

Ex-post Evaluation of the 2013 European Capitals of Culture

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Executive Summary

Introduction

This report sets out the findings of an ex post evaluation of the European Capitals of Culture (ECoC) action in 2013, focussing on the two cities hosting the title, Košice in Slovakia and the Marseille-Provence area in France. The evaluation explores the implementation of both ECoC throughout their 'life-cycle' i.e. from the preparation of applications, through the selection and designation process, to the development and completion of cultural programmes and supporting activities. This summary considers the impacts of hosting the title for the two cities, before a comparative review sets out the conclusions emerging from Košice and Marseille-Provence and their implications for the relevance, efficiency, effectiveness and sustainability of the ECoC action as a whole.

Evaluation framework and methodology

This evaluation and its methodology are designed to satisfy the standard requirement of the legal basis for an "external and independent evaluation of the results of the European Capital of Culture event of the previous year"¹. Although this evaluation is primarily tasked with assessing the 2013 titles against the objectives and criteria set out in the 2006 Decision (the legal basis in force at the time of their official designation), the methodology takes account of the changing policy context for ECoC and changes to the legal basis wherever possible.

In order for results to be comparable with previous evaluations, the methodology follows a consistent approach for evidence gathering and analysis. The two cities were first evaluated individually, based on primary data either collected during the fieldwork or provided by each ECoC, as well as the analysis of a range of secondary data sources.

Primary data sources include interviews conducted during two visits to each city or by telephone, as well as through an online survey. These interviews have sought to gain a variety of perspectives on each ECoC, including those of the management teams, decision-makers at local and national level, plus key cultural operators, a range of partners involved in the delivery of ECoC and a sample of organisations either leading or participating in ECoC projects.

The secondary data sources include information in the original ECoC applications, studies and reports produced or commissioned by the ECoC, events programmes, promotional materials and websites, statistical data on culture and tourism and quantitative data supplied by the ECoC on finance, activities, outputs and results.

Main Findings

Košice 2013

Slovakia was able to propose a European Capital of Culture (ECoC) for 2013 under the terms of the chronological order of entitlement set out in Decision 1622/2006/EC, with Košice selected for the title by means of a national competition. Košice is Slovakia's second largest city, close to the country's Eastern border (and the European Union's Schengen border). The city has implemented European Capital of Culture as part of a long-term plan for transforming the city and its economy from an industrial to a creative city, by investing in cultural infrastructure and support for the creative and

¹ Decision No 1622/2006/EC of the European Parliament and of the Council of 24 October 2006 establishing a Community action for the European Capital of Culture event for the years 2007 to 2019

tourism sectors, as well as encouraging a whole range of new collaborations and interactions.

The original concept for Košice 2013 was built around 'Interface 2013', drawing on the city's historical role as a multicultural city and a crossroads between central and eastern Europe, while recognising the city's developing creative sector. The final cultural programme combined large-scale public art festivals, experimental and innovative art forms, a programme of events reflecting the city's multi-ethnic heritage, activities linking cultural heritage to new ideas and practices, and a series of activities promoting Košice and the Eastern Slovakia region at different levels.

The European dimension of ECoC was reflected in a variety of activities across the cultural programme, among the most noteworthy aspects were the Košice Artists in Residence programme and a range of networking activities and good practice sharing, including in relation to the creative economy and tourism development.

Košice 2013 placed significant emphasis on involving local citizens in the ECoC, supported by the development of new cultural facilities, not least the SPOTS programme featuring the regeneration of a number of disused heat exchanger stations and a programme of cultural and community development activities around these new facilities. This is widely regarded as demonstrating good practice through its highly inclusive approach to the development of new cultural and social facilities in neighbourhoods. This will continue to improve access to culture and provide long-term support for community development, intercultural dialogue and social cohesion.

Košice 2013's overall budgets exceeded the original projections, thanks in large part to the successful acquisition of significant resources from EU Structural Funds (€59m) to finance the infrastructure investments. In common with many recent ECoC, Košice 2013 was affected by shortfalls in funding from regional and municipal government (and lower private sector contributions). Although this was partly offset by increased contributions from national government, this has served to reduce the budgets available for cultural programming and supporting activities such as marketing and communications.

In terms of impacts, while Košice's cultural programme was comparatively small, many new or additional opportunities were created for citizens to attend or participate in cultural activities. This was felt by many of those consulted to have boosted the vibrancy and quality of the local cultural offer, as well as making a significant contribution to developing the skills, capacity and connectivity of the local cultural, creative and tourism sectors. In this way, Košice 2013 has contributed to the city's long-term social and economic development while generating a number of more immediate effects, mainly through raised attendance at cultural events and an increase in the numbers of tourist visits, especially from neighbouring countries.

A key success of Košice 2013 has been the approach to sustainability, with significant time and resources allocated to legacy planning. In addition to the creation of new cultural and tourist assets, a long-term strategy has been developed, new legacy bodies established and ongoing financial commitments obtained from government partners.

Marseille-Provence 2013

France was also entitled to nominate a European Capital of Culture under the chronological order of entitlement, though this was apparent as early as 1999². After a national selection competition, the European Capital of Culture title was awarded to the port city of Marseille in partnership with many of the cities, towns and communes

2 Decision 1419/1999/EC of the European Parliament and of the Council of 25 May 1999 establishing a Community action for the European Capital of Culture event for the years 2005 to 2019

in the Bouches-du-Rhône département, including Aix-en-Provence, Arles, Aubagne, Gardanne, Istres, Martigues and Salon-de-Provence.

The funding commitments made at application stage by the stakeholders in Marseille-Provence were respected, with public contributions complemented by significant amounts of private sector sponsorship. The total budget of €98m was additional to existing cultural budgets.

Marseille-Provence 2013 has been a high-profile national and international event, seeking to build on the Marseille-Euroméditerranée urban renewal project in the heart of Marseille while promoting greater integration between the city and its surrounding area through support for arts, culture and the creative industries.

Marseille and its urban renewal projects formed the focal point for activities, though the ECoC was linked to improvements in the cultural infrastructure across the territory, including new venues such as MuCEM in Marseille (the Museum of European and Mediterranean Civilisations), restoration projects in former industrial and commercial zones as well as numerous renovations and extensions of existing facilities.

Marseille-Provence 2013 implemented an ambitious and extensive cultural programme, reflecting the size and diversity of the area covered and covering a wide diversity of artistic themes and disciplines. The programme had a clear European dimension via the Partage des Midis (sharing the south) theme which cut across the entire cultural programme, highlighting Marseille's location and historic role as a meeting point between European and Mediterranean cultures.

One of the main objectives was to encourage wider participation in culture, through public and free events, specific events for young people and activities either taking place in disadvantaged neighbourhoods or showcasing the diversity of cultures present in the territory. A key contribution to this was made by the Quartiers Créatifs (creative neighbourhoods) project featuring a range of experimental arts and non-traditional cultural forms in different locations across the territory.

Marseille-Provence 2013 created a number of economic and social impacts, most noticeably in terms of total cultural audiences and increases in the number of tourist visits, particularly to the city of Marseille. The ECoC also generated considerable media coverage and high levels of awareness amongst the general population. There is also evidence that some of the negative perceptions of Marseille have been challenged and that, for the first time, Marseille is seen as a major cultural destination.

In the absence of legacy structures or formal cultural competencies for the Marseille-Provence Métropole, longer-term impacts are likely to be more limited. Nevertheless, it seems clear that ECoC has made a positive contribution to levels of cooperation in cultural governance and served to boost the capacity and connectivity of the local cultural and creative sectors.

Conclusions and Recommendations

The following analysis brings together the findings, success factors and lessons learned from the two ECoC city sections in the main evaluation report, comparing and contrasting experiences in order to provide an overview of the European Capitals of Culture action in 2013. Many of the findings from previous reports³, especially those pertaining to the overall relevance, efficiency and effectiveness of the ECoC action, are still valid, but have been updated with new information gathered during the 2013 evaluation wherever possible.

Relevance

The experience of 2013 reinforces the finding from previous evaluations that ECoC remains highly relevant to the EU Treaty, particularly Article 167, through contributing to the flowering of Member State cultures, highlighting common cultural heritage as well as cultural diversity and increasing cultural co-operation between Member States and internationally.

The selection process introduced by Decision 1622/2006/EC ensured that the applications of both the eventual ECoC title-holders for 2013 set out objectives and approaches that were consistent with the legal basis for ECoC. On balance, both title-holders implemented cultural projects and supporting activities that were coherent with the essence of their applications, and therefore supported the strategic and operational objectives of ECoC as defined in the intervention logic.

The relevance of the ECoC Action is likely to be strengthened by the new legal basis established in 2014 to cover ECoC for 2020-2033. Indeed, the objectives and criteria of the ECoC Action set in the new legal basis⁴ better articulate the overall aims of EU policy and better reflect the aspirations of the title-holders and the nature of their programmes than do the objectives of Decision 1622/2006/EC.

Recommendation: The Commission should ensure that the selection panel and the monitoring and advisory panels provide recommendations that relate specifically to the criteria in Article 14 of Decision 445/2014/EU i.e. relating to the budget, artistic independence, European dimension, marketing and communication, and monitoring and evaluation.

The ECoC concept also continues to be of relevance to the objectives of local policymakers and stakeholders. The experience of 2013 shows that ECoC has made a positive contribution to developing the range and diversity of cities' cultural offerings; enhancing social development; promoting the international profile of cities; and supporting their economic development (through support for tourism and the creative economy).

The ECoC Action remains complementary to other EU initiatives in the field of culture, and this report highlights examples of the 2013 ECoC working with the Creative Europe programme as well as with a range of programmes in other linked fields such as youth, citizenship, education and training and regional development.

Both 2013 ECoC utilised ERDF resources, with ECoC perhaps the key driving force behind Košice's ability to access significant amounts from EU Structural Funds to finance cultural infrastructure improvements. Marseille-Provence also made use of ERDF both for its infrastructure developments and for elements of the cultural programme.

³ http://ec.europa.eu/culture/tools/actions/capitals-culture_en.htm

⁴ Decision 445/2014/EU of the European Parliament and of the Council of 16 April 2014 establishing a Union action for the European Capitals of Culture for the years 2020 to 2033 and repealing Decision No 1622/2006/EC

Recommendation: The Commission should explore ways to promote and strengthen the contribution of the EU Structural Funds to the European Capitals of Culture, for example, through identifying and disseminating good practice or through providing guidance and information targeted to applicant and title-holders on how the Structural Funds can reinforce ECoC.

Efficiency

The city sections of the main report show that the 2013 ECoC chose similar organisational forms for the delivery agencies, i.e. arms-length bodies but governance and management arrangements were much more complex and challenging in Marseille-Provence, given the size of the territory.

Clearly the 2013 title cities are very different places, with the greater Marseille-Provence urban area covering a population of 1.8 million people and the Košice region having a population of 360,000. It therefore follows that the resources required to achieve the expected results (or a 'critical mass' of impacts) in each city will vary significantly. Indeed, the operating and programming resources available to the 2013 ECoC are comparable when these population differences are taken into account.

The 2013 ECoC repeat the pattern seen in recent years, with title cities from newer Member States in central and eastern Europe tending to produce ECoC programmes that are smaller in scale and more vulnerable to budget reductions in the lead-up to the title year. In both cities, stakeholders (and the majority of funders) were committed in their support of ECoC, though funding commitments in Košice were more vulnerable to local political changes, with the absence of a long-term funding agreement for municipal and regional contributions a key cause of the limited resources available for cultural programming during the title-year. The funding commitments made at application stage by the stakeholders in Marseille-Provence were respected and the entire budget of €98m was additional to any existing budgets for culture.

Recommendation: The Commission should encourage Member States to indicate at the outset (e.g. when the call for applications is issued), the amount of funding that they intend to make available to winning cities.

Marseille-Provence exceeded their target for private sponsorship, with €16.5m raised from 207 companies. This success reflected a coherent strategy to create good partnerships with corporate sponsors and an understanding of the need to generate mutual benefits. Efforts to raise private sponsorship were less successful in Košice, at least in part due to the lack of a culture of corporate giving or supportive tax regime in Slovakia, though there were private contributions to infrastructure projects and in-kind support of various kinds.

Recommendation: The Commission should seek to encourage further policy dialogue with Member States and stakeholders on ways of encouraging and incentivising private sector investment in the arts and culture.

At European level, the ECoC Action continues to be very cost-effective when compared to other EU policy instruments and mechanisms, given the very modest EU funding available from the Melina Mercouri Prize

Marketing and communications presented a challenge for both ECoC, but in different ways. In very simplified terms, Marseille-Provence faced the challenges of promoting a large and diverse territory and of overcoming negative perceptions of Marseille, while Košice (and Slovakia as a whole) was seeking to raise its profile amongst European audiences and put in place structures that would maintain and expand progress in this area.

The nature of the Marseille-Provence ECoC covering such a large, diverse area was always likely to make the formulation and projection of a coherent unified 'brand identity' problematic. Nevertheless, the development of a shared vision for each ECoC and its communication remains of importance, especially where the ECoC title covers a diverse area.

To some extent both cities' efforts were complicated by limited marketing budgets and the need to enlist a variety of tourist and public bodies in communication efforts. This is not unique to 2013; the temporary nature of ECoC means that there must be effective partnership working between ECoC delivery agencies and the bodies responsible for communication and tourism promotion for communications efforts to be successful.

The 2013 ECoC were the first ones formally subject to the selection process introduced by Decision 1622/2006/EC, with no evidence of criticism or problems in relation to transparency or fairness. Indeed, the evidence suggests that the new process enabled two high quality applications and two interesting, innovative ECoC to be selected.

Moreover, there is evidence that specific recommendations of the EU monitoring panel positively affected final implementation. For Marseille-Provence this related to the further development of the European dimension in the final programme, while Košice took on board recommendations on legacy planning and the need to reach new audiences. There is less evidence that informal meetings between panel members and ECoC delivery agencies had a beneficial effect on the results of the 2013 ECoC.

Effectiveness

Despite a shortage of comprehensive data on results and impacts available at the time of writing, it is safe to say that the 2013 ECoC created a more extensive cultural offer in both cities during the title-year. Marseille-Provence implemented a comprehensive range of activities and attracted an audience that was estimated to exceed 11 million, making it perhaps the best-attended ECoC to date. Although Košice's programme was clearly smaller in scale and spread out over a longer time period, it was however highly innovative in scope and content, with experimental art forms and creativity in its broader sense strongly represented.

The European dimension was an integral part of Marseille-Provence's programme, explicit in the Partage des Midis (Sharing the South) theme and resulting in many collaborations with other countries, including with Mediterranean countries outside the EU. Košice's final programme placed less emphasis on the European dimension, which was incorporated in a number of specific activities rather than permeating the entire programme. There was also some collaboration between the two ECoC title-holders, although this was modest in scale, reflecting the very limited links that would otherwise exist between these two places.

In terms of economic impacts, both ECoC made a clear contribution to developing the creative economy and the tourism offer in their respective cities. Both had a positive effect on the cities' national and international profiles and attracted significant numbers of additional visitors, Marseille-Provence in particular generated considerable media coverage and high levels of awareness among the general population.

Both ECoC also made a contribution to urban development, particularly by bringing culture to peripheral and disadvantaged neighbourhoods, including via artist residencies and themes dealing with specific ethnic communities.

Recommendation: The Commission should routinely include examples of good practice from ECoC in the various communication and dissemination activities of the Creative Europe Programme, any future European Culture Forum and through relevant cultural networks and stakeholder platforms.

The experience of both cities shows that the effective involvement of non-traditional cultural audiences or disadvantaged communities requires extensive preparatory work and/or effective partnership working with intermediary organisations. These organisations are often small, inexperienced or 'amateur' in nature and are less likely to (successfully) apply for funding in programmes of this size and significance.

Košice 2013 had greatest impact on the city itself, with regional effects more limited and focussing mainly on improved regional cooperation. Clearly, in Marseille-Provence, the intention was always to generate impact across a wider, sub-regional territory. Whilst such benefits have occurred, some lessons have been learned about the risk of saturation and competition for profile and audiences within a territory; there is a limit as to how many cultural events can take place at any one time, even in a large territory. A large part of the impact will inevitably be concentrated in the city of Marseille itself, since the majority of new infrastructure developments and cultural events took place there and much of the benefit of these will endure.

It is also important to consider the extent to which the ECoC action, and the way it has been implemented in 2013, has generated 'European added value'⁵. This is generally understood as the ability of EU interventions to create greater value or benefits than Member States acting alone, which in the cultural field requires actions with a strong transnational or multilateral focus, that are visible and accessible to large numbers of EU citizens, and that aim to make a longer-term contribution to European priorities (i.e. cooperation, integration, mutual knowledge and understanding)⁶. While the ECoC action has clear potential to make contributions in all of these areas, the content of the main report suggests that Marseille-Provence had more demonstrable impacts than Košice in relation to European added value.

Recommendation Given the rich experiences of 2013, the Commission should publish (or provide links to) the cities' own evaluation reports on its website, in addition to reports of the EU level evaluations.

Recommendation: In order to strengthen evaluations commissioned by the cities, the Commission should establish voluntary guidelines and common indicators for such evaluations.

Sustainability

Evidence of lasting improvements in the cultural vibrancy of cities is perhaps strongest in the case of Košice, thanks to the numbers of continuing projects and the establishment of a new timetable of recurring events and festivals. Marseille-Provence 2013 did however have a positive impact on the level of (international) collaboration and networking amongst local cultural operators.

Both cities saw significant improvements to the cultural infrastructure, which are a key legacy effect. In some ways this is most noteworthy in Košice given the context of many years of underinvestment. The city of Marseille enjoyed huge investment in its cultural infrastructure in the year leading up to 2013, with the title-year providing a stimulus for their timely completion and the opportunity for them to host ECoC events and benefit from the communication activities of the ECoC.

Although a key objective of Marseille-Provence 2013 was to deepen collaboration across the Marseille-Provence area, though as highlighted above, this is most likely to be done on an informal basis in future. The experience of 2013 illustrates that legacy planning must involve a range of partner organisations, begin at an earlier stage and be adequately resourced, if ECoC are to create more sustainable longer-term effects.

⁵ Defined in the evaluation questions as 'Community added value'

⁶ Council Resolution of 19 December 2002 implementing the work plan on European cooperation in the field of culture: European added value and mobility of persons and circulation of works in the cultural sector

Košice's programme was part of a long-term process of urban development and, as a consequence of this (supported by the recommendations of the EU monitoring panel), legacy planning in Košice was well-developed by the close of 2013. This has included the establishment of three legacy bodies (for cultural policy, management of cultural infrastructure and tourism development), adoption of a new long term cultural development strategy and renewed willingness on the part of public agencies to value and fund investments in culture.

Résumé Analytique

Introduction

Le présent rapport décrit les résultats de l'évaluation ex post de l'action « Capitales européennes de la culture » (CEC) en 2013, en mettant l'accent sur les deux villes qui ont porté le titre cette année-là, à savoir Košice en Slovaquie et Marseille-Provence en France. Cette évaluation s'intéresse à la mise en œuvre des deux CEC tout au long de leur « cycle de vie », depuis la préparation des candidatures, la procédure de sélection et de désignation, jusqu'à l'élaboration et l'exécution des programmes culturels et autres activités de soutien. Ce résumé examine les répercussions qu'a eues l'attribution du titre dans les deux villes, puis une analyse comparative expose les conclusions qui émergent de Košice et Marseille-Provence et leurs implications pour la pertinence, l'efficacité, l'efficacé et la durabilité de l'action CEC dans son ensemble.

Cadre d'évaluation et méthodologie

L'évaluation et sa méthodologie ont été conçues de façon à satisfaire aux exigences de la base légale, qui requiert « une évaluation externe et indépendante des résultats atteints par la manifestation "Capitale européenne de la culture" de l'année précédente »⁷. Bien que cette évaluation soit principalement destinée à analyser les titres 2013 au regard des objectifs et critères établis dans la décision de 2006 (la base juridique en vigueur au moment de leur désignation officielle), l'évolution du contexte politique des CEC et les modifications apportées à la base légale sont prises en considération à chaque fois que possible.

Afin que les résultats soient comparables avec les évaluations précédentes, la méthodologie s'appuie sur une approche constante de collecte et d'analyse des données. Les deux villes ont d'abord été évaluées individuellement sur la base de données primaires recueillies au cours du travail de terrain ou communiquées par chaque CEC, puis à partir de l'analyse d'une série de sources de données secondaires.

Les sources de données primaires comprennent des entretiens menés lors de deux visites dans chaque ville ou par téléphone, ainsi qu'une enquête en ligne. Il s'agissait, au travers de ces entretiens, d'obtenir un éventail de perspectives sur chaque CEC, parmi lesquelles celles des équipes chargées de la mise en œuvre, des décideurs aux niveaux local et national, d'acteurs-clés du secteur culturel, d'une série de partenaires impliqués dans la mise en œuvre des CEC et d'un échantillon d'organisations qui ont dirigé des projets dans le cadre des CEC ou y ont participé.

Les sources de données secondaires comprennent les informations figurant dans les candidatures originales au titre de CEC, les études et rapports produits ou commandés par les CEC, les programmes de manifestations, les sites web et supports promotionnels, les données statistiques sur la culture et le tourisme et les données quantitatives fournies par les CEC sur les aspects financiers, les activités, les produits et les résultats.

Principales conclusions

Košice 2013

La Slovaquie était en droit de proposer une Capitale européenne de la culture (CEC) pour 2013 en vertu de l'ordre chronologique établi dans la décision n° 1622/2006/CE. La ville de Košice a été sélectionnée à l'issue d'une compétition nationale. Košice est la deuxième plus grande ville de Slovaquie ; elle est située près de la frontière orientale

⁷ Décision n° 1622/2006/CE du Parlement européen et du Conseil du 24 octobre 2006 instituant une action communautaire en faveur de la manifestation « Capitale européenne de la culture » pour les années 2007 à 2019.

du pays (et à la frontière de l'espace Schengen de l'Union européenne). Košice a inscrit la « Capitale européenne de la culture » dans un plan de long terme qui vise à transformer la ville – à forte tradition industrielle – en une ville créative, en investissant dans les infrastructures culturelles et le soutien aux secteurs de la création et du tourisme et en encourageant toute une gamme de nouvelles collaborations et interactions.

Le concept initial de Košice 2013 était articulé autour du thème « Interface 2013 », qui s'appuyait sur le rôle historique de la ville comme cité multiculturelle et carrefour entre l'Europe centrale et l'Europe orientale, tout en accordant une place à son secteur créatif émergent. Le programme culturel final a conjugué des festivals artistiques à destination du grand public, des formes d'art expérimentales et innovantes, un programme de manifestations reflétant le patrimoine multi-ethnique de la ville, des activités associant le patrimoine culturel à de nouvelles idées et pratiques, et une série d'activités visant à promouvoir Košice et la région orientale de la Slovaquie à différents niveaux.

La dimension européenne du titre de CEC s'est exprimée à travers une multitude d'activités du programme culturel, dont les éléments les plus remarquables ont été le programme « Košice Artists in Residence » ainsi que plusieurs opérations de mise en réseau et de partage de bonnes pratiques, en relation notamment avec le développement de l'économie de la création et du tourisme.

Košice 2013 a accordé une grande attention à l'implication de ses citoyens dans la CEC, ce qui a été facilité par l'aménagement de nouveaux espaces culturels, en particulier dans le cadre du programme SPOTS, qui a combiné la reconversion d'un certain nombre d'échangeurs thermiques désaffectés avec un ensemble d'activités de développement culturel et local autour de ces nouveaux lieux. De l'avis général, ce programme est une bonne pratique grâce à son approche éminemment inclusive du développement de nouveaux espaces culturels et sociaux dans les quartiers. Il permettra de continuer à l'avenir à améliorer l'accès à la culture et d'apporter un soutien à long terme au développement local, au dialogue interculturel et à la cohésion sociale.

Le budget total de Košice 2013 a dépassé les prévisions initiales, dans une large mesure grâce à l'octroi de ressources substantielles des Fonds structurels européens (59 millions d'euros) pour financer les investissements dans les infrastructures. À l'instar de nombreuses CEC récentes, Košice 2013 a dû faire face à une diminution des financements alloués par les autorités régionales et municipales (ainsi qu'à une contribution moindre du secteur privé). Bien que ces baisses aient été partiellement compensées par une participation accrue du gouvernement national, elles ont eu pour effet de diminuer le budget disponible pour la programmation culturelle et les activités de soutien, comme le marketing et la communication.

En termes d'impacts, même si le programme culturel de Košice était relativement modeste, il a offert aux citoyens un grand nombre d'opportunités nouvelles ou supplémentaires d'assister ou de participer à des activités culturelles. Pour de nombreuses personnes interrogées, il a stimulé le dynamisme et la qualité de l'offre culturelle locale, tout en apportant une importante contribution au développement des compétences, des capacités et de la connectivité des secteurs culturels, créatifs et touristiques locaux. Košice 2013 a ainsi favorisé le développement économique et social à long terme de la ville, non sans produire une série d'effets plus immédiats, principalement grâce à une plus grande fréquentation des manifestations culturelles et d'une augmentation du nombre de visites touristiques, en particulier depuis les pays voisins.

Une réussite notable de Košice 2013 réside dans son approche de la pérennité, du temps et des ressources ayant été mobilisés pour planifier la suite à donner à l'année.

En complément de la création de nouvelles attractions culturelles et touristiques, une stratégie de long terme a été définie, de nouveaux organismes ont été mis sur pied et des engagements financiers pérennes ont été obtenus de la part des partenaires gouvernementaux.

Marseille-Provence 2013

La France avait également le droit de nommer une Capitale européenne de la culture en vertu de l'ordre chronologique susmentionné, même si dans son cas, l'ordre de passage était connu dès 1999⁸. Au terme d'une procédure de sélection nationale, le titre de Capitale européenne de la culture a été décerné à la ville portuaire de Marseille, en partenariat avec un grand nombre de villes et communes du département des Bouches-du-Rhône, parmi lesquelles Aix-en-Provence, Arles, Aubagne, Gardanne, Istres, Martigues et Salon-de-Provence.

Les engagements financiers pris au stade de la candidature par les différents acteurs concernés par Marseille-Provence ont été respectés et les fonds publics ont été complétés par des contributions généreuses du secteur privé. Le budget total, d'un montant de 98 millions d'euros, s'est ajouté aux budgets culturels existants.

La manifestation Marseille-Provence 2013 a atteint une grande visibilité nationale et internationale. Elle s'est attachée à mettre à profit le projet de rénovation urbaine Marseille-Euroméditerranée au cœur de Marseille, tout en favorisant une intégration accrue entre la ville et son arrière-pays au travers du soutien accordé à l'art, à la culture et aux industries créatives.

Marseille et ses projets de rénovation urbaine ont constitué le point focal des activités, mais la CEC a également permis une amélioration du tissu culturel dans l'ensemble du territoire, avec notamment de nouveaux sites tels que le MuCEM (Musée des civilisations de l'Europe et de la Méditerranée) à Marseille, des projets de réhabilitation d'anciennes zones industrielles et commerciales et une multitude de rénovations et d'agrandissements d'infrastructures existantes.

Marseille-Provence 2013 a mis en œuvre un programme culturel ambitieux et varié, qui reflétait l'étendue et la diversité de la région couverte et comprenait un large éventail de thèmes et de disciplines artistiques. Une dimension européenne claire y a été intégrée avec le « Partage des Midis », un thème transversal au programme culturel tout entier, qui a mis en exergue la situation et le rôle historique de Marseille, en tant que lieu de rencontre entre les cultures européennes et méditerranéennes.

L'un des principaux objectifs consistait à encourager une participation plus large à la culture, par le biais de manifestations publiques et gratuites, d'événements spécialement destinés aux jeunes et d'activités qui soit se tenaient dans des quartiers défavorisés, soit mettaient en scène la diversité des cultures coexistant sur le territoire. Le projet « Quartiers créatifs » a joué un rôle essentiel à cet égard, en mettant à l'honneur arts expérimentaux et formes d'expression culturelle non traditionnelles dans différents endroits répartis sur tout le territoire.

Marseille-Provence 2013 a engendré une série d'impacts économiques et sociaux, notamment en termes de fréquentation totale des événements culturels et d'augmentation du nombre de visites touristiques, dont la ville de Marseille a profité tout particulièrement. La CEC a également suscité une abondante couverture médiatique et bénéficié d'un large écho auprès du grand public. Il semble par ailleurs que les préjugés négatifs dont souffrait Marseille aient été partiellement battus en

⁸ *Décision n° 1419/1999/CE du Parlement européen et du Conseil du 25 mai 1999 instituant une action communautaire en faveur de la manifestation « Capitale européenne de la culture » pour les années 2005 à 2019.*

brèche, et que pour la première fois, Marseille soit perçue comme une destination culturelle majeure.

En l'absence de structure de suivi ou de compétences formelles en matière culturelle pour la Métropole Marseille-Provence, les répercussions à plus long terme risquent d'être plus limitées. Il paraît néanmoins incontestable que la CEC a contribué à améliorer le niveau de coopération en matière de gouvernance culturelle et permis de stimuler les capacités et la connectivité des secteurs culturels et créatifs locaux.

Conclusions et recommandations

L'analyse ci-après reprend les résultats, les facteurs de réussite et les enseignements tels que présentés dans les sections du rapport d'évaluation principal consacrées aux deux villes détentrices du titre. Elle compare et confronte leurs expériences de façon à donner un aperçu de l'action « Capitales européennes de la culture » en 2013. De nombreuses observations formulées dans des rapports précédents⁹ restent valables, en particulier celles portant sur la pertinence, l'efficacité et l'efficacé de l'action CEC, mais elles ont été actualisées, quand cela était possible, sur la base de nouvelles informations recueillies lors de l'évaluation de 2013.

Pertinence

L'expérience de 2013 corrobore les observations des évaluations précédentes selon lesquelles la CEC reste extrêmement pertinente au regard du traité de l'UE, et particulièrement de son article 167, en ce qu'elle contribue à l'épanouissement des cultures des États membres, met en exergue le patrimoine culturel commun ainsi que la diversité culturelle et accroît la coopération culturelle à la fois entre les États membres et au niveau international.

La procédure de sélection instaurée par la décision n° 1622/2006/CE a garanti que les candidatures des deux villes qui allaient finalement se voir décerner le titre de CEC pour 2013 établissent des objectifs et des approches conformes à la base légale de l'action. Dans l'ensemble, les deux villes retenues ont développé des projets culturels et des activités de soutien qui correspondaient aux grandes lignes de leurs candidatures et donc aux objectifs stratégiques et opérationnels de la CEC tels que définis dans la logique d'intervention.

La pertinence de l'action CEC sera sans doute renforcée par la nouvelle base légale adoptée en 2014, qui porte sur les Capitales Européennes de la culture pour la période 2020-2033. En effet, les objectifs et les critères de l'action CEC fixés dans cette nouvelle base¹⁰ articulent mieux les finalités générales de la politique de l'Union européenne et reflètent davantage les aspirations des villes détentrices du titre et la nature de leurs programmes que ceux de la décision n° 1622/2006/CE.

Recommandation : la Commission devrait garantir que le jury de sélection et le jury de suivi et de conseil émettent des recommandations qui portent spécialement sur les critères énoncés à l'article 14 de la décision n° 445/2014/UE, c'est-à-dire le budget, l'indépendance artistique, la dimension européenne, le marketing et la communication, et enfin, le suivi et l'évaluation.

Le concept des CEC garde en outre sa pertinence au regard des objectifs des responsables politiques et parties prenantes au niveau local. L'expérience de 2013 montre que la CEC a grandement contribué à accroître l'étendue et la diversité de

⁹ http://ec.europa.eu/culture/tools/actions/capitals-culture_en.htm

¹⁰ Décision n° 445/2014/UE du Parlement européen et du Conseil du 16 avril 2014 instituant une action de l'Union en faveur des capitales européennes de la culture pour les années 2020 à 2033 et abrogeant la décision n° 1622/2006/CE.

l'offre culturelle dans les villes retenues, à favoriser le développement social, à promouvoir l'image internationale de ces villes et à soutenir leur expansion économique (par le biais du soutien au tourisme et à l'économie de la création).

L'action CEC reste complémentaire d'autres initiatives de l'Union européenne dans le domaine de la culture. Le présent rapport cite ainsi plusieurs exemples dans lesquels les CEC 2013 ont coopéré avec le programme « Europe créative », ainsi qu'avec d'autres programmes menés dans des domaines connexes tels que la jeunesse, la citoyenneté, l'éducation et la formation ainsi que le développement régional.

Les deux CEC 2013 ont bénéficié de ressources du FEDER ; la CEC étant possiblement le principal facteur qui a permis à Košice d'accéder à une enveloppe substantielle des Fonds structurels européens pour financer l'amélioration de ses infrastructures culturelles. De son côté, Marseille-Provence a également eu recours au FEDER tant pour le développement de ses infrastructures que pour certains éléments de son programme culturel.

Recommandation : la Commission devrait examiner différentes pistes pour faire mieux connaître et intensifier la contribution des Fonds structurels européens aux Capitales européennes de la culture, par exemple, par l'identification et la diffusion de bonnes pratiques ou par la fourniture d'orientations et d'informations ciblées aux villes candidates et détentrices du titre quant à la manière dont les Fonds structurels peuvent renforcer une CEC.

Efficiences

Il ressort des sections du rapport principal consacrées aux villes que les deux CEC 2013 ont choisi une architecture organisationnelle similaire pour leurs agences d'exécution, à savoir une structure indépendante, mais que les modalités de gouvernance et de gestion étaient beaucoup plus complexes et délicates à Marseille-Provence, en raison de la superficie du territoire concerné.

À l'évidence, les deux villes désignées pour 2013 sont extrêmement différentes. La grande agglomération urbaine de Marseille-Provence compte 1,8 million d'habitants alors que la population de la région de Košice ne dépasse pas les 360 000 habitants. Il s'ensuit que les ressources requises pour atteindre les résultats escomptés (ou une « masse critique » d'effets) varient significativement d'une ville à l'autre. De fait, les ressources dont les deux CEC 2013 ont disposé pour le fonctionnement et la programmation étaient en réalité comparables, si l'on tient compte de cet écart de population.

Les CEC 2013 ont reproduit le schéma déjà observé au cours de ces dernières années : les villes situées dans des États membres relativement récents d'Europe centrale et orientale ont tendance à avoir des programmes d'une plus petite envergure et sont plus vulnérables aux coupes budgétaires durant la période précédant l'année du titre. Dans les deux villes, les parties prenantes (comme la majorité des bailleurs de fonds) ont été fermes dans leur soutien à la CEC, bien qu'à Košice, les promesses de financement se soient avérées plus sensibles aux changements politiques locaux. La limitation des ressources dont à Košice a disposé pour la programmation culturelle pendant l'année du titre a notamment été imputable à l'absence d'un accord de financement à long terme régissant les contributions municipales et régionales. À Marseille-Provence, les parties prenantes ont respecté les engagements financiers pris au stade de la candidature et l'intégralité du budget de 98 millions d'euros s'est ajoutée aux budgets ordinairement affectés à la culture.

Recommandation : la Commission devrait inciter les États membres à indiquer d'emblée (p. ex. lorsqu'ils publient l'appel à candidatures) le montant qu'ils prévoient de mettre à la disposition des villes sélectionnées.

Marseille-Provence a dépassé son objectif de parrainage privé, avec 16,5 millions d'euros récoltés auprès de 207 entreprises. Cette réussite est le fruit d'une stratégie cohérente visant à nouer un partenariat de qualité avec les entreprises mécènes, et d'une bonne compréhension de la nécessité d'engendrer des bénéfices pour les uns et les autres. Les efforts déployés pour lever des fonds privés ont été moins fructueux à Košice, en partie, à tout le moins, à cause de l'absence d'une culture du mécénat du côté des entreprises ou d'un régime fiscal propice à cette pratique en Slovaquie, nonobstant des contributions privées aux projets d'infrastructures et des aides en nature sous différentes formes.

Recommandation : la Commission devrait s'efforcer de stimuler davantage le dialogue politique avec les États membres et les acteurs concernés sur les moyens de nature à encourager et rendre plus intéressants les investissements du secteur privé dans les arts et la culture.

Au niveau européen, l'action CEC continue de présenter un excellent rapport coût-efficacité au regard d'autres instruments de politiques et mécanismes de l'Union européenne, compte tenu du montant extrêmement modeste du financement européen fourni par le prix Melina Mercouri.

