of new businesses and social enterprises'*. There are four priorities: driving business growth; sustaining the core economy; raising skill levels and creating opportunities for all; and nurturing the knowledge economy.

Tourism is a core economic sector. One of the key strategy actions is to support an expansion of events to extend the tourism season – to which **Enjoy, talk, do, be** can make a specific contribution in terms of developing and implementing the concept of 'Eventful Torbay'. Cultural activity will enhance plans for town centre regeneration and other cultural strategy aims and objectives relating to creative and cultural learning, health and wellbeing, and the development of the creative and cultural economy will help build confidence, skills and progression routes.

Torbay Council/NHS South Devon and Torbay Clinical Commissioning Group *Joint Health & Wellbeing Strategy (2012-13 – 2014-15)*

The vision for this strategy is *'A Healthier Torbay: Where we work together to enable everyone to enjoy a healthy, safe and fulfilling life'* – to which **Enjoy, talk, do, be** aligns well. The strategy outcomes are: children have the best start in life; a healthy life with a reduced gap in life expectancy; and improved mental health and wellbeing. While the majority of strategy priorities are of course related directly to health and wellbeing issues, increased educational attainment and improved employment prospects of working families are also included. The strategy's underlying principles are: first and most; early intervention; and an integrated and joined up approach. This latter principle is supported by an evidenced co-dependence between the general socioeconomic, cultural and environmental conditions with an individual's social and community networks and lifestyle factors, as well as age, sex and constitutional factors.

The strategy contains cultural sector specific actions as follows:

- ensure the regeneration of Torbay improves the physical environment to encourage physical activity and reduce obesity, in particular developing cycling and walking routes and use of green gyms
- commission and promote arts, culture and leisure opportunities and events to improve mental wellbeing and quality of life

There are also opportunities to deliver the strategy's awareness and education actions through the cultural sector. The quality of life benefits of cultural engagement and participation can be harnessed with strategy target groups – from ongoing work with people living with dementia and their carers to the provision of positive cultural activities within 'preventative' and 'early intervention' initiatives.

c) *Specific cultural domain strategies*

Torbay Council *On the crest of a wave A strategy for the Arts and Creative Industries in Torbay 2006-16*

This strategy has not much longer to run. While some objectives have been met, others are still to be completed and some are no longer appropriate as the cultural and economic landscape has changed so much in the last eight years – in particular in terms of central and local government policies and infrastructure.

However, the aspirations underlying the priorities identified in the strategy remain relevant in the context of the aims of **Enjoy, talk, do, be**:

- develop public and performing art through planning guidance, working in partnership with others on cross-cutting themes, and use development opportunities as a catalyst for regeneration
- develop cultural clusters and partnership development
- an increased understanding of developing audiences by co-ordinating marketing including developing a quality arts brand for Torquay
- create arts spaces incorporating both the professional studio and exhibition space and opportunities for networking
- improve the understanding of, and the development of, cultural tourism
- business support, sponsorship and financial resource development
- raising Torbay's profile within the region
- re-focusing of programmes at existing venues
- using the arts to deliver future Local Area Agreements

Torbay Development Agency/Torbay Council *Torbay Heritage Strategy 2011*

This strategy provides a detailed background and a framework for a heritage action plan. It explains the main aim for heritage is to *'support the regeneration of our three towns and their surroundings... [to]...improve our quality of life, sustain our tourist industry, develop our communities, stimulate our "pride of place" and encourage lifelong learning.* The strategy objectives can be summarised as follows:

- protecting and enhancing heritage assets
- using heritage assets as a key driver for regeneration
- increasing public understanding, awareness and enjoyment of heritage
- engaging and creating strong partnerships between public, private and voluntary sectors to deliver a coordinated action plan
- promoting Torbay's heritage as part of the tourism offer
- supporting organisations applying for funding and maximising opportunities for external funding
- exploring ways in which new development can be successfully integrated with existing heritage
- developing an action plan to set out prioritised key targets, projects and deliverables

Torbay Development Agency (2010) *Turning the Tide for Tourism in Torbay Strategy 2010–2015*

This strategy identifies the top five opportunities for attracting new visitors and growing the visitor economy – all of which relate to other parts of the cultural sector: maritime leisure; Agatha Christie legacy; Global Geopark status; events, festivals and exhibitions (albeit not all of these may be ‘cultural’); and lastly, business tourism (which includes ‘secondary’ leisure activities which may well be cultural sector ones).

Priority actions are identified under each opportunity and while many of these have either been achieved or adapted due to changing circumstances, the following are selected as still significant to achieve within the strengthening widening context of **Enjoy, talk, do, be**:

Maritime leisure

- develop Torbay Week as the English Riviera’s flagship maritime event
- develop compelling water based ‘experiences’ and packages
- integrate promotion of maritime leisure activities into central destination marketing
- improve water front food, drink and retail offering

Agatha Christie (NB significant development of the International Agatha Christie Festival is already taking place)

- produce multi-lingual promotional materials (particularly in Japanese)
- improve visitor interpretation in resort

Global Geopark

- development of compelling short break packages combining the core growth themes (maritime leisure, business, events and Agatha Christie)
- bidding to host for the [now 2016] Global Geopark Conference
- integration of Global Geopark into main stream destination marketing
- promotion of the Geopark by the Language Schools
- retention of Global Geopark status

Events, festivals and exhibitions

- clarify roles and responsibilities regarding event development, management and promotion
- focus on fewer, high profile events, festivals or exhibitions per year
- improve communications regarding event, festival and exhibition information
- integrate promotion of events, festivals and exhibitions into central destination marketing
- facilitate development of events, festivals and exhibition short break packages

Business tourism

- develop compelling business tourism ‘experiences’ including unusual venues and water activities to attract new business

Other aspects of the strategy relating to quality service, accommodation, food and brand development will all support wider cultural provision.

Neil Allen Associates (2014) *Torbay Sports Facilities Strategy - Draft for consultation*

This draft strategy reflects the three tenets of Sport England to ‘protect, enhance and provide’ sports facilities, in a context of celebration and challenge. It gives a detailed assessment of, and proposed actions in relation to, facilities across the Bay.

Positively, Torbay is recognised for, among other things:

- its superb natural and water environment with great potential for developing this to benefit the health and fitness and quality of life of residents in Torbay and attract tourists
- identified strategic priorities for sport already delivered and others planned include
- a major events profile
- a commitment to develop Torbay as a destination for sport

Challenges are noted in terms the participation and demographic profile; accessibility to and cost of using sports facilities; under use in some facilities and over capacity in others; some poor quality and out-of-date facility stock; fears about future financing. Opportunities are seen in terms of the:

- scope for improved co-ordination between local initiative, agencies and provision of facilities
- need to respond to the changing nature of sports participation

The draft vision for sport 2013-2021 is that Torbay will be an area where:

- accessible, affordable and high quality opportunities are provided for all ages and abilities to develop a sporting habit for life
- sports is recognised and makes its contribution to addressing health inequalities
- sport contributes positively to the economy of the area, raising the profile of the area as a destination for sport
- sports facilities are well maintained and managed and are viable and sustainable

Torbay Coast and Countryside Trust (2007) *The English Riviera Global Geopark Management Plan*

Geoparks aim to protect geodiversity and to promote geological heritage to the general public, as well as to support sustainable economic development through geotourism.

