

**REPORT
ON THE FIRST MONITORING AND
ADVISORY MEETING
FOR THE EUROPEAN CAPITALS OF
CULTURE 2016**

**Issued by
The Monitoring and Advisory Panel for the European
Capital of Culture**

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This is the report of the Monitoring and Advisory Panel following the first monitoring and advisory meeting concerning the 2016 European Capitals of Culture, namely Wrocław (Poland) and Donostia San Sebastián (Spain), which took place on 15 October 2013 in Brussels.

1. BACKGROUND

1.1. Designation of Wrocław and Donostia San Sebastián as 2016 European Capitals of Culture

The "European Capital of Culture" (hereafter, "ECOC") initiative is a major European Union action aimed at highlighting the richness and diversity of European cultures and the features they share, as well as promoting greater mutual knowledge and understanding among Europe's citizens. It is now governed by Decision 1622/2006/EC¹ (hereafter, "the Decision").

According to the Decision, Poland and Spain are the two Member States entitled to host the European Capital of Culture action in 2016.

The final selection meetings in Warsaw and Madrid took place in June 2011 and the Panel recommended respectively Wrocław and Donostia San Sebastián for the 2016 titles.

The final selection reports are available at the following website:

http://ec.europa.eu/culture/our-programmes-and-actions/capitals/future-capitals_en.htm.

Following the recommendation by the Selection Panel, Poland and Spain nominated respectively Wrocław and Donostia San Sebastián and notified the European Parliament, the Council, the Commission and the Committee of the Regions by October 2011.

On the basis of a Commission Recommendation, the EU Council of Ministers officially designated Wrocław and Donostia San Sebastián as the 2016 European Capitals of Culture on 10 May 2012.

1.2. Monitoring process and Melina Mercouri Prize

In accordance with the Decision, cities designated as European Capitals of Culture are submitted to a monitoring process between the moment of their designation and the beginning of the title-year.

This process is carried out under the responsibility of a Monitoring and Advisory Panel (hereafter, "the Panel"), consisting of seven members designated by the European Institutions. This Panel is formally convened on two occasions to give advice on, and to take stock of the preparations for the event with a view to helping the cities develop a high quality programme with a strong European dimension.

For the 2016 title, the first monitoring meeting took place on 15 October 2013 and the second one will take place in spring 2015.

¹ OJ L 304 of 3.11.2006, p. 1.

According to Article 11 of the Decision, on the basis of the report issued by the Panel after its second meeting, a prize in honour of Melina Mercouri shall be awarded to the designated cities by the Commission, provided that they meet the criteria of the action and have implemented the recommendations made by the Selection as well as the Monitoring and Advisory Panels. The prize shall be monetary and amount to 1.5 million Euros for each city. In principle it shall be awarded at the latest three months before the start of the relevant year. It will be paid from the future Creative Europe Programme, subject to this Programme being adopted by the legislative authority. The requirements for the award of the prize are mentioned in section 5 below.

In addition to the formal monitoring meetings specified above, the European Commission invited the 2016 European Capitals of Culture to meet with the Panel on an informal and voluntary basis six months after their formal designation. This meeting took place in November 2012.

The aim of this "post designation" meeting was to assist the organising teams and provide them with constructive advice in order to help them make the most of the preparation time ahead of them and to benefit from the experience of past Capitals. The Panel did not issue formal recommendations but rather gave guidance and advice.

Members of the Panel made short visits to both Wrocław and Donostia San Sebastián to discuss various matters arising from the post designating meeting.

1.3. Remarks made by the Selection Panel

This section specifies the recommendations made by the Selection Panel in June 2011² regarding progress to be achieved and work to be carried out in advance of 2016 by the two European Capitals of Culture.