Le marketing et la communication ont posé des difficultés pour les deux CEC, quoique sur différents plans. En termes largement simplifiés, la région de Marseille-Provence a été confrontée aux défis de promouvoir un territoire étendu et diversifié et de surmonter les clichés négatifs associés à Marseille, tandis que Košice (et la Slovaquie dans son ensemble) devait accroître sa notoriété au sein de la population européenne et se doter de structures appropriées pour alimenter et dynamiser les progrès dans ce domaine.

Le fait que la CEC couvrait à Marseille-Provence un territoire aussi large et hétérogène ne pouvait que rendre difficile la formulation et la projection d'une « identité de marque » uniforme et cohérente. Il est toutefois important pour chaque CEC de définir et de communiquer une vision partagée, spécialement lorsque le titre concerne une région aussi disparate.

Dans une certaine mesure, les efforts des deux villes se sont heurtés à un budget de marketing limité et à la nécessité de faire intervenir une multitude d'organismes publics et touristiques dans les actions de communication. Ce constat n'est toutefois pas propre à 2013 : la nature temporaire de la CEC a pour corollaire que le partenariat entre les agences d'exécution de la CEC et les instances chargées de la communication et de la promotion touristique doit fonctionner efficacement si l'on veut que les efforts de communication soient couronnés de succès.

Les deux CEC 2013 ont été les premières villes soumises de plein droit à la procédure de sélection instaurée par la décision n° 1622/2006/CE, et aucune critique ou problème quant à la transparence ou à l'équité n'ont été soulevés. Les faits démontrent plutôt que cette nouvelle procédure a permis la présentation de deux candidatures de grande qualité et la désignation de deux CEC intéressantes et innovantes.

Par ailleurs, il apparaît que les recommandations spécifiques du jury européen de suivi et de conseil ont exercé une influence positive sur la mise en œuvre finale. Pour Marseille-Provence, ces recommandations portaient sur un renforcement de la dimension européenne dans le programme final, et pour Košice, sur la planification de la suite à donner à l'année et la nécessité d'atteindre de nouveaux publics. Il existe moins d'indications attestant que les réunions informelles entre des membres du jury et les agences d'exécution des CEC aient produit un effet bénéfique sur les résultats des CEC 2013.

Effacité

Malgré l'absence de données exhaustives sur les résultats et les impacts au moment de la rédaction du présent rapport, on peut assurément affirmer que l'offre culturelle a été plus riche dans les deux CEC au cours de l'année du titre. Marseille-Provence a mis en œuvre un large éventail d'activités et a attiré un public estimé à plus de 11 millions de personnes, ce qui pourrait bien en faire la CEC la plus populaire à ce jour. Même si à Košice, le programme était moins dense et s'étalait sur une plus longue période, il a été extrêmement novateur dans sa portée et sa teneur, les formes d'art expérimentales et la créativité dans son acception la plus large étant fortement représentées.

La dimension européenne faisait partie intégrante du programme de Marseille-Provence. Elle s'est notamment traduite au travers du thème «Le Partage des Midis » et d'un grand nombre de collaborations avec d'autres pays, y compris des pays méditerranéens situés en dehors de l'Union européenne. Le programme final de Košice a moins mis l'accent sur la dimension européenne, qui a été intégrée dans une série d'activités spécifiques plutôt qu'instillée dans le programme tout entier. Les deux CEC ont également développé des collaborations entre elles, quoique de façon modeste, reflétant les liens très ténus qui existent par ailleurs entre les deux villes.

En termes d'impact économique, les deux manifestations ont apporté une contribution indiscutable au développement de l'économie de la création et de l'offre touristique dans leurs villes respectives. Toutes deux ont en outre exercé un effet positif sur l'image nationale et internationale de la ville et attiré un nombre considérable de visiteurs supplémentaires, Marseille-Provence ayant en particulier fait l'objet d'une importante couverture médiatique et rencontré un large écho auprès du grand public.

Les deux CEC ont par ailleurs contribué au développement urbain, notamment en amenant la culture dans les quartiers périphériques et défavorisés, entre autres par le biais de résidences d'artistes et de thématiques portant sur des communautés ethniques particulières.

Recommandation : la Commission devrait inclure systématiquement des exemples de bonnes pratiques observées dans le cadre des CEC dans ses activités de communication et de diffusion du programme Europe créative, dans ses futurs Forums européens de la culture et par le biais des réseaux et plates-formes culturels pertinents.

L'expérience des deux villes montre le besoin d'un travail préparatoire minutieux et/ou d'un partenariat efficace avec des organisations intermédiaires pour véritablement impliquer des publics habituellement éloignés de la culture ou des communautés défavorisées. Ces organisations sont souvent de petite taille, manquent d'expérience ou fonctionnent sur un mode « amateur » et elles sont donc moins susceptibles de déposer (avec succès) un dossier de candidature afin de bénéficier d'un financement dans le cadre de programmes de cette envergure et de cette importance.

Košice 2013 a surtout produit un impact au niveau de la ville elle-même; ses effets sur la région ont été plus faibles et principalement articulés autour de l'amélioration de la coopération régionale. À l'évidence, le but recherché à Marseille-Provence a par contre toujours été de produire un impact sur un territoire infrarégional plus grand. De tels effets positifs ont bien été observés, mais des leçons ont été tirées quant au risque de saturation et de rivalité en matière d'image et de public au sein d'un territoire ; il existe une limite au nombre d'événements culturels qui peuvent avoir lieu à un moment quelconque, même dans un territoire étendu. Une grande partie des impacts se concentreront inéluctablement sur la ville de Marseille proprement dite, étant donné que la majorité des projets d'aménagement d'infrastructures et des événements culturels se sont déroulés entre ses murs, et une part substantielle de ces bénéfices devrait perdurer.

Il est également important d'examiner dans quelle mesure l'action CEC, ainsi que la manière dont elle a été mise en œuvre en 2013, a engendré une « valeur ajoutée européenne »¹¹. Ce concept s'entend généralement de la capacité des interventions de l'Union européenne à créer plus de valeur ou de bénéfices qu'une action entreprise au niveau des États membres individuellement. Dans le domaine culturel, cela passe par des actions à forte dimension transnationale ou multilatérale, qui sont visibles et accessibles pour un grand nombre de citoyens européens et qui visent à contribuer à long terme aux priorités européennes (à savoir la coopération, l'intégration ou encore la connaissance et la compréhension mutuelles)¹². Même si l'action CEC a clairement le potentiel d'apporter son écot dans tous ces domaines, il ressort du rapport principal que Marseille-Provence a produit plus d'effets tangibles que Košice en termes de valeur ajoutée européenne.

Recommandation : eu égard à la richesse des expériences des CEC 2013, la Commission devrait publier sur son site web, outre les rapports d'évaluation produits au niveau de l'Union européenne, les rapports d'évaluation commandés par les villes elles-mêmes (ou un lien permettant de les consulter).

Recommandation : afin de renforcer les évaluations commandées par les villes, la Commission devrait établir des lignes directrices et des indicateurs communs facultatifs pour ces évaluations.

Durabilité

C'est peut-être du côté de Košice que les signes d'une amélioration durable de la vitalité culturelle sont les plus probants grâce à de nombreux projets pérennes et à l'adoption d'un nouveau calendrier d'événements et de festivals récurrents. Marseille-Provence 2013 a néanmoins bel et bien produit un impact positif sur le niveau de collaboration (internationale) et de mise en réseau des opérateurs culturels locaux.

Les deux villes ont profité d'améliorations substantielles de leurs infrastructures culturelles, ce qui constitue un héritage-clé. D'un certain point de vue, cet effet est le plus flagrant à Košice en raison du contexte, marqué par de longues années de sous-investissement. La ville de Marseille a été le théâtre d'investissements massifs dans les infrastructures culturelles au cours de l'année qui a précédé 2013, l'année de la manifestation agissant comme une incitation à terminer les travaux en temps utile et offrant à ces infrastructures l'opportunité d'accueillir des événements de la CEC et de profiter des activités de communication déployées dans ce cadre.

Bien que l'un des principaux objectifs de Marseille-Provence 2013 ait été d'approfondir la collaboration au sein du territoire de Marseille-Provence, comme évoqué ci-dessus, il semble que cette ambition se concrétisera le plus probablement à l'avenir sur une base informelle. L'expérience de 2013 fait apparaître que la planification de la suite à donner à l'année du titre doit impliquer un large panel d'organisations partenaires, commencer à un stade précoce et disposer de ressources adéquates pour que les CEC puissent s'accompagner d'effets plus durables à long terme. Le programme de Košice s'inscrivait dans un processus de développement urbain de longue haleine et, en conséquence (avec l'aide des recommandations formulées par le jury européen de suivi et de conseil), la planification de la suite à donner y avait été mûrement réfléchie au moment de la clôture de l'année. Cette planification comprenait la constitution de trois organismes (pour la politique culturelle, la gestion des infrastructures culturelles et le développement du tourisme), l'adoption d'une nouvelle stratégie de

¹¹ Appelée « valeur ajoutée communautaire » dans les questions d'évaluation.

¹² Résolution du Conseil du 19 décembre 2002 mettant en œuvre le plan de travail en matière de coopération européenne dans le domaine de la culture : valeur ajoutée européenne et mobilité des personnes et circulation des œuvres dans le domaine de la culture.

développement culturel à long terme et le renouvellement de l'engagement des pouvoirs publics de reconnaître à leur juste valeur et de financer des investissements culturels.

Kurzfassung

Einleitung

In diesem Bericht sind die Ergebnisse einer ex-post Evaluierung der Initiative Europäische Kulturhauptstadt (ECoC) 2013 wiedergegeben. Die Evaluierung bezieht sich auf die zwei Städte, die den Titel Kulturhauptstadt Europas trugen, nämlich das slowakische Košice und die französische Region Marseille-Provence. Die Evaluierung untersucht die Umsetzung beider ECoC während ihres „Lebenszyklus“, d.h. von der Vorbereitung ihrer Bewerbung über das Auswahl- und Ernennungsverfahren bis hin zur Entwicklung und Ausführung der Kulturprogramme und der unterstützenden Aktivitäten. In dieser Zusammenfassung sind die Auswirkungen der Titelinhaberschaft auf die beiden Städte beschrieben, wonach in einem vergleichenden Überblick die sich für Košice und Marseille-Provence ergebenden Schlussfolgerungen und deren Auswirkungen auf die Bedeutung, Effizienz, Effektivität und Nachhaltigkeit dieser Kulturinitiative als Ganzes ausgeführt werden.

Evaluierungsrahmen und Methodologie

Diese Evaluierung und ihre Methodik wurden entwickelt, um die Standardanforderungen der rechtlichen Grundlage für eine „externe und unabhängige Evaluierung der Ergebnisse der Initiative Europäische Kulturhauptstadt des vergangenen Jahres“ zu erfüllen¹³. Obwohl diese Evaluierung primär der Beurteilung der 2013 vergebenen Titel anhand der Zielsetzungen und Kriterien im Beschluss aus dem Jahr 2006 dient (die rechtliche Grundlage, die zum Zeitpunkt ihrer offiziellen Ernennung in Kraft war), berücksichtigt die Methodik den sich verändernden politischen Kontext für die ECoC und berücksichtigt die rechtliche Grundlage, wo immer dies möglich ist.

Damit die Ergebnisse mit denen früherer Evaluierungen vergleichbar sind, folgt die Methodik einem einheitlichen Ansatz für die Datensammlung und Analyse. Die beiden Städte wurden zunächst einzeln auf der Grundlage von Primärdaten, die entweder im Rahmen der Feldarbeit gesammelt oder von jeder ECoC bereitgestellt wurden, sowie der Analyse einer Reihe sekundärer Datenquellen evaluiert.

Primärdatenquellen umfassen Befragungen, die während zwei Besuchen der jeweiligen Städte oder telefonisch durchgeführt wurden, sowie eine Online-Umfrage. Mit diesen Befragungen sollte eine Reihe von Ansichten über jede ECoC erhalten werden, einschließlich derer der Managementteams, der Entscheidungsträger auf kommunaler und nationaler Ebene, wichtiger Kulturbetriebe, einer Reihe von Partnern, die an der Umsetzung von ECoC beteiligt waren, und einer Auswahl an Organisationen, die die ECoC-Projekte entweder leiteten oder daran beteiligt waren.

Die sekundären Datenquellen umfassen Informationen aus den ursprünglichen ECoC-Bewerbungen, Studien und Berichte, die von der jeweiligen ECoC erstellt oder in Auftrag gegeben wurden, Veranstaltungsprogramme, Werbematerialien und Websites, statistische Daten über Kultur und Tourismus sowie quantitative Daten über Finanzen, Aktivitäten, Outputs und Ergebnisse, die von der jeweiligen ECoC bereitgestellt wurden.

¹³ Beschluss Nr. 1622/2006/EG des Europäischen Parlamentes und des Rates vom 24. Oktober 2006 über die Einrichtung einer Gemeinschaftsaktion zur Förderung der Veranstaltung „Kulturhauptstadt Europas“ für die Jahre 2007 bis 2019.

Wichtigste Ergebnisse

Košice 2013

Die Slowakei war im Rahmen der chronologischen Anspruchsreihenfolge gemäß dem Beschluss 1622/2006/EG in der Lage, eine ECoC für das Jahr 2013 zu benennen, wobei Košice im Rahmen eines landesweiten Wettbewerbs für den Titel ausgewählt wurde. Košice ist die zweitgrößte Stadt der Slowakei und befindet sich in der Nähe der Ostgrenze des Landes (und somit in der Nähe der Grenze des Schengen-Raums). Die Stadt hat den Titel ECoC im Rahmen eines langfristigen Plans zur Umwandlung der Stadt und ihrer Wirtschaft von einer Industrie- zu einer kreativen Kulturstadt umgesetzt, indem sie in die kulturelle Infrastruktur und Unterstützung für den Kreativ- und Tourismussektor investiert sowie eine ganze Reihe neuer Kollaborationen und Interaktionen gefördert hat.

Das ursprüngliche Konzept für Košice 2013 wurde rund um „Interface 2013“ aufgebaut, das auf der historischen Rolle der Stadt als multikulturelles Zentrum und Knotenpunkt zwischen Mittel- und Osteuropa beruhte und den sich entwickelnden Kreativsektor der Stadt berücksichtigte. Letztendlich kombinierte das Kulturprogramm groß angelegte öffentliche Kunstfestivals, experimentelle und innovative Kunstformen, ein Veranstaltungsprogramm, das den multiethnischen Ursprung der Stadt widerspiegelt, Aktivitäten, die die kulturelle Herkunft mit neuen Ideen und Praktiken verbanden, sowie eine Reihe von Aktivitäten, mit denen für Košice und die Ostslowakei auf unterschiedlichen Ebenen geworben wurde.

Die europäische Dimension der ECoC spiegelte sich in einer Reihe verschiedenster Aktivitäten über das gesamte Kulturprogramm wider, wobei zu den bemerkenswertesten das Košice Artists in Residence-Programm sowie eine Reihe von Networking-Aktivitäten und die Weitergabe guter Praktiken zählten, ebenfalls Bezug nehmend auf die kreative Wirtschaft und die Entwicklung des Tourismus.

Košice 2013 legte großen Wert auf die Beteiligung der Bürger an der Kulturinitiative, unterstützt durch die Entwicklung neuer Kultureinrichtungen, nicht zuletzt das SPOTS-Programm, in dessen Rahmen einige ungenutzte Wärmetauscherstationen wiederbelebt wurden, und ein Programm mit kulturellen und stadtbezogenen Entwicklungsaktivitäten rund um diese neuen Einrichtungen. Dies wird aufgrund des offenen Ansatzes zur Entwicklung neuer kultureller und sozialer Einrichtungen in den Stadtteilen auf breiter Ebene als Demonstration guter Praktiken betrachtet. Es wird den Zugang zur Kultur weiterhin verbessern und die Gemeindeentwicklung, den interkulturellen Dialog und den sozialen Zusammenhalt langfristig unterstützen.

Das Gesamtbudget von Košice 2013 übertraf die ursprünglichen Erwartungen, was in weiten Teilen der erfolgreichen Anwerbung signifikanter Ressourcen aus dem Europäischen Strukturfonds (EUR 59 Millionen) zur Finanzierung von Investitionen in die Infrastruktur zu verdanken war. Wie viele andere vorherige ECoC, war auch Košice 2013 von Fehlbeträgen in der Finanzierung aus regionalen und kommunalen Kassen (und geringeren Beiträgen aus dem privaten Sektor) betroffen. Obwohl diese teilweise durch höhere Beiträge seitens der Landesregierung ausgeglichen werden konnten, war hierdurch eine Kürzung des Budgets für Kulturprogramme und unterstützende Aktivitäten, wie Marketing und Kommunikation, unausweichlich.

Was die Auswirkungen betrifft, wurden trotz des vergleichsweise kleinen Kulturprogramms in Košice viele neue oder zusätzliche Möglichkeiten für die Bürger zum Besuch von oder zur Beteiligung an Kulturaktivitäten geschaffen. Dies wurde von vielen Befragten als Steigerung der Dynamik und Qualität des lokalen Kulturangebots

gesehen, sowie als wesentlicher Beitrag zur Entwicklung der Kompetenzen, Kapazität und Konnektivität der lokalen Kultur-, Kunst- und Tourismussektoren. Auf diese Weise hat Košice 2013 einen Beitrag zur langfristigen sozialen und wirtschaftlichen Entwicklung der Stadt geleistet und eine Reihe von Soforteffekten generiert, insbesondere durch eine höhere Besucherzahlen bei Kulturveranstaltungen und einer zunehmenden Zahl an Touristen, vor allem aus den umliegenden Ländern.

Ein wesentlicher Erfolg von Košice 2013 war der Nachhaltigkeitsansatz, wobei viel Zeit und Ressourcen für die Vermächtnisplanung aufgewendet wurden. Neben der Schaffung neuer kultureller und touristischer Güter, wurden eine langfristige Strategie entwickelt, neue Nachfolgeträger etabliert und dauerhafte finanzielle Zusagen von Regierungspartnern gemacht.

Marseille-Provence 2013

Auch Frankreich war im Rahmen der chronologischen Anspruchsreihenfolge gemäß dem Beschluss 1622/2006/EG in der Lage, eine ECoC für das Jahr 2013 zu benennen, obwohl dies bereits seit 1999 bekannt war¹⁴. Nach einem landesweiten Wettbewerb wurde der Titel Europäische Kulturhauptstadt an die Hafenstadt Marseille in Partnerschaft mit vielen anderen Städten, Dörfern und Gemeinden im Departement Bouches-du-Rhône vergeben, einschließlich Aix-en-Provence, Arles, Aubagne, Gardanne, Istres, Martigues und Salon-de-Provence.

Die Finanzierungszusagen, die von den Interessenvertretern in Marseille-Provence bei der Bewerbung abgegeben wurden, wurden berücksichtigt, sodass die öffentlichen Beiträge durch erhebliche Summen von Sponsoren aus dem Privatsektor ergänzt wurden. Das Gesamtbudget von EUR 98 Millionen kam zu den bereits bestehenden Kulturhaushalten hinzu.

Marseille-Provence 2013 war ein prominentes nationales und internationales Event, das auf dem Stadterneuerungsprojekt *Marseille-Euroméditerranée* im Herzen von Marseille aufzubauen versuchte, während eine erhöhte Integration zwischen der Stadt und ihrem Umland durch die Unterstützung von Kunst, Kultur und Kreativindustrie gefördert werden sollte.

Marseille und seine Stadterneuerungsprojekte bildeten einen Brennpunkt für Aktivitäten, obwohl die ECoC mit Verbesserungen in der kulturellen Infrastruktur in der gesamten Region verbunden war, einschließlich neuer Standorte wie das MuCEM (Museum der Zivilisationen Europas und des Mittelmeers) in Marseille, Restaurierungsprojekte in ehemaligen Industrie- und Gewerbegebieten sowie verschiedene Sanierungen und Erweiterungen bestehender Einrichtungen.

Marseille-Provence 2013 setzte ein ehrgeiziges und umfangreiches Kulturprogramm um, das die Größe und Vielfalt der Region widerspiegelte und eine breite Palette an künstlerischen Themen und Disziplinen abdeckte. Das Programm hatte mit dem *Partage des Midis* (den Süden teilen)-Thema eine eindeutige europäische Dimension, die sich durch das gesamte Kulturprogramm zog und den Standort und die historische Rolle Marseilles als Treffpunkt europäischer und mediterraner Kulturen hervorhob.

Eine der Hauptzielsetzungen war die Förderung einer breiteren Beteiligung an Kulturveranstaltungen mithilfe von öffentlichen und kostenlosen Aktivitäten, Sonderveranstaltungen für junge Leute und Aktivitäten, die entweder in benachteiligten Stadtteilen stattfanden oder die Vielfalt der Kulturen in der Region

¹⁴ Beschluss Nr. 1419/1999/EG des Europäischen Parlaments und des Rates vom 25. Mai 1999 über die Einrichtung einer Gemeinschaftsaktion zur Förderung der Veranstaltung „Kulturhauptstadt Europas“ für die Jahre 2005 bis 2019.

offenlegten. Einen wesentlichen Beitrag hierzu leistete das *Quartiers Créatifs* (Kreative Stadtteile)-Projekt mit einer breiten Palette experimenteller Kunst und nicht traditionellen Kulturformen an verschiedenen Standorten in der gesamten Region.

Marseille-Provence 2013 hatte einige wirtschaftliche und soziale Auswirkungen, insbesondere in Bezug auf die Besucherzahlen von Kulturveranstaltungen und die steigende Zahl von Touristenbesuchen, insbesondere in Marseille. Die ECoC generierte auch erhebliche Berichterstattung in den Medien und erreichte grossen Bekanntheitsgrad in der Gesamtbevölkerung. Es gibt auch Hinweise darauf, dass einige der negativen Sichtweisen über Marseille auf die Probe gestellt wurden und dass Marseille zum ersten Mal als wichtiges kulturelles Zentrum betrachtet wurde.

Aufgrund der fehlenden Vermächtnisstrukturen oder formaler kultureller Kompetenzzentren für die *Marseille-Provence Métropole Region*, wird die langfristige Wirkung wahrscheinlich eingeschränkt sein. Nichtsdestotrotz, scheint klar zu sein, dass die ECoC einen wesentlichen Beitrag zur Zusammenarbeit in der kulturellen Steuerung geleistet hat und dazu gedient hat, die Kapazität und Konnektivität der lokalen Kultur- und Kreativsektoren zu fördern.

Schlussfolgerungen und Empfehlungen

Die folgende Analyse führt die Ergebnisse, Erfolgsfaktoren und Lektionen aus dem Hauptevaluierungsbericht zusammen, die von den beiden Europäischen Kulturhauptstädten gelernt wurden, und vergleicht und kontrastiert deren Erfahrungen, um einen Überblick über die Initiative Europäische Kulturhauptstadt 2013 zu bieten. Viele Ergebnisse aus früheren Berichten¹⁵, insbesondere diejenigen, die auf die Gesamtrelevanz, -effizienz und -effektivität der Initiative Europäische Kulturhauptstadt zutreffen, sind noch immer gültig, wurden allerdings, wo dies möglich war, mit neuen Informationen, die im Rahmen der Evaluierung 2013 gesammelt wurden, aktualisiert.

Relevanz

Die Erfahrung aus dem Jahr 2013 bestätigt die Ergebnisse aus früheren Evaluierungen, dass die ECoC aufgrund ihres Beitrags zur Blüte der Kulturen des betreffenden Mitgliedstaates eine hohe Relevanz für den EU-Vertrag, insbesondere Artikel 167, behält, wobei die gemeinsame kulturelle Herkunft sowie die kulturelle Vielfalt und die zunehmende kulturelle Zusammenarbeit zwischen den Mitgliedstaaten und auf internationaler Ebene hervorgehoben wird.

Das Auswahlverfahren, das mit dem Beschluss Nr. 1622/2006/EG eingeführt wurde, gewährleistete, dass die Bewerbungen beider Anwärter auf den ECoC-Titel 2013 Zielsetzungen und Ansätze enthielten, die der Rechtsgrundlage für ECoC entsprachen. Unter dem Strich implementierten beide Titelträger Kulturprojekte und unterstützende Aktivitäten, die dem Kern ihrer Bewerbungen entsprachen, und somit die strategischen und operativen Ziele der ECoC gemäß der Definition in der Interventionslogik unterstützten.

Die Relevanz der Initiative Europäische Kulturhauptstadt wird wahrscheinlich von der im Jahr 2014 eingeführten neuen Rechtsgrundlage für die ECoC von 2020-2033 gestärkt werden. Die Zielsetzungen und Kriterien der Kulturinitiative, die in der neuen Rechtsgrundlage¹⁶ enthalten sind, artikulieren das Gesamtziel der EU-Politik und

¹⁵ http://ec.europa.eu/culture/tools/actions/capitals-culture_en.htm

¹⁶ Beschluss Nr. 455/2014/EG des Europäischen Parlaments und des Rates vom 16. April 2014 zur Einrichtung einer Aktion der Europäischen Union für die „Kulturhauptstädte Europas“ im Zeitraum 2020 bis 2033 und zur Aufhebung des Beschlusses Nr. 1622/2006/EG

reflektieren die Erwartungen der Titelträger und die Art ihrer Programme tatsächlich besser, als dies im Beschluss Nr. 1622/2006/EG der Fall ist.

Empfehlung: Die Kommission sollte sicherstellen, dass das Auswahlkomitee und der Überwachungs- und Beratungsausschuss Empfehlungen aussprechen, die sich insbesondere auf die Kriterien in Artikel 14 des Beschlusses Nr. 445/2014/EG bezüglich des Budgets, der künstlerischen Unabhängigkeit, der europäischen Dimension, des Marketings und der Kommunikation und der Überwachung und Evaluierung beziehen.

Das ECoC-Konzept spielt auch weiterhin eine wichtige Rolle in den Zielsetzungen von Kommunalpolitikern und Interessenvertretern. Die Erfahrungen aus dem Jahr 2013 zeigen, dass die ECoC einen positiven Beitrag zur Entwicklung des Umfangs und der Vielfalt des kulturellen Angebots der Städte geleistet, die soziale Entwicklung verbessert, das internationale Profil der Städte gefördert und die wirtschaftliche Entwicklung (durch die Förderung des Tourismus und der Kreativindustrie) unterstützt hat.

Die ECoC-Initiative bildet eine Ergänzung zu anderen EU-Initiativen im Bereich der Kultur und in diesem Bericht werden Beispiele der Arbeit der Europäischen Kulturhauptstädte 2013 mit dem Rahmenprogramm Kreatives Europa sowie mit einer Reihe anderer Programme in anverwandten Bereichen, wie Jugend, Staatsbürgerschaft, Bildung und Kompetenzförderung sowie regionale Entwicklung, aufgeführt.

Beide ECoC des Jahres 2013 nutzten Mittel des Europäischen Fonds für regionale Entwicklung (ERDF), wobei die ECoC möglicherweise ein Schlüsselfaktor hinter der Fähigkeit von Košice war, Zugang zu erheblichen Mitteln aus dem Europäischen Strukturfonds zu erhalten, um Verbesserungen der kulturellen Infrastruktur zu finanzieren. Marseille-Provence nutzte ebenfalls die Mittel des Europäischen Fonds für regionale Entwicklung sowohl für Infrastrukturentwicklungen, als auch für Elemente des Kulturprogramms.

Empfehlung: Die Kommission sollte Wege zur Förderung und Stärkung des Beitrags des Europäischen Strukturfonds an die Europäischen Kulturhauptstädte untersuchen, beispielsweise durch die Ermittlung und Verbreitung guter Praktiken und durch die Bereitstellung von Beratung und Information für Bewerber und Titelträger bezüglich der Stärkung der ECoC durch den Europäischen Strukturfonds.

Effizienz

Die Abschnitte über die Städte im Hauptbericht zeigen, dass die ECoC 2013 ähnliche organisatorische Formen für die ausführenden Organe wählten, aber die Verwaltungs- und Managementstrukturen in Marseille-Provence waren aufgrund der Größe der Region sehr viel komplexer und anspruchsvoller.

Die Titelträger von 2013 sind offensichtlich sehr unterschiedliche Orte. In der weiteren Umgebung von Marseille-Provence leben 1,8 Millionen Menschen und in der Region Košice 360.000. Deshalb unterscheiden sich auch die Ressourcen, die benötigt werden, um die erwarteten Ergebnisse (oder eine „kritische Masse“ von Auswirkungen) in den einzelnen Städten zu erzielen. Tatsächlich sind die Betriebs- und Programmmittel, die den beiden ECoC 2013 zur Verfügung standen, vergleichbar, wenn dieser Unterschied in der Bevölkerungszahl berücksichtigt wird.

Die ECoC 2013 wiederholen das Muster, das bereits in vergangenen Jahren festgestellt wurde, wobei die Kulturhauptstädte aus den neueren Mitgliedstaaten in Mittel- und Osteuropa dazu tendieren, ECoC-Programme aufzulegen, die geringer im Umfang sind, und anfälliger für Budgetkürzungen im Vorfeld des Titeljahres sind. In beiden Städten verpflichteten sich Interessenvertreter (und die Mehrheit der Geldgeber) zur Unterstützung der ECoC, wobei die Finanzierungszusagen in Košice anfälliger für politische Veränderungen waren und die fehlenden langfristigen Finanzierungszusagen seitens der kommunalen und regionalen Verwaltungen ein wesentlicher Faktor für die eingeschränkten Mittel für das Kulturprogramm im Titeljahr darstellten. Die Finanzierungszusagen, die von den Interessenvertretern in Marseille-Provence während des Bewerbungsverfahrens abgegeben worden waren, wurden eingehalten und das Gesamtbudget von EUR 98 Millionen stellte einen Mehrwert zu den bestehenden Kulturmitteln dar.

Empfehlung: Die Kommission sollte die Mitgliedstaaten ermutigen, die Höhe der Mittel, die sie den Gewinnerstädten zur Verfügung stellen wollen, im Vorhinein zu nennen (beispielsweise wenn zur Abgabe von Bewerbungen aufgerufen wird).

Marseille-Provence übertraf mit EUR 16,5 Millionen, die von 207 Unternehmen aufgebracht wurden, die Zielsetzung für die Unterstützung aus dem Privatsektor. Dieser Erfolg spiegelte eine kohärente Strategie wider, eine gute Partnerschaft mit Sponsoren aus der Wirtschaft aufzubauen, und das Verständnis für die Notwendigkeit gegenseitiger Vorteile zu wecken. Die Bemühungen, Sponsoren aus dem Privatsektor zu finden, waren weniger erfolgreich in Košice, was nicht zuletzt, zumindest teilweise, der fehlenden Kultur des Unternehmenssponsorings oder fehlender steuerlicher Anreize in der Slowakei zugeschrieben werden kann, obwohl es hier von privater Seite auch finanzielle Beiträge zu den Infrastrukturprojekten und Sachleistungen unterschiedlichster Art gab.

Empfehlung: Die Kommission sollte den politischen Dialog zwischen den Mitgliedstaaten und den Interessenvertretern über Wege zur Förderung und Schaffung von Anreizen für Investitionen des Privatsektors in Kunst und Kultur fördern.

Auf europäischer Ebene, ist die Initiative Europäische Kulturhauptstadt im Vergleich zu anderen politischen Instrumenten und Mechanismen der Europäischen Union überaus kostengünstig, zieht man die bescheidenen europäischen Mittel aus dem Melina Mercouri Preis in Betracht.

Marketing und Kommunikation stellten eine Herausforderung für beide ECoC dar, allerdings auf unterschiedliche Weise. In sehr einfachen Worten stand Marseille-Provence vor der Herausforderung, eine große und vielfältige Region bewerben und die schlechte Reputation Marseilles umkehren zu müssen, während Košice (und die Slowakei als Ganzes) versuchte, ihr Profil unter dem europäischen Publikum anzuheben und Strukturen aufzubauen, die den Fortschritt in dieser Region bewahren und ausweiten würden.

Die Natur der Kulturhauptstadt Marseille-Provence, die eine solch große und vielfältige Region abdeckte, stellte jederzeit ein Problem für die Formulierung und Projektion einer einheitlichen „Markenidentität“ dar. Dennoch bleibt die Entwicklung einer gemeinsamen Vision für jede ECoC und deren Kommunikation von wesentlicher Bedeutung, insbesondere wenn der Titel an eine vielfältige Region vergeben wird.

In gewissem Maße wurden die Bemühungen beider Städte durch eingeschränkte Marketingbudgets und den Bedarf, eine Reihe von Tourismusorganisationen und öffentliche Organen mit in die Kommunikationsbemühungen einzubeziehen, erschwert. Dieses Phänomen ist nicht einzigartig für das Jahr 2013. Die befristete Dauer der ECoC bedeutet, dass es eine effektive Zusammenarbeit zwischen den ECoC-Agenturen und den für die Kommunikation und Tourismusförderung zuständigen Organen bestehen muss, damit die Kommunikationsbemühungen von Erfolg gekrönt sind.

Die ECoC 2013 waren die ersten beiden Städte, die am Auswahlverfahren, das mit dem Beschluss Nr. 1622/2006/EG eingeführt wurde, teilnahmen, wobei es keine Hinweise auf Kritik oder Probleme hinsichtlich der Transparenz oder Fairness gab. Tatsächlich scheint es so, dass das neue Verfahren es ermöglichte, zwei Bewerbungen von hoher Qualität und zwei interessante und innovative ECoC auszuwählen.

Darüber hinaus gibt es Hinweise darauf, dass spezifische Empfehlungen des Überwachungsausschusses der Europäischen Union die endgültige Umsetzung positiv beeinflussten. Für Marseille-Provence bezog sich dies auf die Weiterentwicklung der europäischen Dimension im endgültigen Programm, während Košice die Empfehlungen zur Vermächtnisplanung und dem Bedarf, neues Publikum zu gewinnen, übernahm. Es gibt weniger Hinweise darauf, dass die informellen Meetings zwischen Ausschussmitgliedern und den ECoC-Agenturen einen positiven Einfluss auf die Ergebnisse von ECoC 2013 hatten.

Effektivität

Trotz mangelnder umfassender Daten über die Ergebnisse und Auswirkungen zum Zeitpunkt der Erstellung des Berichts, kann gesagt werden, dass die Initiative Europäische Kulturhauptstadt 2013 in beiden Städten im Titeljahr für ein umfangreicheres kulturelles Angebot gesorgt hat. Marseille-Provence implementierte eine breite Palette an Aktivitäten und zog ein Publikum von schätzungsweise mehr als 11 Millionen Menschen an, was die Stadt zur bislang bestbesuchten Kulturhauptstadt machen könnte. Obwohl das Programm in Košice einen offensichtlich geringeren Umfang hatte und sich über einen längeren Zeitraum hinzog, war es hinsichtlich seiner Bandbreite und Inhalts höchst innovativ, mit einer starken Präsenz experimenteller Kunstformen und Kreativität im ihrem weitesten Sinn.

Die europäische Dimension war integraler Bestandteil des Programms von Marseille-Provence, was insbesondere im *Partage des Midis* (den Süden teilen)-Programm zum Ausdruck kam und in vielen Kollaborationen mit anderen Ländern resultierte, einschließlich einiger Mittelmeerländer außerhalb der Europäischen Union,. Das endgültige Programm in Košice legte weniger Gewicht auf die europäische Dimension, die eher in einer Reihe von spezifischen Aktivitäten zu finden war, statt das gesamte Programm zu durchdringen. Es gab auch eine Zusammenarbeit zwischen den beiden Titelträgern, obwohl deren Umfang gering war, was die sehr eingeschränkten Verbindungen widerspiegelte, die sonst zwischen diesen beiden Städten bestehen.

Hinsichtlich der Auswirkungen auf die Wirtschaft leisteten beide ECoC einen eindeutigen Beitrag zur Entwicklung des Kreativsektors und des Tourismusangebots in den jeweiligen Städten. Beide hatten positive Auswirkungen auf die nationalen und internationalen Profile der beiden Städte und zogen eine erhebliche Zahl zusätzlicher Besucher an. Insbesondere Marseille-Provence schuf eine erhebliche Medienbeachtung und einen hohen Wiedererkennungswert in der breiten Bevölkerung.