The English Riviera Global Geopark Management Plan states that *‘the unique combination of a superb geological resource, existing tourism facilities and well developed partnerships with public, private and voluntary sectors put Torbay in a strong position to develop a dynamic and successful Geopark, promoting geological heritage and sustainable development in the 21st century’*. Management aims are brought together under three overriding themes that determine the work programme – the management framework; site conservation; geoeducation and geotourism. Within these themes there are specific actions to:

- ensure that geosites and other sites with links to the geological heritage (archaeological, ecological, historical or cultural) are high on the agenda within the Economic Regeneration Framework (*now the Economic Development Strategy*)
- work with the tourism sector to actively promote economic development through the enhancement of tourism activities linked to the geological heritage
- support and develop wide-reaching community-based educational and interpretation programmes

Within the Action Plan are specific initiatives linking in particular to the wider cultural sector and the ambitions of **Enjoy, talk, do, be** including resident appreciation and involvement; education work; community arts projects; developing the niche and short-break tourism market; and branding, marketing and signage.

Torbay Council/Natural England/Torbay Coast and Countryside Service (2011) *The Torbay Green Infrastructure Delivery Plan*

The plan describes how a green infrastructure network, made up of interconnected open spaces linked together throughout the urban landscape and out to the wider countryside, coast and sea, provides multiple environmental, economic and social benefits. Green infrastructure is strongly correlated to people's quality of life and the quality of a place. People want to live, work and visit attractive places. The Bay's identity is based on its natural setting and stunning coastal environment. The economic regeneration of the Bay needs to consider green infrastructure alongside the built environment to ensure healthy and sustainable communities.

The plan is a good example of Torbay working with neighbouring authorities and its aims are to:

- enhance biodiversity and landscape character
- improve economic prosperity and support regeneration of the Bay
- benefit people and create healthy communities
- adapt to climate change
- support a low carbon economy
- safeguard ecosystem services (*which includes cultural services: the non-material benefits people obtain from ecosystems through spiritual enrichment, cognitive development, reflection, recreation and aesthetic experiences – thereby taking account of landscape values*)

The green infrastructure role in active recreation, health and play is highlighted in the strategy. Popular tourist destinations Cockington Country Park and Ocombe Farm provide Torbay's largest area of publicly accessible countryside. This area is seen as having *'great potential to become an exemplar for quality green tourism in the region, with recreational trails and cycle routes, wildlife-rich habitats, heritage and the arts, and the promotion of low carbon living.'*

4 Enjoy, talk, do, be: delivery

We reviewed a number of culture board and cultural partnership models in the south west and beyond in response to the strong support showed in the consultation process for an *'independent strategic grouping'* to oversee implementation of **Enjoy, Talk, Do, Be**.

These are some models:

Cornwall Investment Board: brings together public sector funders to support the development of culture in Cornwall. The Board works with the Cornish Cultural Partnership who represent the views of the cultural sector in Cornwall. The Board aims to deliver the White Paper for Culture; work with key cultural organisations to develop transformational projects; attract external funding for cultural projects; identify priorities for investment. The Board meets quarterly and includes representatives from Arts Council England, Creative England, Cornish Cultural Partnership, English Heritage, Heritage Lottery Fund.

Plymouth Culture Board: set up with members appointed through a criterion-based open recruitment process to oversee delivery of the cultural strategy; key local authority officers and funders such as Arts Council England attend. Supported by an executive post.

Exeter Cultural Partnership: represents the city's cultural organisations including libraries and learning, museums and heritage, sports, arts, tourism, food and retail; currently developing terms of reference for the Steering Group and applying for funding to support an executive post.

Leicester Cultural Partnership Board: board members act as champions for culture in Leicester, provide strategic leadership to facilitate social and economic regeneration through culture and help to ensure 'joined-up' and equitable delivery of cultural provision. Members include arts programmers/promoters/consultants, a key local authority officer and councillor.

Manchester: The Cultural Partnership is responsible for the delivery of the city's cultural strategy as described in Manchester's Cultural Ambition. The Cultural Partnership aligns its work to achieving the priorities set out in the local Community Strategy and Manchester City Council values. It reports to the Neighbourhood Partnership Board, which is one of the five thematic partnerships accountable to the Manchester Partnership. The Cultural Partnership Board brings together all the main strategic and funding bodies for culture to provide an overview of cultural activity in the city. It looks at the investment that is being made through a wide range of programmes and how these contribute to the Cultural Ambition.

Based particularly on the consultation, with reference to the research, draft terms of reference and membership criteria for the **Torbay Culture Board** are given below. The Board would be supported by a paid executive post, hosted by a partner organisation in terms of employment, but working to the Board (as in the Plymouth and other examples).

TORBAY CULTURE BOARD PROPOSED TERMS OF REFERENCE

PURPOSE OF THE BOARD

The Torbay Culture Board comprises individuals with a strategic understanding of the cultural sector (which includes visual and performing arts, built and natural environment, heritage, media, museums, libraries, play, sport, tourism) and its contribution to sustainable economic and social development in the Bay. The Torbay Culture Board oversees delivery of the Torbay Cultural Strategy **Enjoy, do, talk, be.**

OBJECTIVES

- 1 To maximise opportunities for the cultural sector to play its full part in Torbay's sustainable development
- 2 To provide strategic advocacy for the cultural sector in Torbay
- 3 To promote and enable innovative and joined-up working across the cultural sector, across the Bay and with other sectors
- 4 To encourage the development and alignment of resources, including advising on securing inward investment for the sector and its wider development role
- 5 To drive implementation of the Cultural Strategy delivery plan
- 6 To undertake quarterly monitoring and annual review of the Cultural Strategy delivery plan, which will be developed on a three year rolling basis

COMPOSITION, MEMBERSHIP AND QUORUM

The composition of the Board will be not be less than seven and not more than 10, comprising individual members appointed through an open recruitment process against the following criteria, in the context of ensuring a mix of knowledge, experience and skills, and representative coverage of key areas eg cultural, educational, youth, business.

- understanding of the cultural sector and its role in economic and social development
- significant experience in one or more of the cultural domains, including the creative industries, whether in the public, private or third sector
- ability to contribute beyond an individual or organisational agenda
- keenness to acknowledge, respect and promote the voice of different groups (geographical, demographical, work and interest based) within the Bay
- strategic and collaborative thinking
- commitment to diversity and inclusion
- understanding of relevant governance and commitment to attend meetings
- ability to assist in overseeing implementation of strategy and delivery plan

The initial Board members will be selected by a panel comprising representatives from Torbay Council, Arts Council England and the cultural sector. Thereafter when a vacancy arises, three members of the Board will interview prospective new members through the open recruitment process as described above and make recommendations to the full Board.