1.3.1. Wrocław

In its report after the selection meeting the Selection Panel:

- underlined that Wrocław had been recommended for the title due to the outstanding quality of the cultural programme proposed. Accordingly, the Monitoring and Advisory Panel would lay the focus of its activities on securing that the scope, the content and the quality of the programme be maintained and further developed, as proposed in the application;
- recommended the artistic team to make sure that artistic excellence was respected as the core objective of programme development throughout all phases of the proposed programme development process;
- highlighted that the European Dimension of the project still required some improvements, was it through the themes put forward in the projects of the programme for the event, or was it through an intensified cooperation with European artists and cultural operators. The Monitoring and Advisory Panel would monitor this issue and closely check whether the actual programme would stick more closely to this criterion;
- recommended Wrocław to take a closer look at the organisational and management structure of the entity that would prepare and implement the ECoC

² http://ec.europa.eu/culture/our-programmes-and-actions/capitals/future-capitals_en.htm

programme in order to clarify the structure and make it more efficient. In particular, it recommended that precise responsibilities were assigned to each member of the team;

- recalled the importance of constant and stable support by the political authorities throughout the preparation of the project, while safeguarding full independence of the artistic team in the cultural choices;
- recommended Wrocław to quickly extend and intensify its links with the Spanish city selected for 2016 and to come forward with joint project proposals at the first meeting of the Monitoring and Advisory Panel;
- would welcome efforts by Wrocław to co-operate with the other four finalist cities in joint projects in the future;
- stressed the importance of displaying the official logo of the European Capital of Culture title on communication material regarding the event;
- further emphasised that the Melina Mercouri Prize was not automatically granted as a result of winning the title. The city would have to deserve the prize by meeting its main commitments made at the application stage while taking into account the comments and recommendations of the Selection and Monitoring and Advisory Panels.

1.3.2. Donostia San Sebastián

In its report after the selection meeting, the Panel:

- congratulated Donostia San Sebastián for the quality of its bid, which impressed the Selection Panel in the pre-selection phase, and was confirmed at final selection stage. The Monitoring and Advisory Panel would closely monitor the delivery of all commitments made by the city at the application stage;
- underlined that Donostia San Sebastián had been recommended for the title for the excellent quality of the cultural programme proposed. Accordingly, the Monitoring and Advisory Panel would lay the focus of its activities on securing that the scope, the content and quality of the programme be maintained as proposed in the application;
- felt the programme was very convincingly elaborated by the artistic team led by its director, and strongly recommended the city to keep the artistic team and the director on board;
- recommended the artistic team to make sure that artistic excellence is respected as the core objective of programme development throughout all phases of the proposed participative programme development process;
- recommended Donostia San Sebastián to revisit the organisational and management structure of the entity that would prepare and implement the ECoC programme and to make sure that the structure was well-suited for the scope and complexity of the tasks lying ahead and it unequivocally confirmed both the overall responsibility of the artistic director for the quality of the programme and his absolute independence in making artistic choices;
- recalled the importance of constant and stable support by all political forces throughout the preparation of the project. The Selection Panel therefore recommended that the governing bodies of the Consortium continued to include members representing all political players present in the City Council of Donostia San Sebastián, the Diputación Foral of Gipuzkoa and the Basque Parliament;
- recommended the governing bodies to consider inviting the Ministry of Culture to become a member of the governing bodies;
- The Monitoring and Advisory Panel stated it would like to be regularly updated on the development of the extended financing;

- recommended Donostia San Sebastián to quickly extend and intensify its links with the city of Wrocław and to come forward with joint project proposals at the first meeting of the Monitoring and Advisory Panel;
- would welcome efforts by Donostia San Sebastián to cooperate with the other five finalist cities in joint projects in the future;
- stressed the importance of displaying the official logo of the European Capital of Culture title on communication material regarding the event;
- further emphasised that the award of the Melina Mercouri Prize by the European Commission was not automatic as a result of winning the title. The city would have to deserve the prize by meeting all its commitments made at the application stage while taking into account the comments and recommendations of the Selection and Monitoring and Advisory Panels.

2. FIRST MONITORING AND ADVISORY MEETING WITH THE 2016 EUROPEAN CAPITALS OF CULTURE

2.1. The Panel

The Panel members for the meeting were:

- Mr Manfred Gaulhofer and Sir Jeremy Isaacs, appointed by the Commission for 2011-2013;
- Mr Steve Green and Mr Jordi Pardo, appointed by the European Parliament for 2012-2014;
- Ms Anu Kivilo and Mr Norbert Riedl, appointed by the Council for 2013-2015;
- Ms Elisabeth Vitouch, appointed by the Committee of the Regions for 2013-2015.