Beide ECoC leisteten ebenfalls einen Beitrag zur Stadtentwicklung, insbesondere indem Kultur in Randgebiete und benachteiligte Stadteile gebracht wurde,

einschließlich mithilfe der Unterbringung von Künstlern und Themen, die sich gezielt mit ethnischen Gemeinschaften beschäftigten.

Empfehlung: Die Kommission sollte regelmäßig Beispiele für gute Praktiken aus den ECoC in die verschiedenen Kommunikations- und Öffentlichkeitsaktivitäten des Programms Kreatives Europa, von den künftigen Europäischen Kulturforen sowie den relevanten kulturellen Netzwerke und Plattformen für Interessenvertreter miteinbeziehen.

Die Erfahrung beider Städte zeigt, dass die effektive Einbindung nicht traditionell kulturellem Publikum oder benachteiligter Gemeinschaften eine eingehende Vorbereitung und/oder eine effektive Zusammenarbeit mit vermittelnden Drittorganisationen verlangt. Diese Organisationen sind häufig klein, unerfahren oder „laienhaft“ und weit weniger erfolgreich bei der Werbung von Mitteln aus Programmen dieser Größe und Bedeutung.

Košice 2013 hatte die größten Auswirkungen auf die Stadt selbst, während die regionalen Effekte geringer waren und sich hauptsächlich auf eine bessere regionale Zusammenarbeit bezogen. In Marseille-Provence bestand klar die Absicht, die Effekte auf einem grösseren, unterregionalen Gebiet zu schaffen. Obwohl solche Vorteile erzielt wurden, wurden einige Lektionen bezüglich des Risikos der Sättigung und des Wettbewerbs für Profile und Publikum innerhalb des Gebietes gelernt. Die Zahl der kulturellen Veranstaltungen, die gleichzeitig stattfinden können, ist begrenzt, auch in einem großen Gebiet. Ein großer Teil der Auswirkungen wird sich unausweichlich direkt auf die Stadt Marseille konzentrieren, da die Mehrheit der neuen Infrastrukturentwicklungen und kulturellen Veranstaltungen dort stattfanden und viele Vorteile davon anhalten werden.

Es muss aber auch das Ausmass berücksichtigt werden, in dem die Initiative Europäische Kulturhauptstadt und die Art ihrer Umsetzung im Jahr 2013 einen „europäischen Mehrwert“¹⁷ geschaffen hat. Hierunter wird im Allgemeinen die Fähigkeit von Interventionen der Europäischen Union verstanden, einen größeren Wert oder mehr Vorteile zu schaffen als die Mitgliedstaaten dies alleine tun könnten, wobei auf kultureller Ebene Handlungen mit einem starken transnationalen oder multilateralen Fokus verlangt werden, die für eine große Zahl von EU-Bürgern sichtbar und zugänglich sind und die einen längerfristigen Beitrag zu den europäischen Prioritäten (beispielsweise Kooperation, Integration, gemeinsames Wissen und Verständnis)¹⁸ leisten sollen. Während die Initiative Europäische Kulturhauptstadt ein eindeutiges Potenzial hat, einen Beitrag in allen diesen Bereichen zu leisten, legt der Inhalt des Hauptberichts nahe, dass Marseille-Provence hinsichtlich des europäischen Mehrwertes nachweislich grössere Auswirkungen hatte als Košice.

Empfehlung: Angesichts der umfangreichen Erfahrungen aus dem Jahr 2013 sollte die Kommission zusätzlich zu den Evaluierungsberichten auf europäischer Ebene die eigenen Evaluierungsberichte der Städte auf ihrer Website veröffentlichen (oder einen Link darauf bereitstellen).

Empfehlung: Um die von den Städten beauftragten Evaluierungen zu stärken, sollte die Kommission freiwillige Richtlinien und gemeinsame Indikatoren für derartige Evaluierungen festlegen.

¹⁷ Definiert in den Evaluierungsfragen als „gemeinschaftlicher Mehrwert“.

¹⁸ Entschließung des Rates vom 19. Dezember 2002 zur Umsetzung des Arbeitsplans für die Europäische Zusammenarbeit im Kulturbereich: Zusätzlicher europäischer Nutzen und Mobilität von Personen und Umlauf von Werken im Kulturbereich (2003/C 13/03)

Nachhaltigkeit

Hinweise auf anhaltende Verbesserungen in der kulturellen Dynamik der Städte ist im Falle von Košice möglicherweise am stärksten angesichts der Zahl der weiterlaufenden Projekte und der Etablierung eines neuen Zeitplans für wiederkehrende Veranstaltungen und Festivals. Marseille-Provence 2013 hatte durchaus eine positive Wirkung auf das Niveau der (internationalen) Zusammenarbeit und des Networkings unter den lokalen Kulturschaffenden.

Beide Städte erlebten maßgebliche Verbesserungen in der kulturellen Infrastruktur, die eines der größten Vermächtnisse darstellen. Auf gewisse Weise ist dies angesichts der vielen Jahre fehlender Investitionen in Košice am bemerkenswertesten. Die Stadt Marseille genoss erhebliche Investitionen in ihre kulturelle Infrastruktur im Vorlauf zu 2013, wobei das Titeljahr Antrieb für eine rechtzeitige Fertigstellung war und der Stadt die Möglichkeit bot, Gastgeber für ECoC-Veranstaltungen zu sein und von den Kommunikationsaktivitäten der ECoC zu profitieren. Obwohl eine der wesentlichen Zielsetzungen von Marseille-Provence 2013 die Vertiefung der Zusammenarbeit in der Marseille-Provence-Region war, wird diese, wie bereits gesagt, künftig wahrscheinlich auf informeller Basis fortgeführt werden. Die Erfahrung aus dem Jahr 2013 zeigt, dass in die Vermächtnisplanung eine Reihe von Partnerorganisationen einbezogen werden müssen, dass diese früh beginnen muss und adequate Mittel zur Verfügung stehen müssen, wenn die Europäischen Kulturhauptstädte eine nachhaltigere, langfristige Wirkung schaffen sollen. Das Programm von Košice war Teil eines langfristigen Prozesses der Stadtentwicklung und infolgedessen (unterstützt von der Empfehlung des Überwachungsausschusses der Europäischen Union) war die Vermächtnisplanung in Košice zum Jahresende 2013 gut entwickelt. Diese umfasste die Einrichtung von drei Vermächtnisorganisationen (für Kulturpolitik, Verwaltung der kulturellen Infrastruktur und Tourismusentwicklung), die Annahme einer neuen, langfristigen Kulturentwicklungsstrategie und die erneuerte Bereitschaft der öffentlichen Agenturen, Investitionen in die Kultur zu schätzen und zu finanzieren.

1.0 Introduction

1.1 Purpose of the report

This report sets out the findings of an ex post evaluation of the European Capitals of Culture (ECoC) action in 2013, focussing on the two cities hosting the title, Košice in Slovakia and the Marseille-Provence area in France. The evaluation explores the implementation of both ECoC throughout their 'life-cycle' i.e. from the preparation of applications, through the selection and designation process, to the development and completion of cultural programmes and supporting activities. The report considers the impacts of hosting the title for the two cities, likely legacy effects and lessons learned along the way, before considering the relevance, efficiency, effectiveness and sustainability of the ECoC action as a whole.

This document contains the following sections: methodological approach; city reports for the two ECoC; overall findings for the ECoC action at EU level; and a Post-Script on financing an ECoC.

More detail on the scope of the assignment, research questions and materials, sources of evidence and supplementary documents are provided as a separate Technical Annex.

2.0 Evaluating European Capitals of Culture

2.1 The European Capitals of Culture Action

The European Capitals of Culture (ECoC) is one of the longest-running and best-known EU initiatives, highly popular with cities and citizens and contributing to the achievement of many EU, national and local policy goals. This evaluation is designed to satisfy the standard requirement of the legal basis for an “external and independent evaluation of the results of the European Capital of Culture event of the previous year”. Nevertheless the Action has its own characteristics and differs from conventional EU expenditure programmes in several key ways, not least in the way that implementation (and the majority of funding) is devolved to cities and their partners at local, regional and national levels. This has a number of implications for the evaluation methodology including the need to:

- Combine elements of both programme and institutional evaluations by looking at two cultural programmes as well as the institutional arrangements through which they are delivered;
- Consider four key periods in the lifecycle of each ECoC: conception/application, development, title-year and legacy arrangements;
- Maintain awareness of the challenges and risks faced by cities, considering the way these have been managed and their impact on the final ECoC;
- Take full account of the diversity of cities, such as their specific circumstances and expectations and relate performance to both their own objectives and the criteria at EU level; and
- Consider the impact of recent changes; this relates mostly to revisions to the legal basis for ECoC, such as the new EU selection procedures.

2.1.1 Origins and context

The special role that cities play in culture was recognised by a 1985 Resolution that introduced the intergovernmental “European City of Culture” concept, later transformed by a 1999 Decision of the Parliament and of the Council into the European Capital of Culture (ECoC). This sought to create a more predictable, consistent and transparent rotational system for the designation of the title, taking as its legal base Article 151 of the Treaty (now Article 167), which calls on the EU to “contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore”.

The 1999 Decision was later amended in 2005 in order to integrate the ten Member States that acceded to the EU in 2004. Under the terms of this Decision France and Slovakia were each entitled to host a European Capital of Culture in 2013, while the Decision also refined the processes for selection, co-financing and monitoring for ECoC for the years 2013-19¹⁹.

The 2013 titles are the first to be subject to new selection arrangements. This established two selection phases: a pre-selection phase, at the end of which a shortlist of applicant cities is drawn up, and then a final selection nine months later. In both countries, bids from candidate cities were examined by an international jury of thirteen members, six of whom were appointed by the Member States and the other

¹⁹ Decision No 1622/2006/EC of the European Parliament and of the Council of 24 October 2006 establishing a Community action for the European Capital of Culture event for the years 2007 to 2019

seven were appointed by the European institutions. The jury examined each bid on the basis of the criteria laid down in the 2006 Decision, resulting in the selection of Košice for Slovakia and Marseille-Provence for France. In May 2009, the two successful bids were formally designated as European Capitals of Culture for 2013 by the Council of Ministers of the European Union.

The new monitoring processes (first applied to the 2012 ECoC) require the designated cities to submit two monitoring reports (respectively 27 months and 11 months in advance of the title year). Submission of the reports is followed by formal monitoring meetings with an EU monitoring panel (respectively 24 months and 8 months in advance of the title year). The 2006 Decision also introduced the "Melina Mercouri Prize": a conditional prize of €1.5m to be awarded to designated cities before the start of the year, on the basis of a recommendation delivered by the monitoring panel. This prize has been awarded for the 2010, 2011 and 2012 titles.

In addition to the formal activities mandated in the 2006 Decision, DG Education and Culture of the European Commission (DG EAC) implements a range of informal accompanying measures, including a guide for candidate cities²⁰, studies, progress meetings held between the panel and cities six months after designation, info days, and the opportunity for cities to contact and discuss with DG EAC any issues or questions they may have and receive assistance and advice.

Although this evaluation is primarily tasked with assessing the 2013 titles against the objectives and criteria set out in the 2006 Decision (the legal basis in force at the time of their official designation), the methodology takes into account future changes to the legal basis for ECoC wherever possible.

2.1.2 Objectives of the ECoC Action

The figure below presents the hierarchy of objectives against which the 2013 ECoC have been evaluated. This hierarchy is based principally on the 2006 Decision, complemented by information in the new legal basis for ECoC post 2020²¹ in order to reflect the evolving requirements and expectations for ECoC. The general and strategic objectives are taken directly from Article 2 of the new legal basis, with the operational objectives flowing logically from these. They are also inspired by the selection criteria detailed in Article 5.

²⁰ European Commission: *Guide for cities applying for the title of European Capital of Culture*, http://ec.europa.eu/culture/pdf/doc633_en.pdf.

²¹ Decision No 445/2014/EU of the European Parliament and the Council of 16 April 2014 establishing a Union action for the European Capitals of Culture for the years 2020 to 2033 and repealing Decision No 1622/2006/EC

Figure 2.1 ECoC hierarchy of objectives

General objective								
Safeguard and promote the diversity of European cultures, highlight the common features they share, and foster the contribution of culture to the long-term development of cities								
Specific objectives (SO)								
SO1: Enhance the range, diversity and European dimension of the cultural offer in cities, including through transnational co-operation			SO2: Widen access to and participation in culture		SO3: Strengthen the capacity of the cultural and creative sector and its connectivity with other sectors		SO4: Improve the international profile of cities through culture	
Operational objectives								
Stimulate extensive cultural programmes of high artistic quality	Ensure cultural programmes feature a strong European dimension and transnational co-operation	Involve a wide range of citizens and stakeholders in preparing and implementing the cultural programme	Create new opportunities for a wide range of citizens to attend or participate in cultural events	Improve cultural infrastructure	Develop the skills, capacity and governance of the cultural sector	Stimulate partnership and co-operation with other sectors	Promote the city and its cultural programme	Improve the international outlook of residents

2.2 Evaluation framework

The terms of reference for this evaluation (ToR) require us to use the same approach as previous evaluations in order to allow more meaningful comparisons between ECoC. This is based on the standard European Commission evaluation model as set out in the guide for Commission services²². Under this model a hierarchy of objectives is used to establish the links between high-level global objectives (generally reflecting wider policy goals) and specific and operational objectives at the level of the intervention itself. The hierarchy of objectives is presented in Figure 2.1 above. This is then directly linked to a typology of criteria and indicators, which are observed and measured wherever possible. The list of core indicators used for the evaluation is presented below.

Table 2.1 Core Result Indicators

Specific objective	Result indicators
SO1: Enhance the range, diversity and European dimension of the cultural offer in cities, including through transnational co-operation	Total number of projects and events € value of ECoC cultural programmes No. of European cross-border co-operations within ECoC cultural programme, i.e. proportion of artists from abroad featuring in the cultural programme
SO2: Widen access to and participation in culture	Attendance at ECoC events % of residents attending or participating in events, including young, disadvantaged or “culturally inactive” people Number of volunteers
SO3: Strengthen the capacity of the cultural and creative sector and its connectivity with other sectors	€ value of investment in cultural infrastructure, sites and facilities ²³ Sustained multi-sector partnership for cultural governance Private sector contributions Strategy for long-term cultural development of the city
SO4: Improve the international profile of cities through culture	Increase in tourist visits Media coverage of cities Improved image Awareness of the ECoC amongst residents

²² European Commission, “Evaluating EU Activities. A practical guide for the Commission services”, July 2004; http://ec.europa.eu/dgs/secretariat_general/evaluation/docs/eval_activities_en.pdf

²³ If possible annual data for each year from the date of nomination to the title year will be presented.

Table 2.2 Core Impact Indicators

General objective	Impact indicators
Safeguard and promote the diversity of European cultures, highlight the common features they share, and foster the contribution of culture to the long-term development of cities	Citizens’ perceptions of being European and/or awareness of European culture National / international recognition of cities as being culturally-vibrant

The evaluation also considers a set of evaluation questions defined in the ToR, which have informed evidence-gathering and contributed to the analysis across the standard evaluation headings of relevance, efficiency, effectiveness and sustainability. These are provided as an annex to this document, alongside information on where they are addressed in this report.

2.3 Methodology

The approach to data gathering allows the evaluation to consider the individual 2013 ECoC discretely and in their own particular context, before going on to draw generalised conclusions (illustrated by reference to the cities).

2.3.1 Data sources

Data was gathered at two levels: a small amount of data at EU-level; and more extensive data from the ECoC themselves. The key sources were as follows:

- *Background literature at European level*; this included key EU policy and legislative documents relating to ECoC, which were essential in determining the evaluation questions and the criteria against which to evaluate the ECoC, notably the 1999 and 2006 Decisions; the reports of the selection panels; previous research into ECoC at European level (including the evaluations of the 2007-2012 ECoC); academic literature relating to ECoC and the role of culture in cities more generally.
- *Background literature at ECoC-level*; this included the original applications, reports by the selection and monitoring panels at EU level, as well as studies and reports commissioned or produced by the ECoC, programmes, promotional materials and websites.
- *ECoC quantitative data*: in both cases, data in key areas (i.e. the number and type of cultural projects and events, income and expenditure, participants, audiences and visitors, media coverage) was collected from ECoC reports and managing teams, while local evaluations and surveys, where available, were treated as key data sources and provided evidence to ‘populate’ our own evidence base. In addition, baseline statistical data was collected for each city to allow us to place the ECoC’s achievement in context.
- *Interviews of managing teams*; the delivery agencies in both cities were still in operation at the time of the evaluation and we were able to interview the key individuals whilst still in post; in the vast majority of cases the individuals involved, once identified and contacted, proved co-operative and were keen to share their experiences of planning and implementing the cultural programmes.
- *Consultation of key stakeholders*; interviews with stakeholders were essential in that they offered an alternative perspective on the ECoC to that offered by the delivery

agencies; they allowed us to explore particular issues in more depth, for example, relating to the effectiveness of the governance structure or the strength of artistic direction; among those interviewed were municipalities, regional and national administrations, independent cultural operators, tourism agencies, representatives of national and local media and private sector partners.

- *Survey of projects*; it was planned that online surveys of cultural organisations leading or participating in projects would be carried out for both ECoC. 35 responses were received for the Košice survey, with 25 respondents completing all questions. Although this level of response is too small for the results to be seen as representative of all projects or reliable in purely statistical terms, the information contributes to the available evidence base and has been used to complement or illustrate a number of findings. In the case of Marseille-Provence, a survey was already being undertaken as part of a local evaluation at the same time, addressing very similar questions of the same target audience. In order to avoid duplication, we have not repeated the exercise but have instead included results from this local survey in the evidence base for this evaluation.

2.3.2 Strengths and weaknesses of the method / evidence base

The evaluation provides a true and complete picture of the 2013 ECoC as far as was possible within the budget and to the extent that relevant data and evidence was available in time for inclusion in this report. The budget was appropriate to the scale and scope of the evaluation and the only significant constraints in terms of evidence gathering relate to the time frame for the evaluation and the importance of locally generated, secondary information.

Ideally, such an evaluation would seek to develop a 'before and after' picture to assess the impact of ECoC. The fact that the evaluation has to be completed in a defined time period (when key staff are available and memories are fresh) means that to a certain extent the analysis depends on the recollections and perceptions of those involved and affected.

Relatively little quantitative data has been made available for Košice. The evaluator has sought to address this through a proactive approach to data-gathering as well as increasing the number of face-to-face interviews of projects undertaken during the fieldwork visits in order to boost the evidence base.

This final report addresses all evaluation questions set out in the ToR, with conclusions based on the balance of available evidence and any limitations highlighted in the text. The full list of consultations and data sources is provided as an annex. Recommendations follow logically from the conclusions and are designed to be of value to the future operation of the ECoC action.

2.3.3 Key research tasks

Drawing on these sources of data, the research involved the following key stages:

- Inception and background research, including the refinement of the evaluation framework and methodology, as well as the review of policy documents and academic literature.
- Desk research on both ECoC; the purpose here was to gather basic factual information about the activity undertaken, in order for the research team to become familiar with the cultural programme in each city but also to serve as a source of evidence to inform the later analysis and underpin any conclusions.
- Online survey of projects: this involved drafting, making available and analysing an online survey of projects in Košice, working with the delivery agency on dissemination.

- Fieldwork in both cities; this stage of the evaluation took the form of telephone interviews, consultation of managing teams, stakeholders, project visits and information-gathering. While two visits were planned, researchers undertook three fieldwork visits for both ECoC so that additional information could be gathered and interviews undertaken.
- Consultations of EU level networks and international tour operators.
- Analysis and final reporting, including a comparative review and meta-evaluation, which considered the conclusions emerging from both ECoC, compared and contrasted approaches, and verified the quality of our own research; both ECoC have been invited to comment on matters of factual accuracy before this report is finalised.

Having followed this methodology, we now present the findings of the research in the form of a discrete report for each ECoC, followed by conclusions and recommendations for the Action at EU level.

3.0 Košice

3.1 Background

3.1.1 The city

Košice is the second largest city in Slovakia after the capital Bratislava, with a population of 240,000 (and a further 121,000 in the surrounding region). The city is the largest urban centre in eastern Slovakia, close to the borders of Hungary, Ukraine and Poland and it is the administrative centre of the Košice Self-Governing Region. Košice has a long history, with the first written reference in 1230 and becoming the first ever city to be granted its own royal coat of arms in 1369. This, combined with its strategic location, meant that Košice grew rapidly to become one of the leading cities in the Kingdom of Hungary and later the Austro-Hungarian Empire. Košice also formed part of the Pentapolitana association of five leading cities in eastern Slovakia. The city was historically home to large German and Jewish communities, and today is home to sizable Hungarian, Roma, Ruthenian and Czech minorities.

The city industrialised rapidly from the mid-19th century and its population grew extremely quickly after the Second World War. Today, the local economy is dominated by steel (the largest single employer is the U.S. Steel Košice steelworks) with mechanical engineering, the food industry, trade and services also playing an important role, alongside growing creative and ICT sectors. However, wage levels and GDP per capita are lower than the national average, while unemployment has been rising in recent years reaching 19.7% in 2012. Nevertheless, Košice remains a cultural, historical and educational centre, with more than 35,000 students at the city's three higher education facilities, Pavol Jozef Šafárik University established in 1657, the Technical University of Košice (hosting a Faculty of Arts) and the Faculty of Business Economics of the University of Economics in Bratislava. While the city centre has an extensive conservation area containing many buildings and monuments of historic and architectural value, the majority of the city's residents live in large modern housing estates around the edges of the city, many of which were built rapidly to house workers in the steel industry.

3.1.2 The cultural sector

Košice hosts an established cultural sector with a number of theatres, museums and galleries. Among the permanent theatre venues are the Košice State Theatre with drama, opera and ballet ensembles, a Puppet Theatre, the Thália Színház Theatre and Márai Stúdió staging performances in Hungarian, including works by Sándor Márai. In addition, there is the Old Town Theatre, Cassia Dance Theatre, Romathan theatre of the Roma minority and Na Peróne independent theatre group working on innovative and international co-productions.

Košice is the home of the State Philharmonic Orchestra Košice which organises festivals such as the Košice Music Spring Festival, the International Organ Music Festival, the Festival of Contemporary Art and the Philharmonia Cassovia Orchestra. Other significant cultural events include the festival of religious art, annual promenade concerts as part of the Summer of Culture and the Nuit Blanche festival of contemporary art on the city streets.

Among the galleries based in the city are Eastern Slovakia Gallery, Vojtech Löffler Gallery and the private Andy Warhol / Mihal Gallery. Košice is also home to a number of museums and other heritage attractions including the East Slovak Museum, the

Lower Gate museum, the Slovak Technical Museum, Sándor Márai memorial rooms, the Ján Bocaius public library and the library for regional research²⁴.

Despite the range of cultural sector operators active in Košice, the cultural offer was described by a number of those consulted as tending to be dominated by state-sponsored provision with a comparatively weak independent sector and untapped potential in the creative economy. Thanks to the city's strong industrial heritage, Košice was not generally perceived as an attractive location for culture or tourism, especially when compared to the capital city of Bratislava. This is perhaps a key reason why eastern Slovakia has lacked investment in its infrastructure, including in its cultural venues and facilities.

3.1 Development of the ECoC

3.1.1 Application

In line with the established chronological order of entitlement set out in Decision 1622/2006/EC, Slovakia was able to propose a European Capital of Culture (ECoC) for 2013, subject to a national selection competition. The process was managed by the Slovakian Ministry of Culture who implemented a panel composed of national and international cultural experts. Nine initial proposals were received from cities, among them Košice.

Consultations have suggested that the national government perceived ECoC as an internationally-significant project, providing an opportunity to strengthen Slovakia's relationships with the European Union. Košice city council saw an opportunity to use culture as a transformational force, helping to raise the city's profile and put it on the European map, but also to strengthen and diversify the local economy through support for creative industries, building on the strong university base.

The application was put together by a small team based at the city council, who established working groups of representatives from the local academic, cultural and other sectors. A key stage in the development of a basic concept for the bid was the compilation of a comprehensive cultural profile in 2007 which informed both the application and the elaboration of local and regional cultural development strategies. In summary, the original objectives of Košice 2013 were to:

- Develop a programme dealing with European themes;
- Build awareness of the project amongst European audiences;
- Boost the image of the city through facilities and events;
- Develop the tourism offer;
- Create a suitable infrastructure for the ECoC event;
- Increase the significance of creative and cultural industries in the city's economy;
- Intensify and integrate cultural exchange in the city's social life; and
- Create an element of surprise.

The original concept for Košice 2013 was then built around 'Interface 2013', drawing on the city's historical role as a multicultural city and a crossroads between central and eastern Europe, while recognising the city's developing creative sector. 'Interface' was conceived as a way to provide a supportive environment for interaction between sectors, institutions, groups and individuals through a range of innovative project ideas. The original concept was structured across four main dimensions:

²⁴ <http://www.visitKosice.eu/en/things-to-see-and-do/art-and-culture>

- Transformation INTERFACE, with physical regeneration projects designed to create awareness of and gain public support for the ECoC project, symbolising the process under way;
- Open INTERFACE, seeing art as a stimulus for social change and community involvement, including the city's peripheral housing estates;
- Dialogue INTERFACE, fostering communication between Eastern and Western Europe and with the national minorities present in Košice; and
- Environmental INTERFACE, taking up the theme of harmonisation of human needs and the environment in which we live, including the "Košice Water Protocol".

Implicit in all of these aims and objectives was also the aspiration to diversify the city's cultural offer, through reducing reliance upon state-funded cultural provision, bringing culture to new audiences in non-traditional venues and public spaces, capacity-building local independent artists, and introducing a new model of cultural relations based upon public-private partnerships and co-financing arrangements.

3.1.2 Selection process

At the first pre-selection panel meeting in December 2007, four cities were put forward to the second round based on the quality of their proposals in relation to the ECoC assessment criteria - Košice, Martin, Nitra and Prešov. Košice's proposal was commended by the panel for its innovative nature and the successful incorporation of multi-cultural and European dimensions, though it also suggested that the final candidature would need to:

- set priorities relating to the large number of projects;
- consider the sustainability of its cultural strategy after 2013 including expenditure, in the context of longer-term cultural development processes; and
- address the issue of cooperation with a smaller competing candidate city in the region.

During the visit to Košice by members of the selection panel in August 2008, the panel noted the enthusiasm of the project team and the level of domestic and international cooperation, the re-use of spaces such as the former barracks and neighbourhood heat exchange stations for culture, as well as the city's good location and potential for tourism and culture. In the final round of voting Košice was selected as the winner of the Slovakian competition with its application commended for:

- High involvement of citizens and independent artists in the project and the wider revitalisation process;
- Well-developed arrangements for European cooperation and good practice sharing;
- Good cultural and other infrastructure and plans for the creation of new spaces for independent artists, as well as a grant scheme to support new cultural creation;
- The innovative environmental pillar – water culture – and its potential as a model project;
- Feasibility of the budget, institutional arrangements and capacity to host, including experience of larger events; and
- Cultural value of the city and wider east Slovakian region, including the joint potential of Prešov and Košice, their structured cooperation and complementary programme themes.

The panel made some general recommendations for Slovakia, especially around the importance of raising awareness of Slovakia as a cultural and tourism destination and therefore the critical role that a comprehensive communication strategy and coherent approach to regional destination management would play in the project's success.

3.1.3 Development phase

At the first meeting of the EU monitoring and advisory panel, the panel noted recent changes in the local political landscape, though the team had been working hard to maintain stability and keep key institutions on board. A key element of this was the creation in 2010 of Coalition 2013+ (bringing together public authorities and key private enterprises from the region), the Pentapolitana group of five cities in eastern Slovakia (including Prešov), and the cooperation of three universities for evaluation and monitoring purposes. A Destination Management Organisation (DMO)²⁵ Košice - Tourism, at arm's length from the city council, was also established in 2010.

The EU monitoring panel appreciated that the programme and complementary activities such as tourism promotion were progressing well, though concerns were expressed over the Ministry of Culture's financial commitments, progress with key infrastructure projects and potential over-reliance on key individuals. Further changes to the delivery team were made in mid-2011, so a member of the monitoring and advisory panel undertook an additional informal visit to meet with the mayor and new members of the delivery team.

Consultations with key stakeholders suggest that there were a number of particular challenges during the development phase.

Firstly, changes in local political leadership meant that the mayor who had been in office at the time of the application, and had been a strong advocate of the original concept, was replaced in office. While the new leadership remained supportive of the project, some stakeholders commented that this resulted in a greater emphasis on the local potential of ECoC, perhaps at the expense of the European dimension. This is likely to have played a role in some of the subsequent changes in personnel at the delivery agency.

Secondly, there was tension between the Interface concept's focus on newer, more experimental forms of culture and creativity and the interests of traditional cultural operators. Consultations with local policymakers and cultural operators suggest that some of the larger cultural operators were not sufficiently involved in, or supportive of the ECoC project in the early stages, and often did not appreciate how their organisations could contribute to (or benefit from) ECoC.

Thirdly, some of the major infrastructure projects were affected by delays, including a number managed by the Ministry of Culture which only commenced in 2012 (and were not completed until July 2013). The delays were reportedly due to issues with procurement regulations and the selection of contractors at the city level to complete the works, combined with unanticipated problems including the need to conserve features of archaeological interest at a number of project sites. Only a small number of projects did not go ahead, for example the transformation of a disused mine into a recreational area, due to a lack of co-financing support from the site's owner.

At the second meeting of the EU monitoring and advisory panel in May 2012, it became clear that the support of governance structures and business community remained strong, and the refurbishments of existing buildings were taking place. The panel was generally appreciative of the progress that had been made and in light of this the Melina Mercouri prize was awarded in full to Košice 2013. The panel made a number of suggestions and requests, including the following:

²⁵ Destination management is the strategic co-ordination of the organisations and activities that contribute to the better management of a destination. It aims to avoid duplication of effort with regards to promotion, visitor services, training, and business support.

- More evidence of the European dimension in the city and amongst participants;
- Clearer and more consistent branding of Košice 2013 as an EU initiative;
- More focus on funding and planning relating to legacy, especially in terms of ongoing partnerships and communication arrangements after the title year;
- Address weaknesses in the involvement of local population and artists, including the need to reach new audiences; and
- Assurances that the involvement of major corporate sponsors took the form of Corporate Social Responsibility activity in support of the project, rather than overt commercial marketing.

Some of these recommendations were reflected in the final implementation, with perhaps the clearest impact in terms of the importance placed on legacy planning and boosting the involvement of the local population and artists in the cultural programme. These issues are dealt with in more detail in subsequent sections.

Košice differs from many ECoC in the fact that cultural activities began during the development phase and as early as 2011. This serves to emphasise the fact that Košice 2013 was part of a long-term process rather than a programme of events focussed on one year only. Pre-2013 activities, for example, included a programme of 'SPOTs' community engagement and cultural events in Košice's neighbourhoods, in preparation for the completion of the infrastructure projects in 2012 and 2013.

3.2 Cultural programme

3.2.1 Overview

In general terms, the Košice ECoC was organised around several main strands, which aimed to support the creative economy, community development (and activation of citizens), destination management and development, artistic mobility and a new cultural infrastructure for the city.

The final cultural programme was in line with the original Interface concept, though changes were made in organisation and presentation (to help improve wider communication of the ECoC), and some of the planned activities could not be implemented. For example, the 'Water Protocol' activities that were cited by the selection panel as a particularly innovative element of the planned programme were not able to be implemented in full, as well as the Peter Breiner musical project from the original application.

The eventual programme was structured around five 'cultural lines' (also referred to as key projects) and four 'cultural corridors'. The cultural lines were:

- 1. Laboratory of Living Culture.** Presentation and promotion of the project amongst citizens, using contemporary culture, including innovative, alternative and experimental aspects;
- 2. Open public space.** Supporting cultural diversity and mutual dialogue through cultural events in new and non-traditional venues;
- 3. Košice elements - light, water and sound.** Focussing on the use of light, sound and water as artistic tools;
- 4. Built on tradition - Built on roots.** Presentation of traditional culture, festivals and classic forms of art, informed by 20th Century culture but linking it to new ideas and forms; and
- 5. Travelling City.** Promoting Košice and the Eastern Slovakia region and its artistic offer at local, national and international levels.

The four cultural corridors were:

- 1. European Capitals of Culture** – communication channels with former, present and future capitals;
- 2. Personalities** – presentation of four major figures of Košice's culture in the 20th Century with national and international resonance, plus 40 additional personalities from Eastern Slovakia;
- 3. Without borders** – dialogue between East and West, including Ukraine, Belarus, Russia, Norway, Serbia and Japan; and
- 4. Other Cities** – new partnerships and exchanges in context of the INTELNET network (Barcelona, Marseille, Debrecen, Kharkov and St. Petersburg).

In order to select activities for the cultural programme, the city's cultural operators were engaged through an open call for proposals each year (from 2009 to 2013), amounting to just over €1 million per annum, aligned with the themes and objectives of the ECoC. The call was promoted through the Ministry of Culture's website while regular meetings were also held at the city hall to which all cultural operators were invited four times a year to explain the grant schemes, and at which Košice 2013 collected feedback and tweaked their approach. In developing and delivering the programme, the Artistic Director stressed that it was important for them to not only communicate with the local cultural sector and artists, but also to help expand their boundaries beyond Košice, via in particular the Košice Artists in Residence programme. Projects were selected by a panel comprised of representatives from the ECoC delivery agency and key stakeholders including Košice city council and the national Ministry of Culture. The selection criteria were designed to enable the ECoC to support independent (non-state) cultural organisations, projects with a regional presence, and under-developed art forms (for example a contemporary dance festival merging hip hop with classical dance).

The specific approach to project selection, with stakeholders able to influence artistic and funding decisions is slightly unusual, as many ECoC prefer to have a fully autonomous artistic director or artistic team, with only the overall approach and major funding decisions subject to approval by a management or supervisory board (though this is of course not the only way to develop a high quality cultural programme). There is no conclusive evidence that this approach had an adverse effect on the cultural programme, though a small number of stakeholders felt that this could have had the side effect of limiting risk-taking in selection, with 'safer' activities more likely to make it into the final programme.

In terms of the types of cultural events implemented, the programme was organised into 25 'key events' (public events of national/international significance), 40 'important events' (including pre-existing festivals upgraded for ECoC), as well as over 300 accompanying events (including supporting activities such as training and conferences).

A key emphasis was on introducing large-scale, innovative public art festivals to the city with the intention of establishing them as regularly recurring events. Among the highlights were the Use the City Festival (supporting art in public spaces and participatory activities), Sound City Days (an electronica festival) and an upgraded programme for the Nuit Blanche festival. These kinds of new large-scale public events were consistently mentioned by stakeholders as a positive result of the programme.

There was a conscious decision to commission experimental, innovative art forms, in line with the project's original objectives and driven by the fact that it was possible to attract leading people in these fields to Košice (and less expensively than more established art forms), but also that there were existing local groups and individuals interested in these forms. For example, this included experimental dance theatre inspired by the life of Sándor Márai at the state theatre) and opera performances such as 66 Seasons at the Kunsthalle.

Local culture was nonetheless balanced with a small number of high-profile performances and events (for example performances by the Tokyo Metropolitan Symphony Orchestra, Krzysztof Penderecki and Jordi Savall), as well as the celebration of the lives of internationally renowned artists such as Andy Warhol, to assist with the promotion of Košice and the city's overall development.

The multi-cultural nature of the city was also one of the inspirations for the programme, and was reflected in a multi-ethnic programme of events and activities embracing Jewish, Hungarian and Roma heritage, as well as several key personalities. This included the celebration of the Košice-born Hungarian writer Sándor Márai and of Andy Warhol (whose parents emigrated to the USA from north-eastern Slovakia), the Mazal Tov Jewish Festival, a Diversity Festival and Roma community project (as part of a programme of activities implemented by the SPOTs team).

Whilst the ability to programme star performers was limited by funding constraints, the Artistic Director of Košice 2013 considers that, overall, the team delivered a balanced cultural programme, embracing for example state and minority theatre, established and innovative festivals, and all forms of art extending to architecture, new media and community activity.

3.2.2 European dimension

The European dimension was reflected in a variety of activities across the cultural programme, including support for the mobility of artists and other exchanges and collaborations with cultural operators from across Europe (and further afield). This was integral to Košice 2013's wider strategy to raise the profile of the city, diversify its cultural offer and establish long-term international partnerships with the potential to support creative industries.