The Board will appoint a Chair from amongst its membership who will serve for one year and be eligible for re-appointment. The quorum for the group will be 50%.

Key agencies will be invited to attend (eg Arts Council England, Sport England, English Heritage, HLF, Torbay Council, Torbay Development Agency (also representing the HoTSW LEP), Torbay Community Development Trust, English Riviera Tourism Company etc).

FREQUENCY AND NATURE OF MEETINGS

The Board will meet on a bi-monthly basis. Seven working days notice will be given with an agenda issued in advance.

The Board may establish sub groups.

The Board will determine which meetings or agenda items will be held in public and will invite the press.

The Board can invite other individuals and organisation representatives to attend meetings or specific agenda items.

The strategy delivery plan will include other public meetings and events to which individuals and organisations will be invited, most notably the quarterly Torbay Culture Forum events.

REVIEW OF TERMS OF REFERENCE

The Terms of Reference will be reviewed every 12 months as part of the delivery plan review.

REPORTING RELATIONSHIP WITH THE EVENTS FORUM

Through driving the implementation of the Cultural Strategy and its delivery plan, the Torbay Culture Board has an overview of the cultural offer in the Bay in relation to both residents and visitors (including cultural programmes, projects, places and venues, practitioners and volunteers etc).

In this role, the Torbay Culture Board supports the objectives of the Events Forum which leads the development of Torbay as an eventful place of international repute.

A nominated Culture Board member and/or the Culture Board executive post holder will attend the Events Forum (generally six times a year) to report on the delivery of the Cultural Strategy.

Appendices

I Consultation set questions for interviews

- 1 Tell us about your (professional and/or personal) interests and involvement in culture in Torbay? What contributions do you or your organisation/ department/project make?
- 2 What is it about Torbay, past and present, that is unique and worth celebrating? What are you most proud of?
- 3 In your opinion, what works and doesn't work about the current cultural offer?
- 4 What are the things that happen in Torbay that get people excited and talking?
- 5 What would make Torbay a better place to live, visit or work in?
- 6 Imagine your ideal Torbay in ten years time – how would you describe it?
- 7 What three priorities would you set to make it happen?
- 8 How will the GeoPark designation make a long-term difference to Torbay?
- 9 How should the needs of visitors and residents be balanced when planning the future cultural offer in the bay?
- 10 How can we engage more people in cultural activity in Torbay?
- 11 What areas of the cultural infrastructure need to be developed, and how?
- 12 The cultural strategy has to recognise and be delivered in a post-recession climate, with lots of competing calls on the public purse. How do you think Torbay can take a lead in showing the rest of the country how it can be done?
- 13 What are the threats? The blocks and the breaks to successful development?
- 14 Who do you think should oversee delivery of the cultural strategy and why?
- 15 How would you ensure that the Torbay Cultural Strategy doesn't languish on a shelf gathering dust?
- 16 What kind of difference would you like this strategy to make and what would you do to ensure its success?
- 17 Is there anything else discussed not covered in the above questions?

II Consultation questions (Survey Monkey) for Open Space participants

- 1 From your perspective, what works and what doesn't about the current cultural offer in Torbay?
- 2 Imagine your ideal Torbay in 10 years time – how would you describe it?
- 3 What three things could we do together to create the ideal Torbay?

III List of consultees (with consultation type)

Key:

FS	face to face interview (set questions)
F	face to face customised conversation
TS	telephone interview (set questions)
T	telephone customised conversation
E	provided emailed comments
Q	completed Survey Monkey questionnaire
W	attended consultation workshop
S	contributed at presentation to Torbay Council Senior Leadership Team

FS	Philip Armitage	Brixham Museum
TS	Mike Bailey	Torquay Carnival
W	Jim Barrett	Sport England
Q/W	Sarah Bell	Kinky & Quirky Burlesque and Boogie/A Kick Up The Arts
TS	Ruth Ben Tovim	Encounters
F/W	Jacky Bennett	belap – bennett leisure & planning (re Torbay sports facilities/playing pitch strategies)
FS	Wendy Bennett	Princess Theatre, ATG
Q	Gundel Bonfield	The Clydesdale Guest House Paignton
FS/W	Melanie Border	English Riviera Global Geopark
Q	Julie Brandon	Torbay Action for Art
Q	Jim Brewster	The Audience Agency
FS/W	Richard Brown	Torbay Council
F/W	Cllr Dave Butt	Torbay Council
E	Gerry Cadogan	Torbay Council
FS/W	Jade Campbell	Doorstep Arts
T	Angela Capello	Torbay Council
Q	Emma Carter	Curator and Fine Artist
F	Sue Cheriton	Torbay Council
F	Sarah Cobley	Dance in Devon
FS/W	Phil Collins	Torquay Museum
E	Mike Cook	Sound Connections
TS/W	Stephen Criddle	South Devon College
E	Jonathan Croose	University of Exeter, PhD student
FS	Richard Cuming	Bygones/Attractions Group
FS/W	Carolyn Custerson	English Riviera Tourist Company
F	Gillian Dale	Dance in Devon
FS	Alan Davies	Torquay Council
FS	Carmen de Silva	Play Torbay
F/W	Alan Denby	Torbay Development Agency
S	Caroline Dimond	Torbay Council
FS	Christina Dixon	Consultant to Paignton Picture House Trust
F/Q/W	Dr Kevin Dixon	Healthwatch Torbay/Torbay Carers/ Inter Faith & Belief Forum
FS/W	John Doherty	Torbay BID/ Dot's Pantry
FS/W	Mischa Eligoloff	Torbay Council
FS/W	Dr Marilyn Fryer	Creativity Centre Education Trust
T	Chris Garcia	HoTSW LEP
T	Tony Garrett	Torbay Council
FS/W	Anne George	Trevor George Entertainments
FS/W	Anna Gilroy	Torbay Council
T	Mary Godwin	Arts Council England
Q	Josie Gould	Fine Artist