The meeting was chaired by Mr Gaulhofer.

2.2. Organisation of the meeting

Wrocław 2016 and Donostia San Sebastián 2016 submitted progress reports in advance of the meeting. They included responses to a questionnaire from the Commission asking, inter alia, for a follow up of the issues raised at selection stage and by the Monitoring and Advisory Panel.

Each city in turn gave a presentation to the Panel and answered questions. The Panel then, in a closed session, discussed the progress and agreed on this report.

The delegations of the 2016 European Capitals of Culture were:

Wrocław 2016:

- Mr Jarosław Obremski, Senator and Head of the ECoC Board of Advisors, Impart 2016 Festival Office
- Mr Krzysztof Maj, General Director, Impart 2016 Festival Office
- Mr Chris Baldwin, Curator (Performance), Impart 2016 Festival Office
- Mr Jarosław Fret, Curator (Theatre), Impart 2016 Festival Office
- Ms Magdalena Szymanska, Impart 2016 Festival Office
- Ms Dominika Kawalerowicz, Impart 2016 Festival Office

- Mr Jan Wais, Deputy Director, Foreign Relations Office, Municipality of Wrocław

Ms Hanna Jędras, Chief expert - International Cooperation Department, Polish Ministry of Culture and National Heritage, attended the meeting as an observer, in accordance with Article 10.2 of the Decision.

Donostia San Sebastián 2016:

- Mr Juan Karlos Izagirre, Mayor of Donostia-San Sebastián and President of the Board of Donostia-San Sebastián 2016
- Ms Itziar Nogueras, General Director, Donostia-San Sebastián 2016
- Ms Guadalupe Echevarria, Cultural Director, Donostia-San Sebastián 2016
- Ms Garbiñe Muñoa, Finance and Economic Manager, Donostia-San Sebastián 2016
- Mr Mattijs Maussen, Strategy and Internationalisation, Donostia-San Sebastián 2016
- Mr Igor Otxoa, Project Manager, Donostia-San Sebastián 2016
- Ms Lourdez Perez Munilla, Translator

Mr Jorge Sobredo, Deputy Director for the Promotion of Culture Abroad of the Secretary of State for Culture of Spain, Ministry of Education, Culture and Sport, attended the meeting as an observer, in accordance with Article 10.2 of the Decision.

The following were present from the European Commission as observers: Sylvain Pasqua, Vincent Lagarre, Leona Zuzanekova and Anne Ballauf (Directorate-General Education and Culture, Creative Europe – Culture Unit).

3. SUMMARY OF THE PRESENTATION OF THE 2015 ECOC AND QUESTION/ANSWER SESSIONS

3.1. Wrocław 2016

As an introduction, the delegation unveiled the new philosophy of the project in terms of the roles and relationships between the various stakeholders involved in the Wrocław 2016 project.

The organisation of the project is now structured along the lines of a "spiral". The City (and the Impart 2016 Festival Office (the Foundation)) is at the centre of this spiral as the aim of the whole project is to radically change the city through the "Spaces for Beauty" concept. Impart 2016 is responsible for the overall organisation and coordination of the event, the allocation of funds and the production of some cultural projects while the Mayor of Wrocław has overall leadership and responsibility.

The Board of Advisors is there to ensure that the Foundation is in capacity to deliver and to foster a smooth cooperation between the Foundation and the departments of the City administration; its members also act as ambassadors within and outside the city.

Finally, the Wrocław Board of Culture gathers representatives from major cultural institutions with the view to providing the executive team with good connections with artists and citizens.

Regarding artistic leadership, nine curators are now responsible for one single artistic field each: architecture, opera, music, visual arts, theatre, film, literature/reading, performance and "deep culture". The overall role of the curators is to make sure that there will be no gap between the bid-book and the programme of title year. Until now, they have been analysing and commenting on the projects included in the bid-book, eventually making additional suggestions such as the organisation of a new set of four major highly visible and participatory projects ("bridge builders", "spirit of Wrocław", "flow-halfway" event and the "sky webs" closing ceremony).

Regarding artistic leadership, the delegation insisted on the intention to comply with the recommendation made by two members of the Panel when visiting the City last July, namely to appoint one single artistic director who would coordinate the whole programme content. The delegation indicated that an artistic leader would be appointed by the end of December among the nine curators currently monitoring artistic aspects.