Emblematic of this, 15 other countries were represented during the opening and closing ceremonies of Košice 2013, either via representatives of previous and future ECoC or international foundations that were supporting activities in the Košice 2013 cultural programme.

Some 21 collaborative activities were undertaken with Marseille-Provence 2013, including a high profile exhibition by the French photographer Antoine D'Agata, held in Kulturpark (Košice) in 2013, while Marseille-Provence also instituted a number of events with Slovakian themes, including 'Slovak Week' in May 2013 under the 'Travelling City' strand, with performances from the Slovak state theatre, concerts, film presentations, lectures and art exhibitions.

Among the examples of international collaborations and events targeted at international audiences are the following:

- The Košice Artists in Residence 3-month programme (which began with a pilot in 2010), supporting around 27 Košice artists to visit 10 countries (including England, France, Germany, Austria, Poland, Moldova, Ukraine, Georgia and Japan) and 35 European and other international artists to visit Košice, and exchange knowledge and help develop European networks, with the support of partners such as the Goethe Institut;

- The EU-Japan Fest, at which the Tokyo Metropolitan Symphony Orchestra performed during the culmination weekend of a year of activities and artistic exchanges during 2013 (the EU Japan Fest investing around €200,000), and has been a significant partner of previous ECoCs;
- The four day Mazal Tov Jewish festival, a cross-border cooperation project with Krakow in Poland, designed to replicate the very successful Jewish Festival held in Poland (the largest in the world, attracting circa 800,000 visitors), and attract international visitors to Košice;
- Cross-border cooperation was also stimulated with Hungary, through a project developing cultural tourism through celebration of the life of Sándor Márai;
- EduMema, an international arts project first piloted in 2009 in Poprad and then held in Košice in 2012, providing education and training in the field of interpretation of 18th Century music
- Collaboration with the International Society for Contemporary Music (ISCM), including the 2013 ISCM music festival held in Košice;
- AICA world congress of art historians and critics taking place in Košice;
- Triennial of Contemporary Image 2013 and exhibition of the British Council's modern art collection at the Kunsthalle;
- Public Art Days Festival including a number of internationally significant artists and sculptors such as Dan Graham, Gyula Kosice, Jiří Kovanda and Juraj Bartusz.

In addition to project activity, further international cooperation and collaboration was stimulated by the programme of supporting activities designed to develop the creative industries sector and the region's approach to destination management. Furthermore, the delivery of the major infrastructure projects required intensive communication between the Slovakian governmental and the European Commission. This helped to strengthen relationships, with the European Commission taking an active interest in how the projects are progressing. Stakeholders from the Slovakian Ministry of Culture felt that the ECoC helped to strengthen their European links and improve cooperation.

3.2.3 City and citizens

Košice 2013 and its artistic programme were seen as key elements of a long-term approach to transforming the city. The final objectives for Košice 2013 place significant emphasis on urban development themes, with less attention on the original objectives of developing a programme dealing with European themes or creating an element of surprise in 2013. The final ECoC programme was designed to support the creation of:

- a city which will be a modern, dynamic and creative European metropolis. The project strives to transform an industrial city into a post-industrial city with creative potential, university background and new cultural infrastructure;
- a new model of cultural institutions in Košice – Kasárne/Kulturpark as a multi-genre cultural centre and Kunsthalle/Hall of Art as a new exhibition hall with international programmes;
- artistic residencies with mobility of domestic and foreign artists;
- conditions for the creative economy and a base for other cultural operators, civic associations and artistic groups;
- enhanced community development by involving citizens from suburbs in the SPOTs programme to support diversity of cultures of various social and religious groups and minority cultures; and
- a new cultural metropolis of the 21st century in the central European area with sustainable development, by improving the environment and developing tourism.

Various strands of activity supported the objectives relating to urban and social development. Whilst the open call and grant schemes of the main cultural programme

provided new funding opportunities for independent cultural operators, the development of capacity within the tourism and creative industries was supported more directly through a series of specific interventions including:

- A series of international creative enterprise and destination marketing conferences, which helped to transfer British and other European expertise to Slovakia (with the support of the British Council), generating ideas around how to market Košice and supporting the development of new strategies, structures and interventions in these areas;
- Events included 'Shaping the Future' held in 2010 and 'Creative Industries Policies for Social Era' held in 2011, which established the foundations for a creative cluster in Košice, and a final 2-day conference titled PLACE at the Kulturpark in October 2013 (with over 200 attendances per day);
- Networking through the European Creative Business Network (itself linked to Essen for the Ruhr ECoC), facilitating trade missions to Košice and the ECBN to expand into central Europe;
- Alongside Košice Artists in Residence, creative business residencies in companies in England were also supported by Creative England, involving 40 creative entrepreneurs through the Creative Industries Toolkit project. A local fashion designer was also sent to London Fashion Week in 2013; and
- The targeted Smarter & Worker²⁶ and Escalator²⁷ projects. The Escalator project is a tailored professional development intervention for organisations and individual artists in the cultural and creative industries, who wish to develop their skills (budgeting, marketing, strategy development etc.), networks and markets, featuring workshops and placements in the UK. Twelve businesses are supported each year. The scheme was also designed to help build the capacity of local cultural operators in bidding for funding through the open call.

The emphasis on major new cultural events and infrastructure was designed to promote greater use of the city by local people, as well as attracting international visitors (the overarching theme of the opening ceremony was 'come to planet Košice'). In addition, further significant activities falling under the destination management and development strand of work included:

- Destination management events (again supporting the transfer of expertise and new strategies, structures and interventions), including 'Finding Košice' (one day of tourism seminars in Košice and a conference at the International Travel Fair in Bratislava) and 'Košice on the Map' conference during 2010 (linked to the establishment of Košice – Tourism); and
- The CARAT Project²⁸, designed to foster cooperation across Hungary, Romania, Slovakia, and Ukraine and promote the Carpathian Region as an attractive tourist destination. The project was instigated by the ECoC delivery agency in 2010, which was successful in accessing ENPI²⁹ grant funding from the European Union for cross border cooperation, to support the development of new tourism public-private partnerships, plans and strategies, the training of tourism businesses, monitoring and evaluation activity and the production of a handbook by 2014.

²⁶ <http://www.kosice2013.sk/en/projects/creative-economy/>

²⁷ <http://www.kosice2013.sk/sanca-na-cestu-hore-escalator-2014/> (Slovakian language only)

²⁸ CARAT stands for Carpathian Region as an Attractive Tourism destination

²⁹ ENPI stands for European Neighbourhood and Partnership Instrument: http://ec.europa.eu/europeaid/where/neighbourhood/overview/index_en.htm

Case Study: SPOTs Programme

The SPOTs programme was perhaps the key activity designed to decentralise and widen access to ECoC and culture outside the city centre, while supporting community development, citizen engagement and interactions with minority and marginalised groups. SPOTs was a programme of activities and festivals built around the transformation of former heat exchangers, originally part of the heating system for the city's public housing estates, into community art centres in Košice's peripheral neighbourhoods. The programme required extensive collaboration between stakeholder organisations, various city departments and professionals from several disciplines, led by a community development team at Košice 2013. The first two centres were financed by Košice city council with the remaining ones funded by the national Ministry of Culture using EU Structural Funds.

The physical regeneration aspects employed a detailed participatory approach, including neighbourhood visits, community meetings and resident surveys to explore local support and preferences. Small-scale activities were held in the first SPOTs neighbourhoods in 2009, with people invited to a public meeting presenting and shaping the architects' plans for each centre.

Since the completion of the first SPOTs centres in 2010, bespoke artistic projects have been developed for each, covering such diverse themes as local history, theatre performances, community festivals, music workshops and 'jam sessions' but also crafts and sporting activities such as dress making, yoga and fencing. A key element was encouraging local residents to organise their own activities, supported by a small grant funding scheme, and some 25 resident volunteers have since taken responsibility for helping to organise and run activities in the heat exchangers. The SPOTs team ensured that the centres were linked to the wider ECoC cultural programme, for example by providing venues for Košice Artists in Residence and other ECoC activities including Our Neighbourhood uncovering and celebrating the cultural heritage of Košice's suburbs, and the Use the City festival showcasing art in public spaces.

While the majority Roma neighbourhood of Lunik 9 does not have a converted heat exchanger, the SPOTs programme as a whole was able to implement artistic programmes in Lunik 9 and activities incorporating the Roma community, making a contribution to some of the issues affecting this group. The programme team organised many relevant activities, including for example:

- Cooperating with the Kindergarten in Lunik 9 to provide an opportunity for local children to exhibit their art projects and a Roma Ball raising community funds through the auctioning of paintings by local children
- Celebration of the publication of the first Slovak-Roma dictionary
- Portrait exhibitions, talks and video projects by and featuring members of the Roma community from Košice and other parts of Slovakia
- Activities dedicated to the Roma community under the aegis of the Journey to the Unknown and Diversity Festival projects, including concerts featuring musicians of Roma heritage

As a result of the SPOTs programme, the city of Košice now benefits from a network of community arts centres which have boosted the cultural offer in the neighbourhoods as well as making a contribution to community development and intercultural or intergenerational dialogue. Each centre has its own specific focus, defined by local residents, a significant number of whom have developed their confidence and skills in a range of artistic disciplines and cultural activities but also in organising activities and managing the facilities. The SPOTs programme represents an innovative way to bring cultural activities to a broader audience and

continues to generate significant interest from other parts of Slovakia as well as much further afield.

3.3 Implementation

3.3.1 Governance

The delivery agency for Košice 2013 (“Košice – Európske hlavné mesto kultúry 2013, n.o.”) was established at a relatively early stage of the development phase in late 2008. There were different options for the establishment of the delivery agency, but the national legal context meant that an arms-length, non-profit association with some independence from the city council was selected. The delivery agency had the main responsibility for cultural programming, translating the Interface concept and programme lines into relevant projects, while the city had sole responsibility for the implementation of infrastructure projects. To ensure political legitimacy, all major decisions relating to ECoC had to be ratified by the city parliament, while partner organisations were represented at the delivery agency through a 13 person board of trustees encompassing city mayors or vice mayors of Košice and Prešov, the Slovakian Ministry of Culture, Košice Self-Governing Region, cultural sector stakeholders, the private sector and representatives of the wider consultation group Coalition 2013+.

The Slovakian national government (represented by the Ministry of Culture) was a strong supporter (and funder) of the ECoC, the initiative was seen as important since it was taking place in Slovakia for the first time and was well-regarded thanks to the experiences of previous title holders. Košice 2013 also sought to build new partnership networks, for example with the regional government and five neighbouring cities (Pentapolitana), and with the universities (in archives, visual design, and new media). Pentapolitana aimed to stimulate cooperation and collective action between the five cities through cultural activities and through helping them to find new images for these cities, supported by a shared website. Improved co-operation between the region and the city was of particular importance, not least because many cultural institutions are administered by the regional government, who have their own competencies, plans and budgets.

In addition, the SPOTs team worked closely with the 22 district mayors across the city, to map existing cultural infrastructure and identify existing events and activities to build on where they could not invest in new SPOTs infrastructure; this was seen as a successful engagement strategy, since it demonstrated to the district mayors that ECoC was serious about engaging the whole city.

While there were some changes in personnel during the development phase, Košice 2013 appears to have suffered less turnover than many other ECoC with several key staff in post throughout the project. Nevertheless, the original artistic director Zora Jaurová left the agency, replaced by Vladimír Beskid as Artistic Director in 2011, with Ján Sudzina as Executive Director. Both were recruited after a formal interview and selection process, with detailed knowledge of the local cultural environment and vision for the project the key criteria.

It is perhaps true to say that while the delivery agency was indeed theoretically independent, stakeholders such as the city council wielded significant influence on decisions, including on these key appointments as well as on project selection. However opinions vary on whether this had a significant impact on the ECoC’s achievements.

Consultations have however highlighted some initial problems in communicating and liaising with established cultural institutions in Košice, which were not fully integrated

in the ECoC project, at least in the development phase. However, following the change of management within the ECoC team, engagement with established cultural operators improved and in the end some either received additional funding or reported increased audience or visitor numbers as a consequence of ECoC.

A number of external (cultural and private sector) stakeholders commented that the original delivery team was composed mainly of relatively young and inexperienced professionals, that sometimes struggled to communicate the programme in clear, accessible language and lacked the professional and management experience required to implement high-profile events and activities. It appears that this improved over time, as new team members joined the agency and staff developed their skills and capabilities on the job.

3.3.2 Funding

In terms of overall funding and revenue for both capital projects and operational expenses, Košice 2013 achieved greater levels of funding than originally planned. Perhaps the critical factor in this was the €59m obtained from EU structural funds for infrastructure projects (against the original estimate of €36.3m). Compared to the original application, Košice 2013 raised significantly more funding for infrastructure investments (€78m compared to €47m) but less funding for cultural programming and operations (€23m compared to €32m). The following table compares budgeted and actual income by the main sources of funding.

Table 3.1 Income of Košice 2013

Financing sources	Budget at the development phase ³⁰		Actual income	
	€ (m)	%	€ (m)	%
National Government	9.5	12	17.4	17
City of Košice	15.2	20	15.0	15
Košice Self-Governing Region	11.2	15	5.2	5
Other public authorities	1.5	2	1.7	2
Other revenue and sponsorship (incl. US Steel)	3.2	4	1.7	2
EU Structural funds	36.3	47	59.0	58
Melina Mercouri prize (not budgeted)			1.5	1
Total	€76.9		€101.4	

Source: Application; Košice 2013

There were shortfalls in funding (between 2011 and 2013) from regional and municipal government sources as well as from the private sector. This was attributed principally to the economic downturn and resulting fiscal problems, though it was partially offset by increased contributions by the Slovakian national government. The shortfall in private sponsorship was also attributed to a lack of emphasis on promotional activity and negative publicity from the media (see following section), the attractiveness of the ECoC as a major sponsorship proposition, the lack of a culture of corporate sponsorship within Slovakia, as well as to the high taxes that are incurred

³⁰ The application presented the funding sources for both the cultural programme and infrastructure projects. Therefore, the data presented in this column represents the data included in initial agreements with funders.

by corporate donors in the country. One example was provided of a sponsorship deal negotiated with RWE Energy for the Kunsthalle (which would have covered running costs in 2014), but from which they subsequently pulled out. This appears to contrast with the situation in a number of other countries, where corporate sponsorship can be offset against tax. In addition, revenue secured from merchandising or ticket sales was reportedly very limited, with the latter mainly accruing to cultural operators.

The ECoC team also negotiated in-kind support from businesses, including marketing space (for example on city billboards), reduced hotel room rates (e.g. Doubletree Hotel by Hilton) and for specific projects (such as RWE Energy’s support for the Nuit Blanche festival and US Steel’s sponsorship of the Kulturpark infrastructure project). Smaller amounts of project co-financing were also secured from cultural foundations such as the EU-Japan Fest, British Council, Goethe Institut and a number of national embassies.

The shortfalls did however have an impact on the operational budgets available to the delivery agency. The planned operational budget for Košice 2013 was listed at €32m in the application (or €28m in the minutes of the first meeting of the monitoring and advisory panel and €29m at the second meeting in 2012). However, secured income in the operational budget totalled only €23m (table 3.2), according to the most recent records from Košice 2013. Added to this is €79m expenditure on infrastructure investments from a number of funders, though this has been removed from the data presented below in order to allow direct comparison with Marseille-Provence and other ECoC. The following table compares the original operational budget at application stage with that actually delivered for the 2007-2013 period, broken down by type of expenditure.

Table 3.2 Operational expenditure vs budgets, Košice 2013

Expenditure	Budget at application phase		Actual expenditure (2007-2013)	
	€ (m)	%	€ (m)	%
Cultural Programme	23.1	73	14.0	60
Marketing and communications	3.5	11	2.0	9
Human resources, operational and other costs	4.9	16	4.8	21
Reserves / contingency ³¹			2.6	11
Total	31.5		23.4	

Source: Application; Košice 2013

The reductions highlighted above appear to have had greatest impact on the resources allocated to cultural programming rather than the more fixed overhead and supporting expenses (though marketing and communications work was also affected by further reduced budgets from 2012). Team members report that while all major cultural lines and activities were delivered during the ECoC, some projects had to be reduced in scale or scope to reflect the reductions in available resources. One example is the Košice Moderna exhibition of 20th century painters based in Košice, which had to be implemented in a reduced form. According to data provided by the delivery agency, the Slovakian national government (Ministry of Culture) and Košice Self-Governing

³¹ Figure correct as of August 2014

Region provided the majority of expenditure on cultural programming, with 71% and 14% respectively³².

It is also important to remember that a large proportion of Košice’s activity took place in the development phase, so reductions in the overall budget available to cultural programming appear to have had a significant impact on the amount of cultural activity taking place during the title year itself. As a result, €2.3m was allocated to cultural activities during the title year, which is unlikely to have created a noticeable increase in activity compared to the preceding years.

Table 3.3 Phased expenditure, Košice 2013

Expenditure	2007-2012 (€m)	2013 (€m)
Cultural Programme	11.7	2.3
Marketing and communications	1.4	0.7
Human resources, operational and other costs	3.1	1.8
Reserves / contingency ³³	0.4	2.2
Total	16.4	7.0

Source: Application; Košice 2013

Members of the delivery team felt that the main reason for these problems was the absence of a long-term funding agreement, meaning that Košice 2013 had to set out expenditure plans every year, effectively reapplying to regional and municipal partners for funding and making long-term planning problematic. As highlighted above, this appears to have had a greater impact on cultural programming than infrastructure investments, which benefitted from increased levels of funding compared to early projections.

3.4.3 Marketing and communication

Košice 2013’s promotional strategy was part of the wider (private and public) marketing strategy targeted at the Slovak and international levels. This had three goals: cooperation with local media to inform people about ECoC events; dissemination of national level information to explain ECoC to the people of Slovakia; and international PR activity to promote Košice as a tourism destination.

However, the budget for marketing and promotion was relatively small. There was no separate funding line for marketing, so the delivery agency was limited to a maximum figure of 10% of the budget for each funded project that could be used for promotional activity. This meant that a comprehensive communications strategy proved difficult to establish, and required extensive collaboration with partners such as the national and municipal tourism agencies, national press agency and commercial partners, including the leveraging of in-kind support.

This had an impact on the early coherence and effectiveness of promotional activities for Košice 2013, as well as efforts to raise private sponsorship and develop relationships with the national and local media. A number of external partners describe these relationships as consistently poor, with much hostility channelled towards the ECoC, its infrastructure projects and any reported delays to the programme. Prior to 2011, the PR strategy was focused mainly on internet and social

³² Košice 2013

³³ Figure correct as of August 2014

media channels, with a limited database of print and broadcast journalists. A number of stakeholders commented that the language used by the delivery team in the early stages was too technical for external audiences. Indeed, one of the biggest challenges for the ECoC was how to communicate its vision and goals in an accessible way, and especially when many of these goals were longer-term in nature and expectations were high. Nonetheless, early findings from the University's impact research suggest that not enough was done to engage city journalists and explain the ECoC to them. External communication was also likely to have been hampered by early changes in personnel within the delivery team, the delays to the completion of the major infrastructure projects and the finalisation of the cultural programme for 2013 only nine months before the opening ceremony. Furthermore, funding constraints limited the availability of advertising revenue to the press, whilst political motivations were also cited as a reason for press hostility.

From September 2011, a new Head of Public Relations was appointed to better connect with the local population, via press releases with 'normal, ordinary language', and informing people on a daily basis using newsletters and the web site. The web site provided a very useful informal media channel to engage local people (with 282,257 unique visits to the website at its peak of popularity in 2013) while the email newsletter was more successful than anticipated and attracted a few thousand subscribers. Negative local media coverage also contrasts with evidence of public perceptions of ECoC investments; the University's evaluation research for example was reported to suggest that citizens were very satisfied with the park improvements, while the SPOTs programme certainly helped to communicate and explain ECoC to residents of Košice's suburbs.

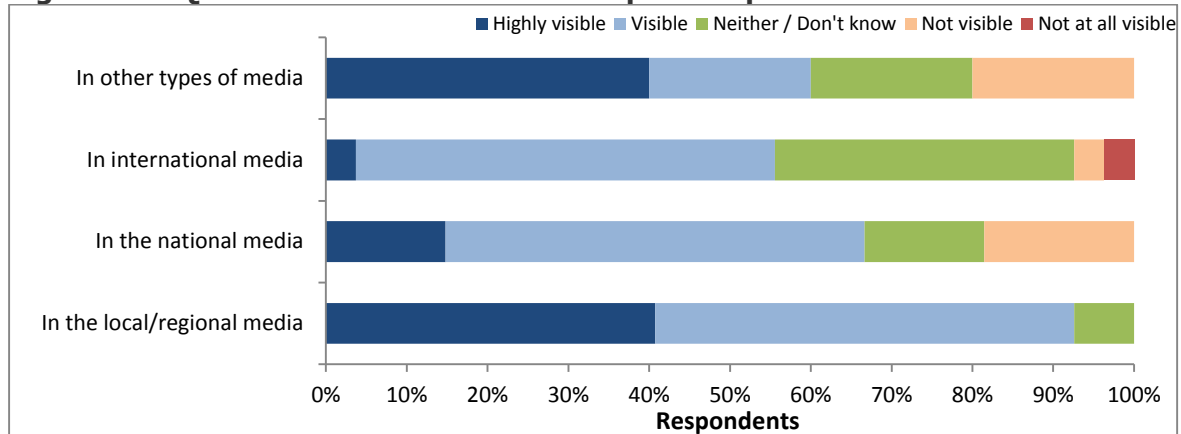
The delivery team also began working more closely with the media to help manage expectations. In addition to 500 journalists signing up to the newsletter, press visits for local, national and international media were hosted in 2011, 2012 and 2013. Media outlets at the international level were particularly supportive of ECoC. In 2013 Košice was highlighted as a top destination in Europe in a number of publications and on CNN. The delivery team also took national journalists to Marseille-Provence, and claim that this helped in changing perceptions by placing Slovakia's problems in a wider context and reinforcing the need to invest in new infrastructure rather than just the production of culture. International promotional activity was also supported by cooperative initiatives with the Slovak Tourist Board, which for example promoted the Košice ECoC in London during the 2012 Olympic Games, at all major tourism exhibitions across Europe, with high visibility on their website (receiving 1-1.5 million hits per annum) and in major regional cities such as Vienna. The Slovak Tourist Board perceived the ECoC to be a strong brand from the outset, capable of generating tourism benefits by focusing attention on Košice and eastern Slovakia as well as more generally by highlighting a different side to Slovakia (city and culture breaks rather than the more traditional natural and architectural heritage offer). Nonetheless, the Board also emphasised that input was limited by the lack of a dedicated budget from the Slovak government for ECoC promotional activity, as well as its responsibility for promoting other destinations in Slovakia. Indirectly, Košice was also promoted through the cultural programme line 'Travelling City', with activities taking place in cities such as Warsaw, Krakow and Budapest.

The communications team felt that (as is often the case with ECoC and similar large-scale events), a step-change in media relations occurred during the title year itself. Around 150 press releases were distributed during 2013, and the media were finally able to see evidence of the ECoC's achievements, starting with the opening ceremony and over 200 activities taking place around this time.

While we do not have access to comprehensive data on the scale and tone of generated media coverage, data from the online survey provides some indications

regarding the effectiveness of communications efforts, at least from the perspective of project leaders and partners. Most gave a positive response but it seems likely that Košice 2013 was most visible in local and regional media, while data supports the assertion that the lack of resources affected the ECoC's profile in international media.

Figure 3.1 Q29 How visible was the European Capital of Culture 2013?



Source: Ecorys Survey (Base 27)

Despite a number of short to medium term promotional challenges, it should be stressed that the ECoC was seen to be part of a longer-term process for promoting the city, focussed on creating the new institutions and partnerships required for an improved tourism offer. This included a new kind of tourism promotion built around destination management and place-making, achieved by bringing together public and private partners through the Coalition 2013+ forum, and later a Destination Management Organisation for Košice.

3.4 Impact on the city

Evaluation activity linked to Košice 2013 has taken place at three levels:

- Internal monitoring and evaluation activity;
- SPOTs evaluation, facilitated by a Dutch consultant, which adopts participatory methods and explores the impact of each heat exchanger and activities against four quantitative and qualitative dimensions (physical space and quality, community profile and social cohesion/relationships between people, audience and public perceptions, and target groups and personal development); and
- Event impact evaluation, undertaken by the Technical University of Košice following a standardised evaluation methodology based upon the Liverpool Impacts 08 research, including beneficiary surveys (residents and visitors) undertaken in 2012, 2013 and 2014, combined with qualitative interviews, analysis of secondary data (100 indicators) and media analysis.³⁴

At the time of writing, outputs from the two externally implemented evaluations were not available for review. Consideration of the impacts of Košice 2013 is therefore based on the triangulation of stakeholder feedback, the data provided by the delivery team and results of the online survey of ECoC project leaders and partners.

³⁴ This study was mentioned in the course of the consultations, alongside some of the key findings, though the final report was not available for review

The following sections set out observations in relation to impacts in specific areas, informed by the hierarchy of objectives for the ECoC action (see section 2.1.2 above).

3.4.1 Cultural impacts

While Kosice 2013's comparatively small budget for cultural programming meant that the programme of cultural events in the title year was perhaps smaller in scale than a number of other ECoC, it is true that the opportunities for citizens to attend or participate in cultural events were significantly increased. The delivery team and partners within government consider that the ECoC has had a significant effect on both Košice's and the East Slovakian region's cultural offers. Consultations have suggested that there are more cultural events in Košice now, as a direct consequence of ECoC, with artists reported to have a richer experience, including more contact with local people and international exchange. This has led to a more general sense of increased cultural vibrancy in Košice, as well as a counterweight to Bratislava and supporting a more balanced cultural offer across Slovakia as a whole. This is supported by the results of the online survey, respondents were most likely to rate the cultural life of the city as much more vibrant (15) or slightly more vibrant (6) as a result of ECoC.

Events were reported to be well-attended, with increasingly large cultural audiences recorded in the run up to and during 2013:

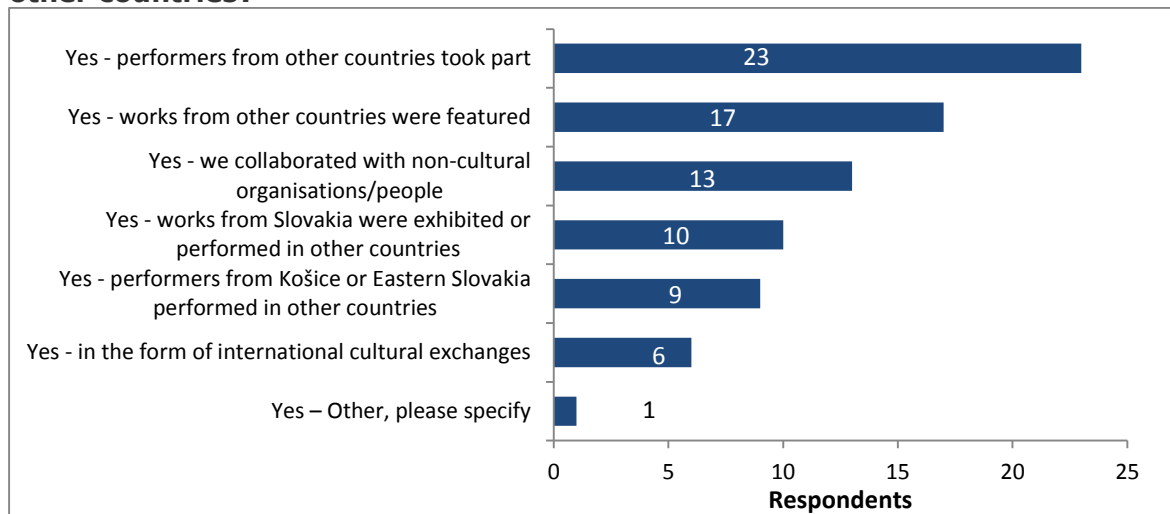
- 100,000 visits were recorded over the 3-day opening ceremony, with 40,000 visitors and 98% hotel occupancy in the city;
- Nuit Blanche festival increased participation levels from 13,000 in 2009 to 50,000 in 2013;
- The first Mazal Tov festival staged in 2013 was attended by 15,000 people;
- Following its opening, the Kunsthalle project recorded 5,000 visits in July and 6,200 in August 2013;
- The SPOTs team gradually increased the number of local residents involved in its events. For example, Use the City festival increased its engagement from 450 people in 2009, to 17,000 in 2013.

These visit and attendance figures reflect the emphasis (and success) of the ECoC on using public spaces and public art to bring culture closer to the people of the city. The larger, established cultural venues report a more mixed picture, with ECoC not resulting in significantly increased audiences in all cases. According to unpublished findings from the University's impact research, on average audiences rated the ECoC events which they attended as 'good'.

The ECoC has been particularly successful in establishing new public events, including cultural festivals and art in urban spaces. These include Nuit Blanche, New Dance Days (an international festival of contemporary dance), Triennial of the Contemporary Image and Summer in the Park (multi-genre) festival, engaging both existing and new cultural institutions. The national Ministry of Culture believes that the ECoC provided a new framework to showcase important artists in Slovakia.

As highlighted in previous sections, the European dimension was reflected in a variety of activities across the cultural programme. Data from the online survey of project leaders and partners supports the view that there was a clear transnational dimension to activities, regularly featuring performers and works from other countries. The most frequently mentioned were the neighbouring countries of Hungary (17), the Czech Republic (16) and Poland (14). 21 of 28 respondents to the online survey cited new collaborations with all or some of these international partners, most of which would be likely to continue after 2013. Most respondents felt that the European dimension of Košice was clear (15) or very clear (6), though other criteria tended to be rated more positively.

Figure 3.2 Q13 Did your project involve cultural organisations or artists in other countries?



Source: *EcoC Survey (Base 28)*

The ECoC has also made a significant contribution to developing the skills and capacity of the local cultural sector. Alongside the involvement of smaller, less well-established cultural operators in the programme, the support for networking (including with organisations in other sectors and countries) and capacity building activities such as Escalator, has helped to raise their profiles and boost sustainability. Responses to the online survey of project leaders and partners support this general view, with 20 (of 28) stating their organisation’s capacity had been strengthened or greatly strengthened. Examples of this include:

- Street Art Communication civic organisation, which received grant funding to support annual activities from 2010 (such as neighbourhood and city centre murals) and also participated in Escalator, leading to the establishment of their own gallery in 2013;
- DIG Gallery, launched as the first new media gallery in Slovakia, which participated in Escalator and organised numerous events in 2012 and 2013 (DIGI kinetics, Robotic Arts, Bio arts, Japanese new art, Electronic Poetry, collaborative project with Marseille), as well as participating in other events such as Nuit Blanche and Ars Electronica in Linz. In 2014 the DIG gallery signed a contract with Ars Electronica in Linz, Austria for a three year cooperation project;
- The organiser and artistic producer of Mazal Tov (Jewish festival of culture), who has since started-up the civic association ‘More Music’;
- Buzzard (a fashion design and retail start-up), incubated by Kulturpark during the multi-genre Summer in the Park festival.

In particular, cultural operators have gained increased capacity to access funding. There is reported to have been a shift in mind-sets amongst cultural operators, that they should not be reliant upon one source of funding (i.e. the state and grant funding), and need to become more professional as artists, for example in their use of information technology and business planning.

Perhaps the main positive legacy of the Košice ECoC is the provision of new cultural infrastructure (and improved public space) for the city and region. 20 investment projects were successfully completed over the ECoC period:

City government projects

- Kulturpark
- Kunsthalle

- Košice City Park
- Moyzesova Park
- Komensketo Park
- Crafts Lane artistic quarter
- Košice Castle
- Amphitheatre
- SPOTs network of community arts centres

Regional government projects

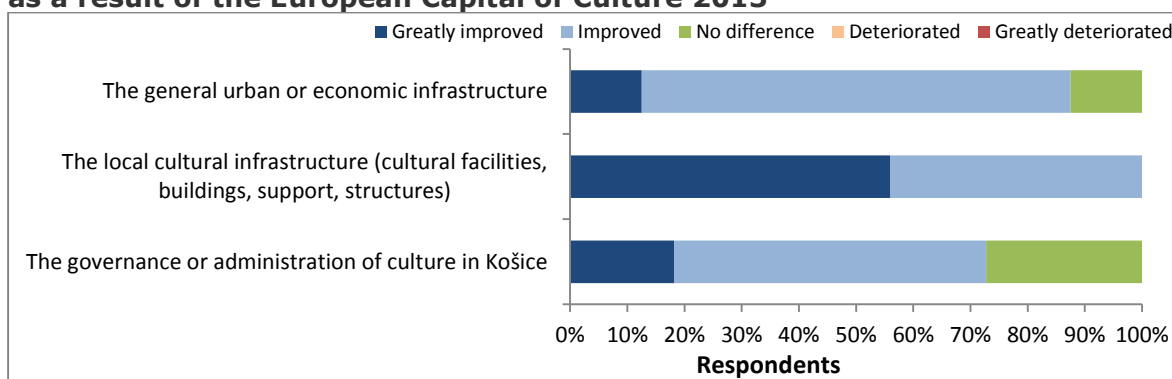
- East Slovakia Gallery
- East Slovakia Museum
- Puppet Theatre
- Barkolzy Palace
- Public Library of Jan Bocatius
- Thalia Theatre
- Lapidarum (historical crafts/interactive public space)

National Ministry of Culture projects

- State Theatre Kosice
- State Science Library
- Slovak Technical Museum

Certainly project leaders and partners support the view that ECoC has a considerable beneficial effect on the city’s cultural infrastructure, with 56% of respondents to the online survey stating that this had greatly improved as a result of ECoC.

Figure 3.3 Q34 To what extent do you think that the following have improved as a result of the European Capital of Culture 2013



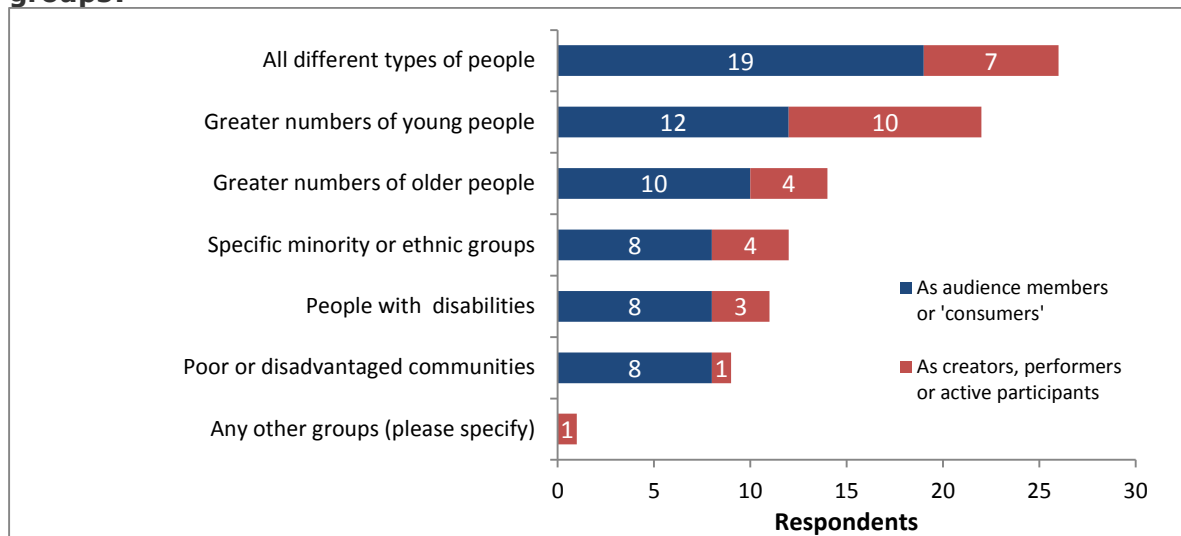
Source: Ecorys Survey (Base 25)

3.4.2 Social and community impacts

The experience of large-scale festivals and events in public spaces, as well as other types of new cultural celebration delivered through the ECoC programme (for example SPOTs), was described in the course of our consultations as something new and positive for the residents of Košice, of appeal to young adults that were less likely to watch or participate in cultural activities on a regular basis. Košice 2013 also sought to involve large numbers of young people, for example more than 11,000 secondary school children have attended events at Kulturpark since 2013.