F	Tanya Griffiths	Kay Elliott
FS	Tracey Guiry	Agatha Christie Festival
T	Lindsey Hall	RIO
T	Andrew Hanson	Sport England
TS	Matt Harbour	South Devon College
Q	Andy Harper	Artist
Q	Jenny Harriman	Friends of Brixham Library
E	Liz Hill	Daisi
FS/W	Conway Hoare	Torbay Council
FS/W	Christine Hodgetts	Brixham Fishermen in Sculptural Heritage/Fish Market Tours
FS/W	Dave Hodgetts	Brixham Community Partnership
T	Seth Honnor	Facilitator for Open Space
FS	Paul Howard	Torbay Town Centres Company
E	Rhian Hutchings	Welsh National Opera
Q/W	Richard James	Torbay Action for Art
Q/W	Karen Jemmett	Social Policy Researcher
TS	Simon Jolly	Riviera International Centre
T	Simon Jutton	Arts Council England
Q	Alison Kenny	Sanctuary Housing
FS	Liz Kent	Torbay Council
T	Annabelle Knowles	Torbay Council
F	Tony Liddington	Promenade Productions Ltd
FS/W	Sarah-Jane Lowson	Play Torbay
T/W	Katie Lusty	Arts Council England
F	Richard Maddock	Kay Elliott
T	Roger Mann	Torbay Sports Council
T	Peter Maunder	Torbay Teaching Alliance
E	Val Millington	Consultant for Torbay Hospital
S	Kevin Mowat	Torbay Council
F/W	Hugh Nankivell	Composer
TS	Damian Offer	Torbay Coast and Countryside Service
F	Mayor Gordon Oliver	Torbay Council
F/S	Steve Parrock	Torbay Council/Torbay Development Agency
T	Richard Povall	The Dartington Hall Trust
FS/W	Nick Powe	Kents Cavern
E	Hannah Revell	Plymouth College of Art
FS	Kate Reed	RIO
E	Gail Rogers	Torbay Council
E/F	Frances Rylands	University of Exeter, PhD student
F	Simon Sherbersky	Torbay Development Trust
T	Erica Steer	Devon Guild of Craftsmen
S/F	Pat Steward	Torbay Council
FS/W	Tanny Stobart	Play Torbay
FS/W	Peter Stride	Torbay Action for Art
F	David Stuart	English Heritage
T	Caroline Taylor	Torbay Council
FS	Martin Thomas	Cultural Sector Consultant
E	Nick Thorne	Bournemouth Symphony Orchestra
FS/W	Simon Tonge	Paignton Zoo/Living Coasts
T	Charles Uzzell	Torbay Council
T	Marissa Wakefield	Torbay Development Agency
FS/W	Erin Walcon	Doorstep Arts
F	Nerys Watts	Heritage Lottery Fund
T	Richard Williams	Torbay Council
T	Paul Wilson	Wren Music

IV Full list of documents consulted

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Interreg InfoDay

30 April 2014

MORNING SESSION

Information from Euclid

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Background Geoffrey Brown

Types of EU Funding Programmes

Structural Funds	Trans-National Funds	External Actions / Global Europe
<i>providing support for geographical areas within EU which are lagging behind the EU average in terms of economic development, social inclusion, etc.</i>	<i>encouraging organisations and individuals to work together, undertake mobility projects, etc.</i>	<i>assistance for countries outside the EU Member States</i>

EU Funding: Budget Split

[chart] Structural Funds 73%; Trans-Nat 15%; E/A 6%; Admin 6%

Types of EU Funding Programmes

Structural Funds	Trans-National Funds	External Actions / Global Europe
FUNDS: <ul style="list-style-type: none"> Cohesion ERDF ESF EAFRD EMFF 	MECHANISMS TO SPEND FUNDS: <ul style="list-style-type: none"> Categories of Economic Status: <ul style="list-style-type: none"> Less Developed Regions Transition Regions More Developed Regions INTERREG (involving partnerships) 	

Main Funds: Differences

Structural Funds	Trans-National Funds
Specific geographical focus	pan-European focus
Partners not needed (<i>except for Objective 3 – Interreg IV</i>)	For projects, partners from different countries are essential
Devolved decision-making	Decisions mostly centralised in EC
Large funds to be accessed	Small to medium size grants
Focus on capital works or people-based activities	Focus on short-term projects or exchanges (not annual funding)

Structural Funds: The Funds

- the EU Structural Funds aim to **reduce regional disparities** in terms of **income, wealth and opportunities**.

FUNDS:

- Cohesion Fund (*not applicable to UK*)
- European Regional Development Fund (ERDF) “*growth*”
- European Social Fund (ESF) “*people*”
- European Agricultural Fund for Rural Development (EAFRD)
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What can be supported ?

ERDF allows beneficiary regions to:

- Invest in the protection, promotion and preservation of their **cultural heritage** and in the development of their **cultural infrastructure**, *providing* these investments have a significant impact on the socio-economic development of the region.
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ESF invests in arts and culture through, for example:

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- Training for public authority staff working in **culture or tourism**
- Grants for students studying in **artistic or cultural heritage** fields
- **Arts-based projects** which help reintegrate unemployed people or attract young people who have left the traditional education system: *e.g.* RIO (Real Ideas Organisation) – www.realideas.org

Structural Funds: Mechanisms for Allocation

Now: 3 Objectives	New Objectives
1. Convergence	Less developed regions (€182bn)
(UK: Cornwall, West Wales & Valleys)	(UK: Cornwall, West Wales & Valleys)
2. Regional Competitiveness and Employment	Transition regions (€35bn)
(UK: everywhere else)	(UK: Highlands & Islands, Tees Valley & Durham, E Yorks & N Lincs, S Yorks, Cumbria, Merseyside, Shropshire, Staffordshire, Devon, N Ireland)
	More developed regions (€54bn)
	(UK: everywhere else)
3. European Territorial Co-operation (INTERREG IV)	European Territorial Co-operation (INTERREG V)
(range of regional groupings)	(range of regional groupings)

What about Interreg and culture ?

Within **Interreg**, priorities currently include:

- "...entrepreneurship and the development of SMEs, tourism and **culture**"
- "...social and **cultural** infrastructures in particular in the health and education sectors"

These programmes offer support for project partners to:

- Preserve and promote **cultural heritage** where these tie in with a sustainable urban development policy
- Undertake projects with an **arts / culture focus** where such projects contributed in some way to economic development

European Territorial Co-operation: Interreg IV/V

- New **Interreg V** programme likely to be similar to **Interreg IV**
- **Same goals** as other **S/Funds**, but "**trans-national**" (working across borders to develop good practice)
- New programme aims to **strengthen trans-national co-operation** through:
 - **A: cross-border co-operation** (€5.57bn)
 - **B: trans-national co-operation** aiming at integrated territorial development (€1.58bn) and
 - **C: Interreg Europe: inter-regional co-operation and exchange of experience** (€392m) - *doesn't fund projects*

Strand V A

Cross-border co-operation

UK eligible areas:

- SE England (*stretching from Cornwall to Norfolk*)
- West Wales
- West of Scotland
- N Ireland
- Gibraltar

Strand V B: Intra-regional co-operation

- 10 sub-programmes across Europe to encourage co-operation projects in adjoining regions and areas.
- 4 relevant to the UK:
- North West Europe
 - North Sea Area
 - Atlantic Area
 - Northern Periphery

Websites for Strand IV (and V?)