Beyond the city itself, another layer of the spiral consists in the cooperation with other Polish cities, including the unsuccessful bidding cities, as part of "Coalition 2016". The idea is to allow these cities to present fragments of their initial project on the "Wrocław 2016 stage".

The Region is a further circle of the spiral. Wrocław will initiate the creation of artistic residencies and foster the use by the 2016 project of premises located in smaller cities across Silesia.

Last but not least, Europe plays a key role in the spiral. In this regard, a special focus will be put on neighboring EU Member States (Germany and the Czech Republic) as well as on Donostia San Sebastián, with the development of shared projects such as the showcasing of a tamborrada in the streets of Wrocław. Former, current and future ECoCs will be also considered with particular care. Beyond the European Union, Wrocław 2016 wishes to explore further cooperation opportunities with Russia, capitalizing on the increasing numbers of Russians tourists as a result of the 2012 UEFA Euro as well as on deep historical ties existing between Russia and Silesia, which hosted the former headquarters of the Soviet army in Poland. Wrocław 2016 also intends to develop connections with its immediate neighbour Lwów in Ukraine offering so the potential to disseminate the knowledge and outcome resulting from the ECoC outside the European Union.

As regards infrastructures, the delegation provided a comprehensive update. It appears that with the only exception of the new museum for modern arts, all cultural infrastructures mentioned in the bid-book will be ready by 2016. As far as the artistic programme is concerned, the delegation stated that 80% of the projects included in the bid-book are either completed, in state of implementation or planned.

Concerning finance, the delegation explained that the plan was now to increase the operating budget from the initial EUR 78.6 million to EUR 96.6 million with additional funding coming from the City (EUR 8 million) and hopefully also from the National Government (EUR 10 million) which would respectively contribute 37 % and 30 % of the total budget. Only the contribution from the City was secured so far while negotiations with the National Government were underway. The delegation indicated that under Polish law, State support to a cultural event of the scale of the ECoC would require a long-term Government programme based on a consensus between all ministries which is rather difficult to get.

In this context, the delegation informed the Panel of the opening of an Impart 2016 Festival Office in Warsaw headed by former vice-minister for culture Mr Weksler. The main task of the office in Warsaw would be to represent Wrocław 2016 towards national institutions including in the framework of the current negotiations on funding. It would also coordinate the media coverage including with TV broadcasters, which are all located in the capital city.

3.2. Donostia San Sebastián 2016

The delegation was led by the Mayor of Donostia San Sebastián. The Mayor highlighted the importance of the "European Capital of Culture" title for the city and insisted on the central role that the latter would play in raising awareness about the Basque and other minority cultures at local, national and European levels.

The City was now also more aware of the need to have a stronger role in the project development, with the view to ensuring the involvement of all the citizens, political formations and cultural institutions of Donostia San Sebastián. This implied coordinating and listening carefully to the various stakeholders.

In this context, it was said that Donostia San Sebastián 2016 was exploring the possibility of extending the Governing Board chaired by the Mayor in order to include the viewpoint and experience of universities, the business community and civil society.

The Mayor then recalled the recent steps taken at operational level, in particular the appointments of a new General Director and a new Cultural Director, the reinforcement of the executive team, the appointment of a new representative from the National Government to the Board, the endorsement of the multi-annual contributions from local authorities and the adoption of a tax incentive law by the Government for sponsors supporting Donostia San Sebastián 2016 as well as the move of the Foundation to its new headquarters.

The new General Director provided the Panel with more details regarding the overall Donostia San Sebastián 2016 Foundation's strategy in terms of team governance, legacy and communication. She confirmed that the executive team was now composed of 22 people and should have approximately 60 people after 2014.

Now that the team had been strengthened and that political tensions had been addressed, the next steps in the development of the project was the building up of the artistic programme with the first concrete projects to be properly planned by the end of this year, the setting up of the communication strategy and the development of plans to address legacy issues, the ambition being to promote capacity building in the local cultural community, to develop cultural industries in the region and to trigger off a change of mentality and increase cultural participation within the population of the city.