Data from the online survey shows that project leaders and partners placed significant emphasis on bringing cultural activities to new audiences, particularly the city’s young residents (often as creators or active participants) but also specific ethnic groups and disadvantaged communities.

Figure 3.4 Q20 Did your project specifically attempt to involve the following groups?



Source: Ecorys Survey (Base 28)

Projects delivered through SPOTs have made culture more accessible on a daily basis to Košice residents living in the suburbs. For example there were 9,000 participants in events and workshops held across the SPOTs heat exchanger sites during 2013, with differing groups of participants and levels of participation depending upon the activities pursued (ranging from 5 to 1,200 participants). The ECoC also helped to bring and explain different types of culture (e.g. contemporary art) to broad sections of the local community. Unpublished survey data from the University’s impact evaluation of Košice 2013 reportedly supports this, confirming that many residents of the suburbs were aware of and connected with ECoC activities during 2012 and 2013.

As highlighted above, whilst SPOTs may have started with modest cultural goals, through cooperation with local people this grew into support for wider community development activity, generating other social impacts. Local people have built capacity in developing, funding and managing cultural activities, developed the notion that they can engage in dialogue and work together with artists, and as a result are more active as citizens. For example, five SPOTs districts/community groups were successful in accessing between €25,000 and €35,000 for activities during 2012 and 2013. The SPOTS team reported that there was initially a degree of scepticism amongst community members, often linked to a lack of confidence that local groups and citizens could undertake such projects by themselves; now a core group of local people in each neighbourhood are co-operating in the development of projects and fund-raising. Around 100 local people have been engaged in some form in developing SPOTs projects following the initial awareness-raising and survey work, with 25 residents instrumental in the project and its continuing activities. SPOTs projects have also encouraged people to travel from one neighbourhood district to another, helping to boost interaction and improve social cohesion. A further positive result has been the engagement by Košice Tourism of around 60 local volunteers to staff information points and assist with major events.

Some of the team members and stakeholders consulted expressed an opinion that these activities are likely to have had a positive impact on the mood in Košice’s neighbourhoods, as well as potentially having a psychological impact on the wider city. This includes, for example, the transformation of the city park, previously blighted by crime, which can now be used for culture and is highly rated by residents (according to University research). By increasing access to and participation in different forms of

culture, ECoC activities may promote greater attachment to place amongst residents over the longer-term, hopefully encouraging young people to stay in the city.

It is important to recognise that the various projects targeted at promoting the integration of the Roma community could not be expected to solve the complex and deep-seated issues of social exclusion affecting this community. However the cultural projects delivered by the SPOTs team (with the SPOTs manager herself being of Roma background) have provided a way for some members of disadvantaged communities to express their story and situation in Košice, and to contribute towards informing or beginning to change public opinion (especially through the Diversity Festival and Journey to the Unknown).

3.4.3 Economic impacts

Developing the creative economy and place-making were key economic impacts anticipated from Košice 2013. The economic impact of 12 specific events (such as Nuit Blanche) has been estimated by the university (2012 and 2013), although their report is unavailable at the time of this evaluation. No specific quantitative data is currently available relating to the impact of Košice 2013 on the growth of creative industries, and would not be expected at this early stage. However, section 3.5.1 provides details of several small-scale cultural businesses and associations which have been directly supported to grow or expand their international horizons through ECoC activities (for example the Escalator project, which supported 12 creative businesses during 2013 and 12 more in 2014).

In addition, the contractors selected to complete the major infrastructure projects (architects and construction) were sourced from Slovakia and as far as possible from the Košice region. For these reasons, the national Ministry of Culture believes that the ECoC has certainly helped to strengthen the local economy.

In terms of expected impacts, while recognising that tourism in Košice was starting from a relatively low base, the delivery team anticipated a 20-30% increase in overnight stays and 1.5 - 2 million visits, but they also had longer-term aims of bringing distinctive and unique products to the market to help change perceptions of Košice and building institutional capacity amongst the various stakeholders. The delivery team consider that the city was successful in promoting the city and its cultural programme, attracting new visitors (including specific groups such as Erasmus students), but also diversifying these visits away from business trips, which were most prevalent in the early stages of the project. The ECoC also facilitated over 30 artists (under the Košice Artists in Residence project) to come to the city over five years, who in turn attracted their friends and families to visit Košice (and who have hopefully now developed longer-term relationships with the city and its artists).

The following table confirms some positive tourism benefits for Košice during the 2013 ECoC year. Total number of visitors staying in accommodation facilities in Košice increased by almost 17% between 2012 and 2013 in the city area (15% across the city and surrounding area), with a particularly significant increase in foreign arrivals. Positively in terms of immediate economic impacts, overnight visitor spend on accommodation increased from €7.3m in 2012 to €10.1m in 2013.

Table 3.4 Increase in visitor numbers: Košice 2012-2013

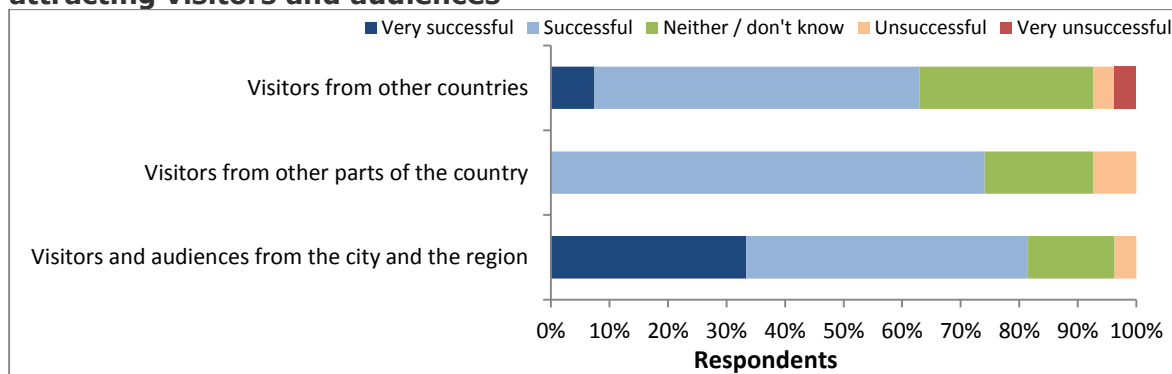
Tourism data	2013	2012	% change
Staying visitors in the Košice City area	151,512	129,828	16.7%
Foreign visitors	67,141	56,196	19.5%
Stays overnight	285,496	258,530	10.4%
Spend on accommodation (€)	10,111,926	7,337,574	37.8%

Source: Statistical Office of the Slovak Republic (2014)

In particular, significant increases in visitors from neighbouring countries were recorded, including from Austria, Hungary, and Ukraine (registering a 58% to 233% increase from 2012 to 2013). This is attributed to the success of the cultural programme in appealing to these audiences (e.g. the celebration of Sándor Márai) and also highlights the potential to further stimulate regional tourism, building on ECoC. Overall, Slovakia experienced a 7% increase in overnight visitors during this period, compared with 5% globally. Tourism stakeholders reinforced the view that the ECoC delivered a large and diverse cultural programme catering to a range of tastes, though they would perhaps have welcomed a greater number of high-profile events in the summer high season to assist with promotional efforts.

This picture can be complemented by data from the online survey which shows that project leaders and partners felt that Košice 2013 was broadly successful in efforts to attract visitors and audiences, especially amongst people from the city and region.

Figure 3.5 Q30 How successful was the European Capital of Culture in attracting visitors and audiences

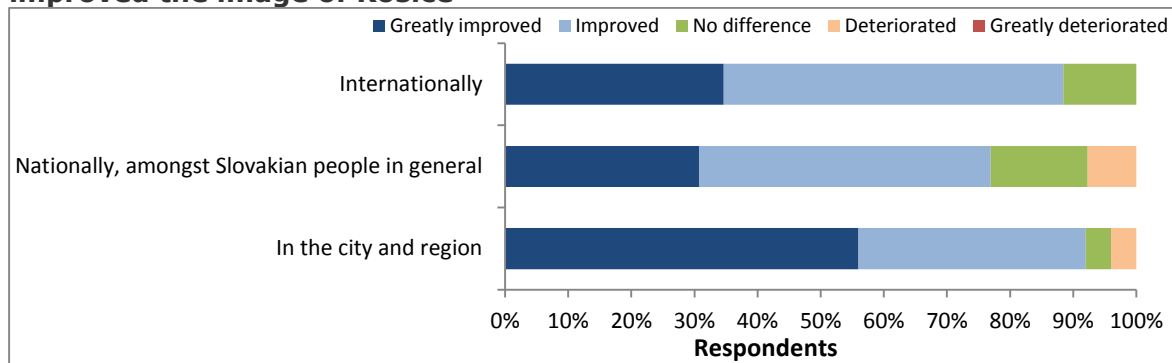


Source: Ecorys Survey (Base 27)

Initiatives such as Košice Artists in Residence, the major infrastructure projects (including the refurbished heat exchangers) and favourable international press coverage have helped raise the external profile of the city and Slovakia as a whole. In addition, a number of the infrastructure projects (e.g. Kulturpark) have received architectural awards and attracted local, national and international interest. Unpublished findings from the University’s impact research confirm that the image of Košice improved amongst both domestic and international tourists between 2012 and 2013. Foreign tourists also reported improvements in the ‘atmosphere’ of the city, while both national government and tourism stakeholders felt that this will help to attract new types of tourists to Slovakia in future.

As well as encouraging regional and international tourism, the ECoC has also helped with stimulating Košice as a conference destination (which the delivery team timed to coincide with major events), as well as demonstrating that Slovakia is capable of staging international events of this type and complexity. For the residents of Košice, the city mayor considers that ECoC (alongside other initiatives such as the creation of new IT jobs) has boosted their pride in living in Slovakia’s second city. Data from the online survey supports this picture, with project leaders and partners likely to state that Košice 2013 had a positive impact on the image of Košice at all levels, especially amongst residents of the city and region.

Figure 3.6 Q33 To what extent has the European Capital of Culture 2013 improved the image of Košice



Source: Ecorys Survey (Base 26)

A major improvement to Košice’s economic infrastructure came in 2013 with the opening of a new direct airline route from London to Košice. Košice 2013 worked closely with the airport as a major tourism stakeholder in the region; for example prior to the ECoC the airport was not attending the ‘Routes’ international travel conference, and the delivery team encouraged the airport to accompany them in order to present and promote Košice. However, since it took two years of negotiations with government partners, the airport and its owners (Vienna Airport) before Wizz Air agreed to the connection, though the route was not open until the second half of 2013. Nonetheless, since the connection was established the number of weekly flights has continued to increase.

It should again be stressed here that the delivery team consider 2013 to be just one milestone within a longer-term process to promote and develop tourism for Košice. As a consequence of the ECoC, ongoing activities have been established (for example Mazal Tov, Nuit Blanche, Use the City Festival, Sound City Days, Triennial and the new one-day Jazz Festival), which will enable partners to capitalize on 2013 and continue to promote Košice as a short-break destination (and hopefully attract higher-paying cultural tourists). The Slovak Tourist Board is committed to continuing to promote these new events, for example in China.

Furthermore, another important outcome from the ECoC (and from the CARAT project) was the development of a Destination Management Organisation (DMO) in the form of a public-private partnership. ‘Košice - Tourism’ was established to bring additional capacity to the establishment of a long-term vision for tourism and better coordinate marketing activity. The DMO currently has 35 partners (groups of hotels, restaurants, attractions etc.) and 10 employees, supported by fees as well as revenue from the city’s hotel bedroom tax. The model was based upon good practice from the UK, and its set-up was informed by presentations from experts (supported by British Council) at the Finding Košice conference and Košice on the Map event (at which the DMO was launched in 2010), and subsequently led by CARAT. The DMO is a first for Slovakia, and other cities are in the process of setting up DMOs based on this template (following a new national tourism act introduced in 2010, which requires public-private partnerships at local, regional and national levels). To date, the DMO in collaboration with Košice 2013 has produced annual marketing plans, as well as tourism materials including a city guide for Košice for the first time and an award-winning promotional film (with the input of local creative agencies)³⁵. Further planned outcomes from the ECoC’s destination management strand of activity will be a new tourism destination strategy and action plan for Košice and the Carpathian region, due for launch in July

³⁵ <https://www.youtube.com/channel/UCp0geo7eiTjgv4jmk6kYcpA>

2014, followed by a training programme for local tourism actors developed through CARAT.

3.5 Legacy

3.5.1 Sustainability of cultural activities and infrastructure

As discussed above, there is a commitment to continuing many of the new cultural activities established by the ECoC, and in particular key city festivals (Use the City, Nuit Blanche, Triennial, City in the Park, Mazal Tov etc.), since these are seen as key to diversifying the city's cultural offer, supporting the creative industries and attracting visitors. 26 (of 28) respondents to the online survey of project leaders and partners stated that all or some of their ECoC project activities would continue after 2013.

In terms of European collaboration, small scale visual arts exhibitions and lectures will continue with the FRAC gallery in Marseille, whilst French artists will also be invited to Nuit Blanche, supporting ongoing artistic mobility. Continuing co-operation is also planned with Pécs in Hungary (holder of the ECoC title in 2010), via an exhibition in the Kunsthalle. Meanwhile, some members of the Košice 2013 team have already moved to work for Pilsen in the Czech Republic, designated as ECoC for 2015. It is likely that it will be more difficult to maintain cooperation with neighbouring cities through the Pentapolitana project because some partners were described as less active than others and the responsibility for continuing activities lies with the individual cities.

In the short-term, there is a commitment to the ongoing use of the city's new cultural venues, for example by holding multiple activities at Kulturpark, an open call for exhibitions at the Kunsthalle and through continuing to stimulate SPOTs community activities during 2014. SPOTs facilities are expected to continue to be used on a daily basis, and now other city districts are reportedly interested in opening further SPOTs centres.

Institutions have also started to make links with cultural operators in other countries. Indeed, a further positive legacy of Košice 2013 is the soft infrastructure developed; several long lasting domestic and foreign partnerships have been established, for example, between Kunsthalle and the British Council, and between the DIG Gallery and Ars Electronica in Linz.

The future responsibility for the majority of the infrastructure (parks, museums and libraries, theatres and galleries, and heritage sites) lies with each respective tier of government, ensuring that an inbuilt element of sustainability is in place. However, operational budgets, management arrangements and cultural programmes still needed to be secured for the post-2013 period, and particularly for new infrastructure (including Kulturpark, Kunsthalle and SPOTs) as well as to continue cultural activities established by the Košice 2013 ECoC. The ongoing sustainability of Kulturpark, as one of the largest and most ambitious investments, represents a particular challenge and this is discussed in more detail below.

3.5.2 Cultural governance and strategy post-ECoC

One of the longer-term goals of the ECoC was to ensure that a more comprehensive culture plan and investment programme for the city were in place for the future; the ECoC was viewed as just the starting point of a longer development process. In response to this (and also the EU monitoring and advisory panel's feedback in 2012 on the need for stronger legacy planning and funding arrangements), the delivery agency has invested significant effort in its succession strategy. Strategies and legacy bodies

are now in place, and large budgets have been allocated from national and local tiers of government for culture.

A new 'Košice 2014 - 2018 Culture Strategy: A Vision for Culture' has been developed for the city, underpinned by a new 'Košice 2020 Creative Economy Masterplan (2013 - 2015)' to support the development of a creative cluster (IT, culture and tourism) and the coordination of key agencies such as the local universities, coalition 2013+, regional government, the city council and not for profit delivery agency (and development of an institute for creative economy). The main strategic goals relate to talent development, EU and international cooperation, and expansion of the creative industries. These are to be achieved through a range of actions including the development of an Arts in Business model (along the lines of the UK), building the capacity of cultural operators, a residency programme, international opportunities and partners and an audience development programme for cultural agencies. Elements of the Masterplan (e.g. audience development) have already begun to be implemented, although some projects have not yet started.

In turn, three arm's length organisations have been established to help deliver the legacy of the ECoC:

- Košice 2013 delivery agency will continue as the non-profit cultural development agency for the city, coordinating the delivery of strategies, projects and international cooperation. 5-7 staff members will be employed, and they will start by running 4-5 main projects (focusing on: education and professional development; audience development; residencies; and networking). Some members of the previous agency have moved to the city council to work on strategy development;
- K13-Košice Cultural Centres, an Arm's Length Management Organisation (ALMO), was set up in 2013 to manage and oversee the new and upgraded facilities and their programming, since Košice 2013 cannot take over the 9 infrastructure projects co-financed by the city
- Košice - Tourism, the DMO, will now focus on marketing the city.

The city council is responsible for financing the three agencies; €2.3 million has been granted to K13, €400,000 to the non-profit, and €200,000 to the tourist board for 2014. There is a requirement and apparent commitment from the city council to fund these agencies (monitoring progress for a minimum of five years) and support the city's major new cultural assets, such as Kunsthalle.

This financial commitment to culture and new way of working represents a significant change within the city government, compared with 2007. Today, 3% of the city budget is allocated to culture, compared with 0.5% prior to the ECoC. This is attributed to learning within the city council that it is important to allocate a sufficient budget for culture in order to support sustainable development. The city mayor and colleagues were nonetheless open to and accepting of innovative delivery models, due to the trust that had developed between partners and since this was seen as necessary for implementing the cultural strategy. The mayor also heads up the board of trustees of K13, alongside another member of the city parliament.

In addition, €1.1 million has been secured from the national Ministry of Culture to support the sustainability of cultural activities in 2014, with €1 million to support K13 infrastructure cultural programming and key events, and €100,000 for the third sector/cultural sector operators to apply for (who can nonetheless also apply for the 1 million fund). This is reported to be the first city centre grant scheme for culture in Slovakia, and the delivery agency is hopeful that this will be available over the course of the five year Cultural Strategy (the grant scheme for 2015 is currently under negotiation).

There are also specific arrangements in place to support the sustainability of investment in SPOTs infrastructure, and the continuation of community activity. One person/group (e.g. community group, artists) is now responsible for each SPOTs facility, supported by one of four cultural mediators based within the SPOTs team (part of K13) who assist with programming. The facilities have modest running costs (€200,000 per annum including the accompanying programme of activities), supported by the city government as well as small fees levied from their use (around €7 an hour or €4 for community activities that meet the artistic interests of the community); this covers energy costs and small materials. Activities are also supported by volunteers.

Going forward, the cultural programme and other investments established by the ECoC will therefore be continued through the Ministry of Culture and city council grant schemes, which will also support the implementation of the Cultural Strategy, underpinned by evaluation. The Artistic Director will support continuity through becoming the Programme Director of the new Košice 2013 non-profit organisation.

It is acknowledged that K13 will need this significant subsidy during the initial years. Indeed, the delivery agency consider that a major and ongoing challenge for the ECoC legacy bodies stems from the fact that national rules for the use of the EU Structural Funds prohibit investment projects from being used for commercial purposes or generating additional profit (over and above the levels agreed at project application stage deemed necessary to cover costs) during the first five years of operation. The size of the Kulturpark venue, combined with the need to continue support for learning and training activities, means that these financial contributions will certainly be needed. Although the government has committed to provide this support, it will need to be negotiated on an annual basis, which could create a level of uncertainty for the ECoC legacy bodies and may hinder longer-term planning.

According to our consultations with key staff, it would appear that the city government has an important role to play here in helping to define the nature of commercial and non-commercial cultural activities which can be supported, and also in investing in creative industries for the future (possible under future EU funding programmes). For the national government too this represents an important learning opportunity; our consultations suggested that this was the first time that Structural Funds have been used for cultural buildings in Slovakia, and that this experience will encourage policymakers to analyse the rules around what uses are possible and not possible for these buildings.

More concretely, the current arrangements should help to encourage openness and further collaboration with partners (who may be seeking high quality cultural venues for example), to help leverage additional resources. Indeed, the new agencies already have plans to bid for further funding streams building on the platform of the ECoC; for example EU creative industries funding. There is also the aspiration to apply to be UNESCO City of Media Arts. There are also now stronger international networks and partnerships in place thanks to the ECoC (for example with British Council and EU Japan Fest), which can help with the co-financing of projects. The British Council at the time of this evaluation for example was considering further joint projects for 2014, including linking Košice creative enterprises with London Fashion Week, further exhibitions at the Kunsthalle and further conferences. In 2014, SPOTs community groups were also applying for small grants, for example to help improve the public space surrounding the heat exchangers or to extend community activities to other groups of residents..

In the longer-term the goal is to fundraise from more diverse sources (for example attracting corporate investments from companies such as US Steel Košice) and to become self-sustaining. Despite earlier setbacks, now that the ECoC year is complete

and the organisation has established its credibility, K13 is arguably in a stronger position to begin new negotiations with such potential sponsors. Kulturpark now has a number of useful cultural facilities to build upon, including the Steel Museum, Museum of Slovakian Life and gallery spaces; key to its future success will be to encourage the citizens of Košice to use its spaces.

As emphasised throughout this report, given that the underlying goals of the ECoC were to develop the creative industries as well as knowledge and capacity, many stakeholders emphasised that some impacts are less visible at present. By way of an example, one stakeholder commented that 'deep change has occurred... in the thinking and knowledge of people' (both cultural organisations and the general public), which will hopefully translate into new ways of operating. This can be seen in the new emphasis on bringing in different partners to contribute to the cultural development of Košice, new synergies, and the beginnings of a 'new cultural institutional model' for the city. The Ministry of Culture also considers that the ECoC has helped to change the perspective of government regionally; they are now more willing to invest in culture 'rather than seeing it as a black hole which swallows money', since they understand that this can develop the creative industries. The Ministry itself can now use the successful example of the Košice ECoC to promote further investment in culture and cultural infrastructure, as well as to learn important lessons themselves regarding the governance and funding of culture (for example in relation to commercial uses, as well as the benefits of multi-annual funding).

Alongside the investments in physical infrastructure, such changes in mind-sets should help to ensure that the cultural development achieved by the ECoC is sustainable. Ongoing public funding is nonetheless still likely to be needed (given the market context and levels of support received by existing state cultural institutions). Over the longer-term, the city council confirmed that if the culture strategy proves successful in its aims, then government will continue to support the development of culture in Košice. It will also seek to use the strategy as a platform for applying for further external programme funding, and help to create space for more private sector investment to reduce the reliance upon public subsidy.

3.6 Conclusions

The ECoC represented a significant and positive learning experience both for stakeholders within Košice region and at the national level. It is recognised that it was completely new for the city and for Slovakia, as a project that involved managing events, culture, and how to present it, as well as developing innovative delivery vehicles such as Non-Governmental Organisations. It was also completed during a challenging period, when national and local government budgets were reduced and heavily scrutinised, and private sector investment lagged, due to the economic downturn

3.6.1 Successes and success factors

Government buy-in: Positive support from all levels of government (national, regional and local), and cutting across political parties, has been an important factor in the success of the Košice 2013 ECoC. This can be attributed to an understanding of the profile and benefits that the programme can bring based upon past ECoCs, the motivating force of need (particularly at the city level), and also issues of national pride and Slovakia's standing within Europe. Ensuring a successful ECoC was seen as a national political priority for Slovakia, despite the downturn. This encouraged for example the national government to invest significant national funds and EU Structural

Funds in the ECoC, and ensured that the city government was an active partner in the successful delivery of the infrastructure projects, to an extremely short timescale.

Longer-term goals and focus: The Košice 2013 ECoC delivered a diverse programme of cultural events and related activities, designed not only to ensure a satisfactory cultural experience, but which also held wider relevance for city-wide objectives around developing a creative economic base for Košice, building institutional capacity, improving liveability and citizens' engagement, and promoting the city to attract new visitors and retain its existing residents. The focus of the ECoC was not simply on staging short-term cultural events, but also on fostering international cooperation, future partnerships and changing mind-sets at all levels. Likewise, whilst major infrastructure projects such as Kunsthalle and Kulturpark may not have opened until part-way through 2013, this enabled them to be completed to a high standard in order to support the future transformation of Košice. This approach should ensure that the ECoC has longer-term resonance, having left a platform upon which further city policies and programmes are now being developed.

Diverse skill sets: The delivery team has included staff with the requisite technical skills and professional backgrounds to help embed and deliver this wider vision, for example in creative industries development and destination marketing, as well as local understanding of Košice as a city. Additional, shorter-term injections of expertise have been brought in through the selection of partners and external consultants. Stakeholders commented that they experienced an increasing level of professionalism from the ECoC delivery team over time, and particularly by 2012 and 2013.

Strong project management: Completing the infrastructure projects in time for the ECoC year represented a major logistical challenge, given their delayed start (it takes usually 2-3 years for the realisation and implementation of government infrastructure projects in Slovakia). The projects benefitted from a strong and experienced project management team within the Ministry of Culture, close project monitoring including twice-monthly visits, strong partner relations (Ministry, city government, regional government and non-profit delivery organisations), and intensive communication (including directly and regularly with the Mayor of Košice). The partners were also clear upfront about the projects that were required, their goals and budgets, which effectively informed the contractor procurement process.

Legacy arrangements: Proactive partnership working, visioning and application of appropriate technical skills have also been a feature of the positive efforts to secure succession arrangements for the ECoC and its longer-term legacy. One of the major achievements of the ECoC has been the creation of a cultural strategy for Košice. Delivery vehicles were also established in advance of the end of the ECoC, financial commitments from national and city governments secured, and new and ongoing projects developed. The emphasis of some ECoC activities on training and building capacity has also helped to ensure that skills are transferred to partners, and not lost following completion of the ECoC.

Innovation and community engagement: The challenging external economic context faced by the ECoC team encouraged improvisation and the development of 'non-standard' solutions. SPOTs and the refurbishment of surplus heat exchangers to provide space for community activity is viewed as a particularly new and innovative idea from the ECoC, not just in Košice and Slovakia but also more widely. It can also be used as an example to the rest of the country of how to engage the community and promote volunteering and active citizenship.

Table 3.5 Core Result Indicators

Specific objective	Result indicators
<p>SO1: Enhance the range, diversity and European dimension of the cultural offer in cities, including through transnational co-operation</p>	<p>Total number of projects and events:</p> <ul style="list-style-type: none"> ▪ More than 600 projects between 2009 and 2013 ▪ 80% co-produced or branded as part of ECOCC ▪ Approximately 3,000 individual events in 2013. <p>€ value of ECoC cultural programmes:</p> <ul style="list-style-type: none"> ▪ €14m between 2009 and 2013, including: ▪ €2.3m in the title year of 2013 <p>No. of European cross-border co-operations within ECoC cultural programme:</p> <ul style="list-style-type: none"> ▪ Numerous examples of cross border working, such as Artists in Residence programme attracting 30 international artists, EU-Japan Fest, Mazal Tov Jewish festival, Sándor Márai projects, EduMema, ICSM music festival, AICA world congress of art historians and critics, Triennial of Contemporary Image 2013, collaboration with the British Council including exhibition of their modern art collection, Public Art Days Festival including a number of internationally-significant artists and sculptors
<p>SO2: Widen access to and participation in culture</p>	<p>Attendance at ECoC events:</p> <ul style="list-style-type: none"> ▪ 100,000 visits during opening ceremony ▪ 50,000 attendance at Nuit Blanche festival ▪ 17,000 attended events under Use the City festival at SPOTs centres, <p>% of residents attending or participating in events, including young, disadvantaged or “culturally inactive” people:</p> <ul style="list-style-type: none"> ▪ 9,000 participants in local events and workshops at SPOTs centres ▪ 100 people involved in organising events at SPOTs centres (including 25 core local organisers) ▪ 60 volunteers engaged by Košice Tourism
<p>SO3: Strengthen the capacity of the cultural and creative sector and its connectivity with other sectors</p>	<p>€ value of investment in cultural infrastructure, sites and facilities:</p> <ul style="list-style-type: none"> ▪ 20 capital investment projects in cultural and public infrastructure totalling €78m (€59m from European Regional Development Fund) ▪ New facilities built specifically for ECoC include Kasárne/Kulturpark creative quarter, Kunsthalle exhibition centre and SPOTs network of community arts centres

Specific objective	Result indicators
	<ul style="list-style-type: none"> ▪ Extensive programme of renovations and extensions of cultural and public facilities administered by city, regional and national authorities <p>Sustained multi-sector partnership for cultural governance:</p> <ul style="list-style-type: none"> ▪ Establishment of Coalition 2013+ association of regional cultural and tourism stakeholders ▪ Legacy bodies in receipt of continuation funding from municipality and national government: ▪ Košice 2013 (as cultural development agency for the city) ▪ K-13 Košice Cultural Centres and: ▪ Košice - Tourism (destination management organisations) <p>€ value of corporate sponsorship</p> <ul style="list-style-type: none"> ▪ €850k private sector finance and extensive in-kind contributions to Kosice 2013 <p>Long-term cultural development of the city: "</p> <ul style="list-style-type: none"> ▪ Košice 2014 – 2018 Culture Strategy: A Vision for Culture" and ▪ Košice 2020 Creative Economy Masterplan recently published and adopted.
<p>SO4: Improve the international profile of cities through culture</p>	<p>Increase in tourist visits (during 2013) :</p> <ul style="list-style-type: none"> ▪ 151,512 'staying visitors' in 2013 (17% increase on 2012 and 31% increase on 2009) including 67,141 international visitors³⁶ ▪ 285,494 overnight stays in 2013 (10% increase on 2012 and 30% increase on 2009) <p>Volume of media coverage:</p> <ul style="list-style-type: none"> ▪ No relevant data <p>Improved image</p> <ul style="list-style-type: none"> ▪ No relevant data <p>Awareness of the ECoC amongst residents:</p> <ul style="list-style-type: none"> ▪ No relevant data

³⁶ Data from Statistical Office of the Slovak Republic. Information provided verbally by Visit Kosice for 2013 suggests 245,231 visitors (20% increase on 2012) and 352,318 overnight stays (19% increase on 2012 in 2013)

Table 3.6 Core Impact Indicators

General objective	Impact indicators
<p>Safeguard and promote the diversity of European cultures, highlight the common features they share, and foster the contribution of culture to the long-term development of cities</p>	<p>Citizens’ perceptions of being European and/or awareness of European culture:</p> <ul style="list-style-type: none"> ▪ No relevant data <p>National / international recognition of cities as being culturally-vibrant:</p> <ul style="list-style-type: none"> ▪ Košice included in Lonely Planet’s Top 10 destinations for 2013.

3.6.2 Lessons in delivery

Early and proactive engagement with the media: This requires the use of positive and accessible language to explain the plans of the ECoC, as well as regular communication via a diversity of channels (specifically targeting the media, cultural sector stakeholders, potential corporate sponsors and the general public). However, it is also important to understand the limits of what can be achieved through media engagement (which may differ by country), and to tailor actions accordingly; it is unfortunately common for media outlets to be predisposed towards negative reporting of ECoC or actively seek controversy.

Tailoring the language and messages for different audiences: Striking the right balance in communicating the plans of the ECoC to the general public was challenging, and particularly when Košice 2013 had longer-term or ‘invisible’ goals, such as city promotion. However the ECoC was also criticised in some quarters for using too simple language. This is linked to the early problems communication and liaising with established cultural operators, several of whom commented that they did not understand the concept or fully share the original vision for ECoC (though this situation improved during the development phase).

Consistent branding of ECoC: For external audiences, including potential international visitors, it is important to unify the marketing of the ECoC around one brand. The ECoC delivery team, city agencies, and national tourism board should agree upon this brand (and ideally the ECoC brand) and the ground rules well in advance of the ECoC year. Košice 2013 suffered from a lack of coordinated promotion and different tourism brands running alongside each other. The Slovak Tourist Board also suggested that it would also have been useful to have received more direction regarding their roles and responsibilities with regards to ECoC promotion from the national government (and more generally for the government to have applied pressure to other partners where required, for example those involved in negotiating the new airline route with London, to ensure its timely opening).

Importance of contingency planning: The wider economic context is of critical importance to ECoC and one of the major challenges for Košice was the raising of private money during the economic crisis affecting the development phase for Košice 2013. Alternative sources of funding, principally Structural Funds, were available to support the ECoC. However, the funding window and schedule of the ECoC meant that a significant volume of work then had to be completed within a short space of time,

requiring a strong and professional approach to project management, as indicated above.

Impact of national funding regulations: Whilst EU Structural Funds enabled an ambitious programme of cultural infrastructure to be completed, pre-existing national funding rules and regulations relating to non-commercial/profit making uses of projects continue to present a challenge to the ECoC, given the emphasis on stimulating creative industries (as opposed to culture per se) and more diverse income streams for culture. For future funding regimes to be supportive of this type of cultural sector investment, further dialogue and negotiation with the national Ministry of Culture will be required. Realistic financial analysis and planning for major cultural infrastructure projects is also of critical importance, which takes into account such constraints. It could also be said that further policy dialogue would be helpful to discuss measures to better incentivise private sector investment in culture and the arts, for example via the taxation system.

Preparatory periods for community activities: In terms of the SPOTs project, and wider lessons for community arts and development, one of the key challenges faced was the attitude amongst local residents that such ambitious aims would never be achieved. The heat exchanger infrastructure projects demonstrated that a long lead-in time is required for such community activities (at least one and a half years), in order to identify, build capacity and animate local groups, before such facilities can open. Long and intensive negotiations were also required with the city council, to help them understand the SPOTs project and concept; they are now very supportive post-ECoC.

4.0 Marseille-Provence

4.1 Background

4.1.1 The territory of Marseille-Provence

In 2013, the ECoC title was held by Marseille-Provence, an area comprised of Marseille, Aix-en-Provence and many of the other cities, towns and communes in the Bouches-du-Rhône department. The city of Marseille is the second biggest in France, with a population of 850,000, and the surrounding area forms the third largest urban area in France, with a total of 1,715,000 inhabitants.³⁷ Marseille is also one of the oldest cities in France and is well-known for its unique heritage, an intense cultural life, and strategic role as a Mediterranean port. The city was incorporated into the kingdom of France in 1481 and became particularly prominent in the 19th century, due in part to the French colonisation of Africa and Marseille's role as France's "gateway to the orient", endowing the city with a strong multi-ethnic and multi-cultural heritage.³⁸

Marseille's more recent history has included a major urban renewal project which commenced in 1995 at the same time as the launch of the Barcelona Process³⁹ (which formed the basis of the Euro-Mediterranean Partnership and subsequent Union for the Mediterranean). The Euro-Méditerranée urban renewal project is among the largest in southern Europe, which involves the renovation of an extensive site in the centre of Marseille, between the commercial harbour, the Old Port and the terminal for the high-speed train (Train à Grande Vitesse or TGV).⁴⁰ This has had a significant impact on the city's landscape and the newly regenerated waterfront area played host to many of the major new cultural facilities for the title year. Despite these positive developments, Marseille has in the last few years experienced a growing problem of gun-crime, largely linked to gangs and the drug trade. This has generated an intense debate in the national media, as well as a number of government initiatives to address it.

4.1.2 The cultural sector

In common with many large cities with a long and varied history, Marseille's cultural life was already strong. In addition to an extensive cultural and architectural heritage, Marseille counts a large number of museums, theatres and concert halls. The Museum of Natural History and the Museum of Coins and Medals, together with twelve major Museums managed by the City of Marseille (including the Museum of Contemporary Art, the Museum Borély and the Museum of Fine Arts), received the label "Museum of France" in 2003 from the French Ministry of Culture.⁴¹ Marseille also has a long cinematic tradition, with recent developments building on the heritage of the Font-Blanche filmmaking centre. In the surrounding area, the old city of Aix-en-Provence has a rich architectural heritage and a high concentration of cultural venues with more than thirty museums, several theatres, and a national centre for contemporary dance, the "Pavillon Noir".⁴²

As far back as 2002, Marseille received the Eurocities Prize for its policy of using culture to drive urban regeneration. The cultural sector has benefitted further from

³⁷ <http://www.insee.fr/fr/bases-de-donnees/esl/compositeur.asp?codgeo=com-13055>

³⁸ <http://www.marseille-tourisme.com/en/conference-professionals/marseille/marseille-2600-years-of-history/print/1>

³⁹ http://www.eeas.europa.eu/euromed/barcelona_en.htm

⁴⁰ <http://www.euromediterranee.fr/districts/introduction.html?L=1>

⁴¹ <http://www.marseille.fr/siteculture/jsp/site/Portal.jsp>

⁴² <http://www.aixenprovencetourism.com/aix-decouvrir.htm>

more recent urban renewal initiatives initiated in anticipation of the ECoC. The Museum of Civilisations from Europe and the Mediterranean (MuCEM) opened in June 2013, the first national museum in France exclusively located outside Paris. In addition, there is also a new Regional Centre for the Mediterranean (CeReM), called the Villa Méditerranée. The regional contemporary arts fund of Provence-Alpes Côte d’Azur (FRAC) relocated to a new building and La Tour-Panorama is a new exhibition space on a roof-top terrace on ‘La Friche de la Belle de Mai’, an experimental arts centre and incubator for creative businesses in a converted tobacco factory. The Palais Longchamp, a monument housing Marseille’s museums of fine arts (Musée des beaux-arts de Marseille) and of natural history (Muséum d’histoire naturelle de Marseille), was renovated. The former Pouillon maritime sanitary station was renovated and converted into the Musée Regards de Provence. In Aix-en-Provence, a new Conservatoire of music was built in preparation for the title-year. The Musée de l’Arles antique was extended by 800m² between 2011 and 2013.