Strand IV A: Two Seas: www.interreg4a-2mers.eu

Strand IV A: France: www.interreg4a-manche.eu/

- for IVA for Scotland, Wales & N Ireland – check with GB

Strand IV B: NW Europe: <http://www.nweurope.eu>

Strand IV B: Atlantic Area: www.coop-atlantico.com/

Strand IV B: North Sea Area: www.northsearegion.eu

Strand IV B: Northern Periphery: www.northernperiphery.net

Strand IV C: www.interreg4c.net / www.i4c.eu

Strand IV C – URBACT: www.urbact.eu

Interreg VA 2 Seas

Tim Caulfield

Project Unit Coordination – Joint Technical Secretariat

Programme objective

“To develop the competitiveness and sustainable growth potential of the programme area’s maritime and non maritime assets by stimulating cross-border partnerships able to deliver tangible results on the ground by 2020.”

The Programme strategy as presented here represents a preliminary non official version and can still evolve. Please stay updated through the Programme website!

Themes/priorities

Priority axis 1 – Technological and social innovation

Thematic objective	Specific objective	Intended result
1.b. Strengthening research, technological development and innovation	1.1 Improve the framework conditions for delivering innovation in 2 Seas regions.	Better and reinforced capacity for innovation in the 2 Seas area.
	1.2 Enhance the delivery of innovation by relevant actors in 2 Seas key sectors.	Tighter, more effective and operational cooperation among the key actors involved on the early stages of the innovation chain and later stage of innovation involving testing and pilot actions .
	1.3 Develop social innovation in response to 2 Seas key societal challenges.	The development of social innovation in order to make more efficient and effective local products and services which address the key societal challenges in the 2 Seas area.

Themes/priorities

Priority Axis 2 – Low carbon technologies

Thematic objective	Specific objective	Intended result
4.f. Supporting the shift towards a low carbon	2.1 Increase the adoption of low-carbon technologies and applications by public/	Reduced carbon dependency of public/private institutions and citizens in the 2 Seas area, based on the adoption

economy for all sectors	private organisations and citizens.	of innovative low-carbon technologies.
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Themes/priorities

Priority Axis 3 – Adaption to climate change

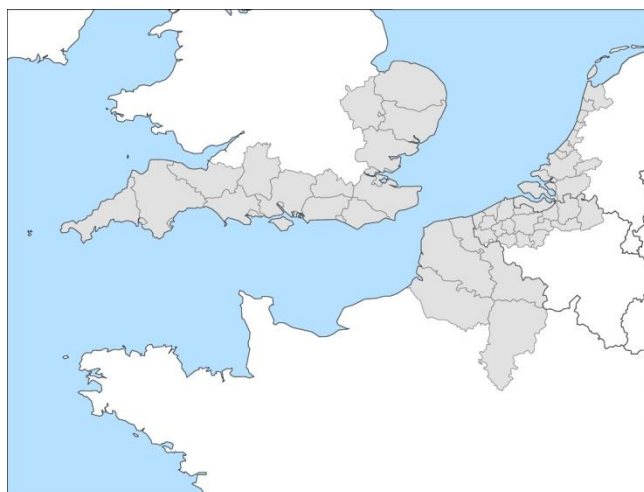
Thematic objective	Specific objective	Intended Result
5.a. Promoting climate change adaptation, risk prevention and management	3.1 Improve the adaptation capacity of public and private actors to better coordinate their climate change adaptation actions for stronger resilience.	Increased preparedness for, and resilience to, climate change and associated phenomena (e.g. coastal erosion, flooding, droughts, and extreme weather) in the cross-border area.

Themes / priorities

Priority Axis 4 – Resource efficient economy

Thematic objective.	Specific objective	Intended Result
6.g. Protecting the environment and promoting resource efficiency	4.1 Strengthen the efficient use of natural resources and materials through the adoption of new solutions for a greener economy .	Better and reinforced capacity for the development of a more resource-efficient economy in the 2 Seas area.

Programme area



Differences with previous programme period

- A stronger thematic focus (concentration of funding on a few thematic objectives (TO) and investment priorities (IP))
- A more result-oriented approach: identification of realistic expected changes, and appropriate indicators to capture these
- Establishment of a performance framework aiming at the efficient implementation of the programme
- Reduced administrative burden and harmonisation

Case Study: Chrysalis – the revival of textiles

- **Increasing the competitiveness of the textile industry creative sector in the 2 Seas area by focussing on quality, design and innovation**
- **Four European partners (FR, UK, BE-FL)** – university lecturers, students, artists and designers, company managers
- **Creation of a crossborder cluster in the field of textiles to:**
 - integrate partners’ economic, technological and creative resources;
 - facilitate R&D and fashion and design know-how in the production of textiles;
 - provide support for designers, textile museums, training and research centres and textile entrepreneurs, and allow for the creation of new enterprises in the textile sector.

Important Dates

- Now: launch of the public consultation on the Cooperation Programme

- Early May: end of the public consultation on the Cooperation Programme
- Mid-July: submission of the Cooperation Programme to the European Commission
- Autumn 2014: launch of the Interreg VA 2 Seas Programme??

Case Study: Joanna Ross

Southampton Solent University

VIVID: Visualising the Past

www.vivideurope.net / www.vividsolent.com

joe.ross@solent.ac.uk

Aims

- boost and facilitate research, knowledge development and education
- boost and facilitate cooperation and creative entrepreneurship
- boost and facilitate the showcasing and marketing of new products and services
- develop visual design applications for museums and other heritage institutes.
- bringing together institutes and entrepreneurs in this field.
- getting students and start-ups enthusiastic.
- develop a local youth programme and joint programme with other partners

Achievements

- Developed and assisted in the research of 6 Visual design products and prototypes through working with experts, students and start-ups in the visual design field.
- We have developed sustainable partnerships with over 12 heritage settings.
- We worked with over 400 students on research projects and exchanges and supported over 10 start-up graduate individuals and companies.
- Over 1000 young people took part in workshops and digital performances relating to Visual Design through both local and joint youth programmes.
- Over 50 cross border jobs (temporary and permanent) have been created as a result of the project.

Video 1

<http://www.youtube.com/watch?v=ZlkNfznJ9k4&feature=youtu.be>

Video 2

<https://www.youtube.com/watch?v=DkipXRh8ybQ>

Case Study: Matthew McKeague

Churches Conservation Trust

Heritage Recycled

- Churches Conservation Trust
- Kempens Landschap
- Suffolk Mind

Aims

- Sharing knowledge and experience on the regeneration of significant heritage assets.
- Creation of a methodology and learning tools on heritage regeneration.
- Practical testing of the methodology at a number of sites.

Activities

Includes:

- Site visits, capital investments, options appraisals
- Development of shared learning on issues related to historic building regeneration e.g. accessibility

Business plan toolkit

- Practically focused
- Audience: community groups, government, charities, social enterprises, SME
- Case studies from real projects inside and outside the partnership
- Demonstrates different approaches between project partners

Investment under this objective will enhance the area's appeal as a place to live in, to work in, and to visit. Specifically, this objective will deliver a platform for economic growth by exploiting and improving the natural and cultural assets of the area.

Changes from the 2007-2013 Programme

A more focused Programme: 5 Specific Objectives instead of 11

A specific culture and heritage Investment Priority: The new regulations for 2014-2020 contain an investment priority of, "Protecting, promoting and developing natural and cultural heritage."