Concerning the budget, the delegation said that it was now reduced to EUR 68.5 million, with 84 % coming from public sources and 16 % from private sources. So far only the contributions from the City, the Province and the Region have been secured, accounting for 63 % of the total budget. The Government has not committed its contribution yet. As regards private sponsors, the Donostia San Sebastián 2016 Foundation reduced its

expectations, and would call upon the services of an external agency while also exploring alternative financial support such as in kind contributions.

In terms of the artistic programme, the new Cultural Director indicated that the time was now to turn the programme laid down in the bid-book into reality.

As regards the European dimension, she recalled the dual objectives of the 2016 projects, namely to have Donostia San Sebastián 2016 as a European laboratory experimenting daily issues faced by Europeans and share its artistic experience with the rest of Europe as well as to introduce into this territory prominent artistic figures from abroad. As a consequence, the intention was now to have more flagship artists than initially planned to give further international visibility to the project. From a more operative point of view, it was highlighted that the 2016 project was also to be seen as way to promote deeper cooperation between institutions or reinforced networking or interpersonal relationships between artists at international level.

Concerning the "City and citizenship" criterion, the Cultural Director put forward the activities to be carried out in the framework of the Olatutalka/Rompeolas amateur macro-festival, which would foster citizens' participation. She also mentioned the way the 2016 projects would change the practice of professionals and citizens and reinforce the cooperation with key cultural institutions such as the San Telmo Museum, the soon-to-be International Centre of Contemporary Culture Tabakalera or the Victoria Eugenia theatre.

Finally, as regards the calendar, the Cultural Director explained that a first outline of the artistic programme would be provided in February 2014; that from March to June 2014, this programme would be revised according to the final consolidation of the budget and that from July 2014, Donostia San Sebastián 2016 project would enter the producing phase.

Despite some delays, the Foundation's Head of Projects underlined that a high number of the projects included in the bid-book had already started or were about to start. For example the work on the four flagship projects, namely the rebuilding of the Basque whaler San Juan, the move to the new headquarters, the Olatu talka- Breakwaves event and the Peace Treaty exhibition were underway or finalised. As for the systems (Hirikia Transmedia laboratories, Pagadi Contemporary art and experimentation laboratories, Hazitegiak Creative processes network, Hizkuntza Language network and AUZOlab Laboratories on citizen energy), underpinning the innovative participatory strategy of the project, most of them were already functioning and others about to be activated.

4. THE PANEL'S ASSESSMENT

In accordance with article 10 of the Decision the role of the Panel consists in monitoring the implementation of the objectives and criteria of the action and to provide the European Capitals of Culture with support and guidance. In this context, the assessments and recommendations of the Panel are as follows:

4.1. Wrocław 2016

The Panel would like to praise the amount of work which has been undertaken so far by Wrocław 2016 and is convinced that the project is going into the right direction.

Nonetheless, the Panel would like to voice its growing concerns regarding the funding of the event. Only 37 % of the funds – corresponding to City's contribution – have been secured so far although the time left until 2016 is now getting rather short.

It is worrisome that neither the National Government nor the Region has committed their respective part of the funding yet.

The most significant financial contribution in the overall project budget after the support from the City is due from the national government. The Panel noted that it required a long-term Government programme on the basis on an inter-ministerial agreement. Despite the complexity of the process, the Panel urges Wrocław 2016 to continue their efforts to get a firm commitment from the national government as quickly as possible. The next few months is the time when Wrocław 2016 should be making decisions on the artistic programming and uncertainty over financing will seriously jeopardize the timely organisation of the title year. To that extent, the Panel would like to make it clear that Wrocław failure to deliver would be seen as a failure for Poland as a whole.

The Panel welcomes the statement made by the delegation that an artistic director would be appointed by the end of this year. The Panel reiterated that the concept of "spaces for beauty" – which is at the heart of the initial artistic programme – is very complex and challenging from an intellectual point of view. It requires strong artistic guidance so as not to be misused for ideological ends. The Panel continues to insist on the need for a strong artistic leadership to ensure that the original concept presented in the bid is implemented in accordance with the application.