Prior to hosting the European Capital of Culture, Marseille-Provence had hosted many international artistic and cultural events. In recent years there has been the Festival de Marseille, the Fiesta de Suds and the Festival Jazz des Cinq Continents. In the surrounding towns, Aix-en-Provence has hosted the Festival d’Art Lyrique, Arles has hosted the Rencontres de la Photographie and in Roque d’Anthéron has hosted the Festival de Piano. In 2008, Marseille took part in the Cities on the Edge project led by the Liverpool 2008 ECoC.⁴³ This was a cross-cutting project which involved six European port cities in projects including art, film, music, performance, conferences and lectures.

4.2 Development of the ECoC

4.2.1 Application

As far back as 1999, it was known that France would be one of the two Member States entitled to nominate an ECoC for 2013.⁴⁴ On that basis, discussions within Marseille-Provence started at an early stage regarding the possibility of an ECoC bid. Whilst Marseille was not generally seen as one of France’s leading cultural destinations, the opportunity to bid coincided with a growing awareness of the potential of culture to revitalise the city. For example, the City of Marseille had already included the development of culture and tourism as a priority axis within its overall strategy for the economic conversion of the city. Moreover, an inter-ministerial committee had taken the decision as early as 2000 to site the new Museum of European and Mediterranean Civilisations (Musée des Civilisations de l’Europe et de la Méditerranée, MUCEM) in Marseille. The City of Marseille confirmed its decision to support a bid on 29 March 2004.⁴⁵

The decision to prepare a bid covering a territory wider than Marseille was taken for a number of reasons. First, around 18 communes were already co-operating as part of the Communauté Urbaine Marseille Provence Métropole, for example, in areas such as refuse collection, transport, planning, economic development, housing and environmental protection; co-operation in the field of culture was therefore seen by some as a natural progression.⁴⁶ Second, there was recognition that the local cultural

⁴³ www.liverpool08.com/exploring/COTE/PartnerCities/

⁴⁴ Decision 1419/1999/EC set out an order of entitlement to nominate an ECoC between 2005-19. The same order was reconfirmed by Decision 1622/2006/EC.

⁴⁵ Marseille-Provence 2013 Application Form.

⁴⁶ It should be noted that many of the communes within the wider metropolitan area have chosen not to form part of the Marseille Provence Métropole, including cities such as Aix-en-Provence and suburban communes, such as Aubagne, Gardanne, and Martigues.

“offer” stretched beyond the immediate territory of the City of Marseille; for example, many of the cultural institutions of Marseille serve an audience drawn from neighbouring communes as well as from the city itself. Third, many of the communes would be very unlikely ever to host the ECoC by themselves; participation in the Marseille-Provence ECoC offered an opportunity that would not otherwise occur. At the same time, the development of an ECoC covering this territory was not without its critics. For example, some voices in the media accused the ECoC of being a “Trojan horse” for the transfer of further powers to the inter-communal level. Despite these reservations, some 75 municipalities eventually chose to participate in the ECoC, with another 22 involved as associate partners (“territoires associés”). One municipality, Toulon, was involved in some of the preparations (post-nomination) but then chose to withdraw two years before the start of the title year.

Once the decision to apply had been made, the main stakeholders from the Marseille-Provence territory came together in four working groups to develop the ECoC proposal. Each working group brought together around 50 stakeholders and focussed on a particular perspective:

- Group 1: Building a European and international project;
- Group 2: Building a project with sustainable effects;
- Group 3: Building a citizens’ project; and
- Group 4: Building a project to renew the region.

These groups were complemented by meetings specific to different towns, individual establishments, different cultural sectors (e.g. museums, cinema, music) and issues such as events and popular gatherings, culture in disadvantaged areas, tourism and promotion. The Marseille-Provence Association 2013 was also established in January 2007, with its Board meeting every two months from that time. Once the Association had been established, it led the day-to-day preparation of the application under the oversight of its Board. The Association was also guided by scientific and artistic advisors appointed for each of eight themes (see the table below).

Marseille-Provence’s proposal set two goals to be attained, one reflecting the international dimension of the event, the other based on the city and its citizens. These goals were to be pursued through the implementation of two strategies. Running through the whole proposal was the concept of the “Les Ateliers de la Méditerranée” (Workshops of the Mediterranean), which was modified at the final selection stage to “Les Ateliers de l’Euro-méditerranée” (Workshops of the Euro-Mediterranean).⁴⁷

⁴⁷ *Marseille-Provence 2013 European and Mediterranean Application to become the European Capital of Culture*

Structure of the Marseille-Provence proposal

<p>Goal No.1: To enrich the cultural element of the Barcelona Process by creating a permanent hub for intercultural, Euro-Mediterranean dialogue in Marseille.</p>	<p>Goal 2: To develop artistic and cultural activity as a force for renewal in the city by conjugating four issues: quality of public space, cultural irrigation of the area, widespread citizen participation and the appeal of the metropolis.</p>
<p>Concept: "Les Ateliers de l'Euro-méditerranée"</p>	
<p>Strategy 1: "Le Partage des Midis" (Sharing the South):</p> <ul style="list-style-type: none"> - European dimension - A cultural project for a Euro-Mediterranean project - Testing ground for cultural dialogue 	<p>Strategy 2: "La Cité Radieuse" (The Radiant City):</p> <ul style="list-style-type: none"> - Local dimension - A cultural project for an urban project - Testing ground for urban renewal through culture
<p>Themes:</p> <ol style="list-style-type: none"> 1. Migrations and Memories 2. Values and Beliefs 3. Genders or Genres 4. The Sharing of Water 	<p>Themes:</p> <ol style="list-style-type: none"> 1. Art in the Public Arena 2. Walkers – Nomads – Territories 3. One Thousand and One Nights 4. Everyone is Involved

The bid also highlighted a number of associated infrastructure developments that would be given new impetus by the ECoC and that would serve as venues for events during the title year, namely the MuCEM, Regional Centre for the Mediterranean (CeReM), (later the Villa Méditerranée), La Friche de la Belle de Mai and the Aix-en-Provence Conservatoire. It also included the creation of a temporary exhibition venue, the J1.

4.2.2 Selection process

In line with the chronological order of entitlement set out in Decision 1622/2006/EC, France was in line to host one of the 2013 ECoC. The Ministry of Culture managed the competition to designate the ECoC and received applications from eight cities.⁴⁸ The pre-selection panel took place in December 2007 and short-listed four cities that best met the key European dimension and cities and citizens criteria, namely Bordeaux, Lyon, Marseille-Provence and Toulouse⁴⁹. The final selection meeting took place in September 2008.

In the panel's view, the project presented by Marseille-Provence was innovative, well-constructed and well-prepared. The panel was sympathetic to its underlying objective of combining high artistic requirements with a desire to reach disadvantaged audiences. It also highlighted the European dimension of Marseille-Provence's application and its role within the wider Barcelona Process on Euro-Mediterranean

⁴⁸ Amiens, Bordeaux, Lyon, Marseille, Nice, Saint Etienne, Strasbourg, Toulouse.

⁴⁹ Designation of a European Capital of Culture for 2013, Selection Panel - Pre-selection report, January 2008.

cooperation⁵⁰. For this reason, the panel recommended to design Marseille-Provence as European Capital of Culture 2013. At this stage, the panel set out the following recommendations to Marseille:

- At the governance level, to maintain a strong political and financial commitment to the project, as mentioned in the charter of the Association Marseille Provence 2013.
- Along the two dimensions of the project: (i) concerning the European dimension: develop more contact and lasting partnership with other countries of the Union; (ii) concerning the city and citizens dimension: pay special attention to the effective implementation of projects combining artistic quality with outreach to the wider population, notably in difficult neighbourhoods.

It would appear that these recommendations were acted on. First, the Association maintained the support of all key partners (except Toulon) and received the financial commitments set out in the application (see section 0). Second, contacts with other European countries were expanded (see section 0). Third, various projects were implemented in different neighbourhoods (0), such as the Quartiers Créatifs project.

4.2.3 Development phase

The first meeting of the EU monitoring and advisory panel took place in December 2010 and noted the programme's continuing focus on the European and cross-Mediterranean dimension.⁵¹ Despite some difficulties, the Association Marseille-Provence 2013 was keeping a range of political, economic and cultural actors on board through new cooperative working methods. The main concern of the panel was the risk of withdrawal of Aix-en-Provence, a major partner in the project together with the cities of Arles and Toulon.

The second meeting of the monitoring and advisory panel took place in April 2012⁵². At this stage, some personnel changes had occurred and the programme had been reorganised around one main axis "Sharing the South". Following the Panel's recommendations in the first monitoring meeting, the European dimension was strengthened in terms of content as well as objectives relating to the origin of participants and audiences. Although the City of Aix-en-Provence finally confirmed its involvement, Toulon Provence Méditerranée decided to withdraw from the partnership at this late stage.

The panel stressed that many of the cultural events planned in the framework of the programme could be characterised as "high culture" and recommended a balance with more participatory and "fun" events. In particular, the panel advised strengthening the integration of the entire territory, including ethnic minorities, as it was an important component of the ECoC's success. There were also concerns over the legacy of ECoC, given the absence of members of both city and regional administrations from the delegation. It was also likely that the effects of the "Arab Spring" of 2011 would impact on the programme, requiring flexibility with respect to the integration of artists and projects from the wider Mediterranean region. After this second meeting, the panel recommended awarding the Melina Mercouri Prize to Marseille-Provence 2013.

During the development phase, the governance arrangements were put in place and an external evaluator, Euréval, was appointed to evaluate certain impacts of the ECoC

⁵⁰ *Ibid.*

⁵¹ *Report for the First Monitoring and Advisory Meeting for the European Capitals of Culture 2013, December 2010*

⁵² *Report for the Second Monitoring and Advisory Meeting for the European Capitals of Culture 2013, May 2012*

(see section 4.4.1 below). A pre-programme of cultural events also took place in the years leading up to 2013. Nearly €22m was spent on exhibitions, projects, activities to involve citizens and other “manifestations”, of which €1m in 2009, €2m in 2010, €4m in 2011 and €15m in 2012. Around 40 “chantiers prioritaires” were established across the territory relating to the proposed infrastructure developments, under the supervision of the Préfet. This ensured that all the proposed developments were delivered on time. A temporary new exhibition space was also established, namely the J1 – a quayside hangar belonging to the Port of Marseille that was renovated in time for the title year. Key individuals involved in developing the ECoC also visited other title-holders, such as Linz 2009, in order to learn from their experience.

The cultural programme was also developed during the years between the nomination and the title-year. Some projects were directly developed or commissioned by the Association, for example, through some of the main cultural institutions. In addition, a large number of projects were selected following an open call for proposals, which assessed projects against selection criteria including relevance to the broad themes of the ECoC. On the one hand, this was immensely successful, attracting around 2,500 proposals. Some 500 projects were selected, many of which were already well-developed with sponsors in place and budgets prepared. This ensured that a large and diverse group of operators became directly involved in the delivery of the cultural programme. On the other hand, the assessment of those proposals proved a challenging task for the Association, with each application being assessed by two experts. As a result, it took nearly one year for the selection process to be completed. Inevitably, there were many disappointed applicants whose projects were not selected and some of those complained about a perceived lack of transparency in the selection process. Some of the unsuccessful applicants were at least able to benefit from their projects receiving the ECoC label. The general feeling reported by staff involved is that continuing the working groups that had been used in the preparation of the bid might have been more practical, whilst still ensuring a high degree of openness and transparency in the selection process and diversity in the final choice of projects.

4.3 Cultural programme

4.3.1 Overview

As stated in the application, the Marseille-Provence 2013 ECoC was informed by both the role of culture in the construction of Europe and in the regeneration of the city of Marseille. This programme was structured into three “episodes”, which were consistent with the objectives and themes of the original application.

Episode 1 (January to May): “Marseille-Provence, Welcoming the World” focused on the regional traditions of hospitality, cosmopolitanism and relationships with others. Featuring the opening weekend’s ceremonies, festivities and events, it paid tribute to new forms of cultural expression taking over towns and cities. Highlights of Episode 1 included:

- Opening of the J1, a converted hangar in Marseille’s port area, featuring a 2500m² exhibition space, the Seafront Factory (housing three galleries), areas for young audiences, an event centre, information centre, bookstore and bar-restaurant.
- “Mediterraneans: From Yesterday’s Cities to Today’s Men”, the J1’s opening exhibition on the history, cultures and cities of the Mediterranean viewed through the theme of seafaring, which attracted 112,000 visits.
- Opening of the Tour-Panorama at the Fiche la Belle de Mai, a new contemporary art space in a converted industrial building in Marseille featuring 4000m² of exhibition space. The first exhibition was “Here, Elsewhere”, which featured works from 40 contemporary artists from different Mediterranean countries, with a focus on identity and citizenship, as well as emigration, exile and displacement. Some 40,000 visitors were made.
- “Rodin, the Light of Antiquity”, hosted at the Musée Départemental Arles Antique and co-produced with the Musée Rodin, Paris. This exhibition featured more than 250 works of art, of which 125 by Rodin, including works loaned by 30 different collections. It attracted 139,000 visitors. After being displayed for five months in Arles, the exhibition was then repeated in Paris.
- “The Amazing History of Street Art, Special Edition 2013: Europe and Mediterranean”, featuring fifty performances of street artists from Marseille-Provence and other European and Mediterranean countries and taking place across six towns (Aureille, Charleval, Lambesc, Marignane, Marseille, Port-Saint-Louis-du-Rhône).

Episode 2 (June to August): “Marseille-Provence, Open Sky” took place during summer and gave pride of place to nature, walking trails and outdoor shows and concerts in original locations. Highlights of Episode 2 included:

- Opening of the MUCEM, featuring two major exhibitions. First, “The Gender Bazaar, Masculine/Feminine”, which featured artworks, films, events and debates that explored gender relations in the Mediterranean. Second, “Blue and Black, A Mediterranean Dream”, which explored twelve movements in the Mediterranean from the eighteenth century onwards.
- “Le Grand Atelier du Midi”, an exhibition based on Van Gogh’s dream of founding a workshop for artists in the south of France. It featured 200 works from different movements of the twentieth century and was hosted simultaneously at Marseille’s Musée des Beaux-Arts and Aix-en-Provence’s Musée Granet.
- “Campus 2013” brought together art schools from across Marseille-Provence and other Mediterranean countries for workshops, debates and exchanges. For example, “FestMed Campus” involved master classes for student directors and shooting short films on the theme of the portrait.
- Re-opening of two museums in Marseille: the Musée des arts décoratifs, de la faïence et de la mode (Château Borély) and the Musée d’histoire et du port antique (centre Bourse). The first of these attracted 50,000 visits during 2013, whilst the latter attracted 80,000.

Episode 3 (September to December): “Marseille-Provence, Land of a Thousand Faces” focused on art, living together in public spaces, contemporary writing, compositions for younger audiences and some of the Mediterranean’s most renowned artists and philosophers.⁵³ Highlights of Episode 3 included:

- “Le Corbusier and Brutalism”, an exhibition at the J1 of the work of Le Corbusier, the brutalist architect who designed Marseille’s Cité Radieuse. The exhibition attracted 70,000 visits.
- “What’s Cooking?”, a series of events celebrating Mediterranean cuisine, such as “Cuisines en Friche”, a five-day event at La Friche la Belle de Mai, featuring performances, readings, concerts, food tasking and a farmers’ market.
- “Digital Landscapes”, a series of digital arts activities in Aix-en-Provence, including “Innovart”, a programme of exhibitions, performance, workshops and master classes.
- Reopening of the Eden Theatre in La Ciotat, together with a programme of films dedicated to cinema’s past and future, with the World Cinema Foundation as a guest of honour.

Whilst based on a sub-regional approach, the city of Marseille and its urban renewal projects were clearly one of the main focal points of the ECoC. In the application phase, it was estimated that 80% of events and investment would be in the city of Marseille and its urban district⁵⁴. Some 40% of funding was allocated to projects that operated across the Marseille-Provence territory and the remaining 60% went to projects with a specific geographical focus.⁵⁵ Unsurprisingly, there was a tendency to ensure that each locality hosted its “fair share” of activity given the level of funding provided by the municipality. Ultimately, some 66% of visits to ECoC events were made in Marseille, 12% in Aix-en-Provence/Pays d’Aix, 7% in Arles/Pays d’Arles and 15% in the other territories.⁵⁶

As can be seen from the projects described above, the cultural programme covered a wide diversity of artistic disciplines, including music, dance, theatre, fine arts, photography and even gastronomy. However, a number of proposed projects did not take place. These included an exhibition on the theme of water and a rap event (“Volet sur les musiques rap”) that had been due to take place at the Stade Vélodrome but which had to be cancelled due to difficulties in securing insurance linked to renovation works on the stadium.

4.3.2 European dimension

The European dimension of Marseille-Provence 2013 particularly highlighted the location of the city on the Mediterranean, in line with the broader theme of “Sharing the South”. In this respect, the emphasis was on Marseille-Provence as a place of meeting and dialogue between different European cultures and their Mediterranean neighbours. Some 80% of projects adopted the Euro-Mediterranean theme in some form and 25% reported that their activities had involved a meeting of French/western cultures with other cultures of the Mediterranean.⁵⁷ For example, one of the first highlights of the cultural programme was an exhibition presenting the history of the Mediterranean (“From Yesterday’s Cities to Today’s Men”) at the J1 venue on the quayside. In practical terms, the European dimension was ensured through the selection criteria, which prioritised projects involving collaboration with cultural

⁵³ <http://www.mp2013.fr/ext/MP2013-Official-Program.pdf>

⁵⁴ http://ec.europa.eu/culture/documents/report_1monitoring_meeting_2013.pdf (Report for the first monitoring meeting).

⁵⁵ Euréval, (2014), *Evaluation des impacts de Marseille Provence 2013, capital européenne de la culture*.

⁵⁶ MP2013 (2014), *Point sur la fréquentation Marseille-Provence 2013*

⁵⁷ Euréval, (2014), *Evaluation des impacts de Marseille Provence 2013, capital européenne de la culture*.

operators in other countries. Whilst many operators already had international links, these tended to be weak for most operators and heavily reliant on funding from the EU's Culture Programme 2007-13. The combination of project funding and practical support from the Association helped strengthen such links, for example, enabling operators to undertake co-productions with cultural operators in other countries, rather than merely exhibiting finished works from other countries. As a result, 65% of operators reported that the implementation of their projects included a European dimension. For example, 18% had involved a European partner organisation and 7% had presented their activities in other European countries. Some 3% had formed partnerships with operators in Košice.⁵⁸

Great emphasis was placed on developing links with other Mediterranean countries. This did not prove easy in the non-European countries, as cultural operators in Marseille-Provence tended to have limited experience of working with such countries. Moreover, the "Arab Spring" of 2011 also hindered progress. The Association therefore made particular efforts to develop links, for example, via co-operation with the national branches of the Institut Français in each country or other bodies that promote transnational artistic exchanges, such as the Anna Lindh Foundation, as well as with the French embassy in each country.

Many foreign delegations were hosted by the Association. There has been some collaboration with Košice 2013, for example, through the In Situ project and the Week of Slovak Theatre. However, aside from sharing the ECoC title, the two cities have little in common and collaboration has thus been modest in scale.

The European dimension has also been reflected in exchanges of volunteers with cities in other EU countries and in Mediterranean countries outside the EU. For example, the Association Marseille-Provence 2013 has hosted 15 volunteers via the EU's Youth in Action programme.

As well as encouraging collaboration with third countries, the ECoC also placed great emphasis on attracting international visitors. The departmental tourist body, Bouches-du-Rhône Tourisme (BdRT), was involved throughout, from the preparation of the bid through to the end of the title-year. BdRT undertook a prospective study into the potential tourist impact of the ECoC, which informed the development of an action plan for tourism promotion within the context of the ECoC. A promotional campaign was implemented in the run-up to 2013 and an agreement was signed with Atout France, the French National Tourist Office. This promotional activity was complemented by actions on the ground, most notably providing information sessions for staff of the tourist offices across the Marseille-Provence territory. A "Centre de collectage" enabled information about the ECoC, including two million promotional documents, to be disseminated to those offices for distribution to tourists. A software tool ("logiciel") enabled all the tourist offices and the MP2013 Association to insert information about events, which was then made instantly available to all the tourist offices. A new search tool was also developed and taken up by many tourist operators who hosted it on their websites, as did the "Visit Provence" website.

4.3.3 City and citizens dimension

As noted above, one of the main objectives of the ECoC was to encourage wider participation in culture. This objective was pursued in a number of ways.

First, there were many open-air events held in public spaces or on public highways (40% of projects) and that were free to the public (55%) and which accounted for

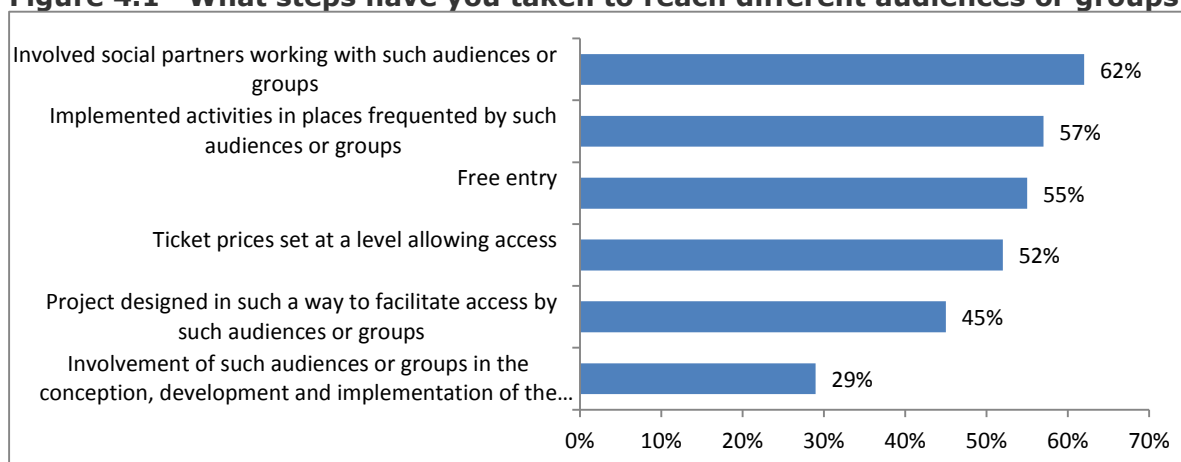
⁵⁸ Euréval, (2014), *Evaluation des impacts de Marseille Provence 2013, capital européenne de la culture*.

19% of audiences across the cultural programme.⁵⁹ These events included the opening ceremony held on the weekend of 12/13 January 2013, which attracted around 600,000 people, “Entre Flammes et Flots” (an open air event held at Marseille’s Vieux Port and featuring floating pots of fire, creepers, fountains, swings, gyroscopes, arches, and giant flowers) and Transhumance (a procession of people and cattle over 600 kilometres linking 40 communes, 6 parks and reserves, 3 countries and 2 continents and finally converging on Marseille). At a smaller level, there were outdoor readings of regional and Mediterranean authors during the summer, such as at the Théâtre Silvain, Marseille and at Grand Saint-Jean, Aix-en-Provence. At Môle du Port, Sausset-les-Pins, “Les Nocturnes Littéraires” enabled audiences to hear a “caravan of authors” discussing their books.

Second, there were specific events for young people. This included the “Holiday Notebook” series of shows in various locations across the territory, “tea parties” one Sunday a month, special culinary events in school canteens, and events for children in public libraries. The two-day “La Belle Récré” festival offered events, such as street performances, circus, theatre, storytelling, music and craft workshops for children and young people in the Jardin public Joseph Richaud and other venues in Aix-en-Provence. An author and a visual artist-in-residence worked to create a book with children in the neighbourhood of Les Flamants in Marseille. One important factor was the co-operation with various institutions and intermediaries with a responsibility for young and/or disadvantaged people within the territory, including schools and “13 EN PARTAGE”, a platform operated by the Conseil Général of Bouches-du-Rhône. There were some successes in that respect, with 236,000 school pupils reported to have been involved in such activities by the mid-point of 2013.

Third, the majority of projects (i.e. 90%) were committed to engaging with people who would not usually attend cultural venues and/or residents of the more disadvantaged parts of the territory. As shown in Figure 4.1 below, approaches to such engagement included partnering with social operators already working with such people (62% of projects), implementing events in places frequented by them (57%), appropriate pricing (52%) and direct involvement in conception, development and/or implementation of projects (29%).

Figure 4.1 What steps have you taken to reach different audiences or groups?



Source: Euréval (2014) *Evaluation des impacts de Marseille-Provence 2013, capital européenne de la culture*

⁵⁹ MP2013 (2014), *Point sur la fréquentation Marseille-Provence 2013*.

For example, the “Jardins possibles – Collectifs Safi et Coloco” gardening projects in the 14th arrondissement of Marseille. The “PARC!” project installed exhibitions and installations in public spaces in the 9th arrondissement, a neighbourhood characterised by social housing, closed residential estates and shopping areas. In Vitrolles, representatives from different European architecture schools constructed a temporary town with the help of local residents. Another project, “L’archipel des Canourgues – Cabanon Vertical”, created temporary projects in the Les Canourgues neighbourhood of Salon-de-Provence. In addition to these projects, the Department of Bouches-du-Rhône also arranged coach transport for inhabitants of disadvantaged neighbourhoods to attend events.

In addition to encouraging participation, the cultural programme placed a certain emphasis on showcasing the diversity of cultures already present in the Marseille-Provence territory. This included a specific focus on street arts and urban cultures, through events such as “The Amazing History of Street Art”, a series of performances across six towns and involving collaboration between local theatre companies and international artists.

Case study: Quartiers Créatifs

One of the most notable activities involving citizens was the Quartiers Créatifs project, which was directly commissioned and funded by the Association, with funding from the European Regional Development Fund (ERDF) also provided by Marseille-Provence Métropole. Quartiers Créatifs sought to bring artistic creativity to bear on the renewal of urban areas. The project supported thirteen projects in different neighbourhoods that were the subject of urban renewal initiatives: five in Marseille and one each in Aix-en-Provence, Arles, Aubagne, la Ciotat, Istres, Martigues, Salon-de-Provence and Vitrolles. These projects were primarily intended to pursue artistic, rather than socio-economic objectives. In each neighbourhood, the intention was to “question, change the focus of or add to the planning process by encouraging residents to appropriate public spaces and contribute to their transformation”. In total, 70 artists-in-residence (mostly from the fields of architecture, design and landscaping) and around 450 local residents (30 in each neighbourhood) were involved over an 18-month period, with a workshop taking place each month and various public events attracting around 200-300 each time. Activities included research, performances in public spaces, temporary installations and meetings between local residents. For example:

1. The Plan d’Aou neighbourhood in the north of Marseille hosted the visual artist and author, Jean-Luc Brisson, who implemented the “Bank of Paradise” projects. This involved providing local residents with skills in the protection, coordinated design and direct and participative creation of public or collective open spaces. At the heart of this project was the redesigning of a garden in Plan d’Aou that had almost been lost.
2. The “Fertiliser la Fontière” project operated in the Notre-Dame des Marins housing estate in Martigues. Local residents were invited to participate in the creation of a garden along the pavement, a cluster of garage rooftop stalls and a light installation, the aim being to highlight a park located behind the estate.
3. In the Echoppes neighbourhood of Istres, the artist-in-residence worked with residents in designing different elements of a new cultural venue, the Magic Mirror, including a cafeteria, lodges and a meeting area. Abandoned objects were collected and used to create an artistic walkway around the Magic Mirror.
4. In the Hauts de Mazargues neighbourhood in the south of Marseille, the “PARCEque” project involved local residents in four weeks of “collective creativity”. This included creating site-specific installations, guided tours, publications, exhibitions and cookery workshops. It also explored utopian visions of city life in this neighbourhood.

Quartiers Créatifs was very much intended to be a series of experimental projects: an “open-air laboratory” operating over three years. Moreover, it was accepted that the process – the engagement of artists with local residents to help re-imagine their neighbourhoods – was as important as any final results. This process involved three phases: i) a study phase (“écriture et immersion”) from late 2010; ii) workshops from autumn 2011; iii) implementation (“visibilité et restitution”) in 2013. This process was not without its challenges. The timescale was somewhat compressed, even though activity started in 2011 and the planning much earlier. For example, one operator regretted only being able to spend two days in consultation with local residents at the outset. Two projects in Marseille (in addition to the five mentioned above) had to be postponed. The development of Quartiers Créatifs in parallel to the rest of the ECoC cultural programme also meant that productions and artistic proposals emerging from Quartiers Créatifs could not easily be integrated in the

latter. In addition, the artists expressed a tension between responding to the wishes of local residents and those of the project steering groups comprised of the institutional partners in Quartiers Créatifs.

Whilst the projects within Quartiers Créatifs were not particularly intended to be continued beyond 2013, some elements will endure. These include some of the various productions, installations, films and publications emerging from the projects. For example, Marseille-Provence Métropole had expressed an interest to oversee the new panoramic viewpoint at La Viste in the 15th arrondissement of Marseille. Similarly, the City of Marseille was to maintain the Ex Voto light installation in the Tunnel National, which linked Marseille's 3rd arrondissement to the city centre. In Hauts de Mazargues, a new project was being designed within the context of a new programme entitled "Nouveaux Commanditaires". In Martigues, discussions were taking place regarding the continuance of the "jardin" (garden) project. A multisport site was to remain in Salon-de-Provence.

4.4 Implementation

4.4.1 Governance

As planned, the ECoC was implemented by a dedicated agency, the Association Marseille-Provence 2013. This agency was comprised of four main elements:

- Administrative Board which defined and committed the resources needed to implement the ECOC;
- Operations Team which designed and implemented the ECoC;
- Steering Committee which analysed the ECoC and made recommendations; and
- Evaluation and Supervisory Committee which monitored the ECoC in relation to economic impact, image and management.⁶⁰

Staff of the agency comprised of the following sections:

- Direction Générale
- Direction Communication & Publics
- Directions Administrative, Financière & Juridique Direction Mécénat, Marketing/Tourisme
- Directions Programmation
- Direction Technique
- Direction de la Production

In order to provide the capacity and skills necessary to implement the ECoC, the number of staff of the Association increased as the title year approached. During the peak summer months of 2013, the number of staff members employed on permanent contracts (contrats à durée indéterminée) reached 73, whilst those on fixed-term contracts (contrats à durée déterminée) reached 216 for the opening in January 2013 and 141 in May 2013 for TransHumance. The number of casual staff mostly fluctuated between about 40 and 100 during the title-year, but reached 172 in June 2013.

A key feature of the governance was the relative stability of the arrangements and staffing. There was continuity in the format and membership of the board (Conseil d'Administration), with the chairman (Jacques Pfister President of the Marseille Provence Chamber of Commerce and Industry) and most of the main stakeholders remaining in place throughout the period of implementation, including the 28 quarterly

⁶⁰ *Ibid*

board meetings between 2007 and 2013. From the start, a diversity of stakeholders was involved in the Board, including the Région Provence-Alpes-Côte d'Azur, the Conseil général des Bouches-du-Rhône, the Ville de Marseille, the Communauté Urbaine Marseille Provence Méditerranée, the Ville d'Aix-en-Provence, the Communauté du pays d'Aix, the Ville d'Arles, the Communauté Arles-Crau-Camargue-Montagnette, the Communauté du Pays d'Aubagne et de l'Étoile, the Communauté du Pays de Martigues and the towns of Salon-de-Provence, d'Istres and Gardanne. These authorities were all members of the administrative board, while inter-communal working groups were formed in the associated towns in order to mobilise stakeholders and citizens. There was strong partnership with and involvement of the private sector, which led to high levels of corporate sponsorship (see section 0 below). The board was also complemented by a steering committee, committees for evaluation and audit, and committees overseeing the cultural programme in different parts of the Marseille-Provence territory. The evaluation committee commissioned or oversaw various pieces of research into the impact of the ECoC. This included a survey of residents, an analysis of media coverage and analysis of tourism impact. The committee also commissioned a French company, Euréval, to undertake an external evaluation focussed on changes in the practice of cultural actors in the territory, impact on the attractiveness and image of the territory and access to and participation in culture. Euréval's work included a survey of small and medium-sized enterprises in Marseille-Provence, as well as interviews with large companies and other stakeholders, leading to the publication of a final report.⁶¹

Although most of the towns and inter-communal structures confirmed their involvement in the project in 2008, there were changes in the composition of the partnership throughout the development process as some left the project and others joined (some as late as 2012). For example, Toulon chose to discontinue its involvement in the ECoC, before the start of the title year. More positively, the concerns of the monitoring panel regarding the participation of Aix-en-Provence were addressed, with that city remaining part of the ECoC.

Putting in place effective governance and management arrangements for a cultural programme of such scale and covering a large territory was always going to prove a challenging task. However, feedback from the various stakeholders suggests that, in general, the governance arrangements worked well and facilitated the success of the ECoC. In particular, the Association was mostly able to operate free of undue political interference, despite the fact that the various public authorities were under the control of different political parties. Indeed, the senior staff of the Association reported that artistic independence was generally respected, even as the membership of the Board changed due to the results of local and regional elections.

As with many ECoC, there were some difficulties around the departure of key staff. Most notably, the lead figure within the Association, Bernard Latarjet, resigned from his post in May 2010 for personal reasons. Until that point, Mr Latarjet had done much to establish the partnership and governance of Marseille-Provence, drawing on his extensive experience of cultural policy-making and governance at national level, i.e. with the Ministry of Culture and La Villette, an urban cultural park in Paris. This resignation followed the earlier departure of another key figure, Marie-Pierre de Surville, who also had experience of working at a high-level in the Ministry of Culture. The resignation of Mr Latarjet attracted some negative publicity, for example, the national newspaper, *Liberation*, broke the story before some of the key partners had been informed. More positively, the Association was able to retain the expertise of Mr Latarjet who remained as an adviser to the President and to the subsequent of the Association, in the period up to and including 2013.

⁶¹ Euréval (2014), *Evaluation des impacts de Marseille Provence 2013, capital européenne de la culture*.

Despite these departures, the Association was able to regain some stability and move from the task of developing a cultural programme to that of implementation. Early in 2010, the Association recruited a hugely experienced operator as Deputy Director, Ulrich Fuchs, who had performed a similar role in Linz09 (and who had also played a key role in the unsuccessful bid by Bremen for the 2010 title). After the resignation of Bernard Latarjet, another figure with extensive experience from the national level, Jean-Francois Chougnnet, who had also been director of the Berardo Collection Museum (Museu Colecção Berardo) in Lisbon from its opening in 2007 until April 2011 was appointed in overall charge. This new management team was able to take forward the cultural programme, much of which had been designed, and focus on implementation.

4.4.2 Funding

A budget of €98m was proposed at both the pre-selection and final selection phases.⁶² This made Marseille-Provence one of the best-funded ECoC to date and ensured that a critical mass of activity could be implemented across this very large territory. This budget was, in fact, relatively cautious, as it did not include commercial revenue from ticket sales and other activities. The application also noted that contributions from the EU and the State were no more than indicative at that stage, although the estimates for such contributions appear to have been realistic; the eventual contributions were, in fact, slightly higher. Importantly, the application stated that the ECoC budget represented entirely new funding, with no reduction in existing budgets. To put the ECoC in perspective, expenditure during the title-year was €55m, compared to total public funding of culture (by all public bodies, i.e. state, region and department) in the Bouches-du-Rhône Department of €342m in 2008.⁶³

Of the total budget of €98m, some 22.5% was to be provided by Marseille Provence Métropole and the City of Marseille. In the application, it was envisaged that the French State and the EU would contribute a combined amount of 15% of the total budget and the region of Provence-Alpes-Côte d'Azur and the Bouches-du-Rhône Department would each contribute 12.5%. It was necessary to make adjustments to the budget several times in the application and development process, as the final composition of the partnership took shape. Overall, it was anticipated that 85% of the budget would come from public funds, with the remaining being contributed by business partners.