A renewed focus on outcomes: In order to increase the effectiveness of the expenditure, projects will need to demonstrate tangible benefits for the FCE area

Examples from the 2007-2013 Programme

1. CYCLE-Cycling Channel Landscapes Easily
2. The Art / Ville / Paysage - Art / City / Landscape
3. RAISE-Resource, Artistic, Innovative, Social Enterprise

Timeline to Programme Launch

June-September 2014: Facilitators will be joining the programme and beginning work on project Development

June 2014: Operational Programme agreed and submitted to the European Commission for approval.

September 2014: Operational Programme approved by the European Commission

January 2015: First Call for Projects

Any Questions?

Case Study: Owen Calvert-Lyons

The Point, Eastleigh

This presentation is available online at:

http://prezi.com/t1xq1vebm-s/?utm_campaign=share&utm_medium=copy

Case Study: Joe Mackintosh

Seachange Arts, Great Yarmouth

ZEPA & ZEPA2

Zone Européenne de Projets Artistiques

ZEPA 2 Partners



Partnership History

- 2000-2006: PECA – Creation of outdoor arts creation centres
- 2008-2012: ZEPA 1 – Development of an outdoor arts network within the cross border area

- 2013-2014: ZEPA2 – Widen territory of activity and extend research, University partnership and skills development

ZEPA achievements

- 65 UK and French companies supported through commissioning, programming, outreach and residencies (ZEPA1)
- ZEPA 1 lever effect: new opportunities for companies
- Audiences of 100s of 1000s,
- Economic impact
- Multiple Projects with a (European) legacy
- A willingness to continue to work together!

SeaChange Arts Development via ZEPA

- Extension of summer season
- International Centre
- Regional and National Role
- Proven role for Culture in Regeneration and Devpt

Challenges

- Finance, Cashflow, Administration
- Commitment
- Changing World
- Profile of Culture (what counts?)

Interreg InfoDay

30 April 2014

AFTERNOON SESSION

Information from **Euclid**

info@euclid.info / www.euclid.info

[@euartsfunding](#)

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- **Northern Periphery**

Websites for Strand IV (and V?)

Strand IV A: Two Seas: www.interreg4a-2mers.eu

Strand IV A: France: www.interreg4a-manche.eu/

- *for IVA for Scotland, Wales & N Ireland – check with GB*

Strand IV B: NW Europe: <http://www.nweurope.eu>

Strand IV B: Atlantic Area: www.coop-atlantico.com/

Strand IV B: North Sea Area: www.northsearegion.eu

Strand IV B: Northern Periphery: www.northernperiphery.net

Strand IV C: www.interreg4c.net / www.i4c.eu

Strand IV C – URBACT: www.urbact.eu

Interreg and Culture

Sylvia Amann

Director, InfoRelais

Culture counts...

in European Territorial Co-operation

& further insight in INTERACT publication „Inspiring Creativity“

INTERACT Facts & Figures

Estimated ERDF spent in CCI: 11%

Total ERDF for CCI in ETC: EUR 1 billion

INTERACT Good Practices

- Creative Industries: Creative Edge – Northern Periphery Programme www.creative-edge.eu
- Artfields: Circ-que-o! – ETC Espana-France-Andorra www.circqueo.eu
- Cultural Industries: Bewegtes Leben – Interreg IV South Tyrol – Tryol www.bewegtes-leben.eu
- Cultural Tourism: ATRIUM – INTERREG IVB South East Europe – www.atrium-see.eu

„We are more“ (Culture Action Europe)

- 1.7% for Culture in EU-SF (EU: planned 2007-2013)
- 5.71 % for Culture (AT: achieved 2007-2013)
- 6 % for Culture in EU-ETC (EU: planned 2007-2013)

Why?

- Culture by its nature is a transversal matter, which cannot be separated from regional development.
- Culture and identity are closely linked and at the heart of place-based policies.
- The added value of the Cultural and Creative Industries has become more evident.

Added Value of Culture in ETC

- Carefully address the socio-cultural, cross-border dimension
- Encourage the inter-regional, culturally sensitive exchange of good practice
- Open doors in neighbouring regions
- Shape images of transnational co-operation areas
- Establish innovative city networks

Challenges for Culture in ETC

- Persisting stereotypes on arts, culture, regional economic development
- Lack of ability to contextualise culture activities in regional development
- Confidence in project management capacities of the arts, culture and creative industries
- Limited involvement of cultural operators in the programming process

How to overcome challenges?

- Be aware of the added value of culture and the creative industries in ETC
- Establish a participative and open process in which CCI stakeholders are involved
- Ensure more flexibility regarding project modifications (innovation!)
- Reduce administrative burden for project promoters (especially financial management)

Download INTERACT Publication:

http://admin.interact-eu.net/downloads/8412/INTERACT_Publication_Inspiring_Creativity.pdf

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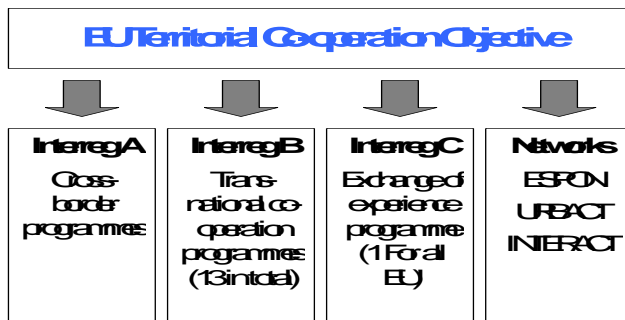
Interreg VB NW Europe

Ian Hill

UK Contact Point & Member, Programme Advisory Group

Programme area 2007-13

The Cooperation 'family'



EU regulations: 11 thematic areas

1. strengthening research, technological development and innovation;
2. enhancing access to, and use and quality of, ICT
3. enhancing the competitiveness of small and medium-sized enterprises
4. supporting the shift towards a low-carbon economy in all sectors;
5. promoting climate change adaptation, risk prevention and management;
6. protecting the environment and promoting resource efficiency;
7. promoting sustainable transport and removing bottlenecks
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

NW Europe: Choice of themes

- **TO1: Innovation** - Strengthening research, technological development and innovation
- **TO4 (&7): Energy** - supporting the shift towards a low-carbon economy in all sectors
- **TO6: Environment** - protecting the environment and promoting resource efficiency

Interreg NW Europe 2014-20

1. **Innovation and R&D:**
 - Building innovation capacity in regions
 - Bridging the gap transnationally to bring products, processes and services to the market
 - Social innovation
2. **Low carbon economy:**
 - Delivery of city or region low carbon strategies, inc. energy poverty
 - Implementing low carbon technologies (inc. renewable energy & energy efficiency)
 - Mitigation relevant adaptation measures
 - Low carbon transport
3. **Resource efficiency**
 - Reducing use of (non-energy) resources

Project examples

- **ECCE Innovation:** Fostering the innovation capacity of Creative Industries in order to access new markets
- **COLLABOR8:** Forming & supporting new clusters in the Cultural, Creative, Countryside, Recreation, & Hospitality sectors using uniqueness of place as a binding force
- **PROUD:** Employing design as driver for innovation, economic growth and sustainable development

Opportunities for Creative Industries

New products and processes (use of digital and creative media?)