The detailed planning for the title year is approaching and tough choices will have to be made. Frustration among cultural players – including among the nine curators – will have to be handled properly so it is critically important to have an artistic director in a position to coordinate the work and take final decisions on programme content. It would also be extremely important to strengthen the management structure of the Foundation so that it can further make the case for Wrocław 2016 at national as well as international levels. In this respect, the Panel remains unclear about the role of the Impart 2016 Festival Office in Warsaw and its relationship with the Foundation.

The Panel noted the steps setting in place the evaluation of the ECoC and the use of the Impacts08 work. Whilst that work was ground breaking and is still very useful, it is pointed out that the current ECoC programme works to a different set of criteria, most notably on the "European Dimension" and on the "City and Citizens". It is therefore recommended that Wrocław review the evaluation strategy of the Leeuwarden 2018 bid-book and adapt its own strategy to the objectives and criteria mentioned there. There should be explicit objectives in the variation of awareness of the diversity of European cultures and an increase in cultural participation in the city.

Finally, the Panel would like to remind Wrocław 2016 that they have committed at bidding stage to make the most of the diversity of their citizens. The Panel did not fully grasp during the meeting to what extent Wrocław 2016 intended not only to approach the "minorities" issue in the artistic programme but more significantly to reach out to minorities audiences.

Considering the importance of the issues raised above, the Panel asks to be updated in a short report by the end of March 2014 on the following aspects:

- amount of money, and sources, secured to cover operating expenditure;

- impact of the updated budget in terms of artistic programme;
- information on the appointment of an artistic director and changes in the organisational chart;
- further information regarding the governance relationship between the Foundation and the office in Warsaw and the consequences in terms of projects funded and cash flow;
- an update on the specific objectives being used for evaluation and the initial ex-ante position;
- initiatives to reach out to, and integrate into the programme, minorities in Wrocław.

This report (no more than 6 pages) should be sent to the European Commission, which will forward it to the Panel members. Depending on the analysis of this update, the Panel may send one of its members for another on-the-spot visit, along with an official from the European Commission.

4.2. Donostia San Sebastián 2016

The Panel is impressed by the progress made by Donostia San Sebastián 2016 since the post-designation meeting and is convinced that the people recently brought into the Foundation have the experience, knowhow and desire to make a success of the 2016 project.

The Panel welcomes that the issue of the shared governance between the City, the Province of Gipuzkoa and the Basque Region seems to have been settled down as demonstrated by their respective firm financial commitments to the project. This has always been – and still is – a serious concern for the Panel as past political interferences largely led to significant delays that Donostia San Sebastián 2016 now needs to catch up on.

The Panel welcomes the recent appointment to the Board of a senior official from the Ministry of Education, Culture and Sport with proven technical knowledge.

The Panel recalls that, at selection stage, the national government committed to contribute up to EUR 11 million. The national government has not yet approved its contribution to the ECoC; further delays will start to impinge on the programming. Any reduction in the State contribution would call into question the implementation of the artistic programme for which Donostia San Sebastián was designated by the Council of the European Union as the 2016 European Capital of Culture in Spain. It could be useful for Donostia San Sebastián 2016 to seek funding from other ministries than the Ministry of Education, Culture and Sport. The Panel also notes the law granting tax incentives for private sponsors supporting Donostia San Sebastián 2016 which will assist in reaching the sponsorship target.

At this stage in the implementation of the project, it is of considerable importance for the executive team of Donostia San Sebastián 2016 to know the total budget which will be made available by public authorities so they can focus on the delivery of the artistic programme. The Panel takes this opportunity to recall that the support from the national government must not be made conditional on the opportunity to monitor – let alone decide upon – the content of the artistic programme.

The Panel took note of the Mayor's intention to extend the Governing Board so as to include the experience of universities, businesses and civil society. However, the Panel insists that the Board should not have too many members (which raises the risk it becomes too rigid in its strategic decision-making process). The Panel would rather recommend setting up an advisory body where partners such as universities, artists, business people, lawyers, etc. could bring their additional expertise into the strategic activities of the Foundation.

The Panel emphasises that the artistic programme and the communication of the ECoC has to ensure that the "European dimension" and "City and citizens" criteria are properly addressed so as to avoid any tropism that would result in the organisation of a celebration of the Basque culture aimed at local audiences only. It would expect to see for example that PR messages on the web and social media will be in French and English for the international audiences as well as Basque and Spanish.