The eventual funding of Marseille-Provence 2013 was broadly in line with the original budget, despite the decision of Toulon to discontinue its involvement and thus not contribute the €7m expected. However, this potential shortfall was offset by increased contributions of €3m from different public authorities, increased corporate sponsorship and commercial revenue (which had not been included in the budget at application stage). Alongside the core budget of the Association, some €665m worth of investment was made in the infrastructure of the city (not included in the tables below), most notably in the new cultural venues at the waterfront mentioned earlier, i.e. the MuCEM and the Villa Méditerranée, both of which opened in 2013, as well as various public spaces in the city.

⁶² *Marseille-Provence 2013 European and Mediterranean Application to become the European Capital of Culture*

⁶³ *Financements publics de la culture. L'effort culturel en PACA. ARCADE 2008. (Quoted in Euréval, (2014))*

Table 4.1 Income of Marseille-Provence 2013

Financing sources	Proposed income (final application)		Actual income	
	€m	%	€m	%
European Union (EU)*	-	-	2.8	3
State (+EU in application)	14.7	15	12.8	13
Région Provence-Alpes-Côte d'Azur	12.3	13	12.8	13
Conseil général des Bouches-du-Rhône	12.3	13	12.8	13
Marseille Provence Métropole (MPM)*			7.7	8
Ville de Marseille (+MPM in application)	22.1	23	15.7	16
Pays d'Aix / Ville d'Aix en Provence	7.4	8	7.1	7
Toulon Provence Méditerranée / Ville de Toulon	7.4	8		
Other local authorities and municipalities	7.4	8	4.1	4
Business partners / Sponsorship and communication	14.7	15	14.9	15
Commercial revenue, e.g. ticket sales			4.6	5
J1 (public subsidy + commercial revenue) ⁶⁴			2.5	3
Other, e.g. interest			0.3	0
Total	98.0	100	97.9	100
In kind (not included above)	0	0.0	2.0	2

Source: Association Marseille-Provence 2013; *Application stated a single sum for EU and State and also for the City of Marseille and the Marseille Provence Métropole

⁶⁴ Financing of the J1 venue is presented separately in the accounts of the Association MP2013. Public subsidy amounts to €2.4m (provided in equal shares by the City, Department, Region and State) with the balance accounted for by commercial revenue.

Table 4.2 Expenditure vs budgets, Marseille-Provence 2013

Expenditure	Proposed expenditure (final application)		Actual expenditure	
	€m	%	€m	%
Cultural Programme (Events)	62.0	63	59.7	60
Infrastructure, location and operating costs	7.0	7	7.3	7
Marketing and communications (Communication and mobilisation)	11.0	11	11.8	12
Personnel (Payroll)	12.5	13	14.1	14
Operating expenditure (other "Organisation")	5.5	6	5.5	6
Reserve / contingency				
Other ⁶⁵			0.5	1
Total	98.0	100	98 973	100.0

Source: Association Marseille-Provence 2013

Table 4.3 Phased expenditure, Marseille-Provence 2013

Expenditure	2009-2012 (€000)	2013 (€000)
Cultural Programme	22.0	37.8
Marketing and communications	5.6	6.2
Personnel	10.9	3.2
Operating expenditure	5.4	7.4
Reserve / contingency		
Other ⁶⁶	0.5	0.04
Total	44.2	54.8

Source: Association Marseille-Provence 2013

In total, the ECoC received €2.78m of EU funding from various sources. The Melina Mercouri Prize, worth €1.5m, was allocated to the general expenditure of the Association. The balance of €1.28m came from the European Regional Development Fund (ERDF). Of this, €800k was devoted to the Quartier Créatifs project, €402k to the VitaNONnova project (a series of productions exploring the history of the Black Panther Party, Black Power and its influence on decolonisation movements in Asia and Africa) and €80k to the Cadre Numérique Territorial Commun (an initiative to make public data more widely accessible). Some of the associated infrastructure developments also received support from the ERDF.

4.4.3 Marketing and communication

As with other ECoC, the objective of much of the marketing and communications activities was both to create interest in the cultural programme and also to project a new, better image of the Marseille-Provence territory. Regarding the latter, there were

⁶⁵ "Other" includes expenditure of €401k in 2008, plus exceptional charges.

⁶⁶ "Other" includes expenditure of €401k in 2008, plus exceptional charges.

two particular challenges. First, the diversity of the territory made it difficult to communicate a single image; this suggested a need to tap into the existing tourist promotional “infrastructure”, which was already experienced in promoting the different parts of the territory, e.g. the natural parks, the coastal resorts and the cities. Second, Marseille itself had tended to suffer from a negative image arising from concerns around crime, security, poverty, disadvantage and social unrest. In response, the ECoC tended to emphasise the multi-cultural, “edgy” nature of the city as well as its new venues, rather than presenting a false, glossy image. Perhaps reflecting these challenges, a decision was taken early in the development phase to separate the tourism dimension of operations from the communication of the cultural programme.

The fact that the department of Bouches-du-Rhône already attracted around eight million tourists a year suggested a need to tap into existing efforts rather than to develop a new tourism strategy from scratch. For that reason, staff responsible for tourism within the Association worked closely with the existing tourist bodies, most notably the departmental tourist body, Bouches-du-Rhône Tourisme. A joint task force was established bringing together the major players to focus on promoting the ECoC in different markets and on welcoming tourists to the territory. This task force set a number of objectives, namely attracting an additional two million tourists in 2013, increasing the proportion of visits made in spring and autumn (rather than summer), increasing the average duration of visits (and thus the economic impact) and increasing the percentage of foreign visitors. Specific activities undertaken to increase the tourism impact including attendance at international tourism fairs, partnerships with key players such as Accor, Europcar and Air France. In the case of Accor, tourist packages were put together that combined travel, accommodation and tickets to events. There is some evidence that these efforts were successful. First, the number of tourist arrivals increased (as explained in section 0 below). Second, awareness of the ECoC amongst tourists appears to be high; when asked if they knew what was happening across the Bouches-du-Rhône territory, 45% spontaneously mentioned the ECoC without prompting⁶⁷; when prompted,⁶⁸ 81% reported that they had heard of the ECoC before coming.⁶⁹

The cultural programme was communicated in two main ways.

First, there was general promotion of the overall programme, which was undertaken by the Association, as well as by a media agency that handled relationships with the national press. As with all ECoC, this was not without its difficulties. This included the departure of the Director of Communication in March 2012. As with other ECoC, another difficulty was that the specific details of the cultural programme were not always available at an early enough stage to inform some of the communication targeted at tour operators. Particularly in the development phase, there was some negative media coverage, which was not helped by the departures of key members of staff, notably Bernard Latarjet.

As the title-year approached, the relationships with local and regional media tended to become quite positive and partnerships were formed with the printed media. Dedicated supplements were provided in the regional newspaper, La Provence, on a monthly basis and in the local newspaper, La Marseillaise, at the start of each of the three episodes. The interest and enthusiasm of the national, typically Paris-based, media tended to vary. Some of the more high-profile events attracted interest, as did the opening of the MUCEM and there were visits from 800 journalists, though overall the stakeholders reported some disappointment with the tone and extent of media coverage at national level. Overall, some 10,757 media references were identified

⁶⁷ « Savez-vous ce qui se passe cette année sur l'ensemble du territoire des Bou Bouches-du-Rhône? »

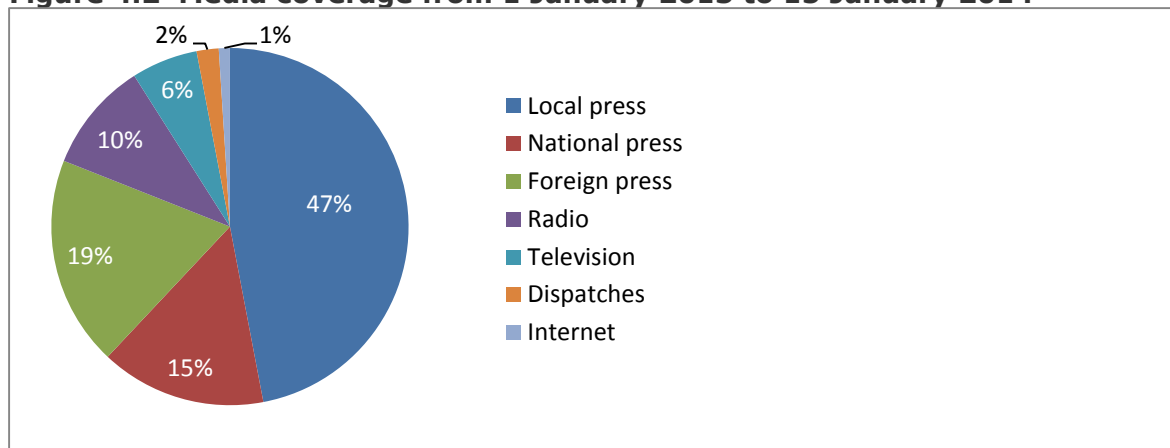
⁶⁸ « Avez-vous entendu parler de Marseille-Provence Capitale Européenne de la Culture? »

⁶⁹ Impact économique MP 2013 : Principaux résultats de l'enquête auprès des touristes; CCI Marseille Provence.

during the course of 2013, of which 83% were in printed media, 10% in radio, 6% on television and 1% on the internet.⁷⁰ Locally, 97% of residents questioned as part of a survey reported that they had heard of the ECoC and 83% had seen the Marseille-Provence 2013 logo. Awareness was highest amongst residents of Marseille; people aged 15-29 years and those attending cultural events at least five times a year.⁷¹

The Association had limited resources for international promotions and was largely reliant on the tourism partners, with the press agency taking responsibility for contacts with international media. There appears to have been some success here; of the 800 journalists visiting, around 30% represented foreign media. More than 2,000 references were also identified in the international media, representing 19% of all identified coverage.⁷² The National Geographic also made a special feature on one of the events, the exhibition of the Roman boat at Arles. The commercial sponsors also undertook their own promotional activities. For example, Électricité de France (EDF) created its own website to promote its sponsorship of the programme, with a particular focus on events specifically supported by EDF.⁷³

Figure 4.2 Media coverage from 1 January 2013 to 15 January 2014



Source: Occurrence (2014), *Bilan d’image médiatique Marseille-Provence 2013 Capitale européenne de la culture*

Second, there was promotion of specific projects within the cultural programme. The most important events were mostly communicated by the Association, such as the opening ceremony, the Grand Atelier du Midi exhibition and the Transhumance event. Such events mostly received very good media coverage, particularly in the first half of 2013, which tended to increase interest in the ECoC in general and thus probably contributed to high audience numbers across the cultural programme. For the other events, communication was the responsibility of the project manager, with communication activities funded from the general project budget. The effectiveness of such communication appears to have been more varied, perhaps reflecting the relative expertise and experience of the bodies implementing projects. Some of the stakeholders and project managers consulted reported that they found the communication quite challenging; many had perhaps not realised that they would hold the main responsibility for communicating their events but expected more of the Association (beyond the listing of their events in the general communication). Overall, the communication of the ECoC and its events clearly generated a good profile and attracted significant visitor numbers. However, it may be that the ECoC in fact reached

⁷⁰ Occurrence (2014), *Bilan d’image médiatique Marseille-Provence 2013 Capitale européenne de la culture*.

⁷¹ Occurrence (2014), *MP2013 : Etude auprès des résidents du territoire*.

⁷² Occurrence (2014), *Bilan d’image médiatique Marseille-Provence 2013 Capitale européenne de la culture*.

⁷³ <http://mp2013.edf.com/>

“saturation point” at times; the very large number of events meant that some projects may have been competing for the same audience. For example, the opening of the MUCEM in June 2013, which attracted considerable media interest and a large number of visitors, may have contributed to the number of visitors to the Grand Atelier du Midi exhibition being lower than expected. (although still impressive, i.e. 462,000).

4.5 Impact on the territory

The following sections set out observations in relation to the impacts of ECoC in specific areas, informed by the hierarchy of objectives for the ECoC action (see section 2.1.2 above).

4.5.1 Cultural impacts

Marseille-Provence 2013 implemented one of most extensive and wide-ranging cultural programmes of any ECoC to date, creating significant additional opportunities for citizens to attend or participate in cultural events. Around 950 projects were implemented, featuring several thousand individual events across a very large territory. Of these projects, 600 were produced or co-produced by Marseille-Provence 2013 (the majority having been selected via the open call for proposals), whilst around 350 benefited from the labelling and/or communication of the ECoC (many of which had been unsuccessful in the open call).⁷⁴ As a result, the cultural programme succeeded in attracting a large audience, i.e. more than 11 million individual visits. Of these, around 1.8m attended the major events, notably the opening weekend (600,000), “Entre Flammes et Flots” (420,000) and “TransHumance” (330,000) and around 5.5m attended the different exhibitions, including the Grand Atelier du Midi (462,000), Méditerranées (112,000), Le Corbusier (70,000), those at the MUCEM (1.8m) and the Friche Belle de Mai (486,000).⁷⁵ Some 80% of projects reported that they were satisfied with the audiences at their events.⁷⁶ In addition to these 11 million visits, there was an increase in the number of visits to existing sites. For example, the number of visitors to the church of Notre Dame de la Garde in Marseille increased from 1.5m in 2012 to 2m during 2013.

There was, however, a general feeling that more popular and outdoor events should have been held according to stakeholders interviewed for this evaluation and cultural operators surveyed for the local evaluation. Of course, many ECoC find it difficult to strike the right balance between such events and more highbrow events; some operators criticised the cultural programme as being too populist. At the same time, there was recognition that large outdoor events were a relative novelty, particularly for Marseille, which had never held such large-scale events at the Old Port. There were also many genuinely new and/or innovative projects, such as Transhumance or the GR2013 (a 365-kilometre hiking trail), though many were adaptations of existing projects. Many cultural operators also organised events in new or unusual locations, whether under their own initiative or after encouragement from the Association. For example, the Theatre of Arles held one event in a church for the first time. Not everything worked quite as planned: Transhumance attracted fewer people than expected outside of Marseille and posed significant organisational challenges, not least the movement of large number of animals and corresponding issues relating to security and overnight accommodation.

One of the intended objectives of the ECoC was to bring about a change in the way that cultural players operate in the Marseille-Provence territory and this issue was the subject of a local evaluation commissioned by the Association. Key successes as

⁷⁴ MP2013 (2014), *Point sur la fréquentation Marseille-Provence 2013*

⁷⁵ *Ibid.*

⁷⁶ Euréval, (2014), *Evaluation des impacts de Marseille Provence 2013, capital européenne de la culture.*

reported by the evaluation and confirmed by the current evaluation included the following.

Across the Marseille-Provence territory, there was a strong mobilisation of cultural stakeholders the bid stage and in the call for projects, across a broad range of artistic disciplines. Indeed, a large number of small or medium-sized cultural operators were able to participate, reflected in the fact that 80% of the projects received less than €150,000 funding from the Association.⁷⁷ It is notable that relatively few new operators responded to the call and those that did were less likely to be successful than were existing operators. This is perhaps to be expected; an effective cultural programme will inevitably require the vast majority of projects to be implemented by experienced operators and such operators are more likely to submit strong applications. Moreover, some stakeholders doubted the capacity of Marseille to host an effective ECoC, which may have reinforced a focus on existing, experienced operators. Nonetheless, some 7% of operators that were funded (i.e. a few dozen) had never before received public funding, which demonstrates that the programme was not entirely closed to newcomers.⁷⁸ The call also tended to promote competition rather than partnership and collaboration between operators in the territory.

Despite this, it appears that a more collaborative approach emerged after the selection of projects via the call. Indeed, according to the Euréval survey, the biggest single impact on cultural operators relates to partnership and collaboration; around three quarters had created a new partnership for their ECoC project. Some 39% had found new partners to finance their projects, although some operators complained of new competition for their existing private partners. Moreover, collaboration across the different areas of the territory was cited by cultural operators as the second most important impact of the ECoC as a whole. Many operators that were selected via the call were spurred to initiate or deepen collaboration with cultural operators in other countries. The ECoC also enabled some cultural bodies to work with institutional partners for the first time. Some 50% of projects reported that they had improved their skills in managing institutional partnerships. Some also collaborated with commercial partners and other non-cultural operators for the first time and expressed an intention to continue such collaboration. This feeling is shared by the businesses that were consulted by the local evaluation and who confirmed that the ECoC confirmed the potential for cultural operators and businesses to work together towards common goals.

As with other ECoC, Marseille-Provence strengthened the skills and capacity of cultural operators participating in the programme. Some 72% of projects reported that they had gained additional skills, although on further investigation, this was identified as being mostly the improvement of existing skills rather than gaining entirely new skills. The most common skills reported were management of institutional partnerships (50%), project management (49%) and conception of cultural projects (47%). Of those that had held cultural events in public spaces, 44% reported gaining additional skills in that activity. Around 42% of projects had recruited new staff, although these tended to be fixed-term contracts, with many unlikely to endure beyond the end of 2013. A more common approach was to make use of volunteers (70% of projects).⁷⁹

At this stage, it is too early to determine the long-term impact on the cultural vibrancy of the Marseille-Provence territory, although the prospects look promising. For example, 64% of respondents to the survey of residents reported that the ECoC had made a sustained contribution to the cultural vibrancy of the territory. An improved cultural offer was also the fourth most important impact of the ECoC, according to the

⁷⁷ Euréval, (2014), *Evaluation des impacts de Marseille Provence 2013, capital européenne de la culture.*

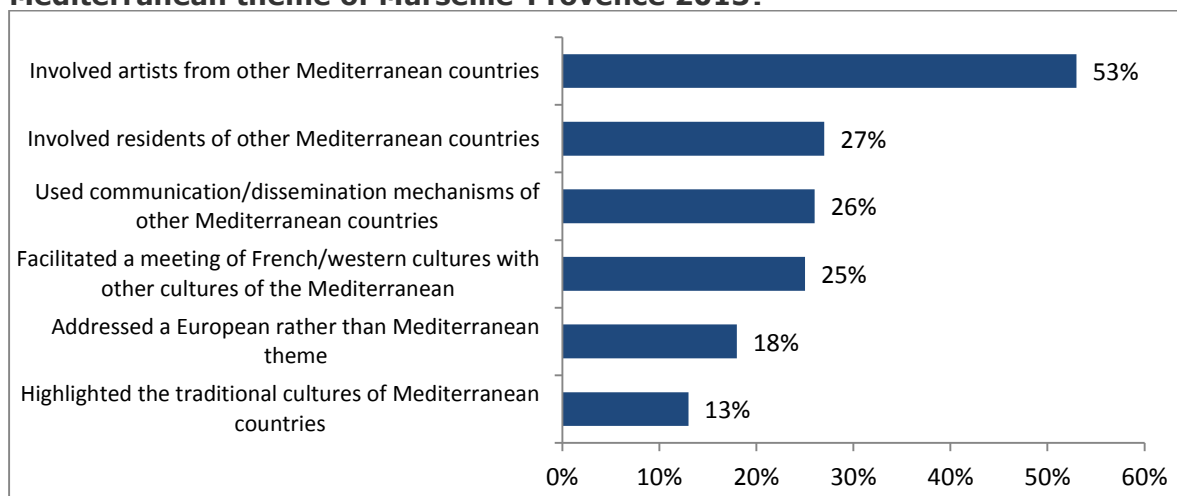
⁷⁸ Euréval, (2014), *Evaluation des impacts de Marseille Provence 2013, capital européenne de la culture.*

⁷⁹ Euréval (2014), *Evaluation des impacts de Marseille Provence 2013, capital européenne de la culture.*

cultural operators surveyed by Euréval. There are also, of course, the new cultural venues (which were given additional impetus by the ECoC although not specifically initiated by it) and these will continue to host events and attract visitors; this was the third most important impact cited by cultural operators.

Finally, efforts to ensure a strong European and transnational dimension to the ECoC (see section 4.3.2 above) were largely successful, in spite of the problems experienced when working with operators in non-European Mediterranean countries. For example, 53% of projects reported that they had involved artists from other Mediterranean countries, as shown in the figure below.

Figure 4.3 In what ways has your project incorporated the Euro-Mediterranean theme of Marseille-Provence 2013?



Source: Euréval (2014), *Evaluation des impacts de Marseille-Provence 2013, capital européenne de la culture*

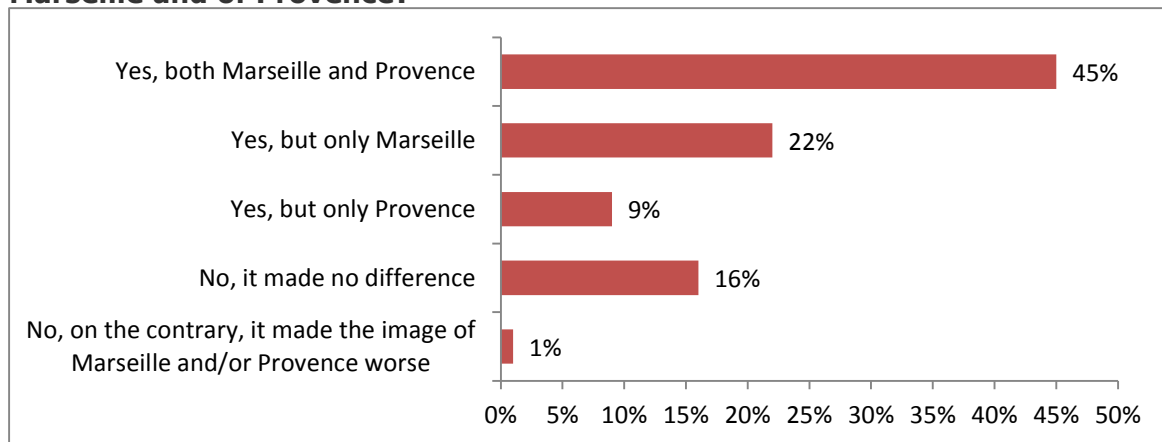
4.5.2 Economic impacts

Whilst generating an economic impact was not the primary objective of Marseille-Provence, the ECoC has nonetheless generated significant tangible and intangible benefits for the local economy. This has been despite some of the challenges facing the communication activities (described earlier).

The most important of such benefits appears to be the improved image and profile of Marseille-Provence in general and of Marseille in particular. Indeed, this was consistently reported by the different stakeholders consulted and confirmed by a survey of residents: 76% of respondents to a survey felt that the ECoC had created a more positive image of Marseille and/or the rest of Provence in the minds of foreigners and other French people.⁸⁰

⁸⁰ Some 16% felt it had made no difference 1% felt it had worsened the image and 7% did not know. Occurrence (2014), *MP2013 : Etude auprès des résidents du territoire*.

Figure 4.4 In your opinion, has Marseille-Provence 2013 European Capital of Culture improved the image that people in France and abroad have of Marseille and of Provence?



Source: Occurrence (2014), MP2013 : Etude auprès des résidents du territoire

Improved image was also the most important benefit highlighted by cultural operators and businesses responding to the Euréval survey. For those businesses, this impact was more important than any direct increase in revenues experienced during 2013. Indeed, fewer than half of SMEs responding to the Euréval survey expected to enjoy such an increase and very few expected the ECoC to have helped attract new enterprises to the territory. Instead, it was expected that the benefit would accrue to them indirectly, for example, through a short-term and long-term increase in tourism, which would stimulate the local economy as a whole. Areas for further improvement included the need for better co-ordination across the territory in respect of communication, promotional and ticketing activities.

Linked to the improved image, there is evidence of an increase in tourist visits to Marseille-Provence, particularly from May 2013 onwards, although it does not appear that the target of two million additional arrivals was reached. Prior to 2013, the department of Bouches-du-Rhône would typically receive around eight million tourists per year (from outside the department). During the title year, this increased by about 10% to 8.8m. The number of international tourist visits increased by 17% compared to 2012, resulting in a significant increase in the number of foreign visitors to the Marseille’s museums. Total hotel nights spent in Bouches-du-Rhône increased by 9% to 5.7m, compared to a fall of 3% in the rest of the region of Provence-Alpes Côte d’Azur and a broadly stable figure nationally. The number of hotel nights spent by foreign visitors to the department of Bouches-du-Rhône also increased by 23%. The majority of foreign tourists, i.e. 70%, came from Europe (particularly Germany, Italy, the UK, Belgium, Spain and Switzerland), although visitors from the Americas (up by 35%) and Asia-Oceania (up 64%) represented more than 10% of foreign visitors for the first time. The increase in tourist visits was particularly marked in Marseille, which was seen as having to make up ground on the rest of the territory. Receipts from the tourism tax (“la taxe de séjour”) collected by the City of Marseille increased in 2013 by 25.2% to €2,612,501 compared to 2012. The number of cruise passengers arriving at the Port of Marseille – adjacent to some of the key new venues – increased by 22% to about 1.1m during 2013.

4.5.3 Social and community impacts

The Marseille-Provence ECoC was primarily a cultural event which was accompanied by a broader development of the cultural infrastructure of the territory, particularly in

Marseille. The generation of a substantial social impact was therefore perhaps not a primary objective, although certain social impacts have arisen.

There have, of course, been the opportunities for a much wider audience to attend cultural events, most notably the large open-air events. It was estimated that 74% of residents of the department of Bouches-du- Rhône (around 1.2m people) had attended at least one event; of those, 83% had attended more than one event and 23% had attended more than five. Those that had attended events were mostly positive about their experience, with 88% of respondents to a survey reporting a level of satisfaction "above average". Some 66% of respondents reported that they would be more likely to attend cultural events in future, as a result of the ECoC.⁸¹ Beyond that, the extent to which the ECoC has engaged groups that tend not to attend cultural events or participate in cultural activities may be limited; indeed, this was the consensus amongst cultural operators responding to the Euréval survey, who cited the need for a broader policy of "sensibilisation" and more targeting of communication to such groups. For example, it was found that young people and students were less likely to attend events and to be satisfied by the ECoC than were those aged 60 years or over. Those implementing projects reported some success from their efforts, with 50% reporting that audiences were more socially diversified than usual and included more people that would not usually attend cultural events. Overall, however, it must be noted that those in lower socio-economic categories and residents in the poorer neighbourhoods were generally under-represented as audiences and participants in cultural events and tended to be less satisfied with the ECoC in general. Of course, this reflected the level of cultural participation prior to 2013 and specific, ongoing efforts will be required if the progress made in 2013 is to be sustained.

That said, some individual projects have been successful in their activities specifically targeting certain sections of the population and some of the more deprived areas of the city. The development of La Friche de la Belle de Mai was generally considered by stakeholders to have been successful, not only in the conversion of a semi-derelict industrial property but also in creating a new cultural offer for young people in that part of the city. The Quartiers Créatifs was considered as having done something new and innovative by supporting artistic residencies in some of the most disadvantaged parts of the territory, in order to promote participation in culture and creating new works in those neighbourhoods.

The ECoC can also be said to have had a social dimension through giving greater profile to a diversity of cultures, particularly those already present, but perhaps not prominent, in the territory. For example, there were exhibitions related to Roma culture, as well as EU-level seminars hosted in Marseille-Provence. At the same time, there were some criticisms that certain sections of the population had not been sufficiently well represented. For example, the cancellation of the "Volet sur les musiques rap" added to a perception amongst some local stakeholders that the cultural programme had not given sufficient profile to local rap artists.

4.6 Legacy

4.6.1 Sustainability of cultural activities and infrastructure

After the very extensive cultural programme that was implemented in 2013, it is inevitable that the number of events will be fewer in 2014. This is, of course, to be expected and one stakeholder highlighted the importance of a period of concentration and reflection on the future shape of culture in the territory. That said, the early evidence suggests that cultural events and venues continue to be well-attended in

⁸¹ *Occurrence (2014), MP2013 : Etude auprès des résidents du territoire.*

2014, most notably the MUCEM, which welcomed 100,000 visitors in January 2014. Project operators reported an intention to continue their efforts, in particular, to widen access to culture (87%), work in partnership (80%) and organise events in public spaces (77%).⁸²

The level of expenditure on culture in the territory will be higher than in the years before the ECoC nomination, largely due to the continued public funding of the new venues. Beyond that, it is not clear how many of the activities initiated in 2013 will endure. Cultural operators reported an intention to continue 60% of projects, although only 35% had obtained the necessary funding by the end of 2013.⁸³ A common response from the stakeholders consulted was that public funding of culture across the territory will be very dependent on the outcome of the municipal elections that were held in March 2014; few of the municipalities had at that stage made commitments to ongoing funding of events that were initiated in 2013. Encouragingly, members of the ruling party in Marseille (both before and after the 2014 elections), the *Union pour un mouvement populaire*, stated their continuing support for culture during those elections. This included a proposed programme that combined the development of culture, sport and tourism over the six-year period 2014-2020, entitled “Marseille, capitale attractive et créative” (“Marseille, attractive and creative capital”).⁸⁴ For the year 2014 at least, the cultural budget of the City of Marseille has remained stable at around 10% of the total municipal budget.

4.6.2 Cultural governance and strategy post-ECOC

Looking ahead, there is no plan for a specific body to take forward the legacy of 2013. The Association will cease operation in early 2015, with most staff in fact leaving early in 2014. Whilst there is much public debate about how the legacy should be ensured, it would appear that limited concrete action will take place until the public authorities have reconsidered or revised their cultural strategies following the municipal elections of March 2014. In other municipalities, changes in elected representatives were reported to have hindered co-operation, with cultural operators having to establish links with those who had been newly elected. At present, Marseille Provence Métropole Communauté Urbaine has no formal competence for culture and is therefore unlikely to play a key role. Instead, the current indication is that the legacy will depend on the various public authorities sustaining cultural projects and choosing to collaborate.

4.7 Conclusions

4.7.1 Successes and success factors

Amongst the successes of Marseille-Provence 2013, we can highlight the following.

Implementation of an extensive cultural programme; reflecting the size of its territory, Marseille-Provence proposed a very ambitious cultural programme in its bid for the ECoC title. Whilst there were inevitably – and rightly – some changes, the main commitments were respected. The main objectives of the application were pursued in practice and the main cultural themes proposed at bidding stage were evident in the eventual cultural programme.

Successful governance across a very large territory; Marseille-Provence 2013 covered one of the largest territories and one of the largest number of municipalities of any ECoC to date. Moreover, its development took place in the years following the

⁸² Total of those stating either “Yes, we have already done or planned to do so” or “Yes, probably”; Euréval, (2014).

⁸³ Euréval (2014), *Evaluation des impacts de Marseille Provence 2013, capitale européenne de la culture*.

⁸⁴ *La Provence*, 31 January 2014, p.6.

economic crisis of 2008, when public budgets across Europe were increasingly strained. Despite the number and diversity of partners, not least the public authorities of different political persuasions, the governance arrangements were generally effective. All the main stakeholders remained committed, the promised funding was provided and artistic independence was mostly respected. Whether this leads to ongoing formal co-operation across the territory remains uncertain, not least given the opposition in some quarters to an expanded role for Marseille-Provence Métropole. However, it is clear that informal co-operation across the territory will be much enhanced as a result of 2013.

Associated programme of infrastructure development; given that Marseille itself has not traditionally been one of the leading cultural destinations in France, it was essential that the city's cultural infrastructure was enhanced in advance of the title year. Of course, these developments were not necessarily initiated in response to the ECoC nomination and some or all of them would have taken place anyway. However, without this wider commitment to the cultural development of Marseille it is unlikely that the ECoC would have been as credible or successful as it was. Moreover, it can also be said that the ECoC has done much to "valorise" these new developments, by giving a greater emphasis to their timely completion and by raising their profile through the events hosted there and through the broader communication of the ECoC.

Engagement of corporate sponsors; as with all ECoC, Marseille-Provence needed and secured the support of key corporate sponsors. This support was gained through the implementation of a clear and coherent strategy of targeting different sizes and types of potential sponsor, ranging from multinational corporations to local SMEs. This strategy offered a clear understanding of the level of funding that each type of potential sponsor might offer and the benefits that they would expect. As a result, some €16.5m of corporate sponsorship was secured against the target of €14m.

Table 4.4 Core Result Indicators⁸⁵

Specific objective	Result indicators
<p>SO1: Enhance the range, diversity and European dimension of the cultural offer in cities, including through transnational co-operation</p>	<p>Total number of projects and events:</p> <ul style="list-style-type: none"> ▪ About 950 cultural projects with the ECoC label, of which: ▪ 600 produced or co-produced by the Association Marseille-Provence 2013.⁸⁶ <p>€ value of ECoC cultural programme:</p> <ul style="list-style-type: none"> ▪ €60m in total during 2009-13, of which: ▪ €38m during 2013. <p>European cross-border co-operations within ECoC cultural programme:</p> <ul style="list-style-type: none"> ▪ Numerous co-operations with cultural operators and artists from other countries, such as programme of co-operation with Košice, including “Slovak Week” in Marseille-Provence and new collaborations including artist residencies developed with non-European Mediterranean countries. ▪ 65% of operators reported that the implementation of their projects included a European dimension: ▪ 18% had involved a European partner organisation ▪ 7% had presented their activities in other European countries ▪ 3% had formed partnerships with operators in Košice.⁸⁷
<p>SO2: Widen access to and participation in culture</p>	<p>Attendance at ECoC events:</p> <ul style="list-style-type: none"> ▪ Approximately 11m visits to the main venues during 2013, including 1.8m at the MuCEM. ▪ In addition, audiences of 1.7m at the big free open-air events (Opening Weekend, Folle Histoire des arts de la Rue, TransHumance, Révélation 1 à 8 (Groupe F), Métamorphoses).⁸⁸ <p>% of residents attending or participating in events, including young, disadvantaged or “culturally inactive” people:</p> <ul style="list-style-type: none"> ▪ 74% of residents had attended at least one event. ▪ 67% had attended at least one event, other than the free open-air events. ▪ Of those attending, 83% had attended more than one event ▪ Of those attending, 23% had attended more than five events.

⁸⁵ All data from the Association Marseille-Provence 2013 unless otherwise stated.

⁸⁶ Comité d'évaluation du 29 avril 2014: Point sur la fréquentation Marseille-Provence 2013.

⁸⁷ Euréval, (2014), Evaluation des impacts de Marseille Provence 2013, capital européenne de la culture

⁸⁸ Comité d'évaluation du 29 avril 2014: Point sur la fréquentation Marseille-Provence 2013.

Specific objective	Result indicators
	<ul style="list-style-type: none"> ▪ 52% of residents had visited the MuCEM. ▪ 66% reported that they would be more likely to attend cultural events in future, as a result of the ECoC.⁸⁹ ▪ 236,000 school pupils were involved in projects between January and June 2013.⁹⁰
<p>SO3: Strengthen the capacity of the cultural and creative sector and its connectivity with other sectors</p>	<p>€ value of investment in cultural infrastructure, sites and facilities:</p> <ul style="list-style-type: none"> ▪ Total investment in facilities of €665m. ▪ New venues built in time for Marseille-Provence 2013, including the MuCEM, the Villa Méditerranée, the FRAC, the Conservatoire d’Aix-en-Provence, the Théâtre de la Joliette and the Centre International des Arts en Mouvement d’Aix-en-Provence. ▪ Renovation of existing venues including the Palais Longchamp (housing the Musée des beaux-arts de Marseille and the Muséum d’histoire naturelle de Marseille), the Pouillon maritime sanitary station (housing the Musée Regards de Provence). ▪ Extension of the Musée de l’Arles antique. <p>Sustained multi-sector partnership for cultural governance:</p> <ul style="list-style-type: none"> ▪ Partnership board involving the region (Provence-Alpes-Côte d’Azur), département (Bouches-du-Rhône), Communauté Urbaine Marseille Provence Méditerranée, municipalities, Chambre de Commerce et de l’Industrie Marseille-Provence and others ▪ 75 municipalities directly involved in the partnership ▪ Another 22 municipalities involved as associate partners (“territoires associés) ▪ Financed by 13 national ministries or other state agencies ▪ Financed by at least 16 partner authorities (region, departments, municipalities) <p>€ value of corporate sponsorship of Marseille-Provence 2013:</p> <ul style="list-style-type: none"> ▪ €16.5m corporate sponsorship received from: ▪ 207 companies ▪ €2m of in-kind corporate sponsorship.⁹¹ <p>Long-term cultural development of the city:</p> <ul style="list-style-type: none"> ▪ 7% of operators that were funded had never before received public funding.⁹²

⁸⁹ Occurrence (2014), MP2013 : Etude auprès des résidents du territoire

⁹⁰ Euréval, (2014), Evaluation des impacts de Marseille Provence 2013, capital européenne de la culture

⁹¹ Association Marseille-Provence 2013, BILAN Mécénat ; Novembre 2013.