Social innovation – new approaches to delivering public benefits

New techniques for low-carbon innovation

Design and innovation

An approach, not a sector.....

Practical changes

- Budget broadly comparable to 2014-20 (in real terms)
- 2-stage application process
- Simplified financial procedures, e.g. overheads
- Grant rate now *up to* 60% max
- Revised outputs and results framework
- Continued emphasis on *transnationality* and *innovation*

Next steps in programme development

- Public consultation on Operational Programme April-May 2014
- Hope to submit OP to European Commission spring/summer 2014
- 6-month Commission dialogue and 'sign-off' period
- Possibility of first call end of 2014 or early 2015?

Interreg VB Atlantic Area

Daniel Clement

Director

www.coop-atlantico.com

Eligible Areas



Spain:

Galicia, Principado de Asturias, Cantabria, País Vasco, Comunidad Foral de Navarra and in Andalusia: Cádiz, Huelva, Sevilla. Canarias

France:

Haute-Normandie, Basse-Normandie, Pays de la Loire, Bretagne, Poitou-Charentes, Aquitaine.

Ireland:

All territory: Border, Midland and Western, Southern & Eastern

Portugal:

Norte, Algarve, Centro, Lisboa, Alentejo. Madeira, Azores

United Kingdom:

Cumbria; Cheshire, Greater Manchester, Lancashire, Merseyside, Gloucestershire, Wiltshire and North Somerset Dorset and Somerset, Cornwall and Isles of Scilly, Devon, West Wales and The Valleys, East Wales, South Western Scotland, Highlands and Islands, Northern Ireland

The Atlantic Area Programme

2007-2013

71 projects / €104m ERDF / 700 Institutions / 4 Priorities

2014-2020

- €130m ERDF

Potential Priorities

- Innovation
- Resource efficiency
- Climate and environmental risks
- Natural and cultural assets + biodiversity

Atlantic Area Possible Priorities

Innovation

Knowledge Transfer between Companies and Research Centres

Competitiveness and Innovation Capacity

Market access of Innovation

Results: product, services and processes Internationalisation/Clustering Entrepreneurship

Resource Efficiency

Renewable Energies

Green Growth, Eco-innovation, Environmental efficiency

Risk Management

Climate change and Environmental Risks

Nature and Culture

Protection of Biodiversity and Ecosystems

Atlantic Cultural Assets and Heritage

Target Groups and Beneficiaries

- National, local and public authorities responsible for the management, exploitation & promotion of cultural heritage
- Local and regional development agencies
- Regional and local tourism agencies
- Business networks and associations
- Chambers of commerce
- Local communities
- Civil society associations promoting cultural heritage

Areas concerned

- Cultural Heritage
- Cultural tourism
- Creative Industries
- Cultural industries
- Art fields

Types of Activities 1

- Preservation of Cultural heritage
- Development of joint cultural products
- Promote cultural and heritage touristic activities
- Develop marketing and promotion strategies for cultural activities
- Strengthen technological development and innovation
- Implement cultural events

Types of Activities 2

- Development of actions capitalising on the Atlantic cultural heritage enhancing the Atlantic identity with a view to generate specific new products, services and tool having an economic impact a local and regional level
- Development of the creative and craft industries sector

Types of Activities 3

- Launch of an Atlantic appellation of origin to promote traditional Atlantic products and sectors
- Promotion of niche tourist attractions and products: cultural, pilgrimage and religious events
- Promotion of a transnational identity of the Atlantic cultural heritage to attract new visitors and develop new local jobs and economic activity

Project requirements

- Transnationality - 5 Member States represented
- Partnership - Relevant mix of partners: complementarity and coherence
- Clear project design
- Strong project management and clear division of tasks
- Detailed budget with relevant explanations
- Results: concrete and measurable results

- Results: identifiable change for partners and project and contribution to changes at the AA level
- Project value for money

Types of Activities

- Launch of an Atlantic appellation of origin to promote traditional Atlantic products and sectors
- Promotion of niche tourist attractions and products cultural, pilgrimage and religious events
- Promotion of a transnational identity of the Atlantic cultural heritage to attract new visitors and develop new local jobs and economic activity

Example 1 CISNET

Lead Partner: Mayo County – IRELAND

Partners:

WESTBIC (IE)

University of Wales Trinity Saint Davids (UK)

Centro Europeo de Empresas e Innovación SA-EUROCEI (ES)

Technopole Quimper (FR)

Associação para o Desenvolvimento do Instituto Superior Técnico-ADIST (PT)

Results:

- ✓ identified and promoted creative industries enabling companies to work together and collaborate with research institutions,
- ✓ Companies also received support for their participation in fairs and exhibitions in order to improve, develop and promote their own products, processes and to access new markets.
- ✓ New Services generated:
- ✓ Creative events, whereby creative industry specialists and others get together to resolve the problems of the other industry and apply the expertise of creative entrepreneurs.
- ✓ Support at trade shows and events.

Example 2 IMAGINA ATLANTICA

Lead Partner:

Communauté d'Agglomération du Grand Angoulême (FR)

Partners:

Eixo Atlantico (ES)

Eixo Atlantico do Noroeste Peninsular (PT)

Fundação da Juventude (PT)

Deputación Provincial de Ourense (ES)

Xunta de Galicia (ES)

Centre for Advanced Software Technology Ltd-CAST (UK)

Results:

- ✓ A sustainable digital imaging technologies cluster based on a transnational centre of competencies in education, economic development and heritage enhancement.
- ✓ Imagina Atlantica Promotion Agency
- ✓ the dissemination of a tourism product based on innovative technologies for the digital enhancement of the Atlantic Area;
- ✓ a digital art contest open to students, young professionals and designers to create innovative projects that promote
- ✓ digital heritage; professional exchange programmes for schools and universities, companies, festivals;
- ✓ the creation of a collaborative web platform

Tips and Info

- ✓ Be creative in your projects
- ✓ Meet the criteria and follow the rules and indications
- ✓ Look for the adequate partners in advance
- ✓ Consult our Web site
- ✓ Probable call for Projects in early 2015