The Panel took note of the new intention to bring in international renowned artists. Still, it remains cautious with this approach. The European dimension is not only about bringing "big names" into the programme. To reinforce and mainstream the European dimension already existing in the bid-book, the Panel recommends sticking as much as possible to the artistic programme presented at application stage including the flagship projects under the responsibility of the Head of Projects. The focus should rather be on raising awareness about the richness and diversity of minority cultures speaking their respective minority languages across European countries. The Panel invites Donostia San Sebastián 2016 to further explore potential cooperation with Leeuwarden (recently recommended for the 2018 "European Capital of Culture") regarding minority cultures and languages and with Irish partners (notably Derry/Londonderry the UK City of Culture 2013) when it comes to using culture as a tool to overcome violence and promote "convivencia".

Concerning the "City and citizenship" criterion, the Panel was reassured that the very innovative approach to participation would be implemented as foreseen in the bid-book including through the forthcoming activation of the "systems".

On a more general tone, as far as the implementation of the artistic programme is concerned, the Panel recommends to the new managing team in the Donostia San Sebastián 2016 Foundation to rely as much as possible on those persons in their team who have been involved in the process since the bidding stage.

In order to be sure to raise the interest of visitors coming from across Europe, the Panel urges Donostia San Sebastián 2016 to make sure that by February 2015, they will have an artistic programme finalised and will be able to come up with ready-made packages attractive for Spanish and European tourists.

Concerning the distribution of the budget, the Panel feels too many resources are allocated to communication, wages, overheads and administration at the expense of the artistic programme and invites Donostia San Sebastián 2016 to reconsider this split.

The Panel noted the steps setting in place the evaluation of the ECoC. There is a degree of urgency as ex ante information needs to be collected in the next few months in order to act as baseline for changes introduced by the ECoC.

Considering the importance of the issues raised above, the Panel asks to be updated by the end of March 2014 on the following aspects:

- amount of money secured to cover operating expenditure, in particular coming from the national government, as well as the strategy put in place to attract private sponsoring;
- impact of the updated budget in terms of artistic programme;
- outline of the artistic programme, and the way it maintains a strong European dimension putting the Basque culture in the context of other minority cultures in Europe;
- a set of objectives being used for monitoring between now and 2016 and subsequently as part of the evaluation process;
- a plan for a detailed communication and outreach strategy targeting Spanish and international audiences.

This report (up to 6 pages) should be sent to the European Commission, which will forward it to the Panel members. Depending on the analysis of this update, the Panel may send one of its members for another on-the-spot visit, along with an official from the European Commission.

5. THE REQUIREMENTS FOR AWARDING THE MELINA MERCOURI PRIZE

On the basis of the report issued by the Panel after its second meeting, a prize in honour of Melina Mercouri shall be awarded to the designated cities by the Commission, on the condition that they meet the criteria laid down in article 4 of the Decision (see below), have fulfilled their commitments and have implemented the recommendations made by the Selection as well as the Monitoring and Advisory Panels. The prize consists of a payment of EUR 1.5 million and shall be awarded, in principle, three months before the start of the relevant year. It will be financed by the European Union's future Creative Europe Programme, subject to its adoption by the legislative authority.

Article 4 of the Decision specifies the criteria that the cultural programme shall fulfil. They are subdivided into 2 categories (the "European dimension" and the "City and citizens").

As regards the "European Dimension", the programme shall:

- a) foster cooperation between cultural operators, artists and cities from the relevant Member States and other Member States in any cultural sector;
- b) highlight the richness of cultural diversity in Europe;
- c) bring the common aspects of European cultures to the fore.

As regards the "City and citizens", the programme shall:

- a) foster the participation of the citizens living in the city and its surroundings and raise their interest as well as the interest of citizens from abroad;
- b) be sustainable and be an integral part of the long-term cultural and social development of the city.

The Panel will pay the utmost attention to the way both cities will fulfil their commitments made at selection stage and comply with the Panel's recommendations.

The Panel

Manfred Gaulhofer

signed

Sir Jeremy Isaacs

signed

Steve Green

signed

Jordi Pardo

signed

Anu Kivilo

signed

Norbert Riedl

signed

Elisabeth Vitouch

signed