⁹² Euréval, (2014), Evaluation des impacts de Marseille Provence 2013, capital européenne de la culture

Specific objective	Result indicators
SO4: Improve the international profile of cities through culture	<ul style="list-style-type: none"> No overall long-term cultural strategy in place for Marseille-Provence, although many cultural operators report the development of medium-term to long-term strategies, building on the experience of 2013.
	<p>Increase in tourist visits (during 2013):</p> <ul style="list-style-type: none"> 11% increase in the number of tourist visits to Bouches-du-Rhône 17% increase in international tourist visits 9% increase in hotel nights (reaching 5.7m) 22% increase in cruise passengers arriving at the Port of Marseille 25% increase in receipts from the tourism tax (“la taxe de séjour”) collected by the City of Marseille.⁹³ New visitors accounted for 36% of visitors, twice the rate in 2011.⁹⁴ <p>Volume of media coverage:</p> <ul style="list-style-type: none"> 10,757 media references Total media coverage valued at €37m.⁹⁵ 81% of tourists had heard of the ECoC before visiting⁹⁶ <p>Improved image:</p> <ul style="list-style-type: none"> Most commonly reported benefit amongst local stakeholders and businesses is that “the image of the territory will have improved”.⁹⁷ 76% of residents reported that the ECoC created a more positive image of Marseille and/or the rest of Provence in the minds of foreigners and other French people Residents report that the ECoC has given Marseille-Provence an image that is more: <ul style="list-style-type: none"> culturally rich (80%) open to the world (79%) dynamic (79%) welcoming (75%).⁹⁸ <p>Awareness of the ECoC amongst residents:</p> <ul style="list-style-type: none"> 97% of residents reported that they had heard of the ECoC 83% had seen the Marseille-Provence 2013 logo 52% felt well informed about the ECoC cultural programme.⁹⁹

⁹³ DGCIS – INSEE – Bouches-du- Rhône Tourisme 2013.

⁹⁴ CCI Marseille-Provence, Principaux résultats de l’enquête des touristes.

⁹⁵ Occurrence (2014), Bilan d’image médiatique Marseille-Provence 2013 Capitale européenne de la culture

⁹⁶ CCI Marseille-Provence, Principaux résultats de l’enquête des touristes.

⁹⁷ Euréval, (2014), Evaluation des impacts de Marseille Provence 2013, capital européenne de la culture

⁹⁸ Occurrence (2014), MP2013 : Etude auprès des résidents du territoire

⁹⁹ Occurrence (2014), MP2013 : Etude auprès des résidents du territoire

Table 4.5 Core Impact Indicators

General objective	Impact indicators
<p>Safeguard and promote the diversity of European cultures, highlight the common features they share, and foster the contribution of culture to the long-term development of cities</p>	<p>Citizens’ perceptions of being European and/or awareness of European culture:</p> <ul style="list-style-type: none"> ▪ 80% of projects adopted the Euro-Mediterranean theme ▪ 25% reported that their activities had involved a meeting of French/western cultures with other cultures of the Mediterranean.¹⁰⁰ <p>National / international recognition of cities as being culturally-vibrant:</p> <ul style="list-style-type: none"> ▪ 64% of residents report that the ECoC has made a sustained contribution to the cultural vibrancy of the territory¹⁰¹

4.7.2 Lessons in delivery

The experience of Marseille-Provence highlights a number of lessons from which other ECoC could learn.

Evolution of the delivery team; the preparation of an application for the ECoC title requires a particular set of skills to be in place. However, the development of the cultural programme (and the associated communication and marketing activities) by necessity requires change to the team, when the emphasis changes from strategy development, partnership building and idea generation to capacity-building, practical planning and delivery. The trajectory followed by Marseille-Provence was not without its difficulties, including the departure of key members of staff, which appears to be “de rigueur” for most ECoC. However, the transition appears to have worked well, with the new appointments having the necessary skills and experience, whilst some of the key individuals remained in post. Moreover, some continuity was ensured with the continuing involvement of Bernard Latarjet, despite his stepping down from overall leadership.

The need to draw on the bodies already responsible for communication and tourism promotion; the communication of a year-long cultural programme to local, national and European audiences by a newly-created delivery agency represents a challenge for all ECoC, even one as well-resourced as Marseille-Provence 2013. The ECoC agency, by itself, will simply not have the expertise, experience and resources necessary to this task. A constructive working relationship with the various bodies responsible for tourism promotion was essential, both in the territory itself – not least to make best use of the existing network of local tourist offices – and beyond, particularly in the international market, which typically requires extensive expenditure to reach the desired audiences.

The need for hard choices in the promotion of an extensive cultural programme; the sheer volume of events in the 2013 ECoC meant that numerous and diverse communication activities were taking place at any one time during the title-year. Whilst this was a sign of exciting cultural programme, it highlights two lessons from which other ECoC can learn. First, there is a need to prioritise the communication

¹⁰⁰ Euréval, (2014), *Evaluation des impacts de Marseille Provence 2013, capital européenne de la culture.*

¹⁰¹ Occurrence (2014), *MP2013 : Etude auprès des résidents du territoire*

of certain events; one of the reported difficulties for Marseille-Provence in that respect was that some of the communication tended not to differentiate between the key events that would be of most interest and those that were of smaller scale. Second, there is the risk of saturation and, consequently, competition between different events in the same territory. Most notably, the success of the MUCEM in attracting large numbers of visitors in its first months of opening may have adversely affected the number of visitors to the Grand Atelier du Midi exhibition, with a corresponding loss of revenue for the latter.

Involving “newcomers” may require ECoC to develop a separate funding instrument. As in all ECoC, small, inexperienced and/or amateur operators faced significant barriers to participation in Marseille-Provence 2013. Relatively few of such operators responded to the open call for projects and even fewer were successful. Future ECoC might find it useful to devise a separate funding instrument specifically for these types of operators. This might take the form of restricted calls, which provide funds for capacity building, and project conception/development, as well as for project implementation. Hands-on technical assistance will also be essential.

The important of legacy planning at an early stage; whilst the year before the title-year and the title-year itself are inevitably very busy, legacy planning cannot be left until the completion of the ECoC. Such planning cannot be left to the staff of the delivery agency, as they are typically very busy during the title-year and many move on early in the next year, meaning a loss of expertise. The key players in legacy planning will inevitably include the local and/or regional public authorities and where steps are not taken at an early stage, the danger is that legacy planning – and the corresponding commitment of resources – becomes hostage to short-term political considerations, not least when elections are due. What is needed is for the key strategic partners to initiate the process at an early stage and devote appropriate resources to that task; this may in fact require individuals that are separate from the immediate delivery of the ECoC and who are given the time and space to develop a strategy, garner support and put practical actions in place.

5.0 Conclusions and recommendations

This section brings together the findings, success factors and lessons learned from the two preceding ECoC city reports, comparing and contrasting experiences in order to provide an overview of the European Capitals of Culture action in 2013. Many of the findings from previous reports¹⁰², especially those pertaining to the overall relevance, efficiency and effectiveness of the ECoC action, are still valid, but have been updated with new information gathered during the 2013 evaluation wherever possible.

5.1 Relevance

The experience of 2013 reinforces the finding from previous evaluations that ECoC remains highly relevant to the EU Treaty, particularly Article 167, through contributing to the flowering of Member State cultures, highlighting common cultural heritage as well as cultural diversity and increasing cultural co-operation between Member States and internationally.

The selection process introduced by Decision 1622/2006/EC ensured that the applications of both the eventual ECoC title-holders for 2013 set out objectives and approaches that were consistent with the legal basis for ECoC. In the case of Košice, section 3.2 of this report argues that over the course of the development phase, and as a result of changes in political leadership, the local development objectives of Košice 2013 appear to have been given greater prominence than the European dimensions of ECoC. On balance however, both title-holders implemented cultural projects and supporting activities that were coherent with the essence of their applications, and therefore supported the strategic and operational objectives of ECoC defined in the intervention logic (see Figure 2.1)

The relevance of the ECoC Action is likely to be strengthened by the new legal basis established in 2014 to cover ECoC for 2020-2033. Indeed, the objectives and criteria of the ECoC Action set in the new legal basis¹⁰³ better articulate the overall aims of EU policy and better reflect the aspirations of the title-holders and the nature of their programmes than do the objectives of Decision 1622/2006/EC.

Recommendation: The Commission should ensure that the selection panel and the monitoring and advisory panels provide recommendations that relate specifically to the criteria in Article 14 of Decision 445/2014/EU i.e. relating to the budget, artistic independence, European dimension, marketing and communication, and monitoring and evaluation.

The ECoC concept also continues to be of relevance to the objectives of local policymakers and stakeholders. The experience of 2013 shows that ECoC has made a positive contribution to developing the range and diversity of cities' cultural offerings; enhancing social development; promoting the international profile of cities; and supporting their economic development (through support for tourism and the creative economy).

The ECoC Action remains complementary to other EU initiatives in the field of culture, and this report highlights examples of the 2013 ECoC working with the Creative Europe programme as well as with a range of programmes in other linked fields such as youth, citizenship, education and training and regional development.

Both 2013 ECoC utilised ERDF resources, with ECoC perhaps the key driving force behind Košice's ability to access significant amounts from EU Structural Funds to finance cultural infrastructure improvements. Marseille-Provence also made use of

¹⁰² http://ec.europa.eu/culture/tools/actions/capitals-culture_en.htm

¹⁰³ Decision 445/2014/EU of the European Parliament and of the Council of 16 April 2014 establishing a Union action for the European Capitals of Culture for the years 2020 to 2033 and repealing Decision No 1622/2006/EC

ERDF both for its infrastructure developments and for elements of the cultural programme. The lessons from Košice (and those from previous ECoC highlighted in the Post-Script) on the mobilisation of EU Structural Funds reinforce the importance of strong project management, contingency planning, and timely consideration of the potential impact of (European and national) funding regulations on the future sustainability of new cultural infrastructure.

Recommendation: The Commission should explore ways to promote and strengthen the contribution of the EU Structural Funds to the European Capitals of Culture, for example, through identifying and disseminating good practice or through providing guidance and information targeted to applicant and title-holders on how the Structural Funds can reinforce ECoC.

5.2 Efficiency

The city sections of this report show that the 2013 ECoC chose similar organisational forms for the delivery agencies, i.e. arms-length bodies but governance and management arrangements were much more complex and challenging in Marseille-Provence, given the size of the territory. Despite this complexity, the governance arrangements of Marseille-Provence were effective, with the successful incorporation of regional and (53) local administrations in their administrative board and inter-communal working groups, as well as artistic independence given to the Association. In Košice, some stakeholders alluded to a lack of autonomy in terms of key appointments and project funding decisions, though there is no evidence that this had a detrimental impact on the results achieved by Košice 2013.

Clearly the 2013 title cities are very different places, with the greater Marseille-Provence urban area covering a population of 1.8 million people and the Košice region having a population of 360,000. It therefore follows that the resources required to achieve the expected results (or a 'critical mass' of impacts) in each city will vary significantly. Indeed, the operating and programming resources available to the 2013 ECoC are comparable when these population differences are taken into account.

The 2013 ECoC repeat the pattern seen in recent years, with title cities from newer Member States in central and eastern Europe tending to produce ECoC programmes that are smaller in scale and more vulnerable to budget reductions in the lead-up to the title year. In both cities, stakeholders (and the majority of funders) were committed in their support of ECoC, though funding commitments in Košice were more vulnerable to local political changes, with the absence of a long-term funding agreement for municipal and regional contributions a key cause of the limited resources available for cultural programming during the title-year. The funding commitments made at application stage by the stakeholders in Marseille-Provence were respected and the entire budget of €98m was additional to any existing budgets for culture.

Recommendation: The Commission should encourage Member States to indicate at the outset (e.g. when the call for applications is issued), the amount of funding that they intend to make available to winning cities.

Marseille-Provence exceeded their target for private sponsorship, with €16.5m raised from 207 companies. This success reflected a coherent strategy to create good partnerships with corporate sponsors and an understanding of the need to generate mutual benefits. Efforts to raise private sponsorship were less successful in Košice, at least in part due to the lack of a culture of corporate giving or supportive tax regime in Slovakia, though section 3.4.2 shows that there were private contributions to infrastructure projects and in-kind support of various kinds.

Recommendation: The Commission should seek to encourage further policy dialogue with Member States and stakeholders on ways of encouraging and incentivising private sector investment in the arts and culture.

At European level, the ECoC Action continues to be very cost-effective when compared to other EU policy instruments and mechanisms, given the very modest EU funding available from the Melina Mercouri Prize

Marketing and communications presented a challenge for both ECoC, but in different ways. In very simplified terms, Marseille-Provence faced the challenges of promoting a large and diverse territory and of overcoming negative perceptions of Marseille, while Košice (and Slovakia as a whole) was seeking to raise its profile amongst European audiences and put in place structures that would maintain and expand progress in this area.

The nature of the Marseille-Provence ECoC covering such a large, diverse area was always likely to make the formulation and projection of a coherent unified 'brand identity' problematic. Nevertheless, the development of a shared vision for each ECoC and its communication remains of importance, especially where the ECoC title covers a diverse area. The experience of Marseille-Provence also suggests that it may be useful to minimise competition between events in different parts of the same territory, through greater coordination or prioritisation of events in communications activity.

To some extent both cities' efforts were complicated by limited marketing budgets and the need to enlist a variety of tourist and public bodies in communication efforts. This is not unique to 2013; the temporary nature of ECoC means that there must be effective partnership working between ECoC delivery agencies and the bodies responsible for communication and tourism promotion for communications efforts to be successful.

The 2013 ECoC were the first ones formally subject to the selection process introduced by Decision 1622/2006/EC, with no evidence of criticism or problems in relation to transparency or fairness. Indeed, the evidence suggests that the new process enabled two high quality applications and two interesting, innovative ECoC to be selected.

Moreover, there is evidence that specific recommendations of the EU monitoring panel positively affected final implementation. For Marseille-Provence this related to the further development of the European dimension in the final programme, while Košice took on board recommendations on legacy planning and the need to reach new audiences. There is less evidence that informal meetings between panel members and ECoC delivery agencies had a beneficial effect on the results of the 2013 ECoC.

5.3 Effectiveness

Despite a shortage of comprehensive data on results and impacts available at the time of writing, it is safe to say that the 2013 ECoC created a more extensive cultural offer in both cities during the title-year.

Marseille-Provence implemented a comprehensive range of activities and attracted an audience that was estimated to exceed 11 million, making it perhaps the best-attended ECoC to date. As well as a greater volume of activity than usual, Marseille-Provence also successfully introduced many new approaches to culture. Most notably, the waterfront area was used in a new way, including the Vieux Port (where key open-air events were held) and the area between Fort Saint-Jean and the current port (which featured new venues, including the MUCEM, the Villa Méditerranée and the J1). In addition, the ECoC represented the first time that co-operation in the field of culture had taken place at this scale across the wider Marseille-Provence territory. Such co-operation, whilst not being taken forward at the same scale post-2013, has laid the groundwork for future activities and generated important lessons from experience.

Many of Kosice's aims were long-term and aspirational in nature, with a detailed assessment of effectiveness made more problematic by the lack of available data. Although Košice's programme was clearly smaller in scale and spread out over a longer time period, it was however highly innovative in scope and content, with experimental art forms and creativity in its broader sense strongly represented. Košice's programme made a contribution to many of the defined EU level objectives for ECoC, especially in terms of strengthening the capacity of the cultural and creative sectors and their connectivity, as well as access to and participation in culture by a broad cross-section of residents (thanks in large part to investments in SPOTs and other cultural facilities and the number of large-scale public events).

The European dimension was an integral part of Marseille-Provence's programme, explicit in the Partage du Midi (Sharing the South) theme. The selection criteria incorporated in the calls for projects favoured projects featuring collaboration with other countries, including Mediterranean countries outside the EU, with ongoing support from the delivery agency and the involvement of cultural foundations and embassies helping operators to develop their international networks. There was also some collaboration between the two ECoC title-holders, although this was modest in scale, reflecting the very limited links that would otherwise exist between these two places.

Košice's final programme placed less emphasis on the European dimension, which was incorporated in a number of specific activities rather than permeating the entire programme. The most noteworthy aspects include the Kosice Artists in Residence programme and a range of networking activities and good practice sharing (including in the relation to the creative economy, tourism development and the community development aspects of the SPOTs programme).

In terms of economic impacts, both ECoC made a clear contribution to developing the creative economy and the tourism offer in their respective cities. Both had a positive effect on the cities' national and international profiles and attracted significant numbers of additional visitors, Marseille-Provence in particular generated considerable media coverage and high levels of awareness among the general population. There is also evidence that negative perceptions of Marseille – amongst the city's residents and nationally – have been challenged and for the first time, Marseille is being seen as a cultural destination.

Both ECoC also made a contribution to urban development, particularly by bringing culture to peripheral and disadvantaged neighbourhoods, including via artist residencies and themes dealing with specific ethnic communities. One of Marseille-Provence's main contributions to this was via the Quartiers Créatifs (creative neighbourhoods) project in different localities across the territory and the incorporation of a range of urban cultural forms including street art. The SPOTs programme in Kosice is widely regarded as demonstrating good practice through its highly inclusive approach to the development of new cultural facilities in neighbourhoods. This will continue to improve access to culture and provide long-term support for community development, intercultural dialogue and social cohesion.

Recommendation: The Commission should routinely include examples of good practice from ECoC in the various communication and dissemination activities of the Creative Europe Programme, any future European Culture Forum and through relevant cultural networks and stakeholder platforms.

The experience of both cities shows that the effective involvement of non-traditional cultural audiences or disadvantaged communities requires extensive preparatory work and/or effective partnership working with intermediary organisations. These organisations are often small, inexperienced or 'amateur' in nature and are less likely to (successfully) apply for funding in programmes of this size and significance. The

experience of Marseille-Provence suggest that it may be useful for ECoC delivery agencies to consider separate, streamlined funding instruments for 'newer entrants', smaller cultural operators and community-based groups, either through restricted or targeted calls, capacity building and more hands-on support.

Košice 2013 had greatest impact on the city itself, with regional effects more limited and focussing mainly on improved regional cooperation. This included improvements to the city's cultural facilities administered at regional level, networking through the Pentapolitana group of neighbouring cities and the Coalition 2013+, as well as some joint projects focussing principally on cultural and heritage tourism.

Clearly, in Marseille-Provence, the intention was always to generate impact across a wider, sub-regional territory. Whilst such benefits have occurred, some lessons have been learned about the risk of saturation and competition for profile and audiences within a territory; there is a limit as to how many cultural events can take place at any one time, even in a large territory. A large part of the impact will inevitably be concentrated in the city of Marseille itself, since the majority of new infrastructure developments and cultural events took place there; and much of the benefit of these will endure, not least since the MUCEM and other new venues will continue to attract visitors and maintain the vibrancy of the city. In the rest of the Marseille-Provence territory, the enduring benefits are perhaps more likely to consist of greater capacity and experience within the cultural sector and stronger links with operators in other municipalities, regions and countries. Interestingly, it also appears that other parts of the Provence-Alpes Côte d'Azur region (outside the Marseille-Provence territory) have not enjoyed much benefit from the ECoC, for example, as evidenced by the decline in hotel nights during 2013.

It is also important to consider the extent to which the ECoC action, and the way it has been implemented in 2013, has generated 'European added value'¹⁰⁴. This is generally understood as the ability of EU interventions to create greater value or benefits than Member States acting alone, which in the cultural field requires actions with a strong transnational or multilateral focus, that are visible and accessible to large numbers of EU citizens, and that aim to make a longer-term contribution to European priorities (i.e. cooperation, integration, mutual knowledge and understanding)¹⁰⁵. While the ECoC action has clear potential to make contributions in all of these areas, earlier sections of this report suggest that Marseille-Provence had more demonstrable impacts than Košice in relation to European added value.

Recommendation: Given the rich experiences of 2013, the Commission should publish (or provide links to) the cities' own evaluation reports on its website, in addition to reports of the EU level evaluations.

Recommendation: In order to strengthen evaluations commissioned by the cities, the Commission should establish voluntary guidelines and common indicators for such evaluations.

5.4 Sustainability

Evidence of lasting improvements in the cultural vibrancy of cities is perhaps strongest in the case of Košice, thanks to the numbers of continuing projects and the establishment of a new timetable of recurring events and festivals. Marseille-Provence 2013 did however have a positive impact on the level of (international) collaboration and networking amongst local cultural operators.

¹⁰⁴ Defined in the evaluation questions as 'Community added value'

¹⁰⁵ Council Resolution of 19 December 2002 implementing the work plan on European cooperation in the field of culture: European added value and mobility of persons and circulation of works in the cultural sector

Both cities saw significant improvements to the cultural infrastructure, which are a key legacy effect. In some ways this is most noteworthy in Košice given the context of many years of under-investment. The city of Marseille enjoyed huge investment in its cultural infrastructure in the years leading up to 2013, with the title-year providing a stimulus for their timely completion and the opportunity for them to host ECoC events and benefit from the communication activities of the ECoC.

Although a key objective of Marseille-Provence 2013 was to deepen collaboration across the Marseille-Provence area, in the absence of formal legacy structures or cultural competencies for Marseille-Provence Métropole, this is most likely to be done on an informal basis in future. Much will depend on the choices made by those elected or re-elected to the various municipalities in March 2014, as well as on the development of the Marseille-Provence Métropole and the competences that it may gain in the future. However, it is clear that 2013 has done much to improve local stakeholders' awareness of the potential for culture to contribute to broader developments of their localities.

The experience of 2013 illustrates that legacy planning must involve a range of partner organisations, begin at an earlier stage and be adequately resourced, if ECoC are to create more sustainable longer-term effects. Košice's programme was part of a long-term process of urban development and, as a consequence of this (supported by the recommendations of the EU monitoring panel), legacy planning in Košice was well-developed by the close of 2013. This has included the establishment of three legacy bodies (for cultural policy, management of cultural infrastructure and tourism development), adoption of a new long term cultural development strategy and renewed willingness on the part of public agencies to value and fund investments in culture.

Stakeholders in Košice also commented that ECoC had a beneficial impact on the atmosphere in the city's neighbourhoods, improving the confidence of local people and the capacity of local organisations. ECoC also played a role in shaping cultural practices in Košice, promoting the importance of dialogue and partnership, partnership-working, more 'resilient' funding models (with less reliance on state funding) and increasing the level of interaction between cultural operators, other sectors and local citizens.

6.0 Post-Script: Financing an ECoC

6.1 Introduction

The core requirements for this evaluation are to assess the impact of the 2013 European Capitals of Culture (ECoC) and learn lessons from their experiences. The findings of this year's evaluation can however be linked to those from previous years to inform knowledge in key aspects of developing and implementing an ECoC.

Previous evaluations have captured some of these lessons in a series of post-scripts covering "lessons in delivery", "the European dimension", "leaving a legacy"; "fostering the participation of citizens" and "measuring impacts", and together, these post-scripts constitute a rich resource for future applicants and title-holders as well as for those responsible for the future development of the initiative at European level.

To complement this resource, we now present a set of reflections on lessons learnt with respect to financing an ECoC, specifically the different types of finance and funding successfully raised by ECoC delivery agencies and their partners. This draws mainly from the experiences of cities holding the title between 2007 and 2013, supported by information from relevant studies¹⁰⁶.

6.2 Context

European Capitals of Culture differ from many EU actions in that responsibility for implementation and funding is devolved to the local level, with the ability of title holders and their partners to obtain (and maintain) sufficient levels of funding a key determinant of success. However, it is not necessarily clear what level of funding is sufficient for a high impact, successful ECoC programme. This will vary significantly, depending on the characteristics of the city holding the title (i.e. size, local wages and costs), the nature and extent of its cultural programme and communication activities and its implementation model. According to the current guidance for candidate cities:

"Your programme needs to fit your objectives, and financing. Do not over-reach your management or your citizens"

These evaluations and other recent studies have highlighted the significant variations in ECoC operating budgets. The European Parliament study from 2013 found that between 2005 and 2013 the average (mean) budget was €64m, though the median was €37m¹⁰⁷. Title-holders in newer Member States in central and eastern Europe have tended to be small or medium-sized cities (e.g. Košice 2013, Pécs 2010, Sibiu 2007), which goes some way to explaining the fact that they have mostly had smaller budgets than larger cities and conurbations in 'older' Member States in northern and western Europe (e.g. Liverpool 2008, Essen for the Ruhr 2010, Marseille-Provence 2013). Even with these geographical fluctuations and the financial crisis from 2008, the study also showed that the general long-term trend is towards increasing average budgets for ECoC¹⁰⁸.

In general terms, ECoC's enduring popularity among municipalities and policymakers at different levels lies with the fact that it represents a (in some ways unique) opportunity to showcase a city on the European stage but also to raise funding from a variety of sources in support of wider policy goals. Our focus is on the extent to which

¹⁰⁶ i.e. European Parliament (2013) *European Capitals of Culture: Success Strategies and Long-Term Effects*; Palmer/Rae Associates for European Commission (2004) *European Cities and Capitals of Culture*.

¹⁰⁷ This suggests that a small number of high profile ECoC such as Istanbul, Liverpool (and more recently Marseille-Provence) are likely to skew the mean average figures.

¹⁰⁸ We could however expect the financial crisis to have a greater impact on the budgets of upcoming ECoC, as they were selected from 2009 on and planned when the recession was at its peak.

ECoC have made the most of the opportunity presented to raise a variety of additional funds and how recent ECoC have gone about this.

6.3 Funding commitments

Public sources, particularly national and regional or municipal funding, continue to account for the bulk of ECoC budgets. Indeed, funding from national governments typically forms a sizeable proportion of the budget for any ECoC, for example 13% in Marseille-Provence and 17% in Košice 2013. However, securing such funding can pose a number of challenges for ECoC.

At the application stage, national governments are, quite rightly, reluctant to make commitments to fund specific ECoC; the nature of an open call requires them to be impartial between competing bids. Applicant cities must therefore make an estimate of the likely level of national funding that they could expect to receive. This can create a dilemma: an over-estimate will lead them to make promises regarding total that they later struggle to fulfil; an under-estimate makes their bids less attractive than those of their competitors. National governments might be able to address this problem in advance of the open call by making a commitment in principle to provide a certain level of funding to whichever city is successful. But they are not obliged to do so and some do not wish to make such commitments six years in advance of the title-year. For the applicant cities, the best approach is perhaps to make a sensible estimate – and to consider the implications of a lower level of funding – and then to engage in early discussions with the national government, as soon as the title is awarded.

A second problem can arise if indicative commitments made by national governments (once the title has been awarded) are not fulfilled in practice. Such difficulties affected Vilnius 2009, where the new government (elected shortly before the title-year) chose not to fulfil the promises of the previous administration, or Tallinn 2011 and Maribor 2012 where there were changes of government during the preparation period and intense rivalries between the political groupings at national and municipal levels. The experience of previous ECoC thus highlights the importance of securing cross-party support for ECoC as early and as far as possible and at all levels of governance: national, regional and local. Such support was secured in Linz 2009, where the federal, regional and local governments all fulfilled their commitments of significant funding to the ECoC. One key to developing an ECoC that is seen as “non-partisan” is the involvement of a wide set of stakeholders from the private sector and civil society, in addition to the public authorities, while another is for the artistic independence of the delivery agency to be established at the outset.

6.4 EU funding

Candidate cities are encouraged to explore the possibility of seeking financial support from European Union programmes and funds¹⁰⁹. The EU funding explicitly linked to the title (in recent years taking the form of the Melina Mercouri prize), forms only a small proportion of ECoC budgets, for example, only about 1.5% in Marseille-Provence 2013. Previous research by Ecorys has found that the cities that have received Melina Mercouri Prize have spent it on specific projects within their culture programmes, added it to their general budget or used it for marketing and communication activities. For example, in Istanbul 2010, the funding contributed to the civil society dimension of the cultural programme whilst Essen for the Ruhr 2010 and Marseille-Provence 2013 treated the funds as an addition to the overall budget for the ECoC. In Pécs 2010, the Prize financed a wide variety of cultural projects, e.g. exhibitions of fine arts; film, theatre or music festivals and concerts, and also for international meetings

¹⁰⁹ Decision no 445/2014/EU of the European Parliament and of the Council of 16 April 2014 establishing a Union action for the European Capitals of Culture for the years 2020 to 2033 and repealing Decision No 1622/2006/EC

of scientists or young people.¹¹⁰ Liverpool 2008 used the funding to implement a specific transnational co-operation project, Cities on the Edge, which brought together six port cities (Liverpool, Bremen, Gdansk, Istanbul, Marseilles and Naples) to explore their roles as historic ports and involved many exchanges, debates, conferences, films and publications.

A number of other EU funding programmes are accessed by ECoCs, such as the Creative Europe programme, notably its support for transnational collaboration while there are potential synergies with a number of other actions, including the European Green Capital, European Youth Capital and Youth on the Move¹¹¹, as well as European Years. For example, Liverpool received funding from the European Year of Intercultural Dialogue for its “Intercultural Capital” suite of projects, which involved Liverpool’s twin and partner cities in promoting dialogue between different cultures, faiths and age groups.

The most significant use of EU monies has been the allocation of Structural Funds to a range of cultural and other infrastructure investments directly or indirectly linked to ECoCs. Indeed experience from many different cities demonstrates the potential of ECoC to be reinforced by and add value to investments made by the ERDF as well as the importance of the links between culture, education and research. Perhaps the clearest examples of this include Košice 2013, Pécs 2010 and Tallinn 2011, where the title provided a significant impetus for investments in local cultural facilities. For example, in Tallinn a former industrial site was cleaned up and served as the “Cultural Cauldron” (“Kultuurikatel”), which hosted numerous indoor and open-air events during the title-year. A new Maritime Museum was also opened with the support of ERDF and hosted one of the closing events of Tallinn 2011.

ECoC are regularly linked to a programme of infrastructure investments, though these are usually managed by agencies other than the ECoC delivery agency and it is not always clear whether (and which) projects were a direct consequence of the title and which were already under way or were likely to have happened in any case. While it is certainly true to say that investments in cultural infrastructure and the urban fabric through Structural Funds do not depend on cities having ECoC status, the title can often play a significant role in communicating developments or helping cities to make the most of them (e.g. Essen for the Ruhr 2010 and Marseille-Provence 2013).

EU Structural Funds have also been used in other ways, for example Liverpool 2008 obtained ERDF (objective 1) monies to co-finance a range of marketing, tourism and commercial activities in support of ECoC and its development goals¹¹². Turku 2011 used ERDF to develop an extensive research programme supporting both academic research and science and arts co-operation contributing to European initiatives related to research. A further interesting example is provided by Guimarães 2011, which differs from many ECoC in the way that ERDF resources were used to support the cultural programme and helped to meet shortfalls in funding from national and local sources.

It is possible to identify a number of the success factors behind recent ECoC’s successful incorporation of Structural Funds, as well as from those that planned to make use of structural funds but were unable to do so (e.g. Maribor 2012), despite being located in regions eligible for funding under the EU’s convergence objective.

¹¹⁰ *Ecorys (2010), Interim evaluation of selection and monitoring procedures of European Capitals of Culture 2010-2016.*

¹¹¹ COMMISSION STAFF WORKING DOCUMENT *European Capitals of Culture post 2019 Accompanying the document Proposal for a Decision of the European Parliament and of the Council establishing a Union action for the European Capitals of Culture for the years 2020 to 2033*

¹¹² *Liverpool also accessed small amounts of funding for activities in support of the European Year of Intercultural Dialogue.*

There needs to be a degree of convergence between regional development objectives and the ECoC's ambitions (e.g. in the case of Guimarães this took the form of support for the creative economy), but also strong relationships and early engagement with ERDF and ESF managing authorities in regional or national government. It also helps if timetables align, for example in Pécs 2010, with the national government in the process of drawing up a new national development framework while preparations for the ECoC were under way. Others have taken advantage of a range of different circumstances, for example Košice was able to make use of ERDF monies that had recently been made available to the national government but had not been allocated to specific priorities. However, since ECoC are designated just four years in advance of the title-year, major infrastructure investments usually have to be initiated and often started before that point. For that reason, ECoC very often have to form part of a wider, ongoing development plan for the territory, rather than being the main catalyst for such development.

Working with Structural Funds brings a number of challenges, not least in terms of the long lead-in times, administrative complexity and the capacity this requires, but also practical issues such as delays in reimbursing project promoters, which can be a major problem for smaller organisations in the cultural sector. In many cases this also requires title holders and partners to assume additional responsibilities, for example for the resourcing and upkeep of new facilities in the longer term.

6.5 Private contributions

A number of ECoC have raised significant amounts of revenue and support from the private sector, notably Marseille-Provence 2013, Essen for the Ruhr 2010, Linz 2009 and Stavanger 2008.

Experience across recent ECoC suggests that there are a number of predominantly local and national factors determining the potential for private sector support, such as the existence of a strong business base that is embedded in the local area, a tradition of corporate social responsibility or an environment that is conducive to corporate giving (particularly in terms of taxation policy), but not least wider economic and trading conditions. It is something of a paradox that the ECoC with lowest budgets and most in need of private sector contributions are located in Member States and locations without many of these advantages.

The ECoC that have generated significant amounts of private sector support have tended to invest significant resources and develop comprehensive strategies, whether in terms of a stratified offer for different types or sizes of company or by asking companies to sponsor specific elements of the cultural programme that are of most relevance to them. Corporate partners can also offer significant in-kind funding for the ECoC delivery agency, depending on the nature of their activities. For example, some have offered free or discounted air travel, hotel accommodation or advertising space. In some cases, this has been offered on a quid pro quo basis, for example, with the ECoC providing free tickets for events or private viewings of exhibitions or adding the sponsor's logo to its own communication. In other cases, such in-kind support forms part of a wider sponsorship package.

Added to this picture, a number of recent ECoC have made strong use of co-financing and in-kind support from NGOs, foundations, institutes and large cultural operators, notably Maribor 2012 and Kosice 2013. In some cases this has been a tactical decision, taken to minimise the impact of reductions in public funding on the final programme, but there remains significant potential for ECoC to make use of third sector contributions. This is especially true for organisations that share the broader cultural and social objectives of individual ECoC and the action as a whole, or are active in the relevant cultural and artistic disciplines.

6.6 Final thoughts

Wider economic and fiscal conditions have adversely affected a number of recent ECoC, with promised funding failing to materialise, in some cases at a very late stage of the ECoC's development. In some ways this has driven creative approaches to crisis management (for example Maribor 2012's extensive use of co-productions and bringing cultural events to non-traditional venues). Nevertheless this creates a significant degree of risk for individual ECoC and the ECoC 'brand', with reductions most likely to affect marketing and communications work or legacy planning but in some cases the scale of cultural activities (e.g. Košice 2013) or their European or international reach (e.g. Tallinn 2011).

Recent evaluations have highlighted the importance of forming a partnership with the bodies responsible for international communication of the city, since the cost of launching an effective international marketing campaign is usually prohibitive for a delivery agency working by itself. Indeed, the (often modest) ECoC budgets for international marketing tend to be insufficient to establish a profile with an international audience. However, the impact of the ECoC marketing budget can be greatly increased where activities are joined up with those of the existing bodies, e.g. local, regional or national tourist boards. This might include, for example, staff from the ECoC delivery agency accompanying the tourist body at international tourism fairs. It is also important to convince such bodies to incorporate the ECoC concept and brand into their own communication activities and promote specific activities within the cultural programme.

While a large budget is not a guarantee of success in isolation it will certainly help an ECoC to generate greater results and impacts both locally and for the ECoC action as a whole. At the same time, public investment programmes, especially large ones, are subject to extensive scrutiny, debate and often criticism. ECoC can play an important role in demonstrating the value of (often comparatively small-scale) investments in culture and creativity, and their contribution to a variety of economic and social goals.