Interreg VB North Sea

Christian Byrith / Carsten Westerholt

Programme Director /

www.northsearegion.eu

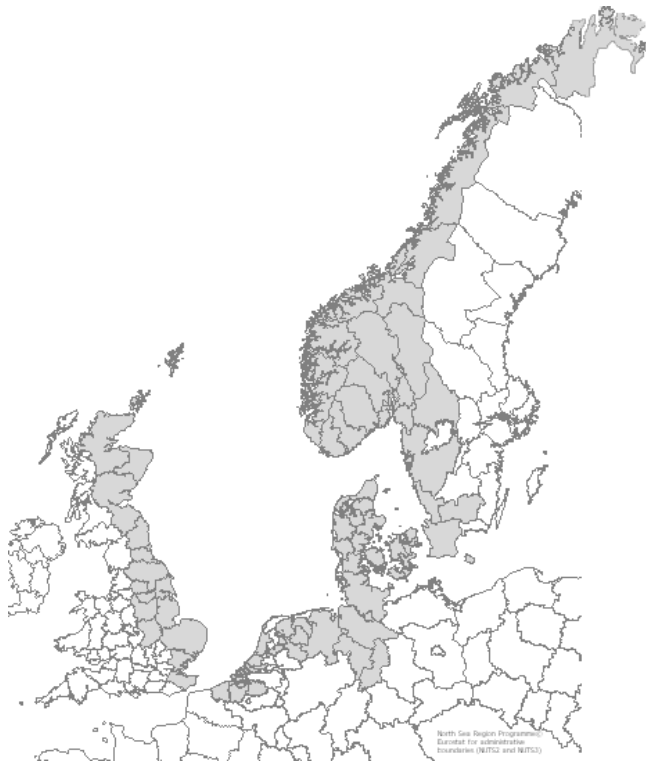
Main focus:

- Joining efforts to show the way to stronger and more sustainable economies and societies around the North Sea.

or in other words..

- Work together with the challenges facing the North Sea Region.

Programme Map



Differences with previous programme period

Key differences:

- Less focus on research and reports
- More focus on pilots, tests and demonstrations
- Stronger commitment to initiative after the end of the funding period
- Harmonization

Four priorities:

- Priority 1: Thinking growth – Supporting Growth in the North Sea Region Economies
- Priority 2: Eco innovation – Stimulating the Green Economy
- Priority 3: Sustainable North Sea Region – Protecting Against Climate Change and Preserving the Environment
- Priority 4: Promoting Green Transport and Mobility

Thinking Growth

Potential project activities:

- Creating new partnerships involving e.g. the creative industries, academics and the private and/or third sector
- Share knowledge on how services are delivered and how innovation can improve this through for example, increased digitalisation.
- Analysis of the need for new products and services to address shared challenges.

Eco innovation

Potential project activities:

- Pilots to identify resource savings through innovative industrial design and manufacturing processes.
- Awareness raising of greening methods and results.
- Reducing overall energy use by changing behaviour and increasing take-up of energy saving technologies.

Sustainable North Sea Region

Potential project activities:

- Improved environmental and catchment management to improve the flood resilience e.g. multi-use of water retention areas.

- Developing and implementing long-term strategies for sustainable management of North Sea landscapes and the North Sea itself, e.g. ugly spots competition.

Important dates

Key PRELIMINARY dates:

- Launch of the Strategic Environmental Assessment (SEA) (April 2014)
- Launch of Public Stakeholder & Member State consultation process
- Submission of the Operational Programme (June 2014)
- Expected date for first call: Autumn 2014

Interreg VC

Sylvia Amann

Director, InfoRelais

Capitalisation on Creative Industries

Added Value & Discussion of Opportunities for Local and Regional Stakeholders

INTERREG IVC in a nutshell

'to improve regional policies'

by giving the **local / regional authorities** access to the experience of other regions in Europe facing similar issues « **learning by sharing** » in the fields of

- **Innovation and the knowledge economy**
- **Environment and risk prevention**

Thematic Programme Capitalisation aims:

- to use and exploit the thematic knowledge
- from projects working on a similar topic
- for the benefit of all regions in Europe

Creative Industries

INTERREG IVC Capitalisation on CCI: Facts & Figures

- 14 INTERREG IVC projects in Creative Industries
- 358 good practices collected, analysed and grouped

14 projects tackling '*creative industries*'

Representing **166** partners from **26** EU Member States + Norway

5 Recommendations for a good start of CCI policies

- Policy strategies reflecting the specific needs and potential of the CCIs
- Place-based approaches differing in urban and rural context
- Exchange with the CCI entrepreneurs
- Facilitate a state-of-the-art stakeholder process
- Policy requires evidence – use qualitative and regular evaluation

INTERREG IVC good practices for a good start

- Green Workshop Wendland (INTERREG IVC project CREA.RE)
- Danish Design Ladder (INTERREG IVC project SEE)

3 priorities for state-of-the-art renewal of CCI policies

- Support internationalisation of the creative industries
- Enable innovation and involve the CCIs in your Regional Innovation System
- Encourage the cooperation of the CCIs with other growing economic sectors

3 Main Recommendations: CCI Internationalisation

- Join forces with intermediaries from the Creative Industries for access to new markets policies.
- Reflect on the structure of the regional and local creative industries for internationalisation support measures.
- Use international CCI networks and EU-wide learning platforms for gaining market intelligence and overcoming entrance barriers.

INTERREG IVC good practices: Internationalisation

- Tuscany Home initiative (INTERREG IVC project INNOCRAFTS)
- Maisons de Mode (INTERREG IVC project PLUSTEX)

3 Main Recommendations: CCI Innovation

- Companies survive – in the mid and long term – only with innovation. Innovation in creative businesses needs investment.
- Creative Industries gain increasing attention as innovation enabler from EU policy makers. A wide notion of innovation and the sustainable involvement of CCI stakeholders are crucial in Regional Innovation Strategies.
- Use open innovation approaches to encourage cross-sectoral exchange.

INTERREG IVC good practices: Innovation

- “3d Design Cooking” (INTERREG IVC project “REGIO-CRAFTS”)
- The Innovation Strategy for Wales & Design Wales (INTERREG IVC project SEE)

3 Main Recommendations: Spill-Over from CCI

- Spill-over effects happen when a reliable participation of private and public stakeholders is guaranteed.
- The networking of clusters from inside and outside the creative industries is one success factor for the sustainable creation of spill-over effects from the CCI to other fields of the economy.
- Co-design and co-creation play a crucial role.

INTERREG IVC good practices: Spill-Over

- INTERREG IVC project „Cross-Innovation“
- Territoires en Résidence (INTERREG IVC project „SEE“)

INTERREG EUROPE (2014-2020)

Policy learning among public authorities to improve performance of policies & programmes for regional development, in particular **Structural Funds programmes**

EU Cohesion policy

Goal 1: Investment for growth & jobs: EUR 316 billion

Goal 2: European Territorial Cooperation: EUR 8.9 billion

INTERREG EUROPE: EUR 359 m

Cooperation area: 30 countries

- EU 28
- Norway
- Switzerland

Four themes

- Research & innovation
- SME competitiveness
- Low-carbon economy
- Environment & resource efficiency

2 actions

- Interregional Cooperation Projects
- Policy Learning Platforms

For more information, please, follow:

- interreg4c.eu/interreg-europe
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